

**CONTEXTUAL MEANING ON DEIXIS USED BY PROTAGONIST  
CHARACTER IN THE FILM *MOANA***

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For Degree of Sarjana Pendidikan (S.pd)  
English Education Program*

**By:**

**SISKA WULANDARI**

**NPM.1402050147**



**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2018**



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata I  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Senin, Tanggal 26 Maret 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Siska Wulandari  
NPM : 1402050147  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Contextual Meaning on Deixis Used by Protagonist Character in the Film *Mogna*


Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).


Ditetapkan : (A) ) Lulus Yudisium  
) Lulus Bersyarat  
) Memperbaiki Skripsi  
) Tidak Lulus


PANITIA PELAKSANA  
Ketua :   
Sekretaris :   
Dr. Elfrianto Yasution, S.Pd, M.Pd      Dra. Hj. Syamsuwarnita, M.Pd

ANGGOTA PENGUJI:

1. Prof. Amrin Saragih, MA, Ph.D
2. Dra. Diani Syahputri, M.Hum
3. Dr. Hj. Dewi Kesuma Nst, SS, M.Hum

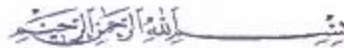
1. 

2. 

3. 



LEMBAR PENGESAHAN SKRIPSI



Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Siska Wulandari  
N.P.M : 1402050147  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Contextual Meaning on Deixis Used by Protagonist Character in the  
Film *Moana*

sudah layak disidangkan.

Medan, Maret 2018

Disetujui oleh:

Pembimbing

Dr. Hj. Dewi Kesuma Nst, SS, M.Hum

Diketahui oleh:

Dekan

Ketua Program Studi

  
Dr. Elfrianto Nasution, S.Pd, M.Pd.  
Mandra Saragih, S.Pd, M.Hum

## SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Siska Wulandari  
N.P.M : 1402050147  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Contextual Meaning on Deixis used by Protagonist Character in the Film *Moana*

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

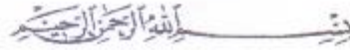
Medan, 16 Januari 2018  
Hormat saya  
Yang membuat pernyataan,



Siska Wulandari

Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Siska Wulandari  
N.P.M : 1402050147  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Contextual Meaning on Deixis Used by Protagonist Character in the Film *Moana*

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
8 Feb 2018	- Revise Data collection	
17 Feb 2018	- Revise Data Analisis B.1 - Revise Conceptual Framework	
24 Feb 2018	- Revise Data Analisis B.2 - Enclose the appendix	
29 Feb 2018	- Revise Data Analisis B.3	
2 Maret 2018	- Research Findings	
5 Maret 2018	- Conclusion	
7 Maret 2018	- Suggestion	
13 Maret 2018	- Revision complete / Acc	

Medan, 13 Maret 2018

Diketahui oleh:  
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

Dosen Pembimbing

(Dr. Hj. Dewi Kesuma Nst, SS, M.Hum)

## ABSTRACT

**Siska Wulandari. 1402050147, Contextual Meaning on Deixis used by Protagonist Character in the Film *Moana*. Skripsi. English Department of Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2018**

The aim of this study is to figure out the types of deixis found in contextual meaning used by protagonist character in the film *Moana*, to describe the realization of deixis found in contextual meaning, and the reason why the types of deixis most dominantly found in contextual meaning. This study using descriptive qualitative method in analyzing the data. The data was taken from *Moana* Film Script. The script consisted of 20 pages and 2 protagonist character were taken as the data (Moana and Maui). The data were 230 utterances which consist of 147 Moana's utterances and 83 Maui's utterances that consist of 875 deixis. From the data obtained, it was found that Personal deixis, 614 times (70.17%), Social deixis 65 times (7.42%), Textual deixis, 45 times (5.14%), Spatial deixis 135 times (15.42%), and Temporal deixis 16 times ( 1.82%). In this research, person deixis is the most dominantly types of deixis used by protagonist character in the film *Moana*. The realization of deixis, occurred because the story have grammatical and systematical reason. Each protagonist characters used deixis for indicating something which depends on the speaker's means. The dominant types of deixis was person deixis because it's used for talking about their experience and their adresse of them.

Keywords : contextual meaning, deixis, semantic, protagonist character

## ACKNOWLEDGMENTS



*Assalamualaikum Wr.Wb*

In the name of Allah, the most Gracious and the Merciful Firstly of all, the researcher would like to thank the Almighty Allah SWT, the Most Beneficent and the Most Merciful for giving her favors, ideas, and inspirations in accomplishing this research. Secondly, the researcher would like to express her thanks to our prophet Muhammad SAW, who has brought humans being from the darkness into the brightness era. That's why the researcher has enough ability in writing this study. In writing this research entitled “ **Contextual Meaning on Deixis used by Protagonist Character in the film *Moana***“. With purpose for submitting in partial fulfillment of the requirement for degree in study program of English Department.

The researcher comes upon a lot of difficulties during the writing of this study, due to her limited knowledge and experience. However, many people have directly and indirectly contributed and helped her during completing this study, it might be possible for her to finish it. Thus, the researcher would like to express her specially thanks first to her beloved parents, Mr. Daim and Mrs. Suyanti for their pray, advise, courage, moral, and material support from her born until forever. May Allah SWT always bless them.

Then the researcher also would like thank to:

1. Dr. Agussani, M.AP as a Rector of University of Muhammadiyah Sumatera Utara
2. Dr. Elfrianto Nst, S.Pd, M.Pd as the Dean of The Faculty of Teacher Training and Education in University of Muhammadiyah Sumatera Utara
3. Mandra Saragih, S.Pd, M.Hum and Pirman Ginting, S.Pd, M.Hum as the Head and Secretary of English Department at The Faculty of Teacher Training and Education, UMSU for the encouragement in completing the research.
4. Dr. Hj. Dewi Kesuma Nst, SS., M.Hum, as the supervisor who had given suggestion, advise, ideas, critics, and guidance in writing this research.
5. Prof. Amrin Saragih, Ph.D as the researcher's reviewer who had given suggestion advise and comment for the researcher.
6. All lectures of FKIP of University of Muhammadiyah Sumatera Utara, who has giving knowledge in English teaching during her academic year at FKIP UMSU.
7. Muhammad Arifin S.Pd., M.Hum, as the Head of librarian of UMSU that has provided the researcher many refrence.
8. The employees in English Administration FKIP UMSU who had given help in administrative system service of completing necessary requiretments, so all administrative system could be resolved easily.
9. Her beloved family, her older and young sister, Diani Fungsi, SE and Desi Kumalasari thanks a lot for your support and pray.



10. Her special friend, Ayub Adi Guna, S.Pd as her brother, her supporter in this research, thanks for the prays and the support during completing this research.
11. Her beloved friends, as her skripsi mate, my Ahjumma, Indah Nur Mawarna, Ayuci Dwi Cahaya, Yuni Syafria Hsb, Nadya Nur Fadilah, , Lela Yunika, Raka Kuserliatna, Rosa Yuwanda. Thanks for all their prays and support may Allah SWT always bless them. And especially those of English Education program Class C (Morning) FKIP UMSU 2014/2015 who have support and given much knowledge and great experience.
12. Her beloved boarding house, Nurleni Indahsari, Asti Damayanti Lubis and Khairatul Rizka thanks for giving support, experience, motivation and spent a lot of time. And all people who loves, helps, and supports the researcher during this study , May Allah SWT bless them all, Amin.

Hopefully the findings of this research are expected to be useful for those who read this research and interested to the topics.

Finally, the researcher realizes that this research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research

Wassalamualaikum Wr.wb

Medan, March 2018

Researcher,

Siska Wulandari  
1402050147

## TABLE OF CONTENTS

<b>ABSTRACT</b> .....	i
<b>ACKNOWLEDGEMENTS</b> .....	ii
<b>TABLE OF CONTENTS</b> .....	v
<b>LIST OF TABLES</b> .....	viii
<b>LIST OF APPENDICES</b> .....	ix
<b>CHAPTER I INTRODUCTION</b>	
A. Background of the Study.....	1
B. Identification of the Problem.....	4
C. Scope and Limitation .....	5
D. The Formulation of the Problem.....	5
E. The Objectives of the Study .....	5
F. The Significance of the Study .....	5
<b>CHAPTER II REVIEW OF LITERATURE</b>	
A. Theoretical Framework.....	6
1. Meaning .....	7
1.1 Figurative Meaning .....	10
1.2 Contextual Meaning .....	10
1.3 Connotation.....	14
1.4 Denotation .....	15
1.5 Lexical Meaning .....	15

1.6 Grammatical Meaning.....	16
2. Deixis .....	17
3. Types of Deixis.....	19
3.1 Person Deixis .....	20
3.2 Spatial Deixis .....	21
3.3 Temporal Deixis.....	22
3.4 Textual Deixis.....	23
3.5 Social Deixis .....	24
4. Film.....	25
5. Character .....	26
6. Moana Film .....	28
6.1 Description of the Film.....	28
6.2 Synopsis of Film Moana.....	30
6.3 Protagonist Character in the Film Moana.....	31
7. Relevan Studies .....	32
8. Conceptual Framework.....	34

### **CHAPTER III METHOD OF RESEARCH**

A. Research Design .....	36
B. Source of Data .....	36
C. Technique of Collecting Data.....	36
D. Technique of Analysis Data .....	37

### **CHAPTER IV DATA ANALYSIS AND FINDINGS**

A. Data Collection .....	38
B. Data Analysis.....	38

C. Research Findings..... 82

D. Discussions..... 83

**CHAPTER V CONCLUSIONS AND SUGGESTIONS**

A. Conclusions ..... 84

B. Suggestions..... 85

**REFERENCES**

## LIST OF TABLES

Table 4.1 Classification Types of Deixis in Moana’s Utterances .....	39
Table 4.2 Classification Types of Deixis in Maui’s Utterances.....	45
Table 4.3 Total Frequency of Deixis .....	52
Table 4.4 Percentage of Frequency of Deixis .....	52

## LIST OF APPENDICES

APPENDIX 1	: <i>Moana</i> film script
APPENDIX 2	: Form K-1
APPENDIX 3	: Form K-2
APPENDIX 4	: Form K-3
APPENDIX 5	: Lembar Pengesahan Proposal
APPENDIX 6	: Lembar Pengesahan Hasil Seminar
APPENDIX 7	: Surat Pernyataan Plagiat
APPENDIX 8	: Surat Izin Riset
APPENDIX 9	: Surat Balasan Riset
APPENDIX 10	: Berita Acara Bimbingan Proposal
APPENDIX 11	: Berita Acara Bimbingan Skripsi
APPENDIX 12	: Surat Keterangan Perpustakaan
APPENDIX 13	: Surat Pengesahan Skripsi
APPENDIX 14	: Form Curriculum Vitae

# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

Language has very important role of communication in human life. As we know, one of the important function of language is for communication. Communication is an essential part of life. No one can deny that it has a great role in human's life. We can communicate or deliver our message by using language. Firth (1960) in Chapman journal (2005) saw language as a set of events which speaker's uttered, a mode of action, a way of "doing things" and therefore linguist should focus on speech events themselves. People use language to express ideas, feelings, information and to build relationship with other people. People cannot do their activities well without language. Language is one of the fundamental aspects of human's life. People use language for communication which occurs with language we necessary to know the contextual information. Like the culture, time and place where the language is uttered.

Language and context are two things which cannot be separated each other. Both of them have a relation. Contextual meaning is connected with the reference. Every utterances refers to different things based on the speaker's meaning. Many dictionaries were consulted to identify the meaning of context and found that context related to the meaning. The meaning of a sentence affects and is affected by context, Christransen & Dahl, (2005: 97). Meaning and context are interrelated in a variety of situations. For example, the whistle of policeman



directing traffic, the whistle of a hotel doorman calling a taxi, and the whistle of the referee in a soccer game may all sound exactly the same. Different context allow a listener to distinguish between possible meanings, Charles W. Kreidler (1998: 21-22). Successful communication cannot be achieved without the integration of meaning and context. Simply words contextual meaning is a meaning that is correlated with the situation where the language is used.

We are all necessarily interested in meaning. We wonder about the meaning of a new word. Sometimes we are not sure about the message we should get from something we read or hear. And we are concerned about getting our own messages across to others. Three disciplines are concerned with the systematic study of meaning namely: Psychology, Philosophy and Linguistic. Linguist want to understand how language works. Just what common knowledge do two people possess when they share a language. English, Swahili, Korean or whatever- that makes it possible for them to give and get information, to express their feelings and their intention to one another. Linguistic is concerned with identifying the meaningful elements of specific language, Kreidler (1998: 2-3).

The most problem of communication that happen both the speakers and hearers when both of them get miscommunication about the meaning of word that related to the context of situation. If the hearer knows the context, the language can be understood clearly about what the meaning. Therefore, context is important for the hearer or listener to understand what the speaker's meaning. From this case, the study of contextual meaning is called semantic. Semantic is the systematic study of meaning, and linguistic semantics is the study of how

languages organize and express meanings, Kreidler (1998:3). Semantics is mainly concerned with a speaker's competence to use language system in producing meaningful utterances and processing utterances produced by others.

On our daily conversation, we used deixis on our utterances. Deixis also have an important role on our communication because it interprets our utterance or encode features of the context of utterances. Deixis is a technical term (from Greek) means "to show" or 'to indicate', use to denote the elements in a language which refer directly to the situation. Deixis has function as the reference of utterances, shows how to understand the meaning of certain words and phrases in an utterance requires contextual meaning. Deixis always need the context to determine the referral. From the researcher experiences in daily life, sometimes our friends or the addressee get misunderstanding about what speaker said. For example, " please put my bag *there*". Here "there" as the spatial deixis. The meaning is depends on the speaker means. Many case, that the meaning is not appropriate with the speaker means. Therefore, deixis exist to help to get understanding about the meaning in the sentences or utterances. Traditionally, deixis consist of person or personal deixis, spatial or place deixis, and temporal or time deixis.

Deixis found not only in everyday life, but also in literature, for example the film. Film is a work of art that has been worldwide literary and theatrical shows, the arrangement of the stage, music, natural beauty and most importantly the use of light and color. Sometimes the reader can found the words that make

confuse about the meaning. Back to the explanation before, the reader can understand about the meaning easier if the reader knows about the context.

In this study, the researcher focuses the discussion of the contextual meaning on deixis in the film *Moana*. But the researcher only focuses with the utterances which is spoken by the protagonist character in that film. The researcher interest to analyze this film because the story is inspires to all the audience and getting moral message that can apply in our real lives. *Moana* is a 2016 American 3D computer-animated musical fantasy-adventure film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. It is the 56th Disney animated feature film. Directed by Ron Clements and John Musker, co-directed by Don Hall and Chris Williams. With the budget \$150 million. *Moana* was released theatrically in the United States on November 23, 2016. The film went on to gross over \$643 million worldwide and also nominee as the animated feature film in the Oscar Award. And the movie script is one of the appropriate objects to do this research because the sentences in the movie script belong to spoken language.

Based on the explanation above, this research is entitled “Contextual Meaning on Deixis used by Protagonist Character in the film *Moana*”.

## **B. The Identification of the Problem**

Based on the background above, there are problems that arise and they can be identified as follows.

1. The audience get difficulty in understanding the meaning in the film *Moana*

2. The deixis found in contextual meaning for understanding the meaning in the film *Moana*
3. Types of deixis found in contextual meaning for interpreting the meaning in the film *Moana*.

### **C. Scope and Limitation**

The scope of this research was semantic and it was limited on deixis

### **D. The Formulation of the Problem**

1. What types of deixis found in contextual meaning used by protagonist character in the film *Moana* ?
2. How are the used of deixis in contextual meaning used by protagonist character in the film *Moana* ?
3. Why the type of deixis are the most dominantly found in contextual meaning used by protagonist character in the film *Moana* ?

### **E. The Objectives of the Study**

1. To figure out the types of deixis found in contextual meaning used by protagonist character in the film *Moana*.
2. To describe the realization of deixis found in contextual meaning used by protagonist character in the film *Moana*.
3. To reason why the types of deixis are the most dominantly found in contextual meaning used by protagonist character in the film *Moana*.

## **F. The Significance of the Study**

The findings of this research were expected to give contribution for the English Teacher, English learners and also the Reader, and the benefits as follow:

### **1. Theoretically**

This research can add any information or additional knowledge for all the reader that need information related to contextual meaning and deixis.

### **2. Practically**

- a. For English Teachers, to give information about contextual meaning on deixis in the film, so that English teachers can use it to teach their student in analyzing literary works.
- b. For English Learners, this research can enrich English Learner's knowledge about types of deixis found in contextual meaning by using film as the media.
- c. For the Reader, it can be used as an additional knowledge and this research will give the information to the next research of the same subject.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

This chapter presents the theoretical discussion that aim to facilitate the readers to understand the material related to this study. This concept will bring the readers into a deeper understanding of theories dealing with contextual meaning and deixis. Theories are very important, because it will be used as the basic foundation in conducting the analysis of this study.

#### **1. Meaning**

Talking about meaning means that it deals with the semantic. Semantic is the study of meaning in language. Although it can be conceived as concerned with meaning in general, it is often confined to those aspects which are relatively stable and context free, in contrast to pragmatics, which is concerned with meaning variation and context bound. According to Kreidler (1998:3), Semantics is the systematic study of meanings, and linguistic semantics is the study of how languages organize and express meanings. It means that, meaning in linguistic semantic is needed to limit ourselves to the expression of meanings in a single language. In addition, Cruse,(2006:2-3) defined semantic is concerned with the stable meaning resources of a language-as-a-system. Semantic is study of meaning that conveyed by grammatical semantic, lexical semantisc, diachronic semantics, formal semantics, componential semantics, and cognitive semantics,

The word `meaning` and its correspondent verb `to mean` are among the most eminently discussable terms in the English language, and semanticists have often seemed to spend an immoderate amount of time puzzling out the `meanings of meaning` as a supposedly necessary preliminary to the study of their subject (Odgen & Richards,1923:186).

Bloomfield in Leech (1981:2) defined the meaning of a speech – form accurately when this meaning has to do with some matter of which we possess scientific knowledge. We can define the names of minerals, for example, in terms of chemistry and mineralogy, and we can define the names of plants or animals by means of technical terms of botany or zoology, but we have no precise way of defining word like *love* and *hate*, which concern situations that have not been accurately classified – and these latter are in the great majority. In simply, the statement of meanings is therefore the weak point in language – study, and will remain so until human knowledge advances very far beyond its present state.

According to Batens (1977:137-154), in his journal, said that there are three approaches to meaning:

- a. The study of the meaning of linguistic entities with respect to communication processes properly. This approach is concerned with questions about the relevant belief and knowledge contents on the part of the speaker and hearer respectively, with questions about how to arrive at a consistent interpretation of a “text”, etc.
- b. The study of the meanings of sentences, respectively propositions, in terms of the observations and actions of the person ( individual, community) who

accepts or beliefs them to be true ( connected with the dispositional interpretation of belief).

- c. The study of the meaning of linguistic entities with respect to parts of the world ( facts, objects, relations,...). it is with semantic approaches.

From the explanation above, Batens described how a semantics should be constructed given a context and restricted the discussion to the meanings properly of linguistic entities in a context.

Frantzen,( 2003:168-169) in Nouraldeen's journal (vol.3,No.2, 2015:13-17), demonstrated that meaning can be inferred from context, others disagree, citing the ambiguity of the context or difficulty of the text. Context can result in different interpretations of meaning. There is no ambiguity when there is contextual variation. From many references above about the meaning, the researcher conclude that meaning and context have relation one to another. Without context, meaning will be ambigued and the message will not delivered from the speaker to hearer correctly.

In constructing a meaning, a word may have more than one meaning, not only literal but also based on its context of word in a sentence. A context is determined in a set of meanings that corresponds to each sentence used in this context.

Kreidler, (1998:41) stated, that there are the dimensions of meaning include, reference and denotation, connotation, sense relations, lexical and grammatical meaning, morphemes, homonymy, polysemy, lexical ambiguity, sentence and meaning. Leech, (1981:9-23) said, there are seven types of meaning,



conceptual meaning, connotative meaning, social and affective meaning, reflected meaning and collocative meaning, associative meaning, thematic meaning, and intended and interpreted meaning.

There are some kinds of meaning based on the context in semantics, such as figurative meaning and contextual meaning, connotation and denotation, lexical meaning and grammatical meaning.

### **1.1 Figurative Meaning**

Figurative meaning is non-literal meaning because it has transferred meaning from literal meaning. Figurative meaning in a film can make the audiences confused and try to imagine what the real meaning of it. Figurative expression or non-literal meaning that connotes additional layers of meaning. When the human receive a message, the mind must interpret the data to convert it into meaning. This set of memories will give prominence to the most common or literal meanings, but also suggest reasons for attributing different meanings.

### **1.2 Contextual Meaning**

Contextual meaning is the meaning of a lexeme or word inside a context. Context is a situation that occurs depends on whether phrase or sentence appears. A contextual definition is also a definition in which the term is used by embedding it in a larger expression containing its explanation. According to Dash, she said:

I have used the term context to refer to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the

topic of discussion as sphere of necessary information. (2008, vol. 5, no. 2, p.22)

From the quotation above, when a word is used in a piece of text, it usually has only one meaning, but sometimes it has meaning variation depending on the topic of discussion. We must know the hidden meaning of word to provide useful information for understanding meaning in a sentence or phrase based on context of meaning. The meaning of a sentence has more than one meaning if we do not know the context. If a sentence has limited context, the reader or listener will be confused what a meaning reader/listener takes. But if a sentence is clear in context, the reader or listener will not be confused and they get what we mean.

There are many types of context, but the writer took several types from book and journal that can support this research. Cruse (2006:35) stated, context as essential factor in the interpretation of utterances and expressions. The most important aspects of contexts are, (a) preceding and following utterances and/ or expressions, (b) the immediate physical situation, (c) the wider situation, including social and power relations, (d) knowledge presumed shared between speaker and hearer. According to Miller and Leacock in Dash journals, they have classified context into two types: (a) local context, and (b) topical context. While the local context refers to one or two words immediately before and after the key word (KW) under investigation, the topical context refers to the topic of the text where the KW has been used. According to these scholars, reference to the two contexts is more or less sufficient in understanding the actual contextual meaning of the KW used in a text. Dash (2005), classify the context into four broad types, they are local context, sentential context, topical context, and global context.

a. Local context

Local context refers to the immediate circle of the key word (KW). The first circle is the local context, which is the centre of the attention as it can provide the most vital information regarding the contextual meaning of a word. Local context refers to obtain information from the neighboring words of the KW. Clearly, local context refers to the immediate environment of the KW in a sentence where it has occurred, encompassing its immediately preceding and succeeding words.

There are three problems of lexical semantics of this context. First, the local context provides us necessary information to know if the KW holds idiomatic relation with its neighboring members. Second, information obtained from the local context is also useful for understanding lexical collocation of words used in a lexical block. Third, even where there is no idiomatic relation between the words, the local context informs if the KW shows meaning variation due to its relation with the neighboring words.

b. Sentential context

The sentential context refers to a sentence where the KW has occurred. It supplies syntactic information to know if the KW has any explicit or implicit syntactic relation with other words used in sentences. The sentential allows to explore if there is any variation of meaning of the KW due to its relation with the other members located far away. The most complex task, however, is to identify the members with whom the KW maintains a special kind of semantic relation in the sentence.

c. Topical context

The topical context refers to the topic of discussion and focuses on the content of a piece of text. Quite often, it is found that the actual meaning of the KW depends heavily on the topic which has strong role to alter etymological meaning of the KW. For example, in English, based on the variation of topic the word *shot* refers to ‘firing’, ‘drinking’, ‘hitting a ball by bat’, ‘kicking a ball’, ‘putting a ball in the net’, ‘ distance between a player and the hole’, ‘ taking a snap’, or ‘giving an injection’, etc (Dash, 2004).

d. Global context

Words are not isolated entities. They are actually interlinked with other words as well as with the extralinguistic reality (Verschueren, 1981:337) in Dash journal. So does the meaning of words. The meaning of the KW is not only related to the meanings of other words occurring within local context, sentential context, and topical context, but also extralinguistic reality surrounding the linguistic acts undertaken by language users. The verb forms of a language. For instance, usually evoke a scene of action constituting an agent, a patient, an item, a place, and a time – all coordinated in a particular discourse (Fillmore, 1977:82) in Dash journal. This signifies that understanding the meaning of a verb form under investigation we need to consider of all the elements in a cognitive interface to realize its denotative, connotative and figurative meaning. Allan (2001:20) stated, a huge chunk of information of the global context is available from the external world, that supplies vital cues of place, time, situation, interpretation, pragmatics, discourse, demography, geography, society, culture, ethnology, and

various other things. Since the global context builds up a cognitive interface between language and reality, we often refer to it to understand: who says, what is said, to whom it is said, when it is said, where it is said, and how it is said.

Thus, the global context becomes a valuable source of information for meaning disambiguation of words, and it helps us to understand if the KW has any meaning variation, and if so, what it is.

Contextual meaning could be regarded to the situation, where the time, and the language usage environment. Machali (2000) in Suprpto's journal (2010) stated that contextual meaning is formed from the relationship with other words that are used in the text (Catford called as textual meaning). Sometimes the relation of context found in outside of the text.

From several definition of contextual meaning above, the researcher conclude that contextual meaning is the meaning whether inside or outside relationship in a sentence and it's influence by the surrounding sentences of a key word itself, better it's preceding or the following of the key word.

### **1.3 Connotation**

Connotation or connotative meaning is the communicative value an expression has by virtue of what it *refers to*. over and above its purely conceptual content (Leech, 1981:12)

Connotation refers to personal associations produced by words. Connotation is stimulating and evocative senses, feelings, attitudes, judgments, and beliefs as well as certain purposes. It can be individually and collectively. Connotative meaning is additional or associated meaning, which is attached to the denotative

or conceptual meaning. It consists of associations made with a concept whenever that concept is referred to.

Connotative meaning is the communicative value of an expression over and above its purely conceptual content. It is something that goes beyond more referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning. If we compared connotative meaning with denotative meaning is connotations are relatively unstable, because connotative has different meaning depend on situation we used. Although the language that speakers used is exactly the same with conceptual framework, but each of them has individual perception of words. Connotative meaning indefinite and open in the same way as our knowledge and belief about the universe are opened-ended. Connotations play a major role in the language of literature, of politics, of advertising, and a greeting card.

#### **1.4 Denotation**

Denotation is the objective relationship between a linguistic form and its referent. Cruse (2006: 45).stated denotation is the aspect of its meaning which is involved in its potential for use in making true statements about the world. Denotative meaning is the meaning of what it was. Denotative meaning is also referred to as a word or group of words which based on straightly relationship between the unit and form language beyond language unit was treated appropriately. Meaning is more than denotation. Denotative meaning is objectives. Denotation is the original meaning which is appeared first.

#### **1.5 Lexical Meaning**

Lexical meaning refers to the real meaning, meaning that proper with our sense of observation, or granted meaning. Therefore, many people who say that the lexical meaning is the meaning in the dictionary or that of the lexeme meaning even without any contexts. Lexical meaning is the smallest meaning unit in the meaning system of language that could be distinguished from other similar units. A lexeme is an abstract unit. It can occur in many different forms of actual spoken or written sentences. Cruse (2006: 48- 49) stated, there are three dimensions of lexical meaning, descriptive meaning, expressive meaning, and evocative meaning.

- a. The descriptive meaning of a word is that part of its meaning which constrains what it can be used to refer to, and which determines the truth values of statements which contain it.
- b. Expressive meaning is exemplified by exclamations like *Wow!*, *Shit!*, *Ouch!*, *and so on*. Expressive meaning express some emotion, judgment, or attitude in non- propositional way.
- c. Evocative meaning denotes words specific to, or specially characteristic of, particular language varieties such as dialects and registers that have the power to evoke their usual contexts.

### **1.6 Grammatical Meaning**

Grammatical meaning also could be regarded as a structural or functional meaning, or internal meaning. Every language has a grammatical system and different language has somewhat different grammatical system. Grammatical meaning of a language could be interpreted. Grammar describes how the words

work together to create meaning. It explains how words interact with one another to form larger structures that are capable by expressing such divergent data. Grammatical meanings are expressed in various ways, such as the arrangement of words or referring expression before the predicate, by grammatical affixes and grammatical words.

## 2. Deixis

There are many words in the language that cannot be interpreted alone without being put in a context. This study discusses how to interpret the meaning of words by studying the features of deixis. Deixis has function as the reference of utterances, shows how to understand the meaning of certain words and phrases in an utterance requires contextual meaning. There are many definition of deixis. It comes from some linguists. Every linguist has his own concept and principal about deixis itself.

The term of 'deixis' is borrowed from the classical Greek *deiknymi*, 'to show, point out'. It means pointing or indicating, In Levinson (1983:53) deixis is pointing or indicating and has as prototypical or focal exemplars the use of demonstratives, first and second person pronouns, tense, specific time and place adverbs like *there* and *here*, and variety of other grammatical features tied directly to the circumstance of utterance. The categories of deixis based Levinson's study in Horn and Ward (1983:69-94) and is divided into five, person deixis, time deixis, place deixis, discourse deixis and social deixis.



In Yule (1996:9) Any linguistic form used to accomplish this 'pointing' is called a deictic expression. When you notice a strange object and ask, 'what's that?', you are using a deictic expression ('that') to indicate something in the immediate context. Deictic expressions are also sometimes called indexicals. They are among the first forms to be spoken by very young children and can be used to indicate people via person deixis ('me', 'you'), or location via spatial deixis ('here', 'there'), or time via temporal deixis ('now', 'then'). All these expressions depend, for their interpretation, on the speaker and hearer sharing the same context. According to Yule, in *English Language* (1996:93), there are three different ways to point out in. They are gesture, symbolic and anaphoric.

- a. Gesture, is used by which it can be properly interpreted only by somebody who is monitoring some physical aspects of communication situation. Gestural deixis refers, broadly, to deictic expressions whose understanding requires some sort of audio-visual information. A simple example is when an object is pointed at and referred to as 'this' or 'that'. However, the category can include other types of information than pointing, such as direction of gaze, tone of voice and so on.

eg. I want you to copy the document.

- b. Symbolic, use of deictic expression means that the interpretation involves merely knowing certain aspects of speech communication situation, whether this knowledge comes by common perception or not.

eg. I want you to copy this document there

c. Anaphoric, is the use of expression that can be correctly interpreted by knowing what other portions of the same discourse that expression is co-referential with an anaphoric use of an expression, which can be seen in the sentence.

eg. I have copy the document and I put it there.

In addition, Grundy (2000:28) add that there are three degrees of proximity by no means uncommon with some language distinguishing proximity to the speaker and the addressee. They are “here” (proximity), “there” (distal), and where ( the archaic hither, hence, thither, thence, wither, whence) left, righth, up, down, above, below. In front, behind come go, bring, take. Furthermore, Grundy explains that the in determinacy stems from the speaker’s use of the words *I*, *here*, and *now* can only be resolved when we look at the context, *who* the speaker is, and *where* and *when* the sentence is uttered. Deixis is the study of deictic or indexical expressions in language, like you, now, today. It can be regarded as a special kind of grammatical property instantiated in the familiar categories of person, tense, place, etc (Levinson,1983) in Horn (2006:100)

From many defenition above, the researcher conclude that deixis is the word in utterances that need to be interpreted based on the context. Deixis will be changed the meaning depends on the context it self.

### **3. Types of Deixis**

According to Yule (1996:9), there are three types of deixis, there are person deixis, spatial deixis, and temporal deixis and Levinson (1983) defines

there are five types of deixis, there are person deixis, spatial deixis, temporal deixis, textual deixis and social deixis. This research used this theory to analyze this study.

### **3.1 Person deixis**

The distinction just described involves person deixis, with the speaker (`I`) and the addressee (`you`) mentioned. The simplicity of these forms disguises the complexity of their use. To learn these deictic expressions, we have to discover that each person in a conversation shifts from being `I` to being `you` constantly (Yule, 1996:10). Person deixis concerns with encoding of the role of participants in the speech even in which the utterance in question is delivered. There are three – part division of person deixis, first person, second person, and third person. First person is used for speaker, second person is for addressee (s) and third person for category neither speaker nor addressee, (Levinson, 1983).

#### **a. First person**

First person pronoun is the grammaticalization of the speaker's reference to himself. First person deixis is a deictic reference which refers to the speaker (the utter of a message). (Levinson, 1983:62). Yule (1996) states that first person are, singular (I,my,myself,mine), and the plural ( we,us, ourselves, our and ours).

#### **b. Second person**

Second person is the encoding of the speaker's reference to one or more addressee (Levinson,1983:62). According to Yule (1996:10) it is deictic reference to a person or people identified as addressee, such as: you, yourselves, your and yours.

### c. Third person

Levinson, defines that the third person is the referents which are neither speaker nor addressee. Yule (1996:10) stated that in the deictic terms, third person is not a direct participant in basic (I – you) interaction and, being an outsider, is necessarily more distant. Third person pronouns are consequently distal forms in terms of person deixis. The third person singular (he, she, it). It is deictic reference to a referent not identified the speaker nor the addressee and usually imply the gender that the utterances refers to. eg. He, she, they, him, himself, her, herself. In other words, Person Deixis is described as expression in which it refers to a person who the speaker intends to refer.

### 3.2 Spatial deixis

Spatial deixis also known as the locative expressions (Kreidler, 1998:145). According to Levinson (1983:79) place or space deixis concerns the specification of locations relative to anchorage points in the speech event. Cruse (2006:166), said, spatial deixis indicate location in space relative to the speaker. The most basic spatial deictic words are adverbs, *here* and *there*. These can be glossed ‘place near with the speaker’ and ‘place not near with the speaker’. The other basic use of spatial deictic word is demonstrative *this* and *that*, although they often have more abstract meaning. For instance, *this theory* and *that theory* do not locate the theory in literal space, but to indicate a more abstract closeness and distance of the speaker. *This* and *here* are called proximal deictic words, and *that* and *there* called distal deictic words, (Cruse, 2006:166).

In addition, Yule (1996:9) argued that proximal terms are typically interpreted in terms of the speaker's location or 'near speaker'. While, distal terms can simply indicate 'away from speaker'. It depends on position of the location of the thing or people with the speaker as the deictic centre. In considering spatial deixis, however, it is important to remember that location from the speaker's perspective can be fixed mentally as well as physically instead of proximal and distal deictic word, spatial deictic word also concerns about projected deixis. Yule (1996:13) said, the projected deixis used to manipulate the location. An example of projected deixis is, '*come here!*'. The word *here* is interpreted as the movement toward to the speaker.

In conclusion, the researcher concludes that there are three kinds of deixis based on the location which are, proximal deixis, distal deixis, and projected deixis.

### **3.3 Temporal deixis**

Temporal deixis also familiar with the time deixis (Levinson, 1983: 73). Temporal deixis indicate the timing of an event relative to the time of speaking. The word *now* designates a time period overlapping with the time of speaking, and *then*, which basically means 'not now' and can point either into the future or the past.

As it proposed by Anderson and Keenan (1985) localises the speech event in time by means of adverbs ('now', 'then') or nouns ('Tuesday', 'April'). Tense inflection on verbs can also be analysed as temporal deixis in this respect. It is suggested in the literature, that temporal deixis by means of adverbs or

demonstratives is least common in the languages of the world. According to Yule (1996), deictic temporal reference to the calendar times (dates) and clock time (hours). However, these forms of temporal reference are learned a lot later than the deictic expressions like ‘yesterday’, ‘tomorrow’, ‘today’, ‘tonight’, ‘next week’, ‘last week’, ‘this week’. All these expressions depend for their interpretation on knowing the relevant utterance time.

### 3.4 Textual Deixis

Textual deixis also known as discourse deixis. Levinson (1983) states that textual deixis deals with the orientation in the text through the writer or the speaker, the relation of the text passages to the current utterance either as a head of time or past, forthcoming or simultaneous. It encodes reference to portions of the unfolding discourse in which the utterance is located. It means that textual deixis is deictic reference to the portion of a discourse relative to the speaker’s current location in the discourse, such as: above, below, last, previous, preceding, next or following( usually used in texts) and this, there, that (usually used in utterances)

Textual deixis refers to portions of the text itself. Textual deixis occurs when (part of) an utterance or discourse is itself the referent of a deictic expression. such as in “See the discussion *above*”. It has been suggested that some form of textual deixis is present in every anaphoric reference. As long as it is clearly discernible as deixis, textual deixis will always have metalinguistic reference. But as soon as any part of the meaning of an utterance become the target, textual deixis become increasingly indistinguishable from anaphoric reference, Lyons( 1977) in Cornish

(2014). Moreover, Cruse (2006:51) states discourse deixis is when reference is made to discourse items which occur either before or after the current time of speaking. When functioning as discourse deictics, *that* typically refers to a previously occurring item, and *this* to something which is still to come, example: *That was the best story I've heard for a long time, wait till you hear this.....* Expressions such as, *therefore, however, on the other hand*, which relate portions of earlier discourse to portions of later discourse, are sometimes included under discourse deixis.

Shortly, textual deixis is the deixis in text and its relations to surrounding text.

### **3.5 Social Deixis**

Levinson (1983) in Saeed (2003), the phenomenon of pronoun system of some languages also grammaticalize information about the social identities or relationship of participants in the conversation or utterance. Social deixis involves the marking of social relationships in linguistic expressions, with direct reference to the social status or role of participants in the speech event. Cruse (2006:166) stated that social deixis are expressions whose function is to indicate the position of the referent on the scales of social status and intimacy relative to the speaker.

Unlike English, which does not encode social attributes of the hearer in distinct lexical items, the other language such as French, German, Japanese, Thai, Korean and Balinese have rich system for grammaticalizing social relations. Most of the distinct locates within the social context of an utterance of either a higher or lower social standing to the speaker, Saeed (2003). Even in a language like English, in

which the social attributes of speaker and hearer are not grammaticalised, the wider social context of an utterance is often exist to the location of a person referent. Example:

- a. Would *Mr. John* comes for this meeting?

(the relationship that exist both of employee- employer)

From the example above, there is a distinctions of social relationship that have a marked effect on the form of sentences. This condition is related to politeness. Despite, English is not like another language that use respectful pronouns to exemplify social deixis, politeness enter into the choice of forms of addressee such as, John, Uncle Jo, Sir Louis, Mr. Jicco, Madam Elena and so on.

In short, the researcher conclude that social deixis is related with the position and it can influence the sentence it self

#### **4. Film**

Bradshaw & Dettmar (2008:255) argued, film is a quintessentially modernist form. It might rather be a meeting – point between “realism” and between nineteenth and twentieth-century cultures, and thus invite new ways of constructing all such categories. Bordwell & thompson (2008:1-2) argued, that film is young medium, at least compared to most other media. Painting, literature, dance, and theatre have existed for thousand of years, but film came into existance only a litle more than a century ago. Films are designed to have effects on viewers.



The film theorist, Stam (2000:14), refers to common ways of categorizing films: the war film, comedy& melodrama, the musical, the Astaire-rogers films, blockbuster, the art film, black cinema, the western and queer cinema.

A film, also called a movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to phenomenon.

## **5. Character**

Characters is the important one of the intrinsic elements of literature. Intrinsic elements in literature include, characters, plot, point of view, theme, setting, scene and moral message, this elements usually find inside of the story it self. Characters are important parts of stories. It helps to send the message of the story through the behavior and expression of the character. The glossary of term defines a character as a person presented in a dramatic or narrative work and characterization is the process by which a writer makes that character seem real to the reader. According to Karen Bernardo, there are types of characters:

- a. Major or central characters, are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.
- b. Minor characters, serve to complement the major characters and help move the plot events forward.
- c. Dynamic, a dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic

characters tend to be central rather than peripheral characters, because resolving the conflict is major role of central characters.

- d. Static, a static character is someone who does not change over time, his or her personality does not transform or evolve.
- e. Round, a rounded character is anyone who has complex personality, he or she is often portrayed as a conflicted and contradictory person.
- f. Flat character, is the opposite of round character. This literary personality is notable for one kind of personality trait or characteristic.
- g. Stock characters, are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories.
- h. Protagonist, is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero). According to Oxford Dictionary (fourth edition), protagonist is the main person in a play or real event.
- i. Antagonist, is the opposite of the protagonist character, the antagonist is the characters (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist character is an obstacle that protagonist must overcome
- j. Anti – hero, a major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable.

- k. Foil, is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist)
- l. Symbolic, is any major or minor character whose very existence represents some major idea or aspect of society.

## 6. *Moana* Film

### 6.1 Description of the Film

*Moana* (/moˈnə/) is an American 2016 animated 3D musical fantasy adventure film, produced by Walt Disney Animation Studios and the 56th movie in Disney's animated feature canon. The film was directed by Ron Clements, John Musker. Auli'i Cravalho, Dwayne Johnson, Temuera Morrison became the main voice. The film is scheduled to be released by Walt Disney Pictures on November 23, 2016

*Moana* earned \$248.8 million in revenue in the United States and Canada and \$394 million in other countries, generating a total of \$642.8 million worldwide. However, Disney did not disclose the cost of producing this film, where most of its films cost \$150 million in production.

*Moana* was released by Walt Disney Studios Entertainment in the form of Blu-ray (2D and 3D) as well as DVD in the United States on March 7, 2017, digitally on February 21st. The release of this version includes the short film *Inner Workings*. Blu-ray's release also includes a short film starring Maui and Moana, entitled *Gone Fishing*. This movie can also be enjoyed streaming on Netflix.

*Moana* was released theatrically in the United States on November 23, 2016 to generally positive reviews from critics, with particular praise going towards its animation, music, and vocal performances. Along with *Zootopia*, it marked the first time since 2002 that Walt Disney Animation Studios released two feature films in the same year. It received two Academy Award nominations at the 89th Academy Awards: one for Best Animated Feature and another for Best Original Song ("How Far I'll Go"). The more information about the film is describe as following:

- a. Director : Ron Clements, & John Musker
- b. Producer : Osnat Shurer
- c. Scenario : Ron Clements  
John Musker  
Pamela Ribon  
Taika Waititi
- d. Cast : Auli'i Cravalho as Moana  
Dwayne Johnson as Maui  
Rachel House as Gramma Tala  
Tamuera Morrison as Chief tui  
Nicole Scherzinger as Moana's mother
- e. Music : Opotaia Foa'i  
Mark Mancina  
Lin- Manuel Miranda
- f. Editor : Jeff Draheim

- g. Production company : Walt Disney Pictures  
Walt Disney Animation Studios
- h. Distributor : Walt Disney Studios  
Motion Pictures
- i. Release date : November 23, 2016
- j. Country : United States of America
- k. Language : English

## 6.2 Synopsis of Film *Moana*

Maui, a demigod, steals the mystical heart of goddess Te Fiti. The heart is a small luminous stone which has the power to create life. Maui steals it to gift it to humanity, but as he flees the island with the stone, he is attacked by a lava monster, Te Ka, causing the stone to fall from his hand and disappear into oblivion.

Centuries later, we meet Moana, the princess of a small island in Polynesia, who has a special connection with the ocean. The ocean calls out to her but her family prevents her from ever venturing out beyond the reef, for the fear of losing her. As Moana grows up, she is told that a life of being the village's chieftain awaits her. But her heart is set on venturing out into the ocean. The islands around them slowly begin to fade away and fall into disrepair because of the curse caused by Maui when he stole the heart. Several stories and secrets are revealed to Moana by her cooky grandmother, and they convince her that she has been chosen by the ocean to find Maui and restore the heart of Te Fiti.

Along with her pet chicken HeiHei, she sets out on the ocean to search for Maui. When she finds him, she realizes that he's an extremely self centered, self-absorbed, egomaniac. She has to get inventive and treat him with utmost respect in order to get him to find the lost heart of Te Fiti.

Maui and Moana form a special bond; she teaches him to think about others and be generous, and he takes a liking to her, teaching her how to navigate the waters and sheltering her from all the troubles along the way. When they go to replace the heart of Te Fiti into the mother island, the lava demon Te Ka strikes again, breaking Maui's magical hook in the battle, robbing him of all his powers.

Maui loses hope but motivates Moana to finish the task on her own and egged on by this newfound courage, she puts her skills to use and replaces the heart of Te Fiti. Goddess Te Fiti returns in full bloom and the islands around Polynesia are rid of the curse that was causing them to perish. Goddess Te Fiti even repairs Maui's broken hook restoring his powers.

### **6.3 Protagonist Character in the Film *Moana***

There is two protagonist character that has important role in this film. They are Moana and Maui.

#### **a. Moana**

Moana (Auli'i Cravalho as the dubber of Moana) is the daughter of Chief Tui, the one who become the chief in her island. She is a sixteen years old. Since child, Moana get interest with the ocean, but her father forbids her to play and get closer with the ocean. Her Gramma always tells her since child about the legend

of Maui and the loss heart of Te Fiti. When she grows up, her dream become bigger and pushes her to voyage and leave her village

#### **b. Maui**

Maui, he is the demigod that become the legend in south pacific ocean. Dawyne Johnson as the dabber, Maui appears as same the dabber with big body and dark skin. In daily life, he always brings his hook that has the magic power to change the form in a second. Even he has a big body and always looks like strong, however he is an arrogant and thirst of the praise from the people.

### **B. Relevant studies**

Previous research related to contextual meaning and deixis had been conducted from several researcher. The first researcher related to the contextual meaning had been conducted by Maya Dewi Lestari (2016), in this study the researcher used descriptive qualitative method in analyzing the topic. The aims of the study is to find out the types of context in ten songs of Shane Filan. The researcher find six types of context after analyzed the topic. The researcher explained about the theory from several experts. And the researcher choose the types of context for analyzing the contextual meaning in songs of Shane Filan by Pateda's theory, such as, context of organs, context of situation, context of purpose, formal or informal context in conversation, mind context of speaker or listener, context of time, context of place, object context, context of completeness in speak or hear from speaker or listener, linguistic context, and context of language.

The first researcher related to the deixis had been conducted by Harna Malau (2013), the researcher want to find out the types of deixis that are used by Raditya Dika. And also analyze the reason the occurrence of the dominant type. This research using theory of Levinson (1983) for deixis theory that had been analyzed. This research using pragmatics approach in analyzing the deixis. Malau focus on deixis of Dika's utterances in that show. This study conducted by used qualitative research

Aulia Fauziah (2015) focus to find out the types of deixis which is used in the movie and its function of each deixis types in that movie. The researcher using theory of Yule (1996) in analyzing the deixis in the movie. As usually this kind of study is conducted in a qualitative research by using descriptive approach. The result of this research that the researcher find three types of the deixis that used in the movie "*A Thousand Words*" by Steve Koren.

Eti Purwitasari (2009) finding of her research that, equivalence of person deixis can be achieved by involving the inclusive/exclusive dimension and the familiar/non familiar dimension from source language into the target language. Researcher conclude that in doing translation, a translator should have capability in translating sentences and utterances in text. The translator also should have considered the accurateness and the naturalness, and made sure that the translation result is acceptable. This research used theory of Levinson (1983) in analyzing the deixis and for the theory of translation, the researcher take various of experts and then making the conclusion. The researcher argued that translation is the reconstruction of meaning, thoughts, idea, and message from one language



(source language) to another language (target language) without changing the meaning of the original text. This study conducted in qualitative research by using descriptive and explorative approach.

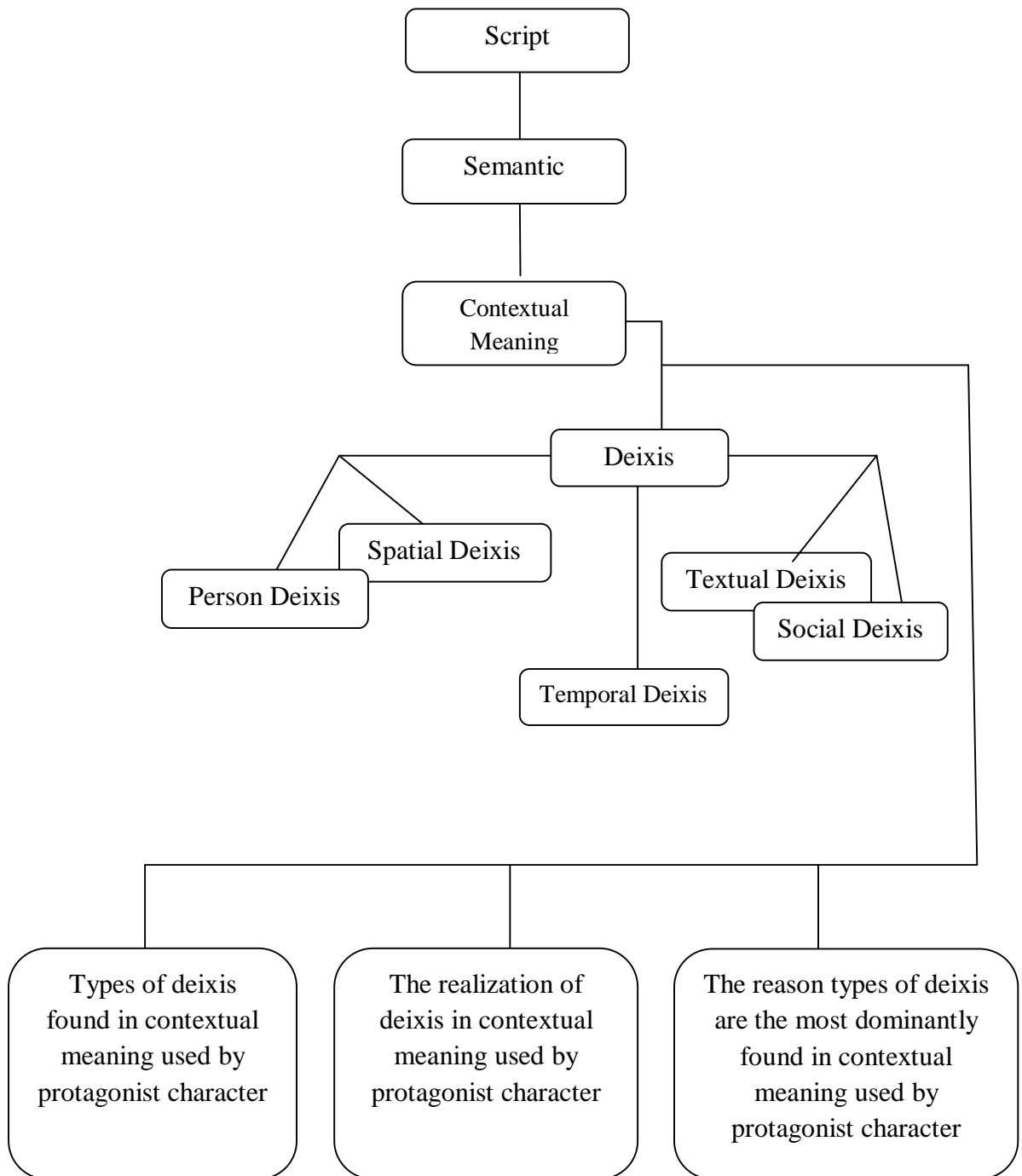
### **C. Conceptual Framework**

Meaning is the important thing in doing communication. Sometimes hearer get misunderstanding in interpret the meaning from the speaker. Many people confuse of the concept of meaning. There fore its need context and its referential to solve it. Contextual meaning is connected with the reference. Every utterances refers to different things based on the speaker's meaning. The context has an important role to convey the message.

Deixis also have an important role on our communication because it interprets our utterance or encode features of the context of utterances. Deixis and the context have a similarity, namely for interprets meaning in utterances. This research described what types of deixis that found in the contextual meaning, and to describe the realization of deixis found in the contextual meaning used by protagonist character in the film *Moana* and also to reason the used of deixis itself. So the descriptive qualitative method will be applied in researching the result of the research.

This research has function to find out the types, and to describe how the deixis used and find out the reason why the protagonist character used it.

The conceptual framework is shown by scheme:



## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

Descriptive qualitative method used in this research. In analyzing this topic, this research applied a qualitative research particularly to describe and interpret the data from *Moana*'s film. From the data, it is classify the words, phrases, sentences and utterances into four types of context and three types of deixis that are used by protagonist character in that film, then this research identify them into types of deixis found in contextual meaning. A qualitative method is appropriate for this study because the aims of this study is to find the types of deixis and the dominant types of deixis found in contextual meaning used by protagonist character in the film *Moana*.

#### **B. Source of Data**

The source of data in this research obtained from *Moana*'s film. The analysis focused on protagonist character in the film *Moana* ( Moana, and Maui). Based on the film script, the analysis of contextual meaning on deixis was conducted.

#### **C. Technique of Collecting Data**

In this research, the researcher followed some steps to collect the data from the script of the film. The technique were applied as follows:

1. Reading the utterances of the film *Moana*.

2. Identifying the sentence of *Moana*'s script to find out the deixis found in contextual meaning used by protagonist character in the film *Moana*.
3. Identifying the types of deixis found in contextual meaning that used by protagonist character in the film *Moana*.

#### **D. Technique of Analysis Data**

The systematic procedures in conducting the analysis are as follows:

1. Classifying the types of deixis that used by protagonist character in the film *Moana*
2. Finding out the dominant type of deixis used by protagonist character in the film *Moana*.
3. Finding out the realization of deixis used by protagonist character in the film *Moana*.
4. Finding out why it becomes the most dominant types of deixis found in contextual meaning.

## CHAPTER IV

### DATA ANALYSIS AND FINDINGS

#### A. Data Collection

The data were collected and selected from the script of *Moana's* film. The data of this study were the utterances, dialogue between protagonist character of the movie. There were total 230 utterances that used by protagonist character in the film *Moana*, with the detail 147 of Moana's utterances and 83 of Maui's utterances.

#### B. Data Analysis

After collecting data, the data were analyzed based on classifications of deixis found in contextual meaning. The researcher analyzed some classifications of deixis that can be answered the formulation of the problem of this research, namely what types of deixis found in contextual meaning used by protagonist character, how are the deixis in contextual meaning used by protagonist character and why the type of deixis dominantly found in contextual meaning used by protagonist character in the film *Moana*.

##### B.1 Types of Deixis used by Protagonist Character in the film *Moana*.

After collecting the data, the researcher analyzed the data into it's types of deixis. Based on the theory, there were five types of deixis namely person deixis, spatial deixis, temporal deixis, textual deixis and social deixis. The data which collected were presented in the tables below:

Table 4.1 Types of Deixis in the Moana's Utterances.

No	Moana's utterances	Types of deixis				
		P	Sp	Tp	Tt	S
1	<b>Papa!</b>					1
2	Fun, <b>I</b> wants go back.	1				
3	<b>Dad!</b> I was only looking <b>at the boats</b> . <b>I</b> wasn't gonna get on <b>them</b> .	3	1			1
4	Not the fronds, wind shifted the past. Mmm... <b>That's</b> good pork. Oh, <b>I</b> mean... No, <b>I</b> wasn't... What? <b>They</b> calling <b>me</b> , so <b>I</b> gotta... Bye!	5	1			
5	<b>You're</b> doing great.	1				
6	<b>So</b> close				1	
7	<b>Sometimes our</b> strength lies beneath the surface. Far beneath in some cases. <b>But I'm</b> sure <b>there's</b> more to Hei hei than meets the eye.	2		1	2	
8	Well... <b>We</b> should clear the diseased trees. And <b>we</b> will start a new grove <b>there</b> .	2	1			
9	<b>Then we'll</b> rotate the fishing ground.	1		1	1	
10	Oh... <b>Then we'll</b> fish <b>far side of the island</b>	1	1	1	1	
11	<b>The windward side</b> .		1			
12	What if... <b>we</b> fished <b>beyond the reef</b> ?	1	1			
13	<b>I</b> know. <b>But if there</b> are no fish <b>in the lagoon...</b>	1	1		2	
14	And <b>there's</b> a whole ocean...				1	
15	An older rule, when <b>there</b> were fish.				1	
16	<b>But Dad!</b>	1			1	
17	<b>I</b> didn't say go <b>beyond the reef</b> because <b>I</b> want to be <b>on the ocean</b> .	2	2			
18	Because <b>he</b> doesn't get <b>me</b> .	2				
19	<b>I</b> can do <b>this</b> . <b>There's</b> more fish <b>beyond the reef</b> . <b>There's</b> more <b>beyond the reef</b> . Not so bad. Pua!	1	3		2	
20	<b>Grandma...</b> Are <b>you</b> gonna tell <b>dad</b> ?	1				
21	<b>He</b> was right. About going <b>out there</b> . <b>It's</b> time to put <b>my</b> stone <b>on the mountain</b> .	3	2			
22	Why aren't <b>you</b> trying to talk <b>me</b> out of <b>it</b> ?	3				
23	<b>It</b> is.	1				
24	Why are <b>you</b> acting weird?	1				
25	If <b>there's</b> something <b>you</b> want to tell <b>me</b> , just tell <b>me</b> . Is <b>there</b> something <b>you</b> want to tell <b>me</b> ?	4			2	

26	What is <b>this place</b> ?		1			
27	What's <b>in the</b>		1			
28	Bang the drum					
29	<b>We were voyagers. We were voyagers! We were voyagers! We were voyagers! We were voyagers! Why'd we stop?</b>	6				5
30	<b>Our</b> island?	1				
31	<b>I</b> thought <b>it</b> was a dream.	2				
32	<b>But...</b> Why'd <b>it</b> choose <b>me</b> ? <b>I</b> don't even know how to make <b>it</b> past the reef. <b>But I</b> know who does.	5			2	
33	... Can stop the darkness. Save <b>our</b> island. <b>This</b> cave has boats. Huge canoes. <b>We</b> can take <b>them</b> to find Maui. Make <b>him</b> restore the heart. <b>We</b> were <b>voyagers</b> . <b>We</b> can voyage again. <b>You</b> told <b>me</b> to help <b>our</b> people. <b>This</b> is how <b>we</b> can help <b>our</b> people. <b>Dad</b> . What are <b>you</b> doing?	12	1		1	2
34	No! Don't! <b>We</b> have to find Maui. <b>We</b> have to restore the heart.	2				
35	<b>Grandma</b> .					1
36	Not <b>now</b> . <b>I</b> can't	1		1		
37	<b>Grandma</b> .					1
38	<b>I...</b> <b>I</b> can't leave <b>you</b>	3				
39	<b>I</b> am Moana of <b>Motunui</b> . <b>You</b> will board <b>my</b> boat, sail <b>across the sea</b> , and restore the heart of <b>Te Fiti</b> . <b>I</b> am Moana of <b>Motu... nui</b> . Hei- hei?! <b>It's</b> okay. <b>You're</b> alright. Yes... see. <b>There we go</b> . Nice water. The ocean is a friend of <b>mine</b> . Hei- hei. Hei- hei! Stay. Ok. Next stop, Maui. <b>I</b> am Moana of <b>Motunui</b> . <b>You</b> will board <b>my</b> boat, sail <b>across the sea</b> and restore the heart of <b>Te Fiti</b> . <b>I</b> am Moana... of... Mo... tu... Board <b>my</b> boat! Oh, no. No ... no... no...no. No. Ocean. <b>I</b> could use a little help. No... no. Please. Come on. Help <b>me</b> . Please.	15	8		1	
40	... What? <b>I</b> said help <b>me</b> . And wrecking <b>my</b> boat?! Not helping! Fish pee in <b>you... all day</b> .	4		1		
45	So...Maui? Maui. Maui, <b>demigod</b> of the wind and sea, <b>I</b> am Moana of <b>Motunui</b> . <b>You</b> will board <b>my</b> boat. No. <b>You</b> will board <b>my</b> boat. Yeah. <b>I</b> am Moana of <b>Motului</b> . <b>You</b> will board <b>my</b> ...	8	2			1

42	Maui, shape shifter, <b>demigod</b> of the wind and sea. <b>I</b> am Moana...	1				1
43	Wh..What?					
44	<b>I</b> am Mo...	1				
45	What? No, <b>I came here</b> to...	1	1			
46	<b>You</b> are not <b>my hero</b> . And <b>I'm</b> not <b>here</b> so <b>you</b> can sign <b>my</b> oar. <b>I'm here</b> because <b>you</b> stole the heart of <b>Te Fiti</b> and <b>you</b> will board <b>my</b> boat, sail <b>across the sea</b> , and put <b>it</b> back.	10	3			1
47	Thank <b>you</b> ?	1				
48	Wait, no, no, no. <b>I-I</b> didn't... <b>I</b> wasn't... why would <b>I</b> ever say...	4				
49	Hey, let <b>me</b> out! <b>You</b> lying slimy <b>son</b> of a...	2				1
50	No. Stop !Hey, <b>you're</b> pull back the horde.	1				
51	<b>I</b> am Moana of <b>Motunui</b> . <b>This</b> is <b>my</b> canoe. And <b>you</b> will journey to aahh...	3	2			
52	<b>I</b> am Moana of <b>Motun..uiiii....</b>	1	1			
53	Yes. And <b>you</b> will restore the heart.	1				
54	What is <b>your</b> problem? Are <b>you</b> afraid of <b>it</b> ?	3				
55	Get <b>this</b> away?		1			
56	<b>Come for this</b> ... The heart. <b>You</b> mean <b>this</b> heart <b>right here</b> ... Come and get <b>it</b>	2	3			
57	No, <b>I'm</b> gonna get <b>us</b> to <b>Te Fiti</b> . So <b>you</b> can put <b>it</b> back. Thank <b>you</b> . " <b>You're</b> welcome!"	6	1			
58	Kaka... what?					
59	<b>They're</b> kind of cute. Ocean do something, help <b>us</b> .	2				
60	<b>I</b> ... <b>I</b> am self-taught? Can't <b>you</b> shift shape or something?	3				
61	No, no, no, no. Hei- hei. Maui. <b>They</b> took the heart.	1				
62	The heart is in the ... <b>We</b> have to get <b>it</b> back.	2				
63	Mauiii.... <b>There. Right there!</b> <b>You're</b> turning. What are <b>you</b> doing.	2	2			
64	The heart.					
65	Coconuts. Hah... Got <b>it</b> .Oo... Oohh...Hey.	1				
66	Yeah... <b>We</b> did <b>it</b> !	2				
67	No. Have <b>you</b> .	1				
68	<b>You'll</b> to be a <b>hero</b> . <b>That's</b> what <b>you</b> are about, rights ?	2			1	1
69	Maybe <b>you</b> were <b>but now</b> ... <b>Now</b> <b>you're</b> just <b>the guy</b> who stole the heart of <b>Te Fiti</b> . <b>The guy</b> who cursed the world. Don't know	2	1	2	1	2



	one fellow.					
70	<b>But</b> , put <b>this</b> back. Save the world. <b>You'd</b> be everyone's hero. Maui... Maui... Maui...Guess what's <b>they</b> say.	2	1		1	
71	<b>Then we</b> get <b>your</b> hook. <b>We</b> get <b>your</b> hook, take out Hei- hei. Restore the heart. Unless <b>you</b> don't wanna be. Maui <b>Demigod</b> of Wind and Sea. <b>Hero</b> to all.	5			1	2
72	<b>Then</b> save the world. Deal ?				1	
73	Teach <b>me</b> to sail. <b>My</b> job is to deliver Maui <b>across the great ocean</b> . <b>I</b> should... <b>I</b> should be sailing.	4	1			
74	Okay, first ... <b>I'm</b> not a <b>princess</b> . <b>I'm</b> the <b>daughter of the chief</b> .	2				2
75	If <b>you</b> can talk, <b>you</b> can teach. Way finding. Lesson one ... hit <b>it</b> .	3				
76	<b>It's</b> cold. Wait, <b>it's</b> getting warmer. <b>Then</b> <b>it's</b> disgusting. What's wrong with <b>you</b> ?	4			1	
77	<b>We're here</b> . See, <b>I</b> told <b>you</b> , <b>I</b> can do <b>it</b> . <b>Motunui</b> . <b>I'm</b> home?	6	2			
78	<b>Dad...</b>					1
79	<b>Mom ...</b>					1
80	No					
81	<b>You</b> sure <b>this</b> <b>guy's</b> gonna have <b>your</b> hook.	2	1			1
82	<b>Here...?</b>		1			
83	<b>Lalotai</b> ? Realm of Monsters. <b>We</b> going to the Realms of Monsters. <b>We</b> ?	2	1			
84	<b>You</b> . <b>My</b> people. Didn't send <b>me</b> . The ocean did.	3				
85	<b>It</b> chose <b>me</b> . For a reason.	2				
86	The ocean chose <b>you</b> for a reason.	1				
87	<b>So</b> , not seeing entrance.				1	
88	<b>Go</b>		1			
89	ieuwh...ieuwh...ieuwh					
90	Sorry. <b>I</b> thought <b>you</b> were a monster, <b>but...</b> <b>I</b> found <b>your</b> hook and <b>you're</b> right... <b>This Tamatoa</b> really likes the treasure	5	1		1	
91	What ? No ?					
92	*sigh* Wow, the shiny glittering cave. And just like <b>me</b> , <b>it's</b> covered in <b>sparkling treasure</b> . Sparkle ... Sparkle. Sparkle.	2	1			
93	<b>This</b> is stupid, <b>I'm</b> just gonna walk up <b>there</b>	1	1		1	
94	Well, <b>you</b> two must get along perfectly.	1				
95	Wait, <b>you</b> did what!?	1				
96	Don't, <b>it's</b> <b>my</b> <b>grandma's</b> .	2				1

97	Cause <b>you're</b> amazing! And <b>we</b> mortals have heard...the tales about the crab....who became a legend. And <b>I</b> got to know. How <b>you</b> did <b>you</b> get so crab...ulous?	5				
98	Hey! <b>I</b> got something shiny for ya.	1				
99	<b>We</b> gotta go.	1	1			
100	<b>He</b> can have <b>it!</b> I've got a better one	3				
101	<b>We're</b> alive. <b>We're</b> alive	2				
102	No, no, no way.					
103	Do <b>you</b> have a shark head,?	1				
104	<b>It's</b> not cursed.	1				
105	Cursed.					
106	Can't <b>you</b> at least try?	1				
107	Alright, <b>play time</b> is over. Get up			1		
108	How do <b>you</b> get <b>your</b> tatoo's	2				
109	How do <b>you</b> earn <b>that</b> one. What's <b>that</b> for ?	1	2			
110	What's Nanya ?					
111	<b>I</b> just keep asking. What's <b>that</b> for ?	1	1			
112	Just tell <b>me</b> what <b>it</b> is ?	2				
113	Is <b>that</b> why <b>your</b> hook not working.? <b>You</b> don't wanna talked. Dont talk. <b>You</b> wanna throw <b>me</b> off the boat. Throw <b>me</b> off. <b>You</b> wanna tell <b>me</b> , <b>I</b> don't know what <b>I'm</b> doing. <b>I</b> know <b>I</b> don't. <b>I</b> have no idea why the ocean chose <b>me</b> . <b>You're</b> right. <b>But</b> , <b>my</b> island is dying. <b>So I</b> am <b>here</b> . <b>It's</b> just <b>me</b> and <b>you</b> . And <b>I</b> want to help. <b>But I</b> can't, if <b>you</b> don't let <b>me</b> .	23	2		3	
114	<b>You</b> took the hard for <b>them</b> . <b>You</b> did everything for <b>them</b> . <b>So they</b> loved <b>you</b>	6				
115	Maybe the <b>Gods</b> found <b>you</b> for a reason. Maybe the oceans brought <b>you</b> to <b>them</b> . Because <b>it</b> saw someone who worthy of being saved. <b>But</b> the <b>Gods</b> are the ones who make <b>you</b> Maui. <b>You</b> are.	6			2	2
116	Yeah! Next stop, <b>Te Fiti</b> .		1			
117	<b>That</b> is little even nicest thing. <b>You've</b> ever said to <b>me</b> . Probably should've saved <b>that</b> for <b>Te Fiti</b> .	2	1		2	
118	<b>Go</b> , save the world.(war music) Maui...		1			
119	Finding <b>you</b> better way in.	1				
120	Yes, <b>we</b> will	1				
121	Are <b>you</b> okay ? Maui.	1				
122	<b>I</b> thought <b>we</b> can make <b>it</b> .	3				

123	<b>I thought I can make it. We can fix it.</b>	5				
124	<b>Next time</b> will be more careful. Hei- hei was suck <b>on the barely island. It's</b> lava. <b>It</b> can't go on the water. <b>We</b> can find a way around	3	1	1		
125	What... <b>We</b> still have to restore the heart	1				
126	Maui <b>you</b> have to restore the heart.					
127	<b>That's</b> not true.				1	
128	<b>We</b> are only <b>here</b> because <b>you</b> stole the heart <b>in the first place.</b>	2	2			
129	<b>I</b> am Moana of <b>Motunui. You</b> were board <b>my</b> boat.	3	1			
130	Sail <b>across the sea,</b>		1			
131	<b>I</b> just restore the heart of <b>Te Fiti.</b> The Ocean chose <b>me.</b>	2	1			
135	Maui! Why did <b>you</b> bring <b>me here</b> ? I'm not the right person. <b>You</b> have to choose someone else. Choose someone else. Please.	4	1			
133	<b>Grandma</b>					1
134	<b>Grandma ! That's</b> right, <b>grandma. I .. I'll</b> crying to <b>it</b>	3			1	2
135	<b>I</b> don't know					
136	Who am <b>I... I</b> Moana of <b>Motunui.</b> Aboard <b>my</b> boat, <b>I</b> will sail <b>across the sea.</b> And restore the heart of <b>Te Fiti.</b> The follow <b>us</b> under water. <b>We'll</b> make <b>it</b> pass <b>the barely island. We'll</b> make <b>it</b> to <b>Te Fiti.</b> None of <b>us,</b> <b>you</b> understand. Because <b>you</b> are chicken.	11	5			
137	No! Hei- hei. No, no, no, no, no. Great one... <b>Te Fiti...</b>		1			
138	Maui! <b>You've</b> came back. <b>But your</b> hook. One more hit, and ...	2			1	
139	Maui. Thank <b>you.</b>	1				
140	<b>Te Fiti. It's</b> gone.	1	1			
145	Let <b>her</b> come to <b>me.</b> Who <b>you</b> trully are. <b>Te Fiti.</b>	2	1			
142	<b>I'm</b> sorry about <b>your</b> hook.	2				
143	<b>You</b> know, <b>it</b> will be rude to physic of the <b>Goddess.</b>	2				1
144	<b>You</b> can come with <b>us,</b> <b>you</b> know. <b>My</b> people are going to need a ... master wave finder.	4				
145	See <b>you out there,</b> Maui.	1	1			

146	<b>Mom ... Dad ....</b>					2
147	<b>I</b> may have gone alone. <b>But</b> always pass the reef.	1			1	
	Total	313	79	7	38	34

Note :

Classifications of deixis

P : Person deixis

Sp : Spatial deixis

Tp : Temporal deixis

Tt : Textual deixis

S : Social deixis

Based on the table above, it found that there were five types of deixis that used in Moana's utterances with the calculation, 313 of person deixis, 79 of spatial deixis, 7 of temporal deixis, 38 of textual deixis and 34 of discourse deixis. Beside of Moana's utterances, the researcher also collected the data of Maui's utterances, and it's presented in the table below:

**Table 4.2 Types of Deixis in the Maui's Utterances**

No	Maui's utterances	Types of deixis				
		P	Sp	T	Tt	S
1	Boat! A boat! The <b>Gods</b> have given <b>me</b> a...	1				1
2	<b>Hero</b> of <b>Man</b> .					2
3	<b>It's</b> actually Maui, shapeshifter, <b>demigod</b> of the wind and sea, <b>hero</b> of man. <b>I</b> interrupted, from <b>the top</b> , <b>hero</b> of <b>man</b> . Go...	2	1			4
4	Sorry, Sorry, Sorry, Sorry. And <b>women</b> . <b>Man</b> and <b>women</b> . Both. All. Not a <b>guy-girl</b> thing. Ah, <b>you</b> know, Maui is a <b>hero</b> to all. <b>You're</b> doing great.	2				5
5	Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for <b>his</b> fans. When <b>you</b> use a bird to write with, <b>it's</b> called	6		1		1

	tweeting. <b>I</b> know, not <b>every day you</b> get a chance to meet <b>your hero</b> .					
6	Yeah... <b>It</b> almost sounds like <b>you</b> don't like <b>me</b> , which is impossible because <b>I</b> got stuck <b>here</b> for a <b>thousand years</b> , trying to get the heart as a gift for <b>you</b> mortals so <b>you</b> could have the power to create life <b>itself</b> . Yeah. So what <b>I</b> believe <b>you</b> were trying to say is thank <b>you</b> .	10	1	1		
7	<b>You're</b> welcome.	1				
8	Mm... Mmm. <b>You're</b> welcome. No... <b>I'm</b> not going to <b>Te Fiti</b> with some <b>kid</b> . <b>I'm</b> going to get <b>my</b> hook. <b>You</b> have <b>yours</b> , and <b>I'm</b> not Maui without <b>mine</b> . Okay, talk to the back. Boat snack. Oh, no, no, no. Don't look at <b>me</b> like that. <b>It's</b> a beautiful cave, <b>she's</b> gonna love <b>it</b> . And <b>I'm</b> going to love <b>you</b> . In <b>my</b> belly. <b>Now</b> , let's fatten <b>you</b> up, drumstick. <b>I</b> can watch <b>that all day</b> . Okay, enjoy the island. Maui... Out!	17	1	2		1
9	Did not see <b>that</b> coming		1			
10	Alright, get over <b>it</b> . <b>We</b> gotta move. And <b>she's</b> back.	3				
11	<b>It</b> was Moana, right?	1				
12	Alright, <b>I'm</b> out. Ahh, come on.	1				
13	No. No, Ha..ha..ha. <b>I'm</b> not afraid. Stay out of <b>it</b> or <b>you're</b> sleeping in <b>my</b> armpit. <b>You</b> stop <b>it</b> . <b>That</b> is not a heart. <b>It</b> is a curse. the second <b>I</b> took <b>it</b> , <b>I</b> got blasted <b>out of the sky</b> . And <b>I</b> lost <b>my</b> hook. Get <b>it</b> away from <b>me</b> .	14	3			
14	Hah .. hey .. hey... <b>I'm</b> <b>Demigod</b> , okay? Stop <b>that</b> , <b>I</b> will smite <b>you</b> . <b>You</b> wanna get smote? Listen, <b>that</b> thing doesn't give <b>you</b> power to create life. <b>It's</b> a homing beacon of death. If <b>you</b> don't put <b>it</b> away bad things will <b>come</b> for <b>it</b> .	9	3			1
15	<b>You</b> are gonna get <b>us</b> killed.	2				
16	Kakamora.					
17	Murdering <b>little pirates</b> . Wonder, what <b>they're</b> <b>here</b> for ?	1	1			1
18	The ocean doesn't help <b>you</b> . <b>You</b> help <b>yourself</b> . <b>You</b> can't sail ?	3				
19	<b>You</b> see <b>my</b> hook? No magic hook. No magic powers. The boat ... is turning into <b>my</b> fault. Yup. <b>I</b> just did best.	4				

20	<b>That</b> a chicken		1			
21	Forget <b>it</b> , <b>you're</b> never get <b>it</b> back. Beside, <b>we</b> got a better one. Hey...What do <b>I</b> gonna steal with. <b>They</b> just gonna kill <b>you</b> .	7				
22	Congratulations, on not being dead, <b>curly</b> . <b>You</b> surprise <b>me</b> . <b>But</b> I'm still not taking <b>that</b> thing back. <b>You</b> wanna get to <b>Te Fiti</b> . <b>You</b> have to <b>go</b> through the whole oceans and bad. Not to mention Hei- hei. Lava monster. Ever defeat a lava monster.	5	3			1
23	I'm not going on a suicide mission with some mortal. <b>You</b> can restore the heart without <b>me</b> . And <b>me</b> says ... No. I'm getting <b>my</b> hook. End of discussion	6				
24	<b>Little girl, I am a hero</b>	1				2
25	<b>We</b> never make <b>it</b> , without <b>my</b> hook. Not pass Hei- hei.	3				
26	First, <b>we</b> get <b>my</b> hook.	2				
27	Deal. Worth a shot ? Okay, <b>we</b> go <b>east</b> . <b>To the Lair of Tamatoa</b> . If anyone has <b>my</b> hook, <b>it's that bee-eyed bottom feeder</b> .	3	4			
28	<b>It's</b> call Wave Finding, <b>Princess</b> . <b>It's</b> not just sail and not, <b>It's</b> sea where <b>you're</b> going <b>in your mind</b> . Knowing where <b>you</b> are. By knowing where <b>you've</b> been.	7	1			1
29	If <b>you</b> weary dress, and <b>you</b> have animal sidekick. <b>You're Princess</b> . <b>You're</b> not a way finder. <b>You're</b> never be away find <b>her</b> . <b>You're</b> never be a way. Really? Blow dart <b>in my buttcheek</b> . <b>You</b> are a bad person	9	1			1
30	Pull the sheets. Not the sheets. No. No. No. No. Tried <b>that</b> one already. <b>You're</b> measuring the stars. Not giving the sky a hi five. If the current warm, <b>you're</b> going the right way.	2	1			
31	Enjoy <b>your</b> beauty rest. <b>You</b> know a real way finder, never sleeps. So <b>they</b> actually get what <b>they</b> need to <b>go</b> . Muscle up butter cup. <b>We're here</b> .	5	2			
32	Tamatoa... oh yeah have <b>it</b> . <b>He's</b> a sky venger. Collect stuff, things <b>that</b> looks cool. And for Tamatoa. Trust <b>me</b> , <b>my</b> hook is the coolest collected	4			1	
33	And <b>he</b> lives up <b>there</b> . Oh,ho, no, no, no... <b>That's</b> just the entrance. <b>To Lalotai</b> .	1	3			
34	No. <b>Me</b> . <b>You</b> are gonna stay <b>here</b> with the	23	8		1	1

	other chicken. <b>That's</b> what <b>I'm</b> talking about, give <b>me</b> some ... Come on, <b>that</b> was a good one, how <b>you'd</b> not get <b>it</b> . <b>I</b> called <b>her</b> chicken, <b>that</b> chicken <b>on the boat</b> . <b>I</b> know <b>she's</b> human, <b>but that's</b> not. <b>You</b> know... forget <b>it</b> . Forget <b>it</b> , <b>I'm</b> not explaining <b>it</b> to <b>you</b> . What ? Cause <b>that</b> is not funny. So... <b>Daughter of the chief</b> . <b>I</b> thought <b>you</b> stayed <b>in the village</b> . <b>You</b> know, kissing babies and things. Hey, <b>I'm</b> just trying to understand. Why <b>your</b> people decided to send <b>her</b> . How's <b>my</b> phrases ?					
35	The ocean... makes sense, <b>you're</b> what ? Ape. Can't sail. Obvious choice.	1				
36	If the ocean so smart. Why didn't <b>you</b> just take the heart back to <b>Te Fiti itself</b> . Or bring <b>me my</b> hook. The ocean straight up pooky dooks. <b>But I'm</b> sure <b>it's</b> not wrong about <b>you</b> . <b>You're</b> the chosen one.	8	1		1	
37	If <b>you</b> start singing, <b>I'm</b> wanna throw up.	2				
38	Yes, because <b>it</b> only appear after a human sacrifice. Kidding, Ha..ha..ha... So serious. Do not worry, <b>it's</b> a lot far down <b>there</b> than <b>it</b> looks. <b>I</b> am still Maui.	4	1			
39	And <b>he's</b> sticks the landing. What? Dumb-dumb, <b>she's</b> not even <b>here</b> . No mortals gonna jump into the realm of mon... Well... <b>She's</b> dead. Okay, let's get <b>my</b> hook.	4	1			
40	<b>I'm</b> ... <b>I'm</b> the one who... Listen. For <b>a thousand years</b> , <b>I've</b> only been thinking about keeping <b>this</b> hair silky, getting <b>my</b> hook, and being awesome again. And <b>it's</b> not getting screwed up by a mortal. Who has no business inside of a monster cave except .Except...Maybe as bait.	5	1	1		
41	<b>You're</b> not selling <b>it</b>	2				
42	<b>You</b> go <b>out there</b> , <b>he</b> will kill <b>you</b> . Just stick to the plan. Oh! When <b>he</b> shows up, keep <b>him</b> distracted. Make <b>him</b> talk about <b>himself</b> . <b>He</b> loves bragging about how awesome <b>he</b> is.	9	1			
43	Well not since <b>I</b> ripped <b>his</b> leg off	2				
44	Hey! Crab cakes. <b>I'm</b> back. <b>It's Maui time</b> .	2		1		
45	What do <b>you</b> say, <b>little buddy</b> . Giant hawk? Coming up... Yahoo!!! Yahoooo..?	1				1
46	Listen. <b>I</b> appreciate what <b>you</b> did down	2	1			

	<b>there.</b>					
47	Took guts. <b>But...</b> I'm sorry. I'm tryin' to be sincere for once, and <b>it</b> feels <b>you're</b> distracted.	4			1	
48	Really. Cause <b>you</b> looking at <b>me</b> like <b>I</b> have a ... Shark head.	3				
49	Look ... The point is ... For <b>little girl</b> , child thing, whatever who had no business being down <b>there</b> . <b>You</b> did <b>me</b> a solid. <b>But you</b> also almost died. And <b>I</b> couldn't even beat the dumb crab. So chances of beating Hei-hei. Bup kiss. <b>We're</b> never making <b>it</b> to the <b>Te Fiti</b> . <b>This</b> mission is curse.	6	3		1	1
50	What can <b>I</b> say, except <b>we're</b> dead <b>soon</b> . <b>We're</b> dead <b>soon</b> .	3		2		
51	Giant hook. Hey, <b>it's</b> okay... <b>it's</b> okay. <b>We're</b> dead <b>soon</b>	3		1		
52	Why? <b>You're</b> gonna give <b>me</b> a speech. Tell <b>me</b> <b>I</b> could beat Hei- hei cause <b>I'm</b> ...Maui. Take a hike, tiny.	5				
53	<b>They</b> show up when <b>I</b> earn <b>them</b>	3				
54	<b>That's</b> a <b>man's</b> discovery of Nanya.		1			1
55	<b>You</b> need to stop doing <b>that</b> .... Back off.	1	1			
56	<b>I</b> said back off.					
57	<b>I</b> wasn't born a <b>demigod</b> . <b>I</b> have human parents. <b>They</b> ... <b>They</b> took one look. And decided <b>they</b> did not want <b>me</b> . <b>They</b> threw <b>me</b> <b>under the sea</b> . Like <b>I</b> was nothing. Somehow <b>I</b> was found by the <b>Gods</b> . <b>They</b> gave <b>me</b> the hook. <b>They</b> made <b>me</b> ... Maui. And back to the human, <b>I</b> went. <b>I</b> gave <b>them</b> island, fire, coconuts. Anything <b>they</b> ever want.	18	1			2
58	<b>It</b> was never enough.	1				
59	Okay, okay. <b>I</b> , <b>I</b> love <b>you</b> too, <b>buddy</b> .	3				1
60	<b>I</b> figured <b>it</b> out <b>You</b> know the ocean used to loved when <b>I</b> pull out violence. Cause <b>your</b> ancestors would sail the seas. Find <b>them</b> . All <b>those</b> new island, new villages... <b>It</b> was the water <b>that</b> connected <b>them</b> all. And by way the ocean. <b>I</b> think <b>I</b> be looking for, ehh... <b>Curly hair</b> , non a <b>princess</b> . To start <b>that</b> again.	10	3			2
61	<b>I</b> did.	1				
62	Moana <b>of</b> <b>Motunui</b> . <b>I</b> believe. <b>You</b> have	3	1		1	



	officially delivered Maui. Across the great sea. Moana, Moana, Moana. <b>You're so amazing</b>					
63	<b>It's</b> time	1				
64	What... What are <b>you</b> doing ?	1				
65	<b>We</b> won't make <b>it</b> .	2				
66	Moana stop. No.					
67	<b>I</b> told <b>you</b> to turn back.	2				
68	<b>We</b> ?	1				
69	<b>It</b> was made by the <b>Gods</b> . <b>You</b> can't fix <b>it</b> .	3				1
70	<b>I'm</b> not <b>going back</b>	1	1			
71	<b>My</b> hook is cracked. One more hit and <b>it's</b> over	2				
72	Without <b>my</b> hook, <b>I</b> am nothing	2				
73	Without <b>my</b> hook, <b>I</b> am nothing	2				
74	No, <b>we're here</b> because the ocean told <b>you</b> , <b>you're</b> special and <b>you</b> believe <b>it</b> .	5	1			
75	Goodbye, Moana.					
76	<b>I'm</b> not killing <b>my self</b> , so <b>you</b> can prove <b>you're</b> something <b>you're</b> not.	5			1	
77	Te Ka has gotta catch <b>me</b> first. <b>I've</b> got <b>your</b> back, chosen one. <b>Go</b> , save the world	3	1			
78	<b>Your</b> welcome. Hey... Hei- hei ! Short cut. Moana. Get the heart to the sparrows.	1				
79	TE KA					
80	Well, hook. No hook <b>I'm</b> Maui. <b>Te Fiti</b> . How <b>you've</b> been ? Look, what <b>I</b> did was .... wrong. <b>I</b> have no excuse. <b>I'm</b> sorry.	5	1			
81	Yeehuuuu, Thank <b>you</b> . <b>You</b> kind just sure is. Deeply appreciate. Gonna miss <b>you</b> , drumstick	3				
82	<b>They</b> are already have one	1				
83	See <b>you out there</b> , Moana...		1			
	Total	301	56	9	7	31

Note :

Classifications of deixis

P : Person deixis

Sp : Spatial deixis

Tp : Temporal deixis

Tt : Textual deixis

S : Social deixis

From the data above, the researcher found the word that include in types of deixis were found in *Moana* film script. The types of deixis based on the theory, there were five types namely, person deixis, spatial deixis, temporal deixis, textual deixis and social deixis with the calculation, 301 of person deixis, 56 of spatial deixis, 9 of temporal deixis, 7 of textual deixis and 31 of social deixis. The total calculation of deixis from Moana and Maui's utterances were 875 deixis from 230 utterances.

After analyzing the data and determining the types of deixis used by protagonist character in the film *Moana*, the next step was calculating the percentage of the types of deixis, and to figure out the dominant type of deixis. It found that (1) person deixis as the greater occurrences than another, type of this deixis is used 614 times or (70.17%), (2) the next position is spatial deixis with occurrences 135 times or (15.42%), (3) then, social deixis as the third position in this type of deixis. It is used 65 times or (7.42%), (4) the fourth is textual deixis with occurrences 45 times or (5.14%), (5) and the last position is type of temporal deixis which is the occurrences 16 times or (1.82%). After explained the percentage of deixis, the researcher found that person deixis which is as the greater occurrences than another also as the dominant type of deixis that it is used by protagonist character in *Moana's* script, and it's most uttered by Moana, namely 313 times or (35.77%). The total occurrences and percentage of frequency of deixis used by protagonist character are presented as follow:

**Table 4.3 Total frequency of deixis in the film *Moana*.**

No	Type of deixis	Total
1.	Person deixis	614
2.	Spatial deixis	135
3.	Temporal deixis	16
4.	Textual deixis	45
5.	Social deixis	65
Total (N)		875

**Table 4.4 Percentage of frequency of deixis in the film *Moana*.**

No	Types of deixis	Total (F)	$x = \frac{F}{N} \times 100\%$
1	Person deixis	614	70.17%
2	Spatial deixis	135	15.42%
3	Temporal deixis	16	1.82%
4	Textual deixis	45	5.14%
5	Social deixis	65	7.42%
Total		875 (N)	100%

**B.2 The realization of deixis used by protagonist character in the film *Moana*****a) Person deixis**

There were 614 person deixis that uttered by Moana and Maui. Person deixis is an utterance that is produce by the speaker. In conversation, the subject does not always refer to one person, but sometimes to some people. Below are examples of person deixis that uttered by protagonist character in the *Moana*'s film.

- 1) Moana : Fun, **I** wants go back
- 2) Maui : Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for **his** fans. When **you** use a bird to write with, **it's** called tweeting. **I** know, not every day **you** get a chance to meet **your** hero

The word "I" is categorized into first (singular) person deixis. I is refers to the speaker, in the first sentence refers to Moana, and the second

sentence is refers to Maui. The word “his” refers to Maui that talked about his self. And then “you and your” as the second person deixis that encode one or more adresse, in this case the word “you and your” refers to Moana. The last “It” as the third person deixis that the referent not identified the speaker nor adresse, but refers to person who the speaker intends to refer, in this case “It” refers to bird that used by Maui to write a sign in the Moana’s oar. Levinson (1983) stated, person deixis divided into three kinds. They are first person, second person, and third person.

The researcher found 614 deixis categorized of person deixis that include of three kinds itself. The followings are the data of person deixis.

#### 1. First person

The first person deixis is deictic reference which refers to the speaker. There are singular (I, my, me, myself, mine) and the plural (we, us, ourselves, our, ours). In analyzed the data, the researcher found 8 first person deixis in this film, namely *I, me, my, myself, mine, we, us,our*. The first person as the singular form. Please see some sentences that contain of fist person (singular) below.

1) Chief Tui: Moana! Oh, there you are. Moana, what are you doing? You scared me.

Moana : Fun, **I** wants go back

This dialogue explains that Chief Tui look for a litle Moana that went to seashore, and Moana has big desire to back to the seashore but Dad was forbid it.

Here the word “I” is spoken by Moana. Moana is the speaker in that conversation. Based on that reason “I” included into the first person deixis (singular) because “I” points to the speaker in the speech event

2) Moana : **I** am Moana of Motunui. You will board **my** boat, sail across the sea, and restore the heart of Te Fiti. **I** am Moana of Motu... nui. Hei- hei?! It's okay. You're alright. Yes... see. There we go. Nice water. The ocean is a friend of **mine**. Hei- hei. Hei- hei! Stay. Ok. Next stop, Maui. **I** am Moana of Motunui. You will board **my** boat, sail across the sea and restore the heart of Te Fiti. **I** am Moana... of... Mo... tu... Board **my** boat! Oh, no. No ... no... no...no. No. Ocean. **I** could use a little help. No... no. Please. Come on. Help **me**. Please.

This dialogue is between Moana and herself. She want to sail across the sea to find Maui and restore the heart of Te Fiti. In her journey, sometimes she talking alone with herself.

The word “I, my, mine, me” in that conversation also spoken by Moana that explain herself. So it’s included into types of first person deixis (singular) because Moana is the speaker in that event.

3) Moana : Wh..What?

Maui : It's actually Maui, shapeshifter, demigod of the wind and sea, hero of man. **I** interrupted, from the top, hero of man. Go...

The next dialogue is between Moana and Maui. It’s tell that Moana surprised with Maui’s statement. Because he tried to make a clear information about himself to Moana, so that Moana can know about Maui perfectly.

The word “I” in this case refers to Maui as the speaker at that event, it can be categorized as the first person deixis because pronoun “I” that uttered by Maui is the grammaticalization of the speaker’s reference to himself (Maui)

- 4) Moana : Hey, let **me** out! You lying slimy son of a...
- Maui : Mm... Mmm. You're welcome. No... **I**'m not going to Te Fiti with some kid. **I**'m going to get **my** hook. You have yours, and **I**'m not Maui without **mine**. Okay, talk to the back. Boat snack. Oh, no, no, no. Don't look at **me** like that. It's a beautiful cave, she's gonna love it. And **I**'m going to love you. In **my** belly. Now, let's fatten you up, drumstick. **I** can watch that all day. Okay, enjoy the island. Maui...  
Out!

From the dialogue above, the situation in that dialogue explains it’s happens in Maui’s island, the main actrist, Moana is trapped in the cave by Maui a demigod of wind and sea. He want to go to find his hook by left Moana in the cave, and go with Moana’s boat. Maui don’t want to restore the heart with kid (Moana). But his tatoo dislike to go without Moana.

The word “me” that uttered by Moana is categorized of first person deixis, because in that dialogue Moana as the speaker that refers to herself. Then the word “I, me, my” was uttered by Maui. Maui is the speaker. The words are included into this type of deixis but each words have different function in the sentence. The word “I” function as the subject, “me” function as the object and “my” function as possessive adjective. Also with the word “mine” categorized into first person deixis beacuse it’s refers to the speaker, Maui with the function as the possessive pronoun.

The next first person deixis is in plural form. In analyzed the data, the researcher found the plural form of first person deixis such as, *we, us, our*. For clear explanation, here some examples.

5) Gramma : The answer to the question you keep asking yourself. Who are you meant to be? Go inside, bang the drum, and find out.

Moana : Bang the drum (sing a song) **We** were voyagers. **We** were voyagers! **We** were voyagers! **We** were voyagers! **We** were voyagers! Why'd **we** stop?

The situation of the dialogue above is in the cave, Gramma want to show Moana a big secret of their people story, Gramma ask Moana to go inside of the cave to find out the story of their people in past. After known about how their people in the past, Moana feel happy that they were voyagers and she wants their people voyaged again

The word “we” are spoken by Moana therefore it can be categorized of first person of deixis in plural form. “we” is points to the Moana and her people (villagers) in that island.

6) Moana : The heart.

Maui : Forget it, you're never get it back. Beside, **We** got a better one. Hey... What do I gonna steal with. They just gonna kill you

Moana : Coconuts. Hah...Got it.Oo...Oohh...Hey (fight with Kakamora)

Moana : Yeah...**We** did it!

The situation of dialogue above, tells that Moana wants to get the heart back. The heart was stole by coconuts pirates, Kakamora. Moana ask Maui to take the heart back, but Maui refused it. He said to Moana that it

will never succeed to do it. But Moana still has big effort to against the pirates, and she done well. She succeed to take the heart back.

In this dialogue the word “we” refers to Moana and Maui. Therefore it can be categorized as the second person deixis. In this case, when Maui said “we” he talk about himself and his partner in against the Kakamora. Maui as the speaker. And in the Moana’s dialogue the word “we” also similar with Maui, namely refers to Moana and Maui. Because in that event Moana and Maui are the partner in against the pirates.

## 2. Second person

Second person is the encoding of the speaker’s reference to one or more addressee. Levinson (1983) identified, second person deixis can be identified into the words (you, yours, your, yourselves). Based on the data, the researcher found types of second person deixis such as, *you*, *your* and *yours*. The second person of deixis occurs in the initial, middle or last position in the sentences. It can be seen in the sentences below

7) Moana : **You**'re doing great

Villager : Is it done yet?

Moana : So close

In the dialogue above, Moana talking with the boy who is body still in tattooing. She gave an understanding to the boy, so that the boy can resist the pain of tattoo and the process will be done.

In that event the word “you” is spoken by Moana that encoding to the addressee namely, the boy who is tattooing. The event tell that Moana speak to



the addressee, so it can be categorized as the second person deixis that encoded to one addressee.

- 8) Gramma : What ever just happened, blame it on the pig
- Moana : Grandma... Are **you** gonna tell dad?
- Gramma : I'm his mom. I don't have to tell him anything.
- Moana : He was right. About going out there. It's time to put my stone on the mountain
- Gramma : Okay. Well, then head on back. Put that stone up there.
- Moana : Why aren't **you** trying to talk me out of it?

The next situation is when Moana getting hurt because of the reef and his leg was sick. She tried to go beyond the reef but can't pass the reef. Gramma see all that event and said that all of it just blame to the pig. Moana scared if Gramma told to her dad. But Gramma never told it to his son.

In this dialogue between Moana and her Gramma, the word “you” is spoken by Moana. Moana as the speaker that encoded one addressee. In this case, Moana beg to Gramma for do not tell about her attitude to her father, so Moana speak to the addressee, Gramma. Therefore “you” here also included the second person of deixis.

- 9) Chief Tui : We'll find a way... We...
- Moana : ... Can stop the darkness. Save our island. This cave has boats. Huge canoes. We can take them to find Maui. Make him restore the heart. We were voyagers. We can voyage again. **You** told me to help our people. This is how we can help our people. Dad. What are **you** doing?
- Chief Tui : I should've burned those boats a long time ago.

In this dialogue, after Moana known about the story of their people as voyagers, she tried to explain to her father and all the villager, how to solve the problem in their island. Moana convince them that voyagers should be voyaged again, so that the problem solve. But her father, so angry with her statement. Chief Tui forbid all the people in that island to go beyond the reef, because it's dangers and regret not destroyed all the canoe long time ago.

In this sentences, the word "you" is spoken by Moana that encoded to her father as the addressee. Moana feel unsatisfied because her dad not agree with her decision. In this case Moana as the speaker and "you" points to one addressee, Chief Tui. Because of that reason, it can be categorized as the second person deixis.

10) Moana : What? No, I came here to...

Maui : Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for his fans. When **you** use a bird to write with, it's called tweeting. I know, not every day **you** get a chance to meet your hero.

Moana : **You** are not my hero. And I'm not here so **you** can sign my oar. I'm here because **you** stole the heart of Te Fiti and **you** will board my boat, sail across the sea, and put it back.

In the situation above, tells that Maui wants to give Moana a sign because he thought that Moana is his fans. And Moana reject Maui's statement and make it clear that she wants ask Maui to board her boat, sail across the sea and restore the heart of Te Fiti.

In the first sentences “you” is spoken by Maui. Maui as the speaker and it’s refers to Moana. Moana as the addressee of Maui. Here the word “you” categorized as the second person of deixis.

11) Tamatoa :*\*mockingly\** It's my grandma's. I ate my grandma!!! And it took a week because she was absolutely humongous. Why are you here?

Moana : Cause **you**'re amazing! And we mortals have heard...the tales about the crab...who became a legend. And I got to know. How **you** did **you** get so crab...ulous?

The next situation is in the Lalotai, where the crabulous life, Tamatoa. Here Moana tried to distract Tamatoa. It’s usefull for Maui to get his hook in the Tamatoa’s body. Moana told to Tamatoa to tell about himself (Tamatoa), because he like for boasting himself.

The word ”you” is refers to Tamatoa. The word sopken by Moana. Moana as the speaker and Tamatoa as the addressee. It make the word “you” categorized in second persond deixis.

12) Maui : Alright, I’m out. Ahh, come on.

Moana : What is **your** problem? Are **you** afraid of it?

The dialogue above tells about Maui didn’t want to restore the heart. But Moana need the explanation why Maui rejected it. So Moana said to him, that he becomes afraid to do it.

The word “your” is spoken by Moana. That’s refers to Maui as the addressee. Because of that reason it can be categorized as the second person of deixis. It is similar with the word “you” it’s also refers to Maui.there is connection in that sentence.

13) Moana : Hey, let me out! You lying slimy of a...

Maui : Mm... Mmm. You're welcome. No... I'm not going to Te Fiti with some kid. I'm going to get my hook. You have **yours**, and I'm not Maui without mine. Okay, talk to the back. Boat snack. Oh, no, no, no. Don't look at me like that. It's a beautiful cave, she's gonna love it. And I'm going to love you. In my belly. Now, let's fatten you up, drumstick. I can watch that all day. Okay, enjoy the island. Maui...  
Out!

The situation above is in the Maui's island. Moana trapped in the cave because of Maui. And Maui didn't want to restore the heart with some kid. So Maui talk to his tattoo that he will left Moana in that island and go found his magical hook.

The word "yours" is spoken by Maui, Maui as the speaker. And it's refers to his tattoo. In this situation, Maui talk with his tattoo in his body. "yours" means his tattoo that seems like Maui has a hook. So Maui wants to get back his magical fish hook too. His tattoo is the reference of Maui. That is the reason why it becomes the types of second person of deixis.

### 3. Third person

Levinson (1983) defines, that the third person is the referents which are neither speaker nor addressee. It's also not a direct participant. The third person include ( *she, he, it, they, them, him, himself, her, herself, itself* ). The third person deixis is described as expression in which it refers to a person who the speaker intends to refer. In analyzed the data, the researcher found some types of third person deixis such as, she, he, it, itself, they, them, him, himself, and her. It can be seen in the sentences below.

14) Moana : Dad! I was only looking at the boats. I wasn't gonna get on **them**

Chief Tui : Come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place...

This situation is in the seashore. Chief Tui known Moana wants to go the boat and sail to the sea. But Moana caught up by her Dad before she do it.

The word “them” is spoken by Moana. Moana as the speaker. And it’s refers to the boats. Because in this case Moana tried to explain to her Dad she not go to the boats. Boats is not the speaker nor addressee, but it’s referents that pointed by the speaker. It make the word “them” is categorized into third person deixis.

15) Moana : Why aren't you trying to talk me out of **it**?

Gramma : You said that's what you wanted

Moana : **it** is

This situation is tells about Moana that feel strange when her Gramma acting weird, she feel that there is something that Gramma wants to tell to her. But Gramma only acting weird by the dancing with the fish.

The word “it” is spoken by Moana. Moana is the speaker. It is refers to thing about put the stone in the mountain. It makes the word “it” as the third person of deixis.

16) Moana : I thought **it** was a dream.

Gramma : Nope! Our ancestors believed Maui lies there at the bottom of his hook. Follow it and you will find him.

Moana : But... Why'd **it** choose me? I don't even know how to make **it** past the reef. But I know who does.

The situation above, tells that Moana surprised of the story of their people in the past. Gramma told to her about who they are, and about Maui is not only as story, he is there, in an island. Gramma said that the ocean choose Moana to find Maui

The first word “it” in that sentence is spoken by Moana. Moana as the speaker. And “it” refers to the story that told by Grandma to her, story about their people in the past. And the second word “it” is refers to the ocean, in that event Moana talk about the ocean that choose her to find Maui. Here Moana also the speaker. Therefore it can be categorized as the third person deixis.

17) Moana : Wh..What?

Maui : **It's** actually Maui, shapeshifter, demigod of the wind and sea, hero of man. I interrupted, from the top, hero of man. Go.

The dialogue is in the Maui's island. Moana was surprised by Maui. Maui heard what Moana said. And Maui interrupted to add that Maui is shapeshifter, demigod of the wind and sea, hero of man. Maui so proud of himself as a hero of man so Maui tried to explain that to Moana.

The word “it” in that sentence is refers to all the words that said by Moana. The word “it” is spoken by Maui and he is as the speaker in that event. “it” also is not direct participant in that conversation. So that is categorized into third person deixis.

18) Moana : What? No, I came here to...

Maui : Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for his fans. When you use a bird to write with, **it's** called tweeting. I know, not every day you get a chance to meet your hero.

Moana : You are not my hero. And I'm not here so you can sign my oar. I'm here because you stole the heart of Te Fiti and you will board my boat, sail across the sea, and put **it** back.

Maui : Yeah... **It** almost sounds like you don't like me, which is impossible because I got stuck here for a thousand years, trying to get the heart as a gift for you mortals so you could have the power to create life itself. Yeah. So what I believe you were trying to say is thank you

The dialogue is tells about Maui has confidence and called Moana as his fans, so he gave a sign in her oar by using the bird. With his arrogant he proud of Moana becomes his fans. But Moana rejected and said what are the purpose of coming to find Maui.

The first “it” is spoken by Maui, and he as the speaker. That word is refers to the way wrote use a bird for signing. In that event Maui use pronoun “it” to say it. The second “it” is spoken by Moana. Moana as the speaker and refers to the heart of Te Fiti. In that conversation, Moana is talking about the heart and must restore it, because Maui had stole the heart. And the last “it” spoken by Maui. Maui as the speaker and refers to what did Moana said before that said maui had stole the heart and must put it back. Therefore, all the words “it” is categorized of third person deixis

19) Moana : The heart.

Maui : Forget it, you're never get it back. Beside, We got a better one. Hey... What do I gonna steal with. **They** just gonna kill you

It is the situation when they fight with the pirates. Maui warned Moana to go away from Kakamora, because it was dangerous.

The word "they" is spoken by Maui that refers to the pirates, Kakamora. In this case, Maui talk to Moana how dangers it is. "they" is the pointed of Kakamora that used by Maui as the speaker. It is categorized of the third person deixis.

20) Moana : You sure this guy's gonna have your hook.

Maui : Tamatoa... oh yeah have it. **He's** a sky venger. Collect stuff, things that looks cool. And for Tomatoa. Trust me, my hook is the coolest collected.

This situation ia when Maui has big confidence that his hook in the Lalotai. He told about Tamatoa to Moana and said that his hook is the coolest collected for Tamatoa.

The word "he" refers to Tamatoa. In that event Maui talking about Tamatoa and pronoun "he" is for pointed the Tamatoa. Here maui as the speaker, because it is spoken by Maui. It is categorized into third person deixis.

21) Moana : Lalotai ? Realm of Monsters. We going to the Realms of Monsters.

Maui : We ? No. Me. You are gonna stay here with the other chicken. That's what I'm talking about, give me some ... Come on, that was a good one, how you'd not get it. I called **her** chicken, that chicken on the boat. I know **she's** human, but that's not. You know... forget it. Forget it, I'm not explaining it to



you. What ? Cause that is not funny. So... Daughter of the chief. I thought you stayed in the village. You know, kissing babies and things. Hey, I'm just trying to understand. Why your people decided to send **her**. How's my phrases ?

The dialogue above is in the way go to Lalotai, Maui talk with his tattoo about left Moana in the boats and go to Lalotai alone to take his hook, but Moana follow him go to Lalotai.

In this case, the word “her and she” in the sentences refer to Moana. Maui is the speaker. In that event Maui talk with his tattoo about Moana. It is also categorized into third person deixis, because Moana is not a direct participants in that dialogue.

22) Moana : This is stupid, I'm just gonna walk up there.

Maui : *\*whisper\** You go out there, **he** will kill you. Just stick to the plan. Oh! When **he** shows up, keep **him** distracted. Make **him** talk about **himself**. **He** loves bragging about how awesome **he** is.

This situation was happened in Lalotai, here Maui wants Moana to make distracted. So Maui give the information about what should Moana do when met Tamatoa.

The word “ he, him and himself” in that sentence all of it refers to Tamatoa. The word is spoken by Maui, so Maui the speaker at that speech event. Here Tamatoa is not direct participant in the dialogue between Maui and Moana. Therefore, it can be categorized as the third person of deixis.

23) Moana : How do you get your tatoo's.

Maui : **They** show up when I earn **them**

The dialogue tells about Moana that curious how Maui got all the tattoo in his body, because every tattoo has each meaning for Maui.

The word “they and them” is spoken by Maui. Maui as the speaker. It refers to the tattoo that were told with Moana. It is similar with another third person deixis, namely the referents that’s not as the direct participants in that dialogue. So it is categorized into third person deixis.

24) Maui : TE - KA !!  
 Moana : Let **her** come to me. 🎵 sing a song 🎵 Who you trully are. Te Fiti.

The next situation is when Maui fights with Te Ka, and Moana in the way to restore the heart to Te Fiti. Moana got panic and confused when saw Te Fiti was gone. Finally, she had known that Te Fiti becomes Te Ka. And she let Te Ka comes to her to put the heart on Te ka.

The word “her” is spoken by Moana. Moana is the speaker in that event. And the word “her” refers to Te Ka. In that event Te Ka comes to Moana to get the heart back and Te Fiti will come back. Here “her” as the the pronoun that refers to Te ka. So it was included into third person of deixis.

#### **b) Spatial deixis**

Spatial deixis is deal with the place or location where the speech event occurs. Spatial deixis according to Levinson (1983) is place or space deixis that concerns with specific location points in the speech event. There is proximal deictic words or indicate place near with the speaker (*this, here*) and distal deictic words or place away with the speaker (*that, there*). In the

data analyzed, researcher found many spatial deixis. It can be seen in the sentences below.

25) Moana : Fun, I wants **go** back

This sentence is spoken by Moana. Moana as the speaker on that event. The word “go” is indicate to the seashore, the place where a little Moana play with the ocean. It’s include to the abtract place, therefore it categorized into spatial deixis.

26) Moana : Dad! I was only looking **at the boats**. I wasn't gonna get on them

In that sentence was spoken by Moana, the word “ at the boats” is refers to the boats in the seashore.

27) Moana : Not the fronds, wind shifted the past. Mmm... **That's** good pork. Oh, I mean... No, I wasn't... What? They calling me, so I gotta... Bye!

The next sentence also spoken by Moana. Moana is the speaker. The word “that” is refers to the pig in that event. Moana pointed the pig when said it. Because the distance is away from speaker, it is called distal deixis.

28) Moana : Well... We should clear the diseased trees. And we will start a new grove **there**

The word “there” in the sentence is refers to the place that still empty for planting the new coconuts tree. Moana as the speaker and “there” include into distal deixis which is away from the speaker. It is categorized into spatial deixis

29) Moana : Oh... Then we'll fish **far side of the island**.

The next sentence is spoken by Moana. The word “ far side of the island” refers to the place that far from the island, Moana point the place with use a gestures. It is categorized into spatial deixis.]

30) Moana : **The windward side**

This sentences is refers to the place that villagers usually search for fish named the windward side. Moana as the speaker in this event. It is include into spatial deixis

31) Moana : What if... we fished **beyond the reef?**

This is refers to the place which is far away from the island, in the ocean. Moana is spoken the word, so she is the speaker. It can be categorized into spatial deixis

32) Moana : I know. But if there are no fish **in the Lagoon...**

That is refers to the place where the villagers search for fish.

33) Moana : I didn't say go beyond the reef because I want to be **on the ocean**

The next sentence is refers to the ocean that far away from the island. In this case Moana wants to sail far away from the island, ocean. It is specific location that uttered by Moana. Therefore, it can be categorized into spatial deixis

34) Moana : I can do **this**. **There's** more fish **beyond the reef**. **There's** more **beyond the reef**. Not so bad.  
Pua!(Gasping for air)

The first word “this” is refers to how sail across the ocean. It is included into proximal deixis because it is near with the speaker. Moana used “this” while doing sailing. It is the reason why it included into spatial deixis. The next sentence is “ beyond the reef” it is also similar with the sentences before that refers to far away from the island, in the ocean. And the last is “ there” both of “there” in the sentence is refers to the place which is have more fish than the place that villagers usually search for fish. It is include to distal deixis. All of that words are included into spatial deixis.

35) Moana : He was right. About going **out there**. It's time to put my stone **on the mountain**

In the next sentence is there are words “ out there”. Here the speaker is Moana. It’s refers to the beyond the reef to search for more fish that far away from the island. And then “ on the mountain” it’s refers to the sacred place where the chief put their stone in up the mountain. It is refers to the specific location in that event, therefore it’s included into spatial deixis.

36) Moana : What is **this** place  
 Gramma : Do you really think our ancestors stayed within the reef  
 Moana : What’s in **there**?

In the sentences above, the word “ this” is refers to the place that will be informed by Gramma to Moana. The place that save many canoes of their people in past. The next word is “ there” that is refers to the cave, the place that Gramma wanted to show to Moana. Moana is the speaker in that event. And “this” is indicate to proximal deixis, “there” is indicate to distal deixis.

37) Moana : ... Can stop the darkness. Save our island. **This** cave has boats. Huge canoes. We can take them to find Maui. Make him restore the heart. We were voyagers. We can voyage again. You told me to help our people. This is how we can help our people. Dad. What are you doing?

The words “this” is the proximal deixis, that is near with the speaker, Moana. “this” here is do not locate the next sentence in literal space, but to indicate the closeness and distance of the speaker itself. Therefore, it is categorized into spatial deixis.

38) Moana :: So...Maui? Maui. Maui, demigod of the wind and sea, I am Moana of **Motunui**. You will board my boat. No. You will board my boat. Yeah. I am Moana of **Motunui**. You will board my

The word “Motunui” is refers to the place where Moana and her people lived, their island called Motunui. It is spoken by Moana. Moana as the speaker that indicate specific location, therefore it’s included into spatial deixis

39) Moana : You are not my hero. And I'm not **here** so you can sign my oar. I'm **here** because you stole the heart of **Te Fiti** and you will board my boat, sail across the sea, and put it back.

The words “ here” is indicate to the island where Maui lived, because in that event Moana arrived at Maui’s island to make him restore the heart of Te Fiti. And the next word is “ Te Fiti” it is refers to the mother island that create a life for another island. Moana is the speaker in that event that indicate specific place ( Te Fiti) and also proximal deixis ( here). It is the reason why it’s include into spatial deixis.

- 40) Maui : Did not see **that** coming.  
 Moana : I am Moana of Motunui. **This** is my canoe. And you will journey to aahh

In this case the word “that” is indicate to arrivals of Moana that surprised Maui. Maui is the speaker. The word “ that” is the distal deixis that indicate the distance of the speaker. And the next word is “ this” that spoken by Moana. It is indicate the place in the canoe where Moana stand up (use body movement), “this” is included into proximal deixis and it is categorized into spatial deixis.

- 41) Maui : No. No, Ha..ha..ha. I'm not afraid. Stay out of it or you're sleeping **in my armpit**. You stop it. **That** is not a heart. It is a curse. the second I took it, I got blasted **out of the sky**. And I lost my hook. Get it away from me.

Moana : Get **this** away?

The word “ in my armpit” is spoken by Maui and it is indicate to a part of his body under the arm called armpit. And then “that” is indicate to the Moana’s hand that bought the heart of Te Fiti, it’s included into distal deixis that shows the distance of the speaker. And then “ out of sky” indicate to the air where Maui was dropped by the air. The last word “ this” is indicate of Moana’s hand that bought the heart of Te Fiti. It is categorized into proximal deixis because it is shows the closeness of the speaker.

- 42) Maui : Murdering little pirates. Wonder, what they're **here** for ?

The word “here” is indicate to the place where Moana and Maui did exist ( in the canoe on the ocean). It is spoken by Maui and included into proximal deixis.

43) Maui : **That** a chicken

Moana : The heart is **in the** ...We have to get it back.  
Mauiii....**There**. Right **there!** You're turning. What are you doing.

In the next sentence, the word “that” that spoken by Maui is indicate to the place where the chicken does exist, it is distal deixis because show the distance of the speaker. The next word “in the” that spoken by Moana. It is indicate to the chicken’s belly. And words “there” both of these words are indicate to the place of the pirates that brought the chicken.

44) Maui : Deal. Worth a shot ? Okay, we go **east**. **To the Lair of Tamatoa**. If anyone has my hook, it's **that bee-eyed bottom feeder**.

The word “east” indicate to specific location the way go to the Tamatoa. And “ Lair of Tamatoa and that bee-eyed bottom feeder” indicate to the place where the Maui’s hook does exist named Lalotai. It is categorized into spatial deixis.

45) Maui : If you weary dress, and you have animal sidekick. You're Princess. You're not a way finder. You're never be away find her. You're never be a way. Really? Blow dart **in my buttcheek**. You are a bad person

The word “ in my buttcheek” is indicate to a part of Maui’s body. Maui is the speaker in that event. And he indicate specific place of his body, therefore it is categorized into spatial deixis.

46) Moana : And he lives **up there?**

Maui : Oh,ho, no, no, no... That's just the entrance. **To Lalotai**.

The word “ up there” that spoken by Moana is indicate to the top of Lalotai, the entrance to Lalotai itself. Then the word “ To Lalotai” that



spoken by Maui is indicate to the place of realm of monsters where the magical fish hook of Maui does exist. Both of them are show the specific place, therefore it's spatial deixis.

47) Maui : Yes, because it only appear after a human sacrifice. Kidding, Ha..ha..ha... So serious. Do not worry, it's a lot **far down there** than it looks. I am still Maui

48) Moana : **Go**

The word “ far down there” is indicate to the Lalotai, the place of realm monsters. This sentence is spoken by Maui. And he indicate specific location. The next word “go” is spoken by Moana. It is indicate to the movement of the speaker from the entrance of Lalotai to the down of Lalotai. So that's categorized into spatial deixis.

49) Maui : And he's sticks the landing. What? Dumb-dumb, she's not even **here**. No mortals gonna jump **into the realm of mon...** Well.... She's dead. Okay, let's get my hook

The words “ here and into the realm of mon...” is spoken by Maui that indicate the Lalotai. It is specific location, so it's included into spatial deixis.

50) Moana : This is stupid, I'm just gonna walk **up there**

The word “up there” in that sentence is indicate to the Tamatoa's back where the hook does exist. It is include into distal deixis because indicate the distance of the speaker.

51) Moana : How do you earn **that** one. What's **that** for ?

The words “that” is indicate to the tattoos in Maui's body. It is proximal deixis that far away from the speaker

52) Maui : See you **out there**, Moana

The word “out there” has an abstract meaning. It can be on the ocean, in an island or somewhere Moana and Maui will meet in the next time. It is spoken by Maui. And include into distal deixis because far away from the speaker.

### c) Temporal deixis

Temporal deixis also known as the time deixis. It is indicate to the timing of an event relative to the time of speaking. Kinds of time deixis such as, *now, yesterday, tomorrow, today, tonight, next week, Tuesday, december, etc.* The researcher found some kinds of temporal deixis in analyzed the data. It can be seen in the sentences below.

53) Moana : Not **now**. I can't.

The word “ now” is refers to the duration when the event happened at that time, the time that Moana can't go when her Gramma was sick.

54) Moana : ... What? I said help me. And wrecking my boat?! Not helping! Fish pee in you... **all day**.

It is refers to the time duration in everytime in everyday, in fact that fish always pee in the ocean because they live there.

55) Maui :Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for his fans. When you use a bird to write with, it's called tweeting. I know, not **every day** you get a chance to meet your hero.

The next words is refers to the speaker's time that have no an ordinary daily for his fans.

56) Maui : Yeah... It almost sounds like you don't like me, which is impossible because I got stuck here for a **thousand years**, trying to get the heart as a gift for you mortals so you could have the power to create life itself. Yeah. So what I believe you were trying to say is thank you

In the sentence above the phrase “ thousand years” is refers to the duration of the speaker’s lived on the island

57) Moana : Maybe you were but **now ... Now** you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. Don't know one fellow.

The word “ now” in that sentence is refers to the time in present. At the time that Maui as the guy who stole the heart, not hero of man anymore.

58) Maui : Hey! Crab cakes. I’m back. It’s **Maui time**

In that sentence “ Maui time” is refers to the duration of Maui to come back with his magical fish hook, comeback to be a hero again.

59) Maui : What can I say, except we're dead **soon**. We're dead **soon**

The word “soon” in the script is refers to the time when the death will come to them in next time.

60) Moana : **Next time** will be more careful. Te Ka was suck on the barely island. It's lava. It can't go on the water. We can find a way around.

That is refers to the time that will come to face and fight with Te Ka.

#### **d) Textual deixis**

It is deals with the orientation in the text through the writer or the speaker, the relation of the text passages to the current utterance. Textual deixis refers to portions of the text itself. The types of textual deixis in the

data were found by researcher such as, *then, there, but, so, and this*. For clearly explanation, it can be seen in the sentences below.

61) Moana : **So** close

The word “so” in that sentence is indicate the relationship between an utterance and the prior discourse.

62) Moana : I know. **But** if **there** are no fish in the Lagoon....

Both of those words above is indicate the relationship between an utterance and the prior discourse.

63) Moana : I can do this. **There's** more fish beyond the reef. **There's** more beyond the reef. Not so bad. Pua!

In this sentence “ there” is indicate to the relationship between an utterance and the prior discourse.

64) Moana : **Then** we'll rotate the fishing ground

Villagers : We have, there's no fish.

Moana : Oh... **Then** we'll fish far side of the island.

Villagers : We tried

The words “then” above are indicate to the relationship between an utterance and the prior discourse.

65) Moana : **So**, not seeing entrance.

The words “so” is indicate to the relationship between an utterance and the prior discourse.

66) Moana : **This** is stupid, I'm just gonna walk up there.

The word “this” in that sentence is indicate to the reference to portions of the unfolding discourse in which the utterance is located

### e) Social deixis

Social deixis is reference to the social characteristic of, or distinctions between the participants or referents in a speech event. And it's also encoding of social relationship in linguistic expressions which refers to social status of the participants in the conversation or utterance. The researcher found some kinds of social deixis in the data analyzed such as, *Papa, Gramma, Dad, voyagers, demigod, son, hero, guy princess, daughter of the chief, Mom, Gods, Goddess, man, women, girl, kid, little pirates, curly, little girl, little buddy*. All the kinds of social deixis can be seen in the sentences below.

67) Moana : **Papa**

68) Moana : **Dad!** I was only looking at the boats. I wasn't gonna get on them.

The bold word in the sentences above is refers to Moana's father, Chief Tui

69) Moana : **Grandma...** Are you gonna tell **dad**?

The word "Grandma" is indicate to Gramma Tala, Moana's grandmother. And "Dad" is indicate to Chief Tui.

70) Moana : We were **voyagers**. We were **voyagers!** We were **voyagers!** We were **voyagers!** Why'd we stop?

The next is "voyagers" that's refers to the people in Motunui island.

They are people who voyage across the sea.

71) Maui : It's actually Maui, shapeshifter, **demigod** of the wind and sea, **hero** of **man**. I interrupted, from the top, **hero** of **man**. Go

72) Maui : Sorry, Sorry, Sorry, Sorry. And **women. Man and women.** Both. All. Not a **guy-girl** thing. Ah, you know, Maui is a **hero** to all. You're doing great.

The word “ demigod” is indicate to Maui, that choose by the God becomes a demigod. And “ hero” is also indicate to Maui who has given people everything they need. The next word is “man” is indicate to the people that lived on the island. And the words “ women, man and guy-girl” all of it is indicate to the people who raised Maui, who believed with Maui.

73) Moana : Hey, let me out! You lying slimy **son** of a...

74) Maui : Mm... Mmm. You're welcome. No... I'm not going to Te Fiti with some **kid**. I'm going to get my hook. You have yours, and I'm not Maui without mine.

The word “son” that spoken by Moana is indicate to Maui, as the son of God, demigod of wind and sea. And the word “kid” that spoken by Maui is refers to Moana.

75) Maui : **Little girl**, I am a hero

That word is indicate to Moana. Maui suppose Moana as a little girl

76) Moana : Okay first ... I'm not a **princess**. I'm **the daughter of the chief**.

The word “princess” is indicate to Moana, and the word “ the daughter of the chief” also indicate to Moana.

77) Moana : **Mom ...**

The word “mom” in that sentence is indicate to Moana’s mother, Sina.

78) Moana : You sure this **guy's** gonna have your hook.

The next word “guy” is indicate to Tamatoa who has Maui’s magical fish hook.

79) Moana : Maybe the **Gods** found you for a reason. Maybe the oceans brought you to them. Because it saw someone who worthy of being saved. But the **Gods** are the ones who make you Maui. You are.

The words “God” is indicate to the creator of universe, who create Maui as demigod.

80) Maui : Murdering **little pirates**. Wonder, what they’re here for?

81) Maui : Congratulations, not being dead, **curly**.....

The word “litle pirates” is indicate to Kakamora, coconuts pirates who wants to steal the heart of Te Fiti from Moana. And the next word is “curly” that’s indicate to Moana who has curly hair.

82) Maui : What do you say, **little buddy**. Giant hawk? Coming up.....Yahooooo!!! Yahooo...?

83) Maui : Okay, okay, I,I love you to **buddy**.

In the first sentence, “ little buddy” is indicate to Tamatoa. And the second “ buddy” is indicate to the tattoo in his body that seems like Maui himself.

After analyzed the meaning of deixis in the script above, the researcher found that the contextual meaning is the meaning that is exist in the deixis itself based on the context of the story that tell about adventure in life. All the meaning that spoken by the speaker have meaning that refers to the context of the speaker.

### **B.3 The reason why the types of deixis are the most dominantly used by protagonist character in the film *Moana*.**

After analyzing the data, researcher found that the type of person deixis is the most dominant types of deixis that used by protagonist character in that film. Person deixis occurs 614 times or (70.17%). It's shows that more than a half of the data is dominantly used person deixis.

According to Levinson (1983), Person deixis concerns with encoding of the role of participants in the speech event in which the utterance in question is delivered. There are three – part division of person deixis namely, first person, second person, and third person. First person is used for speaker, second person is for addressee (s) and third person for category neither speaker nor addressee.

Based on the theory above, person deixis become the most dominantly types of deixis that used by protagonist character because this type is used for talking about their experience, themselves and the addressee or in the other hand, the story is elaborate the aspect of human's being. All of it needs the pronoun to indicate the reference that the speaker wants. Each character often used "I" for point out his/her self and "you" for point out the addressee of the speaker when talking each other. And in the data that had collected, one characters (Moana) sometimes do repetation on her sentences, so that it's make the person deixis becomes more occurs in the data itself. And also used some kinds of the third person deixis for indicate something (neither speaker nor addressee) without needs to call their name one by one.



### C. Research Findings

After analyzed all the data obtained in *Moana* film script, the researcher found types of deixis found in contextual meaning used by protagonist character in the film *Moana*. There were 5 types of deixis namely, person deixis, spatial deixis, temporal deixis, textual deixis and social deixis. There were 875 words that include into deixis and it was collected from 230 utterances of Moana and Maui's utterances.

The researcher calculate the total frequency of the occurrences the types of deixis itself. (1) Person deixis in the first position is used 614 times or (70.17%), (2) the next position is spatial deixis with occurrences 135 times or (15.42%), (3) then, social deixis as the third position in this type of deixis. It is used 65 times or (7.42%), (4) the fourth is textual deixis with occurrences 45 times or (5.14%), (5) and the last position is type of temporal deixis which is the occurrences 16 times or ( 1.82%). After explained the percentage of deixis, the researcher found that person deixis which is as the greater occurrences than another also as the dominant type of deixis that it is used by protagonist character in *Moana's* script, and it's most uttered by Moana, namely 313 times or (35. 77%).

The realization of deixis in the film *Moana* is because the story have grammatical and systematical reasons. It means that the deixis is concerned with the pointing or indicating someone or thing which can explain words or sentences to be understood by interpret according to whom, when, and they are being used.

The reason deal with the dominant types of deixis was person deixis because this type is used for talking about their experience, themselves and the addressee of them or elaborate the aspect of human's being.

#### **D. Discussions**

After analyzed the data, the researcher found 5 types of deixis found in contextual meaning used by protagonist character in the film *Moana*, and also found the type of deixis that most dominantly occurs in that film namely person deixis that occurs 614 times or (70.17%). The next step is, the researcher explained about the realization of deixis that used in that film to each types of deixis itself. Deixis exist in a film, because deixis needs to point or indicate something which can explain words or sentences. The aim of this research was for understanding the meaning of a film, especially in the film *Moana*, because when the audience watched a film, it's need two or three times in understanding the film eventhough there was a subtitle on that film.

The last was deal with the reason why person deixis becomes the most dominant types. Based on the theory of Levinson (1983), person deixis concerns with encoding of the role of participants in the speech event. In that film each character tells about their experiences, their life and mostly used person deixis to describe themselves, or for indicating their addressee. So, after analyzed the data, so many deixis in this film, most of the character's utterances consist of deixis. The researcher conclude that every sentences have a deixis, because it's make the speaker or the addressee simply to talk each other by using deixis on it.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Following the discussion in the previous chapter, finally the researcher concludes that all types of deixis used by protagonist character in the film *Moana*. There are 875 types of deixis found in the data were uttered by the characters. From the data analysis, the conclusions are:

1. There were 5 types of deixis namely, person deixis, spatial deixis, temporal deixis, textual deixis and social deixis. The researcher calculate the total frequency of the occurances the types of deixis itself. (1) Person deixis in first position is used 614 times or (70.17%), (2) the next position is spatial deixis with occurances 135 times or (15.42%), (3) then, social deixis as the third position in this type of deixis. It is used 65 times or (7.42%), (4) the fourth is textual deixis with occurances 45 times or (5.14%), (5) and the last position is type of temporal deixis which is the occurances 16 times or (1.82%). The most dominant types is person deixis.
2. The realization of deixis in the film *Moana* is because the story have grammatical and systematical reasons. Each protagonist characters in the film *Moana* used deixis for indicating something that have many references depends on the speaker's means which can explain words or sentences to be understood by the audience.

3. The reason deal with the dominant types of deixis was person deixis because this type is used for talking about their experience, themselves and the addressee of them or elaborate the aspect of human's being.

## **B. Suggestion**

After conducting this research, the researcher would like to give some suggestions which is offered as the following:

1. For English teachers and learners, deixis is important field to learn in order to know the purpose and the meaning of references and utterances. Deixis found in contextual meaning also help the English learners to interpret the meaning in the film, novel, advertisement, story etc. English teachers can use film as the media for explaining about this field. By knowing the types of deixis which are person deixis, spatial deixis, temporal deixis, textual deixis and social deixis, it can help the learners understanding well what the speaker means.
2. For the readers who want to know more about deixis and contextual meaning, this research hopefully can add their acknowledge about deixis itself. And for the other researcher who want to analyze in the same subject that are available in the film, the first thing that they have to do is deeply watching and listening the film, because by watching the film there are many clues and gestures of the characters that can support to understand the meaning. The researcher suggests

for the audience or the reader for being carefully on the references of the deixis used in the film.

And finally the researcher hopes for the next researcher who study in deixis on contextual meaning are able to give more understanding about the deixis on contextual meaning especially types of deixis in the different genre of film.

## REFERENCES

- Bordwell, David and Kristin Thompson. (2008). *Film Art: An Introduction (Eight Edition)*. New York: McGraw – Hill
- Bradshaw, David and Dettmar, Kevin J.H. 2008. *A Companion to Modernist Literature and Culture*. United Kingdom: Wiley-Blackwell, A John Wiley & Sons, Ltd., Publication
- Cruse, Alan. 2006. *A Glossary of Semantics And Pragmatics*. Edinburgh: Edinburgh University Press
- Fauziah, Aulia. 2015. *An Analysis of Deixis in “A Thousand Words” Movie Script by Steve Koren*. English Education Department Faculty of Tarbiyah and Teacher Training: State Islamic Intitut of Tulungagung
- Hasanah, Uswatun. (2016). *A Pragmatic Study on Deixis in the Song Lyrics of Harris. J’s “Salam” Album*. Malang: English Language and Letters Depatment of State Islamic university Maulana Ibrahim
- Horn, Laurence.R and Ward, Gregory. 2006. *The Handbook of Pragmatics*. U.S.A: Blackwell
- Kreidler, Charles. W. 1998. *Introducing English Semantics*. London and New York: Routledge
- Leech, Geoffrey. 1981. *Semantics, The Study of Meaning*. London: Penguin books. Ltd
- Lestari, Maya Dewi. 2016. *“An Analysis of Contextual Meaning of Songs by Shane Filan”*. Surabaya: Stata Islamic University Sunan Ampel Surabaya
- Levinson, Stephen C. 1983. *Pragmatics*. London: Cambridge University Press
- Malau, Harna. 2013. *“The Deixis in Raditya Dika’s Utterances in Stand Up Comedy Show”*. Medan: State University of Medan
- Moelong, Lexy J. 2009. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya

Purwitasari, Eti. 2009. "Deixis in *Harry Potter and The Half Blood Prince* by J.K.Rowling And Its Translation Into Indonesian". Semarang: Semarang State University

Stam, Robert and Miller, Toby. 2000. *Film and Theory: An Anthology*. New York: Blackwell

Yule, George. 1996. *Pragmatics*. New York: Oxford University Press

<https://www.google.co.id/www.academicus.edu.Academicus/> Accessed on November 01, 2017 at 2.45 PM

<https://www.google.co.id/ur/&sourceweb/UKewijuaurl=http/.semanticscholar.org/> Accessed on November 08, 2017 at 13.54 PM

<https://www.google.co.id/url/www.eajournals.org/Meaning-and-Context-Three-Different-Perspectives/> Accessed on November 10, 2017 at 20.43 PM

<https://www.google.co.id> / Character / Types / Accessed on December 7, 2017 at 10.37 AM

## **CURRICULUM VITAE**

Name : Siska Wulandari  
Npm : 1402050147  
Place/date of birth : Manjangkir, 13 Desember 1996  
Sex : Female  
Religion : Moslem  
Marital Status : Single  
Nationality : Indonesia  
Father's name : Daim  
Mother's name : Suyanti  
Address : Manjangkir, Ambarisan Kec. Sidamanik, Kab. Simalungun  
Mobile Phone : 082166211665  
Gmail : [sisca.wede1230@gmail.com](mailto:sisca.wede1230@gmail.com)

### Education:

- 1 Elementary School at SD Negeri 095181 Afd. B Sidamanik (2001-2007)
- 2 Junior High School at SMP Negeri 1 Sidamanik (2008-2010)
- 3 Senior High School at SMA Negeri 1 Sidamanik (2011-2014)
- 4 Faculty of Teacher's Training and Education, University of Muhammadiyah of Sumatera Utara (2014-2018)



## APPENDIX

### *Moana's Script*

Scene 1: (Gramma Tala telling the story to the kids)

GrammaTala : In the beginning, there was only ocean until the mother island emerged: Te Fiti. Her heart held the greatest power ever known. It could create life itself. And Te Fiti shared it with the world. But in time, some begin to seek Te Fiti's heart. They believed that they could possess it, the great power of creation would be theirs. And one day, the most daring of them all voyaged across the vast ocean to take it. He was a Demigod of the wind and sea. He was a warrior. A trickster. A shape shifter who could change form with the power of his magical fish hook. And his name was Maui. But without her heart, Te Fiti began to crumble, giving birth to a terrible darkness. Maui tried to escape, but was confronted by another who sought the heart: Te Kā, a demon of earth and fire. Maui was struck from the sky, never to be seen again. And his magical fish hook and the heart of Te Fiti, were lost to the sea. Where even now, 1000 years later, Te Kā and the demons of the deep still hunt for the heart, hiding in the darkness that will continue to spread, chasing away our fish, draining the life from island after island until every one of us is devoured by the bloodthirsty jaws of inescapable death! But one day, the heart will be found by someone who would journey beyond the reef, find Maui, deliver him across the great ocean to restore Te Fiti's heart save us all.

Chief Tui : Thankyou, Mother, that'senough.

Moana : **Papa!**

Chief Tui : No one goes outside the reef. We're safe here. There is no darkness. There are no monsters. (Children screaming)

Chief Tui : There is nothing beyond that reef but storm and rough sea. As long as we stay on our very safe island, we'll be fine.

Gramma Tala : The legends are true. Someone will have to go.

Chief Tui : Mother, Motunui is paradise. Who would want to go anywhere else?

Chief Tui : Moana! Oh, there you are. Moana, what are you doing? You scared me.

Moana : Fun, **I** wants **go** back.

Chief Tui : I know, I know, but you don't go out there. It's dangerous. Moana, come on... Let's go back to the village. You are the next great chief of our people.

Sina : And you'll do wonderous things, my little minnow.

Chief Tui : Oh yes, but first, you must learn where you're meant to be.

Scene 2: (Moana becomes teenager and dancing with some people)

ChiefTui : 🎵Sing a song 🎵

Moana : **Dad!** I was only looking **at the boats**. I wasn't gonna get on **them**.

Chief Tui : Come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place. The place of chiefs. There would come a time when you will stand on this peak and place a stone on this mountain. Like I did. Like my father did. And his father and every chief there has ever been. And on that day, when you place your stone, you will raise this whole island higher. You are the future of our people, Moana. They are not out there. There are right here. It's time to be who they need you to be.

Villagers : 🎵Sing a song 🎵

Villager : Every storm, this roof leaks no matter how many fronds I add.

Moana : Not the fronds, wind shifted the past. Mmm... **That's** good pork. Oh, **I** mean... No, **I** wasn't... What? **They** calling **me**, so **I** gotta... Bye!

Moana : **You're** doing great.

Villager : Is it done yet?

Moana : **So** close.

Villager : I'm curious about that chicken eating the rock. He seems to lack the basic intelligence required for pretty much everything. Should we maybe just cook him?

Moana : **Sometimes our** strength lies beneath the surface. Far beneath in some cases. But **I'm** sure **there's** more to Heihei than meets the eye.

Villager : It's the harvest. This morning I was husking the coconuts and...

Moana : Well... **We** should clear the diseased trees. And **we** will start a new grove **there**.

Villager : Thanks, Moana. She's doing great.

Chief Tui : This suits you.

Villager : Chief! There's something you need to see. Our traps in the east lagoon. They're pulling out less and less fish.

Moana : **Then we'll** rotate the fishing ground.

Villager : We have, there's no fish.

Moana : Oh... **Then we'll** fish **far side of the island**.

Villager : We tried.

Moana : **The windward side**.

Villager : And the leeward side. We tried the whole lagoon. They're just... gone.

Villagers : What you have tried using for the bait?. I don't use it as a bait. I would talk to the counselor. I'm sure we'll...

Moana : What if... **we** fished **beyond the reef**?

Chief Tui : No one goes beyond the reef.

Moana : **I** know. But if **there** are no fish **in the lagoon**...

Chief Tui : Moana...

Moana : And **there's** a whole ocean...

Chief Tui : We have one rule.

Moana : An older rule, when **there** were fish.

Chief Tui : A rule that keep us safe!

Moana : But **Dad!**

Chief Tui : Instead of endangering our people so you can run right back to the water! Every time I think you're past this. No one goes beyond the reef!

Sina : Well, it's like what you said in front of your dad standing on a boat.

Moana : **I** didn't say go **beyond the reef** because **I** want to be **on the ocean.**

Sina : But you still do. He's hard on you, because...

Moana : Because **he** doesn't get **me.**

Sina : Because he was you. Drawn to the ocean. Down by the shore. He took a canoe, Moana. He crossed the reef and found an unforgiving sea. Waves like mountains. His best friend begged to be on that boat. He couldn't save him. He's hoping he can save you. Sometimes, who we wish we were, what we wish what we can do is just not meant to be.

Moana : 🎵 How far I'll go 🎵

Moana : **I** can do **this.** **There's** more fish **beyond the reef.** **There's** more **beyond the reef.** Not so bad. Pua!(Gasp for air)

Gramma Tala : What ever just happened, blame it on the pig.

Moana : **Grandma...** Are **you** gonna tell **dad?**

Gramma Tala : I'm his mom. I don't have to tell him anything.

Moana : **He** was right. About going **out there.** **It's** time to put **my** stone **on the mountain.**

Gramma Tala : Okay. Well, then head on back. Put that stone up there.

Moana : Why aren't **you** trying to talk **me** out of **it?**

Gramma Tala : You said that's what you wanted.

Moana : **It** is.

Gramma Tala : When I die, I'm going to come back this one of these. Or I chose the wrong tattoo.

Moana : Why are **you** acting weird?

Gramma Tala : I'm the village crazy lady. That's my job.

Moana : If **there's** something **you** want to tell **me**, just tell **me**. Is **there** something **you** want to tell **me**?

Gramma Tala : Is there something you want to hear? You've been told all our people's stories but one.

Moana : What is **this place**?

Gramma Tala : Do you really think our ancestors stayed within the reef?

Moana : What's **in there**?

Gramma Tala : The answer to the question you keep asking yourself. Who are you meant to be? Go inside, bang the drum, and find out.

Moana : Bang the drum.

Matai : 🎵 Sing a song 🎵

Moana : **We were voyagers. We were voyagers! We were voyagers! We were voyagers! We were voyagers! Why'd we stop?**

Gramma Tala : Maui. When he stole from the Mother Island, darkness fell. Te Ka awoke. Monsters lurked and boats stopped coming back. To protect our people, the ancient chiefs forbid voyaging. And now we have forgotten who we are. And the darkness has continue to spread, chasing away our fish, draining the life from island after island.

Moana : **Our** island?

Gramma Tala : But one day, someone will journey beyond our reef, find Maui, deliver him across the great ocean to restore the heart of Te Fiti. I was there that day. The ocean chose you.

Moana : **I** thought **it** was a dream.

Gramma Tala : Nope! Our ancestors believed Maui lies there at the bottom of his hook. Follow it and you will find him.

Moana : **But...** Why'd **it** choose **me**? **I** don't even know how to make **it** past the reef. **But I** know who does.

Scene 3: (Villagers meeting with the Chief)

Villagers 1 : The coconuts are turning black.

Villagers 2 : What about the fish?  
It happens all over the island.

Chief Tui : Please. please. Settle down.

Villagers : What are you going to do? Who will dig new fields?

Chief Tui : We'll find a way... We...

Moana : ... Can stop the darkness. Save **our** island. **This** cave has boats. Huge canoes. **We** can take **them** to find Maui. Make **him** restore the heart. **We** were **voyagers**. **We** can voyage again. **You** told **me** to help **our** people. **This** is how **we** can help **our** people. **Dad**. What are **you** doing?

Chief Tui : I should've burned those boats a long time ago.

Moana : No! Don't! **We** have to find Maui. **We** have to restore the heart.

Chief Tui : There is no heart. This...this is just a rock. No!

Scene 4: (Villagers find Gramma tala got sick)

Villager : Chief! It's your mother!

Chief Tui : Mother.

Villagers : What can be done?

Gramma Tala : Go.

Moana : **Gramma**.

Gramma Tala : Go.

Moana : Not **now**. **I** can't.

Gramma Tala : You must. The ocean chose you. Follow the fish hook.

Moana : **Grandma**.

Gramma Tala : And when you find Maui, you grab him by the ear. You say... I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti.

Moana : **I.. I** can't leave **you**.

Gramma Tala : There is nowhere you could go that I won't be with you. Go.

Moana : 🎵 How far I'll go 🎵 (goes to the ocean to find Maui)

Moana : **I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti. I am Moana of Motunui. Hei-hei?! It's okay. You're alright. Yes... see. There we go. Nice water. The ocean is a friend of mine. Hei-hei. Hei-hei! Stay. Ok. Next stop, Maui. I am Moana of Motunui. You will board my boat, sail across the sea and restore the heart of Te Fiti. I am Moana... of... Mo... tu... Board my boat! Oh, no. No ... no... no...no. No. Ocean. I could use a little help. No... no. Please. Come on. Help me. Please.**

Scene 5: (In the Maui's island)

Moana : Ehmm... What? **I** said help **me**. And wrecking **my** boat?! Not helping! Fish pee **in you... all day**. (angry with the ocean and then see the Maui's fish hook)

Moana : So...Maui? Maui. Maui, **demigod** of the wind and sea, **I** am Moana of **Motunui**. **You** will board **my** boat. No. **You** will board **my** boat. Yeah. **I** am Moana of **Motunui**. **You** will board **my**...

Maui : Boat! A boat! The **Gods** have given **me** a (screams)

Moana : Maui, shapeshifter, **demigod** of the wind and sea. **I** am Moana...

Maui : **Hero of Man**.

Moana : Wh..What?

Maui : **It's** actually Maui, shapeshifter, **demigod** of the wind and sea, **hero** of **man**. **I** interrupted, from the top, **hero** of **man**. Go...

Moana : **I** am Mo...

Maui : Sorry, Sorry, Sorry, Sorry. And **women**. **Man** and **women**. Both. All. Not a **guy-girl** thing. Ah, **you** know, Maui is a **hero** to all. **You**'re doing great.

Moana : What? No, **I came here** to...

Maui : Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for **his** fans. When **you** use a bird to write with, **it's** called tweeting. **I** know, not **every day you** get a chance to **meet your hero**.

Moana : **You** are not **my hero**. And **I**'m not here so **you** can sign **my** oar. **I**'m **here** because **you** stole the heart of **Te Fiti** and **you** will board **my** boat, sail **across the sea**, and put **It** back.

Maui : Yeah... **It** almost sounds like **you** don't like **me**, which is impossible because **I** got stuck here for a **thousand years**, trying to get the heart as a gift for **you** mortals so **you** could have the power to create life itself. Yeah. So what **I** believe **you** were trying to say is thank **you**.

Moana : Thank **you**?

Maui : **You**'re welcome.

Moana : Wait, no, no, no. **I-I** didn't... **I** wasn't... why would **I** ever say...

Maui : 🎵 Sing a song 🎵

Moana : Hey, let **me** out! **You** lying slimy **son** of a...

Maui : Mm... Mmm. **You**'re welcome. No... **I**'m not going to **Te Fiti** with some **kid**. **I**'m going to get **my** hook. **You** have **yours**, and **I**'m not Maui without **mine**. Okay, talk to the back. Boat snack. Oh, no, no, no. Don't look at **me** like that. **It's** a beautiful cave, **she's** gonna love **it**. And **I**'m going to love **you**. **In my belly**. Now, let's fatten **you** up, drumstick. **I** can watch that **all day**. Okay, enjoy the island. Maui... Out!

Scene 6 ( Moana and Maui in the canoe and voyage the ocean)

Moana : No. Stop !Hey, **you**'re pull back the horde.

Maui : Did not see **that** coming.

Moana : **I** am Moana of **Motunui**. **This** is **my** canoe. And **you** will journey to aahh...

Maui : Alright, get over **it**. We gotta move.And **she's** back.

Moana : **I** am Moana of **Motun..uiiii....**

Maui : It was Moana, right?

Moana : Yes. And **you** will restore the heart.

Maui : Alright, **I**'m out. Ahh, come on.

Moana : What is **your** problem? Are **you** afraid of **it** ?

Maui : No. No, Ha..ha..ha. **I**'m not afraid. Stay out of **it** or **you**'re sleeping **in my armpit**. **You** stop **it**. **That** is not a heart. **It** is a curse. the second **I** took **it**, **I** got blasted **out of the sky**. And **I** lost **my** hook. Get **it** away from **me**.

Moana : Get **this** away?



Maui : Hah .. hey .. hey... I'm **Demigod**, okay? Stop **that**, I will smite **you**. **You** wanna get smote? Listen, **that** thing doesn't give **you** power to create life. **It's** a homing beacon of death. If **you** don't put **it** away bad things will **come** for **it**.

Moana : **Come for this** ... The heart. **You** mean **this** heart **right here**... Come and get **it**.

Maui : **You** are gonna get **us** killed.

Moana : No, **I'm** gonna get **us** to **Te Fiti**. So **you** can put **it** back. Thank **you**. "**You're** welcome!"

Scene 7 (met with the pirates kakamora)

Maui : Kakamora.

Moana : Kaka... what?

Maui : Murdering **little pirates**. Wonder, what **they're here** for ?

Moana : **They're** kind of cute.Ocean do something, help **us**.

Maui : The ocean doesn't help **you**. **You** help **yourself**. **You** can't sail ?

Moana : **I ... I** am self-taught? Can't **you** shift shape or something?

Maui : **You** see **my** hook? No magic hook. No magic powers.The boat ... is turning into **my** fault. Yup. **I** just did best.

Moana : No, no, no, no. Hei-hei. Maui. **They** took the heart.

Maui : **That** a chicken.

Moana : The heart is **in the** ...**We** have to get **it** back.

Moana : Mauiii....**There**. Right **there!** **You're** turning. What are **you** doing.

Maui : Escaping.

Moana : The heart.

Maui : Forget **it**, **you're** never get **it** back. Beside, **we** got a better one. Hey...What do **I** gonna steal with. **They** just gonna kill **you**.

Moana : Coconuts. Hah... Got **it**.Oo... Oohh...Hey. (fight with kakamora)

Scene 8: (success fight with kakamora)

Moana : Yeah...**We** did **it** !

Maui : Congratulations, on not being dead, **curly**. **You** surprise **me**. But **I**'m still not taking that thing back. **You** wanna get to **Te Fiti**. **You** have to **go** through the whole oceans and bad. Not to mention Te Ka. Lava monster. Ever defeat a lava monster.

Moana : No. Have **you**.

Maui : **I**'m not going on a suicide mission with **some** mortal. **You** can restore the heart without **me**. And **me** says ... No. **I**'m getting **my** hook. End of discussion.

Moana : **You**'ll to be a **hero**. **That's** what **you** are about, rights ?

Maui : **Little girl**, **I** am a **hero**.

Moana : Maybe **you** were but **now** ... Now **you**'re just the **guy** who stole the heart of **Te Fiti**. The **guy** who cursed the world. Don't know one fellow.

Maui : No one.

Moana : **But**, put **this** back. Save the world. **You**'d be everyone's **hero**. Maui... Maui... Maui... Guess what's **they** say.

Maui : **We** never make **it**, without **my** hook. Not pass Te Ka.

Moana : **Then we** get **your** hook. **We** get **your** hook, take out Te Ka. Restore the heart. Unless **you** don't wanna be. Maui **Demigod** of Wind and Sea. **Hero** to all.

Maui : First, **we** get **my** hook.

Moana : **Then** save the world. Deal ?

Maui : Deal. Worth a shot ? Okay, **we** go east. To the Lair of **Tamatoa**. If anyone has **my** hook, **it's that bee-eyed bottom feeder**.

Moana : Teach **me** to sail. **My** job is to deliver Maui **across the great ocean**. **I** should... **I** should be sailing.

Maui : **It's** call Wave Finding, **Princess**. **It's** not just sail and not, **It's** sea where **you**'re going in **your** mind. Knowing where **you** are. By knowing where **you**'ve been.

Moana : Okay, first ... **I**'m not a **princess**. **I**'m the **daughter of the chief**.

Maui : Same difference.

Moana : No.

Maui : If **you** weary dress, and **you** have animal sidekick. **You're Princess. You're** not a way finder. **You're** never be away find **her. You're** never be a way. Really? Blow dart **in my buttcheek. You** are a bad person.

Moana : If **you** can talk, **you** can teach. Way finding. Lesson one ... hit **it**.

Maui : Pull the sheets. Not the sheets. No. No. No. No. Tried that one already. **You're** measuring the stars. Not giving the sky a hi five. If the current warm, **you're** going the right way.

Moana : **It's** cold. Wait, **it's** getting warmer. **Then it's** disgusting. What's wrong with **you**?

Scene 9: (moana dreaming about her island)

Moana : **We're here.** See, I told **you, I** can do **it. Motunui. I'm** home?

Chief Tui : Moana...

Moana : **Dad...**

Chief Tui : Moana...

Moana : **Mom ...**

Chief Tui : Help ..

Moana : No.

Chief Tui : Moana...

Moana : No (wake up from her dream)

Maui : Enjoy **your** beauty rest. **You** know a real way finder, never sleeps. **So they** actually get what **they** need to **go.** Muscle up butter cup. **We're here.**

Moana : **You** sure **this guy's** gonna have **your** hook.

Maui : **Tamatoa...** oh yeah have **it. He's** a sky venger. Collect stuff, things **that** looks cool. And for **Tomatoa.** Trust **me, my** hook is the coolest collected.

Moana : **Here...?** And **he** lives **up there.**

Maui : Oh,ho, no, no, no... **That's** just the entrance. **To Lalotai.**

Moana : **Lalotai ?** Realm of Monsters. **We** going to the Realms of Monsters. **We ?**

Maui : No. **Me. You** are gonna stay **here** with the other chicken. **That's** what **I'm** talking about, give **me** some ... Come on, **that** was a good one, how **you'd** not get **it**. **I** called **her** chicken, **that** chicken **on the boat**. **I** know **she's** human, **but that's** not. **You** know... forget **it**. Forget **it**, **I'm** not explaining **it** to **you**. What ? Cause **that** is not funny. So... **Daughter of the chief**. **I** thought **you** stayed **in the village**. **You** know, kissing babies and things. Hey, **I'm** just trying to understand. Why **your** people decided to send **her**. How's **my** phrases ?

Moana : **You. My** people. Didn't send **me**. The ocean did.

Maui : The ocean... makes sense, **you're** what ? Ape. Can't sail. Obvious choice.

Moana : **It** chose **me**. For a reason.

Maui : If the ocean so smart. Why didn't **you** just take the heart back to **Te Fiti itself**. Or bring **me my** hook. The ocean straight up pooky dooks. **But I'm** sure **it's** not wrong about **you**. **You're** the chosen one.

Moana : The ocean chose **you** for a reason.

Maui : If **you** start singing, **I'm** wanna throw up.

Moana : **So**, not seeing entrance.

Maui : Yes, because **it** only appear after a human sacrifice. Kidding, Ha..ha..ha... **So** serious. Do not worry, **it's** a lot **far down there** than **it** looks. **I** am still Maui.

Scene 10: Enter to Lalotai with jump.

Moana : **Go**.

Maui : And **he's** sticks the landing. What? Dumb-dumb, **she's** not even **here**. No mortals gonna jump **into the realm of mon...** Well.... **She's** dead. Okay, let's get **my** hook.

Moana : ieuwh...ieuwh...ieuwh (feel disgusting with the lalotai's animal). Maui's fishhook.

Maui : Yeah.... (hit by Moana)

Moana : Sorry. **I** thought **you** were a monster, **but...** **I** found **your** hook and **you're** right... **This** Tamatoa really likes the treasure.

Maui : Stay.

Moana : What ? No ?

Maui : **I'm... I'm** the one who... Listen. For a **thousand years**, **I've** only been thinking about keeping **this** hair silky, getting **my** hook, and being awesome again. And **it's** not getting screwed up by a mortal. Who has no business inside of a monster cave except .Except...Maybe as bait.

Moana : \*sigh\* Wow, the shiny glittering cave. And just like **me**, **it's** covered **in sparkling treasure**. Sparkle ... Sparkle. Sparkle.

Maui : **You're** not selling **it**.

Moana : **This** is stupid, **I'm** just gonna walk **up there**.

Maui : \*whisper\* **You** go out **there**, **he** will kill **you**. Just stick to the plan. Oh! When **he** shows up, keep **him** distracted. Make **him** talk about **himself**. **He** loves bragging about how awesome **he** is.

Moana : Well, **you** two must get along perfectly.

Maui : Well not since **I** ripped **his** leg off.

Moana : Wait, **you** did what!?

#### Scene 11: Meet a crab, Tamatoa

Tamatoa : Huhuhuhuuu...What have we here? It's a sparkly, shiny -wait a minute...It's a human! What are you doing down here in the realms of the monst- Just pick an eye, babe. I can't- I can't concentrate on what I saying if you keep -Yep, pick one! pick one! You're a funny looking little thing, aren't you? Oooh what's this?

Moana : Don't, **it's my grandma's**.

Tamatoa : \*mockingly\* It's my grandma's. I ate my grandma!!! And it took a week because she was absolutely humongous. Why are you here?

Moana : Cause **you're** amazing! And **we** mortals have heard...the tales about the crab....who became a legend. And **I** got to know. How **you** did **you** get so crab...ulous?

Tamatoa : Are you just trying to get me to talk about myself? Because if you are ...I will gladly do so!! In song form!  
♪ Well, Tamatoa hasn't always been this glam/I was a drab little crab once../Now I know, I can be happy as a clam/Because I'm beautiful, baby./Did your granny say "listen to your heart"/Be who you are on the inside/I need three words to tear her argument apart/Your granny lied/I'd rather be shiny like a treasure from a sunken pirate wreck/Scrub the deck and make it look shiny/I will

sparkle like a wealthy woman's neck/Just a sec, don't you know?/Fish are dumb, dumb, dumb/They chase anything that glitters/Beginners/Oh, and here they come, come, come/To the brightest thing that glitters/Mmm, fish dinners/I just love free food/You look like seafood 🎵

Moana : No !

Maui : Hey! Crab cakes. I'm back. **It's Maui time.**

Tamatoa : \*gasp\*

Maui : What do **you** say, **little buddy**. Giant hawk? Coming up...Yahoo!!! Yahoooooo....?

Tamatoa :🎵 Well, well, well.../Little Maui's having trouble with his look/You little semi-demi-mini-god/Ouch! What a terrible performance/Get the hook ! ( Get it ? )/You don't swing it like you used to, man/Yet I have to give you credit for my start/And your tattoos on the outside/For just like you, I made myself a work of art/I never hide, I can't/I'm too shiny/Watch me dazzle like a diamond in the rough/Strut my stuff, my stuff is so shiny/Send your armies but they'll never be enough/My shell's too tough, Maui man/You could try, try, try.../But you can't expect a demigod to beat a decapod/Look it up/You will die, die, die/Now it's time for me to take apart/Your aching heart/Far from the ones who abandoned you./Chasing the love of these humans/Who made you feel wanted/You try to be tough/But your armor's just not hard enough/Maui! Now it's time to kick your hiney/Ever seen someone so shiny?/Soak it in cause it's the last you'll ever see/C'est la vie mon ami, I'm so shiny/Now I'll eat you so prepare your final plea/Just for me/You'll never be quite as shiny/You wish you were nice and shiny 🎵

Moana : Hey! **I** got something shiny for ya.

Tamatoa : The heart of Te Fiti. You can't run from me! Oh, you can...You keep surprising me. There's only so far you can get on those two little legs. Hahahaaa. The power of creation...for the crustacean. Where is it? Where is it?

Moana : **We** gotta **go**.

Maui : Wait, what about the heart?

Moana : **He** can have **it!** I've got a better one.

Tamatoa : Hahahahaaa Yes! I have the ... Wait a minute... Ugh!! I see, she's taken a barnacle and she's covered it in bio illuminescient

algae...as a diversion. Grrr!!! Come back here!!! Raaaaahh!!!  
Oof!! Ugh!! Huh?

Moana : Yahoooooo!!!

Tamatoa : Hey! Hey!!...Did you like the song?

Scene 12: Go up of the water

Moana : **We're alive. We're alive.**

Maui : Listen. **I appreciate what you did down there.**

Moana : Mm..hmm...

Maui : Took guts. **But... I'm sorry. I'm tryin' to be sincere for once, and it feels you're distracted.**

Moana : No, no, no way.

Maui : Really. Cause **you** looking at **me** like **I** have a ... Shark head.

Moana : (laughing) Do **you** have a shark head,?

Maui : Look ... The point is ... For little **girl**, child thing, whatever who had no business being down **there**. **You did me** a solid. **But you** also almost died. And **I** couldn't even beat the dumb crab. So chances of beating Te Ka. Bup kiss. **We're never making it to the Te Fiti. This mission is curse.**

Moana : **It's not cursed.**

Maui : Shark head.

Moana : **It's not cursed.**

Maui : Cursed.

Maui : What can **I** say, except **we're dead soon. We're dead soon.**

Moana : Can't **you** at least try?

Maui : Giant hook. Hey, **it's okay... it's okay. We're dead soon.**

Moana : Alright, **play time** is over. Get up.

Maui : Why? **You're** gonna give **me** a speech. Tell **me I** could beat Te Ka cause **I'm** ...Maui. Take a hike, tiny.

Moana : How do **you** get **your** tatoo's.

Maui : **They** show up when **I** earn **them**.

Moana : How do **you** earn that one. What's **that** for ?

Maui : **That's** a **man's** discovery of Nanya.

Moana : What's Nanya ?

Maui : Non ya'll Business.

Moana : **I** just keep asking. What's **that** for ?

Maui : **You** need to stop doing **that**..... Back off.

Moana : Just tell **me** what **it** is ?

Maui : **I** said back off.

Moana : Is that why **your** hook not working.? **You** don't wanna talked. Dont talk. **You** wanna throw **me** off the boat. Throw **me** off. **You** wanna tell **me**, **I** don't know what **I'm** doing. **I** know **I** don't. **I** have no idea why the ocean chose **me**. **You're** right. **But**, **my** island is dying. **So I** am **here**. **It's** just **me** and **you**. And **I** want to help. **But I** can't, if **you** don't let **me**.

Maui : **I** wasn't born a **demigod**. **I** have human parents. **They**... **They** took one look. And decided **they** did not want **me**. **They** threw **me under the sea**. Like **I** was nothing. Somehow **I** was found by the **Gods**. **They** gave **me** the hook. **They** made **me**... **Maui**. And back to the human, **I** went. **I** gave **them** island, fire, coconuts. Anything **they** ever want.

Moana : **You** took the hard for **them**. **You** did everything for **them**. **So they** loved **you**.

Maui : **It** was never enough.

Moana : Maybe the **Gods** found **you** for a reason. Maybe the oceans brought **you** to **them**. Because **it** saw someone who worthy of being saved. **But** the **Gods** are the ones who make **you** Maui. **You** are.

Maui : (talking with his tatoo) Okay, okay. **I, I** love **you** too, **buddy**. (sing a song)

Scene 13: Go to the Te Fiti island and meet Te Ka

Moana : Yeah! Next stop, **Te Fiti**. (sing a song) ....What ?

Maui : **I** figured **it** out **You** know the ocean used to loved when **I** pull out violence. Cause **your** ancestors would sail the seas. Find **them**. All **those** new island, new villages... **It** was the water that



connected **them** all. And by way the ocean. **I** think **I** be looking for, ehh... **Curly hair**, non a **princess**. To start **that** again.

Moana : **That** is little even nicest thing. **You**'ve ever said to **me**. Probably should've saved **that** for **Te Fiti**.

Maui : **I** did.

Maui : Moana of **Motunui**. **I** believe. **You** have officially delivered Maui. Across the great sea. Moana, Moana, Moana. **You**'re **so** amazing.

Maui : **It's** time.

Moana : **Go**, save the world.(war music) Maui...

Maui : What... What are **you** doing ?

Moana : Finding **you** better way in.

Maui : **We** won't make **it**.

Moana : Yes, **we** will.

Maui : Turn around.

Moana : No.

Maui : Moana stop. No.

Scene 14: After war with Te Ka

Moana : Are **you** okay ? Maui.

Maui : **I** told **you** to turn back.

Moana : **I** thought **we** can make **it**.

Maui : **We**?

Moana : **I** thought **I** can make **it**. **We** can fix **it**.

Maui : **It** was made by the **Gods**. **You** can't fix **it**.

Sina : Moana...

Moana : Next time will be more careful. Te Ka was suck on the barely island. **It's** lava. **It** can't **go** on the water. **We** can find a way around.

Maui : **I'm** not **going** back.

Moana : What... **We** still have to restore the heart.

Maui : **My** hook is cracked. One more hit and **It's** over.

Moana : Maui **you** have to restore the heart.

Maui : Without **my** hook, **I** am nothing.

Moana : **That's** not true.

Maui : Without **my** hook, **I** am nothing.

Moana : **We** are only **here** because **you** stole the heart **in the first place**.

Maui : No, **we're here** because the ocean told **you, you're** special and **you** believe **it**.

Moana : **I** am Moana of **Motunui**. **You** were board **my** boat.

Maui : Goodbye, Moana.

Moana : Sail **across the sea**,

Maui : **I'm** not killing **my** self, **so you** can prove **you're** something **you're** not.

Moana : **I** just restore the heart of **Te Fiti**. The Ocean chose **me**.

Maui : The choice was wrong.

Scene 15: Grandma comes to cheer Moana

Moana : Maui! Why did **you** bring **me here** ? **I'm** not the right person. **You** have to choose someone else. Choose someone else. Please.

GrammaTala : You are a long ways past the reef.

Moana : Grandma.

GrammaTala : Guess **I** chose the right tattoo.

Moana : **Grandma ! That's** right, **grandma. I .. I'll** crying to **it**.

GrammaTala : It's not your fault. I never should have put so much on your shoulders. If you're ready to go home. I will be with you. Why do you hesitate ?

Moana : **I** don't know.

GrammaTala : 🎵 Sing a song 🎵

Scene 16: Go back to Te Fiti

Moana : Who am **I** ? 🎵 sing a song 🎵 **I** am Moana of **Motunui**. Aboard **my** boat, **I** will sail **across the sea**. And restore the heart of **Te Fiti**. The follow **us** under water. **We'll** make **it** pass the **barely island**. We'll make **it** to **Te Fiti**. None of us, **you** understand. Because **you** are chicken.(music of war)

Moana : No! Hei-hei. No, no, no, no, no. Great one... **Te Fiti**...

Moana : Maui! **You**'ve came back. **But your** hook. One more hit, and ...

Maui : Te Ka has gotta catch **me** first. I've got **your** back, chosen one. **Go**, save the world.

Moana : Maui. Thank **you**.

Maui : **Your** welcome. Hey... Te Ka ! Short cut. Moana. Get the heart to the sparrows.

Moana : Te Fiti. **It's** gone.

Maui : TE - KA !!

Moana : Let **her come to me**. 🎵 sing a song 🎵 Who **you** trully are. **Te Fiti**.

Scene 17: Te Ka become Te Fiti after Moana put the heart of Te Fiti

Maui : The chicken lives.

Moana : **I'm** sorry about **your** hook.

Maui : Well, hook. No hook **I'm** Maui. **Te Fiti**. How **you**'ve been ? Look, what **I** did was .... wrong. **I** have no excuse. **I'm** sorry.

Moana : **You** know, **it** will be rude to physic of the **Goddess**.

Maui : Yeehuuuu, Thank **you**. **You** kind just sure is. Deeply appreciate. Gonna miss **you**, drumstick.

Moana : **You** can come with **us**, **you** know. **My** people are going to need a ... master wave finder.

Maui : **They** are already have one.

Moana : See **you** out **there**, Maui.

Maui : See **you** out **there**, Moana...

Scene 18: Go back to Motunui and meet her parents and villagers

Moana : **Mom ... Dad** .

Moana : **I** may have gone alone. **But** always pass the reef.

Chief Tui : It suits you.

Villagers : She's back. Moana.... Moana. 🎵 Aue, Aue... We set a course to find... A brand new island everywhere we roam. Aue, Aue... We keep our island in our mind. And when it's time find home, We know the way.... We are explorers reading every sign. We tell the story... About our elders in a never ending chain. Te Fenua, te Malie. Nae ko hakilia. We know the way....Moana 🎵

“THE END”