

**AN UNDERGRADUATE THESIS**

**AN ANALYSIS OF DEIXIS IN THE AGE OF ADELINE  
MOVIE**

**BY:**

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**TARBIYAH AND TEACHING TRAINING FACULTY  
ENGLISH EDUCATION DEPARTMENT  
STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO  
1442 H / 2021 M**

**AN ANALYSIS OF DEIXIS IN THE AGE OF ADELINE  
MOVIE**

Presented as a Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S. Pd)  
In English Education Department

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To:  
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*Assalamu 'alaikum, Wr. Wb*

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It has been agreed so it can be continued to the Faculty of Tarbiyah and Teacher Training in order to be discussed on the Munaqosyah. Thank you very much.

*Wassalmu 'alaikumWr.Wb*

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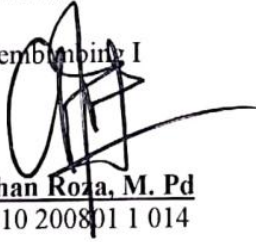
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Sudah kami setuju dan dapat di munaqosyahkan. Demikian harapan kami dan atas penerimaannya kami ucapkan terimakasih.

*Wassalamu 'alaikum Wr. Wb*


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**RATIFICATION PAGE**

No. ~~B-1382~~/11-28-1/D/PP-00-g/04/2021

The Undergraduate Thesis entitled: AN ANALYSIS OF DEIXIS IN THE AGE OF ADELIN MOVIE written by: ARISA FITRIANTI, Student Number 1601070138, English Education Department, had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on Friday, April 23, 2021 at 09.00-10.30 a.m.



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## **AN ANALYSIS OF DEIXIS IN THE AGE OF ADELINE MOVIE**

### **ABSTRACT**

**By:**

**Arisa Fitrianti**

This thesis deals with An Analysis of Deixis in the Age of Adeline Movie. The objectives of this research are to identify the types of deixis used in the Age of Adeline Movie and to identify the dominant types of deixis used in the Age of Adeline Movie. This research is a descriptive qualitative research. The data of this research was taken from the Age of Adeline Movie, directed by Lee Toland Krieger and written by J. Mills Goodloe Salvador Paskowitz. The movie is a 2015 American movie. The researcher conducted library approach to get information about deixis. In collecting the data, the researcher found the movie and the manuscript. Moreover, watch the movie and read the manuscript while identify the dialogues which contain of deixis. And then the researcher analyzes them and gives the reason why the dialogues are categorized as fulfilling deixis. The result of the research shows that three types of deixis found in the Age of Adeline Movie there are 1.382 person deixis (81.10%), 231 place deixis (13.56%), 93 time deixis (5.34%). The most dominant deixis expression used in the Age of Adeline Movie is “You” which includes in second singular person deixis. Furthermore, deixis expression “You” is occurred in 401 data.

*Keyword: Analysis, Deixis, In the Age of Adeline Movie*



## **ANALISIS DEIKSIS PADA FILM THE AGE OF ADELINE**

### **ABSTRAK**

**Oleh:**

**Arisa Fitrianti**

Tesis ini membahas tentang deiksis dalam film usia dari Adeline. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis deiksis yang digunakan dalam film usia dari Adeline dan untuk mengetahui jenis deiksis yang dominan digunakan dalam film usia dari Adeline. Penelitian ini merupakan penelitian deskriptif kualitatif. Data penelitian ini diambil dari film usia dari Adeline yang disutradarai oleh Lee Toland Krieger dan ditulis oleh J. Mills Goodloe Salvador Paskowitz. Film ini adalah film Amerika 2015. Peneliti ini melakukan pendekatan perpustakaan untuk mendapatkan informasi tentang deiksis. Dalam mengumpulkan data, peneliti menemukan film dan manuskripnya. Selain itu, menonton film dan membaca manuskripnya sambil mengidentifikasi dialog-dialog yang mengandung deiksis. Kemudian peneliti menganalisisnya dan memberikan alasan mengapa dialog tersebut di kategorikan memenuhi deiksis. Hasil penelitian menunjukkan bahwa tiga jenis deiksis ditemukan pada film age of Adeline yaitu 1.382 deiksis orang (81.10%), 231 deiksis tempat (13.56%), 93 deiksis waktu (5,34%). Ekspresi deiksis yang paling dominan digunakan pada film usia dari Adeline adalah “Kamu” yang termasuk dalam deiksis orang tunggal kedua. Lebih lanjut, ekspresi “Kamu” muncul pada 401 data.

*Kata Kunci: Analisis, Deiksis, Pada film usia dari Adeline*

## STATEMENT OF RESEARCH ORIGINALITY

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Name : Arisa Fitrianti  
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States that this undergraduate thesis is originally the result of the researcher's research, in exception of certain parts which are expected from the bibliography mentioned.

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The Researcher,



**ARISA FITRIANTI**  
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Menyatakan bahwa skripsi ini secara keseluruhan adalah asli hasil penelitian saya kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 5 Mei 2021  
Penulis,



**ARISA FITRIANTI**  
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## MOTTO

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا  
تَسْلِيمًا

Indeed, Allah and his angels pray for the Prophet. Hi believer, pray for the prophet  
and say it salute to him.

(QS. Al Ahzab: 56)

## **DEDICATION PAGE**

*“I highly dedicated this undergraduate thesis to:*

*Firstly, my beloved parents Mr. Agus Dwi Suharsono and Mrs. Sutianti*

*Secondly, my beloved sister and brother, Selgi Via Meilillah and Gatam Anugrah*

*Yasin*

*Thirdly, my beloved partner Dwi Relo Pambudi*

*Fourthly, my beloved friends, Nining, Afifah, and Ivana*

*Finally, my beloved almamater IAIN METRO”*

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All praise to Allah SWT, the most gracious and most merciful because of his wonderful blessing and his mercy, the researcher could finish this undergraduate thesis. Peace and salutation always be given to beloved prophet Muhammad SAW was great revolutionary and true educator who guided us from darkness to the lightness.

This undergraduate thesis is entitled: **“An Analysis of Deixis in the Age of Adeline Movie”** as the partial requirements in achieving undergraduate degree at English Education Department of Teacher Training and Education Faculty, State Institute For Islamic Studies of Metro.

However, this achievement would not be attained without support, motivation, advice, encouragement, and also help from many people or institutions. An exclusive thank for my beloved parents, Mr. Agus Dwi Suharsono and Mrs. Sutianti, who always smiles whatever I have done and loves me unconditionally, may Allah bless you as always. My deepest thanks for all my family whenever you are, thank you for supporting me.

The incredible blessings make realize that nothing is impossible in the eyes. The writer would like to thanks his graduate to the sponsor, Ahmad Subhan Roza, M. Pd and the co-sponsor Andianto, M. Pd for their spending time to support and guide to finish this undergraduate thesis.

Finally, the researcher limitation of ability stills many mistakes in writing and presentation items. Therefore, researcher apologizes and hopefully this undergraduate thesis can be benefit to all properly.

Metro, 5 Mei 2021  
Researcher,



**Arisa Fitrianti**  
**1601070138**

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# CHAPTER I

## INTRODUCTION

### A. Background of Study

English is foreign language in Indonesian country. It is taught formally at almost all schools from Elementary School to University. In English learning, the fluency development strand should involve the four skills of listening, speaking, writing and reading.<sup>1</sup> The problems of communication happen when the speakers and listeners get miscommunication of utterance about the purpose or meaning of words related to the context of situation. The problem can be solved when the listeners know the context. Therefore, language can be understood easily and clearly.

Linguistics is the scientific study of human language.<sup>2</sup> In a study of modern linguistics, the linguistics divided into two major groups, there are micro and macro linguistics. Linguistic micro usually examines the phenomenon of language and not influenced by contexts such as morphology, phonology, semantics and syntax. Meanwhile, linguistic macro usually examines the phenomenon of language that is influenced by some contexts such as pragmatics, discourse analysis, sociolinguistics, and ethno-linguistics.

Moreover, pragmatics is concerned with the use of these tools in meaningful communication.<sup>3</sup> Pragmatics deals with the study of meaning in the

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<sup>1</sup> I. S. P. Nation and J. Newton, *Teaching ESL/EFL Listening and Speaking* (New York: Routledge, 2009), 9.

<sup>2</sup> Victoria A. Fromkin et al, *Linguistics: An Introduction to Linguistic Theory* (Malden: Blackwell, 2000), 19.

<sup>3</sup> Patrick Griffiths, *An Introduction to English Semantics and Pragmatic* (Edinburg: Edinburg University Press, 2006), 1.

process of communication between the speaker and listener. It concerns with the choices and constraints made by speakers in social interaction. Then, it will be easier in conversation when knowing the meaning.

Furthermore, one of the scopes of pragmatics is deixis. Yule states from the Greek word that deixis is a technically known as deixis expressions, which means (pointing) through language.<sup>4</sup> It is used to analyze the sentence, conversation or utterance because every utterance is related to refer the people, place and time. The meaning would be clear when the listener knows about who (personal deixis), where (spatial deixis) and when (temporal deixis) the utterance is uttered. Words which are commonly called deixis have function show something, so that the success of an interaction between speakers and listeners depend on the understanding of deixis used by the speaker.

Nowadays, movie or motion picture movie is not strange in society. Once film making begins to develop and to grow, it also begins to become an industry with concerns about how to produce film, to distribute it, and to present it.<sup>5</sup> Watching movie or film is not only categorized as hobby or entertainment, but also becomes favorite thing for many people. A film or movie might be grouped based on the genres that include of the western, romantic melodrama, mystery, science fiction, horror, dystopian, to name merely a few. Almost all movies contain of drama, because writer knows if a

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<sup>4</sup> George Yule, *The Study of Language*, 4<sup>th</sup> Edition (New York: Oxford University Press, 2010), 130.

<sup>5</sup> Mary H. Synder, *Analysing Literature to Film Adaption* (New York: The Continuum International Publishing Group, 2011), 158.

movie contain of drama it can make feeling when watching the movie more sensitive and can make us angry, cry, laugh.

In addition, The Age of Adeline is an American drama movie which was released in 2015. This movie is directed by Lee Toland Krieger and written by J. Mills Goodloe.<sup>6</sup> Adeline is someone who stuck in twenty-nine years old because of that, Adeline moved from one city to other city and changed his identity every ten years. It was happened until eight decade. In line with the phenomenon the movie the writer conducted pra survey on July 1<sup>st</sup>, 2020 by analyzing the used of deixis in the Age of Adeline Movie in the introduction part. The result of pra survey is illustrated in the following table:

***Table 1: Used of Deixis in the Age of Adeline Movie***

No	Sentences in Movie	Types of Deixis			References
		Personal	Spatial	Temporal	
1.	Are you hungry?	You			A dog
2.	What are you doing here?	You			Ellis
			Here		In the Library
3.	He's an astronomer, just retired from Stanford.	He			William
4.	Oh, I gotta go to work	I			Adeline
5.	I know better now, and	I			Adeline
				Now	At daylight

Based on the result of pra survey above, the writer had investigated the use of deixis that include of person/personal deixis, place/spatial deixis, and time/temporal deixis in the Age of Adeline Movie. In the other word, there are

<sup>6</sup> Sandie Angulo Chen, "The Age Of Adeline" in [www.common sense media.org](http://www.common sense media.org) downloaded on November 14<sup>th</sup>, 2020.



many deixis expressions that can be analyzed. When a movie contains many deixis expressions, someone who watches it will be forced to think deeper to get the reference of the deixis expression.

## **B. Research Questions**

The research questions had been determined by the writer are as follows:

1. What are types of deixis used in the Age of Adeline Movie?
2. What is dominant type of deixis used in the Age of Adeline Movie?
3. Why is the dominant type of deixis used in the Age of Adeline Movie?

## **C. Objectives and Benefits of the Research**

### **1. Objectives of Research**

The writer determines the objectives of the research as follows:

- a. To analyze the types of deixis used in the Age of Adeline Movie.
- b. To analyze the dominant type of deixis used in the Age of Adeline Movie.
- c. To give reasons the dominant type of deixis used in the Age of Adeline Movie.

### **2. Benefits of the Research**

This research is intended to be useful for students, lecturers, and other researchers:

#### **a. To the students**

This research can be used by students as a reference to get information on deixis. Based on this study, students can find out the

types of deixis used in English movie because students can relate the concept of deixis and the context of its use through movie media.

**b. To the English Lecturers**

This research is hoped to give contribution on the teaching and learning English linguistics, especially deixis. This research is intended to be able to inspire English teachers to transfer deixis understanding to students through an interesting medium which is an English movie. Through the result of this study the teacher can later make this research a real example of the use of deixis in the context of daily life through movie.

**c. To the other researchers**

This research is expected to be one of the references for other researchers who will conduct research on the same topic, namely deixis in a movie. Through the results of this study later other researchers could develop the concept of deixis. Other than that other researchers can also find out cases of using deixis in English movie.

**D. Prior Research**

The first prior research was conducted by Elisa Fadlillah and Rika Setiyani with the title *An Analysis of Deixis Using Beauty and the Beast Movie Script*. This research aims to analyze types of deixis and to find out the

frequency of each deixis in this movie script.<sup>7</sup> The source of data was taken of the movie script of *Beauty and The Beast* through internet. In this research showed that there are three types of deixis (personal, spatial, and temporal) in the *Beauty and The Beast* movie script.

The second prior research was conducted by Yohanes Dwi Ady Kurniawan with the title *Study of Deixis from the Baby Boss Movie*. This research also tried to find which type of deixis as the dominant used in the baby boss script.<sup>8</sup> The design of this research was descriptive qualitative which the subject was the script of the baby boss movie. The script is downloaded from the internet. Furthermore, the writer analyzed the script, analyzed the deixis used in the script relate to three types (personal, spatial, and temporal) of deixis that discussed by Yule in his pragmatics book, classified the deixis used to determine the frequency of deixis and calculated the data into percentages.

The third prior research was conducted by Arini Hidayah with the title *A Deixis Analysis of Song Lyrics in Back to You by Selena Gomes*. The objectives of this study are to find out the kinds of deixis and to find out the dominant types of deixis in the song lyrics *Back to You*.<sup>9</sup> The writer used observation method while the data collection techniques are analysis and listening songs. The result of this research is the song lyrics of *Back to You* use all types of deixis. In this research the most dominant is personal deixis.

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<sup>7</sup> Elisa Fadlillah and Rika Setiyani, "An Analysis of Deixis Using *Beauty and The Beast* Movie Script," *Profesional Journal of English Education* vol 1, no. 4 (2018): 413.

<sup>8</sup> Yohanes Dwi Ady Kurniawan, "Study of Deixis from the *Baby Boss* Movie," *Journal Of Humanities And Social Science* vol25, no. 2 (2020): 01.

<sup>9</sup> Arini Hidayah "A Deixis Analysis of Song Lyrics in *Back to You* by Selena Gomes" *Surakarta English and Literature Journal* vol 2, no. 2 (2019): 49.

Based on three prior researches of the study above, the writer focuses to explore the case of deixis of English movie. Deixis is one of braches of pragmatic that important to learn because to knowing the purpose of utterance such as person deixis, place deixis and time deixis. The design of this research was descriptive qualitative. The writer hopes An Analysis of Deixis in the Age of Adeline Movie it is beneficial to strengthen their knowledge about deixis analysis.

## CHAPTER II

### THE REVIEW OF RELATED THEORIES

#### A. The Concept of Pragmatics

##### 1. Definition of Pragmatics

Pragmatics is another branch of linguistics that is concerned with meaning.<sup>10</sup> It is the analysis of speaker meaning as conveyed by the speaker or writer and interpreted by the listener or reader. This form of research necessitates the understanding of what people mean in a specific context, as well as how the context affects what people say. This requires consideration of how speaker is or manages what they want to say in terms of who, where, when and under what circumstances they are speaking. As a result, it is more concerned with the interpretation of what people mean by their own words.

Pragmatics is the study of deixis (at least in part), implicature, presupposition, speech acts, and aspects of discourse structure.<sup>11</sup> It is about the relationship between language and meaning. It also addresses meaning of a speaker's utterance. Pragmatics has a language component, and it excludes any ability to use and understand sentences that are dependent on the setting of the sentence from the definition. Furthermore, it is also called as language usage that relates to the interpretation in certain situations.

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<sup>10</sup> Charles W. Kreidler, *Introducing English Semantics* (London: Taylor & Francis e-Library, 2002), 18.

<sup>11</sup> Stephen C. Levinson, *Pragmatics* (New York: Cambridge University Press, 1983), 27.

The writer concludes that pragmatics has four kinds of definition; first pragmatics is the analysis of speaker meaning as conveyed by the speaker or writer and interpreted by the listener or reader. It's all about figuring out what the speaker is getting at with their words. Second, pragmatics is the analysis of contextual meaning, which means that this form of research entails interpreting what people mean in a given situation. Third, pragmatics is considering how listeners can infer meaning from what is said in order to arrive at a conclusion about the speaker's intended meaning. The last, pragmatics is the study of the expression of relative distance, which entails assuming how near or far away the listener is in order for the speaker to decide how much to say.

## **2. Central Topics in Pragmatics**

The central topic underlying the pragmatic approach is that, seen in the light of the distinction between language and pragmatic phenomena of use.<sup>12</sup> There are four central topics in pragmatics, namely:

### **a. Deixis**

Expressions in natural languages are intended to communicate with features of the context of use. The meanings of these expressions are still the same, but they are rather brief. In this part, the meaning of the word "now", for example, could be paraphrased at the time of utterance. Furthermore, the meaning of "here" for example, could be paraphrased as a location near the speaker. However, depending on the

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<sup>12</sup> Par Segerdahl, *Language Use: A Philosophical Investigation into the Basic Notions of Pragmatics* (United States of America, ST. Martin's Press, 1996), 4.

context in which these words are uttered, their uses (or users) will refer to various points in time and different places.

b. Conversational implicatures

The speakers of a language often mean more than what is expressed by the literal meanings of the linguistic expressions they use. It is interpreted as being a so-called “conversational implicature”, or something the speaker (rather than the sentence) suggest (or implicates) by using the sentence in a specific situation and in compliance with those conversational maxims.

c. Speech acts

Speakers may use the same proposition with various purposes, resulting in a variety of speech actions. It is possible for a speaker to say that it is raining, to inquire whether it is raining, or to advise that it is raining. According to a pragmatic view, it is the consumers, not the propositions, who conduct these various actions and therefore alter the state of affairs.

d. Presuppositions

Speakers believe that there is a king of France when they hear definite descriptions like “The king of France”. The fact that there is no king of France has no bearing on sentence’s meaning. It is the speaker, not the sentence, who fails to make a true or false assertion using the sentence.<sup>13</sup>

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<sup>13</sup> *Ibid.*, 4-5.

## **B. The Concept of Deixis**

### **1. Definition of Deixis**

Deixis is pervasive in English, to indicating (who, what, where, when and so on) it is very useful to start with the purpose of the situation of utterance.<sup>14</sup> It means that deixis is a phrase, word, or expression that moves depending on the identity of the speaker (personal deixis), place (spatial deixis), and time (temporal deixis) in relation to the utterance. There are many words that cannot be interpreted without understood the context, especially the physical context of the speaker such as (I, you and him, there and here, that and this, now and today, yesterday, or tomorrow). Furthermore, people may find the sentence that cannot be understood clearly without knowing the context of the speaker, the location, and the time of utterance revealed.

Moreover, the general term for identifying the things little of language is reference and the mechanism for achieved in this using the speaker as a reference point, is called deixis.<sup>15</sup> The meaning of a word or sentence is adjusted to the context, meaning that the means of the word or sentence changes when the context changes. On the other word, deixis is a word that has a reference and changes depending on the speaker. This happens when expressing utterance is influenced of the context and situations that occurs when the speaker and listener take place.

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<sup>14</sup> Patrick Griffiths, *An Introduction to English Semantics and Pragmatics.*, 14.

<sup>15</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics* (Edinburg: Edinburg University Press, 2006), 3.



Furthermore, Yule states from the Greek word that deixis is a technically known as deixis expressions, which means “pointing” through language.<sup>16</sup> When notice a strange object and ask “What’s that?” the word “that” using a deixis expression to indicate something of the context. All of expression corresponding on their interpretation which refers to the speaker and listener sharing in the same context.

Therefore, deixis is a word that has a reference that can be known through the speaker, place, and time that is spoken in the utterance. Give attention to the situation of talking. On the other word, deixis is used to point out things. Words and phrases used to point out people (you, him, them) or person deixis, to point out locate on (here, there, this) or spatial deixis, to point out time (then, now, last week) or temporal deixis. Based on description above, the writer concludes that deixis is a word or sentences meaning based on situation.

## **2. Types of Deixis**

### **a. Personal Deixis**

Personal deixis is the predicate of deixis to point out people.

Personal deixis indicates the persons who are involved in the utterance, whether directly involved between speaker and hearer or not.<sup>17</sup> Therefore, person deixis is the part of participants in the conversation such as speaker, spoken, and addressee. The function of

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<sup>16</sup> George Yule, *The Study of Language*, 130.

<sup>17</sup> Guntur Holtus and Fernando Sanchez Miret, *Manuals of Romance Linguistics* (Berlin: De Gruyter, 2015), 24.

person deixis is to indicate a person who utters the utterance in conversations.

Moreover, Person deixis involves the identification of the participants in a text. It describes expression in which to refer to person who the speakers or writer intend to refer. The deixis categories include first (I/we), second (you) and third (he, she, it, they) person deixis.<sup>18</sup> They are: The first person deixis is a reference that refers to the speaker or both speaker and referent grouped with the speaker which is expressed in singular pronouns (I, me, my, myself, and mine) and plural pronouns (we, us, ours, ours, ourselves). The second person deixis is a deixis reference to a person or people identified as addressee, for examples (you, your, yours, yourself, yourselves). The Third person deixis is a deixis reference to a referent not identified as the speaker or addressee and usually imply to the gender that the utterance refers to, for examples (he, she, him, her, himself, herself and they).

*Table 2: Kinds of Person Deixis*

No	Person	Singular	Plural
1.	1 <sup>st</sup> Person	I/me	We/us
2.	2 <sup>nd</sup> Person	You	You
3.	3 <sup>rd</sup> Person	She/her, He/him, It	They/them

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<sup>18</sup> Siska Pratiwi, "Person Deixis in English Translation of Summarized Shahih Al-Bukhari Hadith in the Book of As-Salat" *Advances in Language and Literary Studies* vol 9, no. 1 (2018): 40.

In English, it is divided into three persons of deixis which are distinguished such as (first person, second person, and third person). The first person aims to the speaker, the second person aims to the intended target of utterance, and the third person aims to the other participators referred to in the speech event (not first person or second person).<sup>19</sup>

### 1) **First Person**

The first person deixis is the word for indicate to the speaker. In this part, first person is the speaker in utterance as the sender of the message. By using first person deixis is that point to the speaker (use of the word “I”) or both the speaker and referents grouped with the speaker (use of the word “We”). The first person deixes are singular pronouns such as “I” and “Me”. The first person deixis are plural pronouns such as “We” and “Our”. The example of person deixis: “**I** love you so much” and “**We**’re here for you”.

### 2) **Second Person**

The second person deixis is the word for indicate to the intended target of utterance. The person spoken to, called the second person. Second person is encoding of the speaker’s reference to one or more target utterance. The second person deixis are pronouns like “You”. The example of second person in an utterance: “**You** should see the movie”.

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<sup>19</sup> *Ibid.*

### 3) Third Person

The third person is for indicates to the other participators referred to in the speech event (not first person or second person). In this part, third person singular pronouns such as (he/him, and she/her) indicates gender distinctions. “He” refers to something that is perceived as male. “She” refers to something that is perceived as female. “He” and “She” are singular third person deixis, while “They” is plural third person deixis. The example of third person deixes are: “**He** moved to South Korean”, “**She** was small and brunette”, and “**They**’re your parents”.

#### b. Spatial Deixis

Spatial deixis is a place or space deixis about the specification of locations. Consequently, to understand the speaker’s reference, the listener must consider the place and moment where the word is spoken.<sup>20</sup> In general the importance of site specifications can be measured. Therefore, there are two basic ways of referring to objects for describing it on the one side, and by placing on the other.

Moreover, spatial deixis shows itself principally in the form of locative expressions (here and there), which designate of space close to the speaker or farther away (this and these) and (that and those) which respectively indicate entities close or to removed from the

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<sup>20</sup> Guntur Holtus and Fernando Sanchez Miret, *Manuals of Romance Linguistics.*, 5.

speaker.<sup>21</sup> Spatial deixis usually labeled (proximal and distal), the proximal term here means something like (region relatively close to the speaker), and the distal term there means (relatively distant from the speaker). In English, the near speaker or called proximal terms such as: (here, this and these). The away from speaker or called distal terms such as: (there, that and those). It is important to appreciate, that relative closeness is contextually determined.

In addition, the deixis divides in a language commit a speaker to set a frame of reference around it.<sup>22</sup> The simple example of location can be used deixis as in “it’s too hot **here** in the sun, let’s take our fruits into the shade over **there**”. The “here and there” are selecting place based to their proximity to the location of the speaker. This is of course if the speaker moves the construction of the adverbs will change. When the speaker and listener have moved, it can call out the shade here and their original place in the sun there.

### c. **Temporal Deixis**

Temporal deixis is indicates the timing, that of an event relative to the time of speaking. The markers of temporal deixis are: now, then, yesterday, today, tomorrow, last week, tonight and soon.<sup>23</sup> It is important to differentiate the moment of utterance from the moment of

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<sup>21</sup> Charles W. Kreidler, *Introducing English Semantics* (London: Taylor & Francis e-Library, 2002), 145.

<sup>22</sup> John. I. Saeed, *Semantics*, Third Edition (London: Blackwell Publishing Ltd, 2009), 191.

<sup>23</sup> Charles W. Kreidler, *Introducing English Semantics.*, 145.

acceptance. Time deixis is most easily recognized if both the speaker and listener understand the time and purpose of the conversation.

Furthermore, time deixis is which shows the unit of time in the speech. Temporal deixis function to locate points or intervals on the time.<sup>24</sup> On other word, time deixis is reference to time relative to a temporal point, when spoken by the speaker. The example of temporal deixis, there are: “I swim here **now**”, and “I swim there **yesterday**”. The first utterance is a present tense, which is proximal because it occurs in the speaker’s current situation. The second utterance is treated as distal because it uses the past tense, which is not the case in the speaker’s current situation.

From explanation above, the researcher concludes that deixis is one part of pragmatics where the interpretation of utterances depends on the analysis of that context of utterance. The deixis consists of three categories there are personal, spatial, and temporal deixis. The use of a deixis, to point of people is called personal deixis (I, we, you, they, he, she, and it), to point of location/place is called spatial deixis (that, here, there, this), and to point of time is called temporal deixis (then, now, last week, tomorrow, and yesterday). All expressions of this deixis must be interpreted according to the person, place, and time the speaker has in mind. This is because some words in language cannot be interpreted at all if do not know the context.

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<sup>24</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics* (New York: Oxford University Press) ,321.

### 3. Function of Deixis

The deixis category functions to build a relationship between truth-based semantics and context-dependent pragmatics.<sup>25</sup> The person deixis function refers to the person who is a speaker in utterance. Therefore, the function of spatial deixis is to refer or indicate the location of the speaker. The last is the function of temporal deixis is the word to indicate of time. This is because if knowing each deixis function will make it easier for the speaker and listener to understand of conversation.

## C. The Concept of Movie

### 1. The Definition of Movie

Movie is a type of visual communication. Every movie is a documentary. Even of fictions gives evidence of the culture that reproduce it and produces the likenesses of the people who perform within in.<sup>26</sup> Moving pictures and sound to tell stories, information or teach people something. The people watching movie as a type of entertainment or to have fun, cry, or angry.

Furthermore, since the development of the technology, movies have become very accessible for everyone. People can buy the original DVD of the movie in DVD stores or people can go to theatres for watch new movies. If the people cannot go anywhere, can still watch movies on television at home and download or stream the movies from the internet.

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<sup>25</sup> Kirsten Jeppsen Kragh and Jan Lindschouw, *Deixis and Pronouns in Romance Language* (Amsterdam: John Benjamins Publishing Company, 2013), 4.

<sup>26</sup> Bill Nichols, *Introduction to Documentary* (USA: Indiana University Press, 2001), 1.

Most movies are also released with subtitles or dubbing for worldwide release, makes it easier for people who do not understand English.

## 2. Kinds genre of Movie

A genre is a type or category of story. Moreover, popular cinema is organized almost entirely according to genre categories horror, thriller, science fiction, romantic comedy, pornography and so forth.<sup>27</sup> Genres offer familiar story formulas, themes, conventions, and conflicts. Genres typically have their own style and story structure, and although there are several primary categories in movie. This study relied on five genres: action adventure, comedy, drama, horror, and science fiction.<sup>28</sup>

### a. Action Adventure

Action adventure films focus on activity, saving the day, and effects. Action films are shows that deal with exciting, tense, dangerous scenes and have a fast story tempo in the story. Action films mostly have scenes of a race against time, shootouts, fights, races, explosions, chases and physical stunts another stressful. (*James Bond* and *Fast Furious*)

### b. Comedy

Comedy is focus on relations and plots, although in different ways, with laughter and emotion respectively. Since ancient times, comedy films have been the most popular genre of all other film genres.

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<sup>27</sup> Barry Keith Grant, *Film Genre From Iconography to Ideologi* (New York: Wallflower Press, 2007), p. 1.

<sup>28</sup> Amy Capwell Burns, "Action, Romance, or Science Fiction: Your Favorite Movie Genre May Affect Your Communication" *American Communication Journal* vol 11, no. 2 (2009): 5-6.



Comedy is a type of film that has a purpose provoke laughter from the audience, so it can provide its own entertainment for the audience. Moreover, comedy films also always have a story ending that satisfies the audience or a happy story. (*The Wedding Ringer* and *My Stupid Boss*)

**c. Drama**

Drama is focus on the plot and the script, focusing on the concern with situation and plot. Drama films generally have a connection with themes, settings, characters and an atmosphere that frames life real. Conflict can be shaped by the environment, self, or nature. His stories are often emotional, dramatic, and capable of creating the audience cried. (*The Age of Adeline*, *Its Okey Not To Be Okey*, and *Crash Landing On You*)

**d. Horror**

The plot of a horror film is simple, such as presenting a story about business humans in fighting against the evil forces associated with the dimensions supernatural or the dark side of humans. Furthermore, in this horror film using antagonistic (non-human) characters who are physically frightening with terrorists in the form of humans, supernatural beings, monsters, to creatures foreign. Horror films are combined with several film genres such as genres supernatural is a film genre in which supernatural beings are involved (ghost, vampire, or werewolf), science fiction is the genre of film

where in it involves extraterrestrials (aliens, zombies, or mutants), as well thriller is a film genre that involves a psychopath. In general, horror movie settings tend to be in a dark room or place which is also supported by the existence of gripping music illustrations with among teenagers and adults as the target audience in this horror film. (*Conjuring* and *Insidious*)

#### e. Science Fiction

Science fiction speculates about technology, gimmicks, and the perfectible future and relying on society's fear about technology and its development and potential for destruction with the possibility of no future. One of the most common themes in science fiction films is that humans are their own worst enemy. (*The Predator* and *War for the Planet of the Apes*)<sup>29</sup>

Based on the explanation of various types of genres above, it can be concluded that each movie has a different genre that can be adjusted to the wishes of the audience. Furthermore, the genre can also be adjusted according to the age of the audience. Finally, the movie that is watched will suit everyone's needs.

### 3. The Making of Movie

Make a movie that is good and there are really ways so that the resulting movie will be perfect. Therefore, the perfect movie will captivate and the movie will stick in the hearts of the audience. Any major movie

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<sup>29</sup> *Ibid.*, 4-6.

goes through four distinct stages: development, preproduction, production, and postproduction.<sup>30</sup>

#### **a. Development**

The initial stage in making a film is the search for ideas. Idea is an important basis in the creation of a film. Inspiration for ideas can come from anything. After the basic idea is determined, the next process is the development of the basic idea. The idea development process helps define to be presented in the film, and how to convey it. Next is the script writing, movie script contains details from the whole film's story, characters, dialogue, and voice.

#### **b. Preproduction**

The pre-production stage is the most important stage in the process filmmaking. This stage covers the entire production process planning, both logistical and creative aspects. Pre-production includes the following:

- 1) Selecting Crew and Assembling a Production Team.
- 2) Selecting Actors (Casting).
- 3) Search Location (Settings).
- 4) Schedule (Scheduling)
- 5) Make a Production Design (Production Design).

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<sup>30</sup> William V. Costanzo, *Reading the Movies: Twelve Great Films on Video and How Teach Them* (United States of America: National Council of Teachers of English, 1992), 42.

**c. Production**

The production stage is the execution stage of the existing production plan made. At this stage the shooting and recording process occurs collect visual and audio material. The stages in the production process include:

## 1) Setting Up

The initial step of the production process is preparation. This stage is sure the entire crew, actors and logistics required are on schedule production of the day.

## 2) Rehearsal

After the entire crew and actors were ready, the director gave an explanation regarding the production process that will be carried out that day to the entire crew and actors.

## 3) Setting Up Shots

Determine the position of the actors and cameras according to the script and storyboard which have been specified.

## 4) Checking the Tape

After the shooting process is carried out (take), the director reviews the shot the. The take process for a shot can be done repeatedly if the director not yet satisfied with the results obtained.

**d. Postproduction**

After the entire production stage is completed, the next process is the post-production stage. This stage gathers all audio and material

visuals of the entire production process which is then put together the full film.<sup>31</sup>

## D. The Description of Adeline Movie

### 1. Introduction of Adeline Movie



The Age of Adeline is a 2015 American romantic fantasy film directed by Lee Toland Krieger and written by J. Mills Goodloe and Salvador Paskowitz. The film stars Blake Lively in the title role, with Michiel Huisman, Kathy Baker, Amanda Crew, Harrison Ford, and Ellen Burstyn in supporting roles. Narrated by Hugh Ross, the story follows Adeline Bowman, a young woman who stops aging after an accident at the age of 29. The film received mixed reviews from critics, with many praising the performances of Lively and Ford respectively and was frequently cited as some of their best work in recent years. It was a modest box-office success, grossing \$65.7 million worldwide on a \$25 million budget. The film received two nominations at the 42nd Saturn Awards,

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<sup>31</sup>*Ibid.*, 42-47.

one for Best Fantasy Film and one for Lively for Best Actress<sup>32</sup>. The more information about the movie was presented as following:

**Table 3: Information in the Age of Adeline Movie**

Directed	Lee Toland Kringler
Produced	Sidney Kimmel
	Gary Lucchesi
	Tom Rosenberg
Written	J. Mills Goodloe
	Salvador Paskowitz
Starring	Blake Lively as Adeline Bowman/Jennifer “Jenny Larson”
	Michiel Huisman as Ellis Jones
	Kathy Baker as Kathy Jones
	Harrison Ford as William Jones
	Ellen Burstyn as Flemming Prescott
	Amanda Crew as Kikki Jones
	Lynda Boyd as Regan
	Anjali Jay as Cora
	Richard Harmon as Tony
	Mark Granime as Caleb
	Barclay Hope as Stanley Chesterfield
	Chris William Martin as Dale Davenport
	Hiro Konogawa as Kenneth
	Lane Edwards as Dr. Larry Levyne
Peter J. Gray as Clarence James	
Jane Craven as Miriam Prescott	
Narrated	Hugh Ross
Music	Rob Simonsen
Cinematography	David Lazenberg
Edited	Melissa Kent
Production Company	Lakeshore Entertainment
	Sidney Kimmel Entertainment
Distributed	Lionsgate
Release Date	April 24, 2015
Running Time	133 Minutes
Country/Language	United States/English
Budget	\$25 Million
Box Office	\$65.7 Million

<sup>32</sup> Sandie Angulo Chen, “The Age Of Adeline” in [www.common sense media.org](http://www.common sense media.org) downloaded on November 14<sup>th</sup>, 2020.

## 2. The Synopsis of Adeline Movie

Adeline Bowman played by Blake Lively in the movie, a woman of many secret identities. She was rendered ageless after an incident involving both hypothermia and a lightning strike. Adeline is seen purchasing fake ID's at an apartment in San Francisco. The forger asks her why she chose to be 29 with her looks, she could shave off a few years. She smiles and says he's too kind. While leaving, she asks why he makes fakes ID's when he has the potential for much more. She also notes that the autographed baseballs on his desk show his real name. "It's the little things that slip you up", she says. Adeline goes home to her apartment where her dog greets her. It is seen that during her 107 years of being alive, she has raised the same dog over and over again. She notes she is late for work at the library's office of archives. While working, she opens a film reel and her life is explained. She was born on New Year day in 1908, got married, had a child, and became a widow when her husband suffered an accident during the building of the Golden Gate Bridge. One night, an unexplainable snow begins to fall as she is driving to her parents house. She suffers a car accident/lightening strike combination that causes her to remain 29 years old forever. At first it is not noticeable, but as her daughter (Ellen Burstyn as an old woman) grows older, it becomes more apparent. One day she is pulled over by a cop, who takes away her ID as it says she is in her late 40's. She decides to move away and does a year of

research at a medical college but cannot find anything to explain her condition where she cannot age.

In the year 2014, Adeline changed her name to Jenny while her daughter Flemming (Ellen Burstyn) became her grandmother. The FBI agent once detained Adeline on the promise that she wouldn't have to worry when the FBI just wanted to run some tests. Late one rainy night, she is walking home when two FBI agents follow her. They put her in a car and try to take her on an airplane. She escapes out the trunk and decides she will spend her life on the run with a new look and identity every decade. She explains this to her daughter (now an adult) and they have a heartfelt goodbye. At present day, Adeline adds a co-signer to her account (her new identity) and has a flashback to when she first opened the account. She had invested in Xerox and it has paid off well, which explains her financial situation. She is planning to leave soon to live on a farm in Oregon. It's New Years Eve and she enters the hotel to a party. On the wall is a picture of her with friends and its clearly from many decades ago. She stares at it and moves on to find her friend who is playing the piano for a party. Her friend is blind and jokes to Adeline that they're cougars as only young men go after her (her friend assumes they're both old ladies). A young man walks up to Adeline and she quickly pins him, Sherlock Holmes style. From his expensive heirloom watch to the paint on his hands, she knows her an artist who comes from a wealthy family. As they make small talk, Ellis Jones (Michael Huisman) walks in the room.



They have a moment of eye contact until a brunette kisses Ellis on the cheek and Adeline looks away.

At midnight, she walks out of the room and calls her daughter. Her daughter sings happy birthday on the phone and confirms lunch the next day. A young man walks up to Adeline and tries a smooth line about kissing a stranger at midnight. He asks if she is heard it before and she says yes, from a young Bing Crosby-type. She says goodbye to her friend and walks to the elevator. Before the elevator closes, Ellis pushes his hand to open it and they ride down together. He tries to smooth talk her and fails. She politely turns him down all the way to her taxi. The next day at work, her co-workers mention a generous benefactor is coming by to donate some books. Surprise, its Ellis! He brings her books that have flowers in the name (alluding to their elevator conversation). Apparently, he's seen her before at board meetings and knew she worked there. He asks her to be in the photograph they're doing for publicity and she quickly says no, she doesn't like being photographed. He suggests a date instead and she says no. He then says he'll withdraw his donation if she declines the date.

In the next scene, they are in the tunnels beneath San Francisco. They found a boat. He tells her a great deal about himself and then asks about her. All she is willing to say is "I have a dog". As they leave, he offers to tell her a joke and if she laughs then she has to go out with him again. He tells a terrible joke and she laughs. Adeline goes to Ellis' apartment for the next date where they have hot dogs, wine, and listen to

jazz. They spend the night together. The next morning, Ellis is on the phone having trouble with a work call in Portuguese. (He majored in mathematics and discovered an algorithm. Ellis friend figured out how to make money off it so they split the profits and his friend is off in Fiji while Ellis is a philanthropist.) Adeline rapidly fires off some Portuguese on his phone and leaves.

Somewhere in there is a scene between her and her daughter, who could look like Adeline's grandmother. She talks about having trouble getting up stairs and wants to move to a retirement home in Arizona. Adeline is upset and says she planned on moving to Oregon so they could see each other more. Her daughter urges Adeline to stop running, as the people who were interested in catching her have long since passed away. Adeline also has a flashback to an unknown man. He is fiddling with an engagement ring. She doesn't go to meet him. Presumably because of this memory, she doesn't respond to any of Ellis' calls. He shows up her cheap apartment in Chinatown and she freaks out, demanding to know how he found her address. While looking through old photographs, she has a change of heart. During this time, she has had to put her dog down. She goes back to Ellis work to apologize. They go on a date to an old covered drive-in movie theater. She explains the history as if she was there (which she was). They drink wine and look at the stars on the ceiling. He asks her to attend his parents 40 year anniversary party and she says yes.

On the way there, she drives as if she has nine lives (as a joke) and picks up his sister. They enter his home and she is greeted by William Jones (Harrison Ford), who immediately calls her Adeline. She says that was her mother. He's very shaken and says they were very close. The next morning William can't stop talking about Adeline which makes his wife a little annoyed. There's another flashback which explains how they met. Adeline was having car trouble while she was living in England and he was a soldier studying medicine overseas. They both returned to America together. She pushed William to follow his dream of astronomy instead of medicine (he was afraid of running out of time). He was the one with the engagement ring. He describes things about Adeline that Ellis picks up on, such as her interest in languages and driving skills. That night, they play trivia. William is on a 47 game winning streak. Adeline pretends to not know an answer but after a dish by Ellis she goes all out and wins. The family jokes that they didn't know what would happen first, Williams loss in trivia or the arrival of Della a meteor he predicted would come (it never arrived) and also Adeline's nickname.

The day of the party, everyone is out doing things. Adeline talks to William and he notices a scar on her left hand a scar from stitches he made while they were hiking (its not explained how her scar doesn't heal or how her hair grows or details like that if she's immortal). He rummages through an old shed to find a picture to make sure he isn't crazy. (Yep, same scar.) He runs after her, asking her if this is the reason she left him. She says yes.

He begs her not to run but she says she doesn't know how. She runs back to the house, writes a note to Ellis, packs, grabs his car keys and leaves. Ellis comes home and is confused. William doesn't explain anything. Ellis drives his dad's car to chase after her.

Adeline is driving in the woods when she stops. She calls her daughter and they have a moment. She decides she will stop running. As she turns the car around, a tow truck plows into her and drives off. Inexplicably, snow begins falling again. Ellis pulls up and sees what's happening. An ambulance takes her to the hospital. She wakes up to Ellis and decides to come clean. Her daughter arrives, sees Ellis, and says "I'm her grandmother." Adeline tells her he knows and she cries with joy and hugs him. One year later, Ellis and Adeline are going to a New Years Eve party. Adeline suggests her daughter to go out but she has a date night in (another puppy). Before leaving, Adeline checks the mirror and does a double take. She plucks a gray hair, a sign of aging. Apparently, a combination of the defibrillator and hypothermia has restored her humanity. Also, Della the meteor arrives. It's 50 years too late, but it shines brighter than ever.<sup>33</sup>

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<sup>33</sup> Stephanie Merry, "The Age of Adeline" in [www.washingtonpost.com](http://www.washingtonpost.com) downloaded on July 5<sup>th</sup>, 2020.

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Type and Characteristics of Research

Qualitative research is typically keep a personal reflective log or journal in which the researcher record accounts for their feeling, assumptions, thoughts, motives and rationale for decisions made. This one way used the qualitative inquirer addresses the problem of the inquiry being value bound.<sup>34</sup> They are many researcher of method that can be applied. All of the variety of methods is descriptive, either quantitative or qualitative. In this study the writer used descriptive qualitative research through the Age of Adeline Movie.

The characteristic in this research focuses on the descriptive qualitative research. Descriptive qualitative research is narrating and interpreting data related to the variables, acts and phenomena that occur during the research conducted based on the real. Descriptive qualitative is useful as it can be provide important information concerning the average member of a group.<sup>35</sup> Descriptive qualitative analysis implicates describing the common underlying characteristics of data.

Furthermore, the qualitative research deals with data in the form of pictures or words rather than statistics and numbers. In this part, data in the form of quotes such as notes, field, documents, interview from audiotapes, video tapes, or electronic communication are used to describe the findings of

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<sup>34</sup> Donald Ary et al, *Introduction to research in education*, 8<sup>th</sup> Edition (California: Wadsworth, 2010), 425.

<sup>35</sup> Geoffery Marczyk, David DeMatteo, and David Festinger, *Essentials of Research Design and Methodology* (United States of America: John Wiley & Sons, Inc. 2015), 16.

the study. The data collected are participant experiences and perspective; the qualitative writer attempts to arrive at a rich description of the objects, people, places, conversations, events and so on. Managing the large volume the descriptive data generated of observations and the collection documents is an important consideration in qualitative studies.

Based on the explanation above, the writer will explore deixis in the movie. The writer use descriptive qualitative research. The purpose of this research is to analyze the types, dominant, and give reasons the dominant used in the Age of Adeline Movie. Furthermore, the writer used Yule theory which consists of three types of deixis such as: personal, spatial and temporal deixis.

## **B. Data Resource**

The writer used two sources of data to obtain sources, namely: primary data sources and secondary data sources.

### **1. Primary Sources**

Primary sources are original material when doing research on which research is the basis of research. It is direct evidence concerning a topic under consideration. The primary sources of this research is the whole of original information in the Age of Adeline Movie that will be analyzed by focusing in the used of deixis. The duration of this movie is 133 minutes

### **2. Secondary Sources**

Secondary source presenting analysis based on primary sources. The secondary resource is data resource that provides the data to the researcher directly. The secondary source in this research is from observation,

documentation, journals, e-books and articles that are related to the research.

### **C. Data Collection Technique**

This section on data collection technique usually describes the technique used to collect data (documents analysis, observation, interviews and so on).<sup>36</sup> In this research, the writer used the descriptive qualitative technique. Furthermore, the researcher sets the stage for discussion of the problem involved in collecting data. The writer used two steps to get the data, there are observation and documentation.

#### **1. Observation**

The first step to take in analyzing qualitative research involves organizing the data.<sup>37</sup> Furthermore, the data have been organized the writer can move to the second part in data analysis. When making observations in qualitative research, it usually consists of detailed notation of behaviors, events, and the contexts surrounding the behaviors and events. Qualitative research usually takes a longer time than quantitative research.

#### **2. Documentation**

Through the process of research, the researcher can collect qualitative documents. It is usually public documents (official report, newspapers, minutes of meetings or private documents (emails, personal journals,

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<sup>36</sup> Donald Ary et al, *Introduction to research in education*, 8<sup>th</sup> Edition., 492.

<sup>37</sup> John W. Best, *Research in Education*, 10<sup>th</sup> Edition (Edinburgh Gate: Perason Education Limited, 2014), 270

diaries letters).<sup>38</sup> The term documents refer to a wide range of physical, written, visual materials and artifacts. In this part, the writer got the data from the result watching of movie.

The data of this research are collected through dialogue obtained from the movie script entitled “An Analysis of Deixis in the Age of Adeline Movie”. To obtain the data, several steps are done as follows:

- a. The researcher downloaded movie from the internet.
- b. The researcher watches movie.
- c. The researcher looks the Age of Adeline Movie script.
- d. The researcher identifies the sentence of movie script based on three types of deixis on Yule’s theory.
- e. Present the data in the percentage form by using a simple statistical analysis.

Percentage formula:

$$P = \frac{f}{N} \times 100\%$$

Explanation:

- 1) P is the symbol of percentage.
  - 2) F is the frequency of the occurrence of each deixis.
  - 3) N is total frequency of deixis.
- f. Finally, the researcher makes a conclusion.

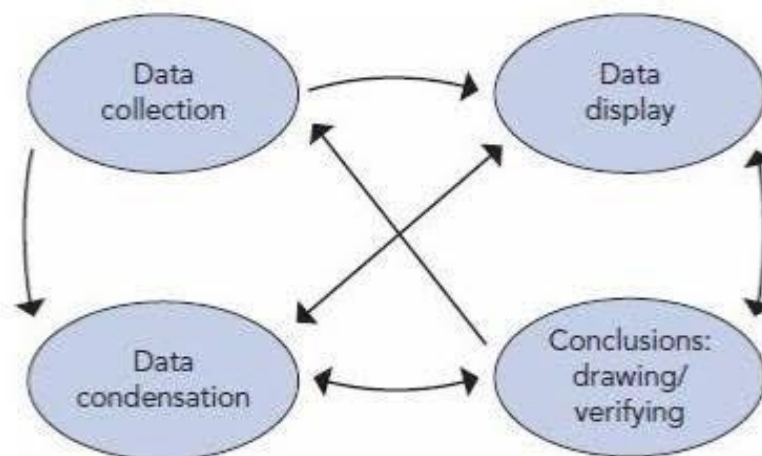
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<sup>38</sup> John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Method Approaches 4<sup>th</sup> Ed* (United State of America: Sage Publications,2009), 181.



#### D. Data Analysis Technique

Data analysis is the most complex of qualitative research. Data analysis in descriptive qualitative research is a time consuming and difficult process because typically the writer faces massive amounts of audio recordings, field notes, video data reflections, interview transcripts or information from documents and all of which must be inspected and interpreted.<sup>39</sup> After the data had been collected, the writer continues to analyze them by qualitative method. In the other word, data analyze is a way to get conclusion from all of the research.



*Figure 1: Component of Data Analysis: Interactive Model*

Qualitative data are grounded, as three concurrent flows of activity: (data condensation, data display, and conclusion drawing/verification).<sup>40</sup> This method is very appropriate to used in this research. Therefore, below is a view of the Miles and Huberman that the writer applied in data analysis technique.

<sup>39</sup> Donald Ary et al., *Introduction to research in education*, 8<sup>th</sup> Edition., 481.

<sup>40</sup> Miles, Huberman, and Saldana, *Qualitative Data Analysis*, 3<sup>rd</sup> Edition (United States of America: Sage Publications, 2014), 12.

### **1. Data Condensation**

Data condensation refers to the process of focusing, simplifying, selecting, abstracting and transforming the data that appear of written-up field notes, interview transcripts, documents, and other empirical materials. This categorization is intended for strengthening of data analysis result through data condensation.

### **2. Data Display**

The second refers to analysis activity is data display. The data display is an organized forward compressed assembly of information that allows action and conclusion drawing. Furthermore, the displays discussed and illustrated in this part include many types of charts, graphs, matrices and networks. It means a good display of data is valid descriptive qualitative analysis is an important step to produce conclusion that can be verified.

### **3. Drawing and Verifying Conclusions**

The third refers to analysis activity is drawing and verifying conclusions. Furthermore, the competent researcher holds these conclusions lightly, maintaining openness and skepticism. Moreover final conclusions may not appear until data collection is over, depending on the size of the corpus of field notes, retrieval methods used, storage, the coding, the sophistication of the researcher, and any necessary deadlines to be met.<sup>41</sup>

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<sup>41</sup> *Ibid.*, 12-13.

## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

In this chapter, the researcher reveals the result of the research. As mentioned in this chapter, the objectives of this research are to analyze the types, the dominant types, and give reasons the dominant deixis used in movie. This chapter divided into three sections: data description, data analysis and discussion. The first section, data description show the data is the utterances the types of deixis found in the Age of Adeline Movie. The second section, data analysis talks about the analysis findings of the types of deixis found in the Age of Adeline Movie. The last section, the discussion is going to explain about the types and dominant of deixis in the Age of Adeline Movie.

#### **A. Data Description**

In this section, the researcher shows data description that contains the types of deixis in the Age of Adeline Movie. The types of deixis in the Age of Adeline Movie are personal deixis, spatial deixis, and temporal deixis. Person deixis divided into three parts, they are: first person deixis, second person deixis, and third person deixis. Each part contains of singular and plural. Furthermore, spatial deixis has two types of parts, namely adverbs of place (here, there) and demonstratives (this, that, these and those). The last is temporal deixis has two kinds of parts, namely definite (today, tonight, last week, yesterday, etc) and indefinite (ever, usually, never, before, etc).

## 1. Personal Deixis

### a. First Singular Person Deixis

The examples of the use of deixis (I, my, myself, me, and mine) can be seen in the following utterances:

- 1) Adeline : “**I** just hate to see wasted potential, Jeff.”
- 2) Taxi driver : “You want **my** job?.”
- 3) William : “the scar... the same scar, I stitched it **myself**.”
- 4) William : “Listen to **me**. Do you love her?.”
- 5) William : “I’m sorry, it’s just... you look exactly like this old friend of **mine** that I...”

### b. First Plural Person Deixis

The examples of the use of deixis (we, us, and our) can be seen in the following utterances:

- 1) Flemming : “**We** haven’t lived together since I was in high school.”
- 2) Adeline : “Some of **us** work for a living.”
- 3) Adeline : “I see you already forgot **our** little talk about sodium.”

### c. Second Singular Person Deixis

The examples of the use of deixis (you, your, and yourself) can be seen in the following utterances:

- 1) Adeline : “**You** don’t have to be alone forever.”
- 2) Adeline : “I’ll always be your mother, you’ll just have to introduce me as **your** friend.”
- 3) Ellis : “So, make **yourself** comfortable.”

#### d. Second Plural Person Deixis

The examples of the use of deixis (you) can be seen in the following utterances:

- 1) Doctor : “I’d be thinking about...what a wonderful life he’s had, how lucky **you** are to have found each other.”

#### e. Third Singular Person Deixis

The examples of the use of deixis (he, him, his, himself, she, her, herself, it and its) can be seen in the following utterances:

- 1) Ellis : “**He**’s an astronomer, just retired from Stanford.”
- 2) Adeline : “May I have a moment alone with **him**, please?.”
- 3) Ellis : “I’ll let him know you liked **his** food.”
- 4) Cora : “We’re going to find out very soon, because his office called to say that he’ll be here to deliver them **himself**.”
- 5) Flemming : “That’s what I Keep telling but **she** doesn’t believe me.”
- 6) Adeline : “Does **her** name happen to end in Kova?”
- 7) Voice over : “There, she availed **herself** of every opportunity to research her condition.
- 8) Ellis : “I hope you like **it**.”
- 9) Voice over : “**Its** effect was threefold.”

### f. Third Plural Person Deixis

The examples of the use of deixis (they, them, and their) can be seen in the following utterances:

- 1) Ellis : “Shouldn’t **they** be here by now?”
- 2) Adeline : “If anyone contacts you, tell **them** that I went to Europe on vacation, that I never came back.”
- 3) Ellis : “My parents are having a party to celebrate **their** 40<sup>th</sup> wedding anniversary.”

## 2. Spatial Deixis

### a. Here

Adeline : “So she brought all the car in **here**.”

### b. There

Taxi driver : “**There**’s construction on Hyde.”

### c. This

Adeline : “No, I love jazz, **this** is something else.”

### d. That

Adeline : “Oh, come on, **that** beautiful woman in blue.”

### e. These

William : “All **these** years, you’ve lived but you’ve never had a life.”

### 3. Temporal Deixis

#### a. Soon

Cora : “We’re going to find out very **soon**, because his office called to say that he’ll be here to deliver them himself.”

#### b. Before

Ellis’s mother : “Have you played this before?.”

#### c. Ever

Adeline : “That’s the worst joke I’ve ever heard in my entire life.”

#### d. Still

Adeline : “You know you don’t have to still give me cards.”

#### e. Never

Flemming : “The doctor said she might never leave hospital.”

#### f. Now

Adeline : “**Now**, I made you some salmon.”

#### g. An hour

Adeline : “It’s too late Ellis, I only have an hour.”

#### h. One minute

Ellis : “One minute. Please. Give me a second, okay. I’m trying to deal this in Portuguese.

#### i. 18 minutes

Ellis : “We made it in like 18 minutes.”

#### j. 10 minutes ago

Adeline : “Yes, **10 minutes ago**, right where you're sitting.”

#### k. Today

Adeline friends: “We thought you might not be coming in **today**.”

**l. Tonight**

Adeline : “Oh, you just want to come out with me **tonight**, don't you?”

**m. Tomorrow**

Adeline : “I'll call you **tomorrow** and you can tell me everything I missed. I love you.”

**n. Tomorrow morning**

Adeline : “I'd be happy to, Officer, is **tomorrow morning** all right?”

**o. Last night**

Adeline : “I... uh... finished the color SAP and the digital printing **last night**.”

**p. Last week**

Flemming : “Last week Kay Alfonso fell, and she broke her hip.”

**q. February**

Adeline : “The third week in **February**.”

**r. 2 months ago**

Kikki : “I stopped using telephones **2 months ago**.”

**s. Last year**

Regan : “You asked me that **last year**, why don't you trust me?”

**t. 3 years later**

Ellis : “So he started a company in our dorm room, sold it **3 years later** and then with his half he retired to Fiji.

**u. 6 years ago**

Adeline : “She passed away... **6 years ago**.”



Based on the description above, the researcher concludes that there are three types of deixis, they are personal deixis, spatial and time deixis. Singular person deixis consist of first singular person deixis (I, me, mine, and myself), second singular person deixis (you, your, yourself), third singular person deixis (we, us, and our). Meanwhile, plural person deixis consist of first plural person deixis (he, him, his, himself, she, her, herself, it, and its), second plural person deixis (you), third plural person deixis (they, them, and them). Furthermore, spatial deixis consist of adverb of place (here and there), which designate of space close to the speaker or farther away (this/these) and (that/those) which respectively indicate entities close or to removed from the speaker. Moreover, temporal deixis indicate the timing of an event relative to the time of speaking. The markers of temporal deixis are divided into two types, namely definite (today, tonight, last week, yesterday, etc) and indefinite (ever, usually, never, before, etc).

## **B. Data Analysis**

As mentioned on the previous chapter, the data of this research is the types of deixis contained in the Age of Adeline Movie. The researcher summarizes the result of the data analysis before analyzing the data in details. In order to make the reader understand easily, the researcher would present it in table. Furthermore, this movie has durations of 2 hours 13 minutes. There are three types of deixis, they are: personal deixis, spatial deixis, and temporal deixis. The researcher was able to find total 1.706

deixis. Moreover, the researcher puts the number of total and percentage of each types of deixis to make the research finding is clear.

*Table 4: Types of deixis in the Age of Adeline Movie*

No	Types of Deixis	Quantity	Percentage (%)
1.	Personal Deixis	1.382	81.10%
2.	Spatial Deixis	231	13.56%
3.	Temporal Deixis	93	5.34%
4.	<b>Total</b>	<b>1.706</b>	<b>100%</b>

Based on the table above, the researcher concluded that there are three types of deixis in the Age of Adeline Movie. They are personal/person deixis, spatial/place deixis, and temporal/time deixis. The researcher found (1.706) deixis in the movie entitled the age of Adeline movie. As seen on the table, personal deixis (1.382) data, spatial deixis (231) data, and temporal deixis (93) data.

### C. Discussions

The researcher presents the further explanation from the data analysis above. However, the researcher reveals that not all conversational sentences in this movie have a marker of deixis. In this discussion, the researcher divides the discussion section into the types, dominant type, and reason dominant type used deixis in the Age of Adeline Movie. Moreover, the researcher gives a percentage about the types and dominant of deixis in the Age of Adeline Movie.

## 1. Types Deixis in the Age of Adeline Movie

In this part, the researcher analyzed the types in the age of Adeline movie. Furthermore, the researcher takes three types are personal deixis, spatial deixis, and temporal deixis. To make the analysis easy, the researcher uses some shortening on the name of processes and situation which may be found in the clauses. They are:

### a. Personal Deixis

Person deixis involves the identification of the participants in a text. It describes expression in which to refer to person who the speakers or writer intend to refer. The deixis categories include first (I/we), second (you) and third (he, she, it, they) person deixis.<sup>42</sup> They are: The first person deixis is a reference that refers to the speaker or both speaker and referent grouped with the speaker which is expressed in singular pronouns (I, me, my, myself, and mine) and plural pronouns (we, us, ours, ours, ourselves). The second person deixis is a deixis reference to a person or people identified as addressee, for examples (you, your, yours, yourself, yourselves). The Third person deixis is a deixis reference to a referent not identified as the speaker or addressee and usually imply to the gender that the utterance refers to, for examples (he, she, him, her, himself, herself and they).

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<sup>42</sup> Siska Pratiwi, "Person Deixis in English Translation of Summarized Shahih Al-Bukhari Hadith in the Book of As-Salat" *Advances in Language and Literary Studies* vol 9, no. 1 (2018): 40.

*Table 5: Types of personal deixis in the Age of Adeline Movie*

No	Personal Deixis	Quantity	Percentage	
1.	First Singular	I	351	25.40%
		My	68	4.92%
		Myself	3	0.22%
		Me	59	4.27%
		Mine	2	0.14%
2.	First Plural	We	58	4.20%
		Us	7	0.51%
		Our	13	0.94%
3.	Second Singular	You	401	29.02%
		Your	48	3.47%
		Yourself	6	0.43%
4.	Second Plural	You	1	0.07%
5.	Third Singular	He	18	1.30%
		Him	20	1.45%
		His	15	1.09%
		Himself	1	0.07%
		She	64	4.63%
		Her	53	3.84%
		Herself	3	0.22%
		It	99	7.16%
		Its	58	4.20%
6.	Third Plural	They	23	1.66%
		Them	6	0.43%
		Their	5	0.36%
7.	<b>Total</b>		<b>1382</b>	<b>100%</b>

The examples of this deixis can be seen in the following utterances:

### 1) First Singular Person Deixis

The examples of the use of deixis (I, My, Myself, Me, and Mine) can be seen in the following utterances:

**a) I**

## (1) Data Description

Adeline: “**I** just hate to see wasted potential, Jeff.”

## (2) Data Situation

Jeff is a smart kid. However, Jeff chose to work illegally by making fake documents. Adeline doesn't like wasted potential on Jeff. Wherefore, it throws away the potential that already exists.

## (3) Data Analysis

On page scripts (2), the word “I” is personal deixis. The pronoun “I” belongs to the group first singular person deixis. Furthermore, the pronoun “I” on (02:52-02:59) refer to Adeline. In this section, Adeline talks about the potential wasted to Jeff.

**b) My**

## (1) Data Description

Taxi driver: “You want **my** job?.”

## (2) Data Situation

The word “My” refers to taxi driver. Adeline will go to the Civic Archives. The road to Civic Archives being repaired, taxi driver was confused looking for an alternative road. Furthermore, Adeline suggested that

through the most possible way and the taxi driver thought that Adeline knew the roads better than him.

(3) Data Analysis

On page scripts (3), the word “My” is personal deixis. The pronoun “My” belongs to the group first singular person deixis. Furthermore, the pronoun “My” on (04:41-04:45) refer to taxi driver. In this section, the taxi driver asked if Adeline wanted his job because Adeline knew more about the streets of the area. On the page scripts (3)

c) **Myself**

(1) Data Description

William: “the scar... the same scar, I stitched it **myself**.”

(2) Data Situation

The word “Myself” refer to William. Finally, William finds out that Jenny is Adeline. Wherefore, when there was a ladybird in Jenny’s hair (Adeline) he saw the same scar on Adeline’s hand. Furthermore, William is sure because William sewed the wound in Adeline’s hand.

(3) Data Analysis

On page scripts (35), the word “Myself” is personal deixis. The pronoun “Myself” belongs to the group first singular person deixis. Furthermore, the pronoun “Myself” on (1:25:09-1:25:20) refer to William. In this section,

William said about William sewing the wound on Adeline's hand.

**d) Me**

(1) Data Description

William: "Listen to **me**. Do you love her?."

(2) Data Situation

Adeline runs away after William finds out that Jenny is Adeline. She did that because she didn't feel confident when she met Ellis. William tells Ellis about what happened to Adeline, and asks Ellis if he loves her. Ellis answered yes, because without Adeline he is meaningless.

(3) Data Analysis

On page scripts (36), the word "Me" is personal deixis. The pronoun "Me" belongs to the group first singular person deixis. Furthermore, the pronoun "Me" on (1:52:40-1:52:46) refer to William. In this section, William asks if Ellis loves Adeline. However, if Ellis loves Adeline then he should pursue her.

e) **Mine**

(1) Data Description

William: “I’m sorry, it’s just... you look exactly like this old friend of **mine** that I...”

(2) Data Situation

Adeline comes to Ellis’s parents house to introduce Ellis’s family. Ellis’s father (William) was surprised when he saw Jennie (Adeline) because Jennie was very similar to Adeline. In the past, Adeline and William were very close. Then, for no reason Adeline left him.

(3) Data Analysis

On page scripts (26), the word “Mine” is personal deixis. The pronoun “Mine” belongs to the group first singular person deixis. Furthermore, the pronoun “Mine” on (1:03:37-1:03:50) refer to William. In this section, William said that Adeline is similar to a close friend in his past.

2) **First Plural Person Deixis**

The examples of the use of deixis (We, Us, and Our) can be seen in the following utterances:

a) **We**

(1) Data Description

Flemming: “**We** haven’t lived together since I was in high school.”



(2) Data Situation

“We” refer to Adeline and Flemming. Since Flemming entered high school, Flemming and Adeline have not lived together. This was done so that the identity of Adeline was not suspected by others. Wherefore, Adeline’s age was still visible at 29, while Flemming was still growing.

(3) Data Analysis

On page scripts (11), the word “We” is personal deixis. The pronoun “We” belongs to the group first plural person deixis. Furthermore, the pronoun “We” on (27:42-27:51) refers to Flemming and Adeline. In this section, Flemming said that Flemming and Adeline have not lived together since Flemming high school so that other people don’t know Adeline’s identity.

**b) Us**

(1) Data Description

Adeline and Ellis: “Some of **us** work for a living.”

(2) Data Situation

Adeline and Ellis wake up. Ellis held Adeline as if he didn’t want to let her go. After Adeline convinced Ellis, Adeline and Ellis left for work. They have to work in order to survive.

(3) Data Analysis

On page scripts (19), the word “Us” is personal deixis. The pronoun “Us” belongs to the group first plural person deixis. Furthermore, the pronoun “Us” on (44:15-44:49) refers to Adeline and Ellis. In this section, Adeline said that she and Ellis had to work for a living.

c) **Our**

(1) Data Description

Adeline: “I see you already forgot **our** little talk about sodium.”

(2) Data Situation

The word “Our” refers to Adeline and Flemming. Furthermore, Adeline and Flemming met at the Café. Moreover, Adeline saw Flemming put a lot of sodium in her food. It worries Adeline and thinks Flemming forgot the advice not to consume a lot of sodium.

(3) Data Analysis

On page scripts (11), the word “Our” is personal deixis. The pronoun “Our” belongs to the group first plural person deixis. Furthermore, the pronoun “Our” on (26:39-26:45) refers to Adeline and Flemming. In this section, Adeline reminds Flemming not to consume a lot of sodium.

### 3) Second Singular Person Deixis

The examples of the use of deixis (You, Your, and Yourself) can be seen in the following utterances:

#### a) You

##### (1) Data Description

Flemming: “**You** don’t have to be alone forever.”

##### (2) Data Situation

Adeline and Flemming remember the memories when opening her old photo album. Flemming is getting old and Adeline is still young, it makes Adeline sad. Then, Flemming asked Adeline not to be alone it’s time to fall in love again. Adeline is not ready, because she thinks she has no future for aging with the partner.

##### (3) Data Analysis

On page scripts (22), the word “You” is personal deixis. The pronoun “You” belongs to the group second singular person deixis. Furthermore, the pronoun “You” on (53:20-53:26) refer to Adeline. In this section, Flemming wants Adeline to have a partner so that she is not alone.

#### b) Your

##### (1) Data Description

Adeline: “I’ll always be your mother, you’ll just have to introduce me as **your** friend.”

(2) Data Situation

The word “Your” refers to the Flemming. At the time, Adeline will go to make a new identity so that FBI can’t find it. Furthermore, Adeline said that Adeline will always be her Flemming mother. However, Adeline as a friend Flemming’s when introducing to others.

(3) Data Analysis

On page scripts (6), the word “Your” is personal deixis. The pronoun “Your” belongs to the group second singular person deixis. Furthermore, the pronoun “Your” on (15:42-15:54) refers to Flemming. In this section, Adeline is Flemming’s mother. Adeline said that Flemming should introduce Adeline as a friend not as a mother to other people.

c) **Yourself**

(1) Data Description

Ellis: “So, make **yourself** comfortable.”

(2) Data Situation

Adeline comes to Ellis’s house for dinner. When arrived inside, Adeline looked around the house as if it was being renovated. Ellis did the house himself, so it took a long time to complete. Then, Ellis asked Adeline to sit comfortably in the house.

(3) Data Analysis

On page scripts (17), the word “Yourself” is personal deixis. The pronoun “Yourself” belongs to the group second singular person deixis. Furthermore, the pronoun “Yourself” on (38:47-38:53) refers to Adeline. In this section, Ellis told Adeline to sit comfortably in the house.

**4) Second Plural Person Deixis**

The examples of the use of deixis (You) can be seen in the following utterances:

**a) You**

(1) Data Description

Doctor: “I’d be thinking about...what a wonderful life he’s had, how lucky **you** are to have found each other.”

(2) Data Situation

“You” are referring to Adeline and her dog. When the dog died, Adeline was very sad. The Doctor said that the dog was lucky because Adeline and the dog had spent their life together. Adeline and her dog have fond memories that are unforgettable.

(3) Data Analysis

On page scripts (20), the word ‘You’ are personal deixis. The pronoun “You” are belongs to the group second plural person deixis. Furthermore, the pronoun “You” on (15:42-

15:54) refers to Flemming. In this section, Adeline is Flemming's mother. Adeline said that Flemming should introduce Adeline as a friend not as a mother to other people.

### 5) Third Singular Person Deixis

The examples of the use of deixis (He, Him, His, Himself, She, Her, Herself, It, and Its) can be seen in the following utterances:

#### a) He

##### (1) Data Description

Ellis: "**He**'s an astronomer, just retired from Stanford."

##### (2) Data Situation

"He" refers to Tony father. His father's name is William Jones. His father was an astronomer, recently retired from Stanford. In fact, his father had predicted the comet Della would pass the earth.

##### (3) Data Analysis

On page scripts (18), the word "He" is personal deixis. The pronoun "He" belongs to the group third singular person deixis. Furthermore, the pronoun "He" on (40:00-40:06) refers to William. In this section, Ellis tells Adeline that his father is an astronomer and just retired from Stanford.

**b) Him**

(1) Data Description

Adeline: “May I have a moment alone with **him**, please?.”

(2) Data Situation

“Him” refers to Adeline’s dog named Reese. When Adeline came home she saw the dog was limp and the dog brought to the Hospital. However, the dog’s life was not saved because it had kidney failure. Adeline was very sad and asked the doctor to leave her with the dog.

(3) Data Analysis

On page scripts (20), the word “Him” is personal deixis. The pronoun “Him” belongs to the group third singular person deixis. Furthermore, the pronoun “Him” on (48:12-48:23) refers to Reese (Adeline’s dog). In this section, Adeline asked permission from the doctor to leave Adeline and her dog in the room for some time.

**c) His**

(1) Data Description

Ellis: “I’ll let him know you liked **his** food.”

(2) Data Situation

The word “His” refer to the Chef. In this part, the Chef is cooks during the New Year’s Eve celebration. Adeline thinks Agnes Boggs is Ellis’s girlfriend, even though

Agnes Boggs is Chef's nephew. Furthermore, Ellis will say that Adeline likes the Chef's cooking.

(3) Data Analysis

On page scripts (10), the word "His" is personal deixis. The pronoun "His" belongs to the group third singular person deixis. Furthermore, the pronoun "His" on (24:42-24:49) refers to Chef. In this section, Ellis will tell the Chef that Adeline likes his food.

**d) Himself**

(1) Data Description

Adeline's Friends: "We're going to find out very soon, because his office called to say that he'll be here to deliver them **himself**."

(2) Data Situation

The word "Himself" refers to Ellis. While in the Library, Adeline's two friends were chatting about Ellis. Ellis will be donating classic books to the Library where Adeline works. Furthermore, Ellis will deliver the books.

(3) Data Analysis

On page scripts (12), the word "Himself" is personal deixis. The pronoun "Himself" belongs to the group third singular person deixis. Furthermore, the pronoun



“Himself” on (28:26-28:41) refers to Ellis. In this section, Ellis will deliver the classic books to the Library.

**e) She**

(1) Data Description

Flemming: “That’s what I keep telling but **she** doesn’t believe me.”

(2) Data Situation

“She” was referring to Adeline. When Adeline and Flemming were out of the building, a neighbor greeted her named Meriam. She said that Adeline did not change and stayed young while Flemming was growing up. Flemming also said the same thing, but Adeline didn’t believe it.

(3) Data Analysis

On page scripts (5), the word “She” is personal deixis. The pronoun “She” belongs to the group third singular person deixis. Furthermore, the pronoun “She” on (11:53-12:01) refers to Adeline. In this section, Flemming said that Adeline did not change and stayed young but her not believe it.

**f) Her**

(1) Data Description

Adeline: “Does **her** name happen to end in Kova?”

## (2) Data Situation

“Her” refers to Agnes Boggs. Adeline thought the woman’s name ended in Kova. Moreover, Adeline think Agnes Boggs was Ellis’s girlfriend. Actually, Agnes Boggs is chef’s nephew who cooks in the New Year’s Eve celebration.

## (3) Data Analysis

On page scripts (10), the word “Her” is personal deixis. The pronoun “Her” belongs to the group third singular person deixis. Furthermore, the pronoun “Her” on (24:32-24:39) refers to Agnes Boggs. In this section, Adeline thought the name of the woman who was with Ellis ended in Kova.

g) **Herself**

## (1) Data Description

Voice over: “There, she availed **herself** of every opportunity to research her condition.

## (2) Data Situation

The words “Herself” refer to Adeline. Furthermore, Adeline moved back to San Francisco. Moreover, took a clerical job at the school of medicine. However, Adeline was forced to confront the fact that there was absolutely no scientific explanation for her condition.

(3) Data Analysis

On page scripts (6), the word “Herself” is personal deixis. The pronoun “Herself” belongs to the group third singular person deixis. Furthermore, the pronoun “Herself” on (13:10-13:21) refers to Adeline. In this section, Adeline tries to find out what happened to her.

**h) It**

(1) Data Description

Ellis: “I hope you like **it**.”

(2) Data Situation

At the time Adeline refused Ellis’s invitation to lunch. However, Adeline agreed to have dinner. The word it refers to food that Ellis cooked for Adeline. Ellis hope Adeline will like Ellis’s cooking.

(3) Data Analysis

On page scripts (17), the word “It” is personal deixis. The pronoun “It” belongs to the group third singular person deixis. Furthermore, the pronoun “It” on (39:06-39:09) refers to Food. In this section, Ellis hopes Adeline likes the food.

**i) Its**

(1) Data Description

Voice over: “**Its** effect was threefold.”

(2) Data Situation

The word “Its” refers to the lightning that struck Adeline’s car when the accident occurred. After the accident there were there changes in her life. The first, the charge defibrillated Adeline’s heart. The second, she can breathe again after two minutes. The third, she will never age another day.

(3) Data Analysis

On page scripts (4), the word “Its” is personal deixis. The pronoun “Its” belongs to the group third singular person deixis. Furthermore, the pronoun “Its” on (10:14-10:17) refers to Lightning strike. In this section, a lightning strike resulted in a change in Adeline’s life.

**6) Third Plural Person Deixis**

The examples of the use of deixis (They, Them, and Their) can be seen in the following utterances:

**a) They**

(1) Data Description

William: “Shouldn’t **they** be here by now?.”

## (2) Data Situation

“They” refers to Ellis, Adeline, and Kikki. Ellis’s parents are worried because they haven’t arrived home yet. They should have arrived earlier. A few moments later they arrived at home.

## (3) Data Analysis

On page scripts (26), the word “They” is personal deixis. The pronoun “They” belongs to the group third plural person deixis. Furthermore, the pronoun “They” on (11:53-12:01) refers to Ellis, Adeline, and Kikki. In this section, Ellis’s parents are worried because they haven’t arrived home yet.

**b) Them**

## (1) Data Description

Adeline: “If anyone contacts you, tell **them** that I went to Europe on vacation, that I never came back.”

## (2) Data Situation

“Them” refer to some Police. Adeline is aware that the Police will be doing some tests on her to find out why she isn’t aging. Adeline called Flemming and said if anyone was looking for it, Flemming had to answer Adeline on vacation to Europe. Actually, Adeline moved to another city.

(3) Data Analysis

On page scripts (6), the word “Them” is personal deixis. The pronoun “Them” belongs to the group third plural person deixis. Furthermore, the pronoun “Them” on (15:30-15:43) refers to some Police. In this section, Adeline tells Flemming that Adeline went to Europe on vacation to avoid the police.

c) **Their**

(1) Data Description

Ellis: “My parents are having a party to celebrate **their** 40<sup>th</sup> wedding anniversary.”

(2) Data Description

The word “Their” refers to Ellis’s parents. Ellis invites Adeline to come in the house to celebrate Ellis’s parents 40<sup>th</sup> wedding anniversary. Adeline thought for a moment and finally accepted Ellis’s invitation. However, Adeline wanted to drive the car while heading to Ellis’s parents house.

(3) Data Analysis

On page scripts (24), the word “Their” is personal deixis. The pronoun “Their” belongs to the group third plural person deixis. Furthermore, the pronoun “Their” on (59:22-59:35) refers to Ellis parents. In this section, Ellis

invites Adeline to come in the house to celebrate Ellis's parents 40<sup>th</sup> wedding anniversary.

## b. Spatial Deixis

Spatial deixis indicate location in space relative to the speaker.<sup>43</sup> Locative expressions (here and there), which designate of space close to the speaker or farther away (this/these) and (that/those) which respectively indicate entities close or to removed from the speaker.

*Table 6: Types of spatial deixis in the Age of Adeline Movie*

No	Spatial Deixis	Quantity	Percentage
1.	Here	31	13.4%
2.	There	26	11.3%
3.	This	64	27.7%
4.	That	104	45.0%
5.	These	6	2.6%
6.	<b>Total</b>	<b>231</b>	<b>100%</b>

The examples of the use of spatial deixis (Here, There, This, That and These) can be seen in the following utterances:

### 1) Here

#### a) Data Description

Adeline: "So she brought all the cars in **here**."

#### b) Data Situation

Adeline apologized to Ellis for making a mistake. Adeline invites Ellis to a place as a form of apology. They went to the cinema with a car themes, the founder was Mary Elizabeth

<sup>43</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics.*, 166.

Woods. The scenery here is very beautiful because the car was brought to this cinema.

c) Data Analysis

On page scripts (24), the word “here” is place deixis. The locative expression (here) belongs to the type adverb of place and near from speaker. Furthermore, the speaker of the utterance is Adeline. In this section, time on (57:35-57:41) refers to Adeline tells Ellis that Mary Elizabeth Woods brings all the cars here. (Cinema with a car themes).

2) **There**

a) Data Description

Taxi driver: “**There**’s construction on Hyde.”

b) Data Situation

Adeline will go to the national archives office by taxi. The road is stuck, so it will take longer. Adeline suggested going through California then Hyde to the driver. It turns out that in Hyde there is a road repair. The other alternative is to take side streets and drop off the Adeline at corner of the Market.

c) Data Analysis

On page scripts (3), the word “there” is place deixis. The locative expression (there) belongs to the type adverb of place and away from speaker. Furthermore, the speaker of the utterance is Taxi Driver. In this section, time on (04:33-



04:39) refers to Taxi Driver informs Adeline about the construction there. (Hyde)

### 3) **This**

#### a) Data Description

Adeline: “No, I love jazz, **this** is something else.”

#### b) Data Situation

The music played when Adeline and Ellis had dinner. This type of music is jazz. Adeline loves jazz, but this jazz is different. It made Adeline’s ear hurt, because the music was too loud.

#### c) Data Analysis

On page scripts (18), the word “this” is place deixis. The adverb of place (this) belongs to the type demonstrative pronouns, singular and near from speaker. Furthermore, the speaker of the utterance is Adeline. In this section, time on (39:36-39:41) refers to Adeline loves jazz but this is different. (Ellis’s jazz)

#### 4) **That**

##### a) Data Description

Adeline “Oh, come on, **that** beautiful woman in blue.”

##### b) Data Situation

Adeline and Ellis walked out of the building. Suddenly, Adeline talked about the woman in the party. Adeline thought the woman wearing the blue dress was Ellis’s girlfriend. Actually, the woman is just Ellis’s friend.

##### c) Data Analysis

On page scripts (10), the word “that” is place deixis. The adverb of place (that) belongs the type demonstrative pronouns, singular and away from speaker. Furthermore, the speaker of the utterance is Adeline. In this section, time on (24:25-24:32) refers to woman wearing the blue dress. (Agnes Boggs)

#### 5) **These**

##### a) Data Description

William: “All **these** years, you’ve lived but you’ve never had a life.”

##### b) Data Situation

William knows that Jenny is Adeline. Furthermore, Adeline tells what happened to her so far. William asks Adeline to be

honest with Ellis and live happily together. According to William, Adeline has lived so far like she has no life.

c) Data Analysis

On page scripts (35), the word “these” is place deixis. The adverb of place (these) belongs to the type demonstrative pronouns, plural and near from speaker. Furthermore, the speaker of the utterance is William. In this section, time on (1:27:22-1:27:34) refers to Adeline ignored her happiness. (Years experienced by Adeline)

**c. Temporal Deixis**

Temporal deixis indicate the timing of an event relative to the time of speaking.<sup>44</sup> The markers of temporal deixis are divided into two types, namely definite (today, tonight, last week, yesterday, etc) and indefinite (ever, usually, never, before, etc).

***Table 7: Types of temporal deixis in the Age of Adeline Movie***

No	Temporal Deixis	Quantity	Percentage
1.	Soon	3	3.2%
2.	Before	8	8.6%
3.	Ever	9	9.7%
4.	Still	11	11.8%
5.	Never	17	18.3%
6.	Now	14	15.1%
7.	An hour	2	2.2%
8.	One minute	1	1.1%
9.	18 minutes	1	1.1%
10.	10 minutes ago	1	1.1%
11.	Today	4	4.3%

<sup>44</sup> *Ibid.*

12.	Tonight	3	3.2%
13.	Tomorrow	5	5.4%
14.	Tomorrow morning	1	1.1%
15.	Last night	3	3.2%
16.	Last week	1	1.1%
17.	February	5	5.4%
18.	Last year	1	1.1%
19.	2 months ago	1	1.1%
20.	3 years later	1	1.1%
21.	6 years ago	1	1.1%
22.	<b>Total</b>	<b>93</b>	<b>100%</b>

The examples of the use of temporal deixis (soon, before, ever, still never, now, an hour, one minute, 18 minutes, 10 minutes ago, today, tonight, tomorrow, tomorrow morning, last night, last week, February, 2 months ago, last year, 3 years later, 6 years ago) can be seen in the following utterances:

### 1) **Soon**

#### a) Data Description

Cora: “We’re going to find out very **soon**, because his office called to say that he’ll be here to deliver them himself.”

#### b) Data Situation

In the Library, Adeline’s two friends were chatting about Ellis. Ellis will be donating classic books to the Library where Adeline works. Furthermore, Ellis himself will deliver the books. Suddenly, Ellis come carrying books that would soon be given to the Library.

c) Data Analysis

On page scripts (12), the word “soon’ is temporal/time deixis. The adverb of time (soon) belongs to the type adverb of indefinite time. Furthermore, the speaker of the utterance is Adeline’s friend. In this section, time on (28:27-28:39) refers to the Ellis will soon be donating classic books to the library.

2) **Before**

a) Data Description

Ellis’s Mother: “Have you played this **before?**.”

b) Data Situation

Ellis’s family had a question and answer game. Ellis’s mom asks Adeline if Adeline has ever been played this game before, but Adeline has never played it. Then Adeline was told about the manners of this game. Evidently, Adeline can win this game and beat Ellis’s father.

c) Data Analysis

On page scripts (31), the word “before” is temporal/time deixis. The adverb of time (before) belongs to the type adverb of indefinite time. Furthermore, the speaker of the utterance is Ellis’s mother. In this section, time on (1:14:02-1:14:07) refers to the Adeline hasn’t played this before.

### 3) Ever

#### a) Data Description

Adeline: “That’s the worst joke I’ve **ever** heard in my entire life.”

#### b) Data Situation

Before Adeline came home, Ellis wanted to take her to eat, but Adeline refused. Ellis gives a joke, if Adeline laugh then agree to have dinner. Adeline laughed and said that Ellis’s jokes were the worst Adeline had ever heard. Ellis is happy because it means Adeline will have dinner with him.

#### c) Data Analysis

On page scripts (15), the word “ever’ is temporal/time deixis. The adverb of time (ever) belongs to the type adverb of indefinite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (35:23-35:31) refers to the worst Ellis joke Adeline has ever heard.

### 4) Still

#### a) Data Description

Adeline: “You know you don’t have to **still** give me cards.”

#### b) Data Situation

Adeline is Flemming’s mother, although Adeline looks young while looks old. Adeline met flemming right on her birthday. Every year Flemming still gives greeting cards to

Adeline. It made Adeline touched, because she was getting older but physically still young.

c) Data Analysis

On page scripts (11), the word “still” is temporal/time deixis. The adverb of time (still) belongs to the type adverb of indefinite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (26:19-26:25) refers to the Flemming still gives the cards to Adeline.

5) **Never**

a) Data Description

Flemming: “The doctor said she might **never** leave the hospital.”

b) Data Situation

Kay Alfonso fell from the stairs in her house. This resulted in a broken hip. The Doctor says that Kay Alfonso will never leave the Hospital. Furthermore, the factor of age made Kay Alfonso stay in the Hospital.

c) Data Analysis

On page scripts (11), the word “never” is temporal/time deixis. The adverb of time (never) belongs to the type adverb of indefinite time. Furthermore, the speaker of the utterance is Flemming. In this section, time on (27:07-27:15) refers to the Kay Alfonso will never leave the Hospital.

**6) Now**

## a) Data Description

Adeline: “**Now**, I made you some salmon.”

## b) Data Situation

Adeline has a dog named Reese. Adeline’s dog is limp and getting old. Now, Adeline is making salmon for the dog. She hopes that the dog will be well again.

## c) Data Analysis

On page scripts (16), the word “now” is temporal/time deixis. The adverb of time (now) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (37:11-37:16) refers to the Adeline making salmon for her dog now.

**7) An hour**

## a) Data Description

Adeline: “It’s too late Ellis, I only have **an hour**.”

## b) Data Situation

Adeline has a dog at home. She must go to home, because she only an hour to meet Ellis. However, Ellis took her to lunch before going home. She refused and immediately went home.



c) Data Analysis

On page scripts (14), the word “an hour” is temporal/time deixis. The adverb of time (an hour) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (33:20-33:28) refers to the Adeline only has an hour.

**8) One minute**

a) Data Description

Ellis: “**One minute**. Please. Give me a second, okay. I’m trying to deal this in Portuguese.”

b) Data Situation

Ellis got a call from his business partner. Ellis asked Adeline to wait one minute, because Ellis had to talk on the phone about his job. However, Ellis had difficult because he must use Portuguese to agree on the land. Finally, Adeline spoke in Portuguese and succeeded.

c) Data Analysis

On page scripts (20), the word “one minute” is temporal/time deixis. The adverb of time (one minute) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (44:40-44:53) refers to the Adeline to wait one minute because Ellis was talking to a business partner.

### 9) 18 minutes

#### a) Data Description

Ellis: “We made it in like **18 minutes.**”

#### b) Data Situation

The distance between Ellis parents house and where they live even though it is far. However, they took only 18 minutes. Initially, Mrs. William (Kathy) thought Ellis was driving even though Adeline was driving. It made Kathy very worried.

#### c) Data Analysis

On page scripts (26), the word “18 minutes” is temporal/time deixis. The adverb of time (18 minutes) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Ellis. In this section, time on (1:02:57-1:03:02) refers to Adeline drives the car fast like 18 minutes.

### 10) 10 minutes ago

#### a) Data Description

Adeline: “Yes, **10 minutes ago**, right where you're sitting.”

#### b) Data Situation

Ellis, Adeline, and Kikki are in the car together. Kikki asks Adeline did she get Ellis’s heart. Adeline said yes, and what Kikki was sitting on was the place where Adeline and Ellis

confessed 10 minutes ago. That is the time before Kikki got into the car.

c) Data Analysis

On page scripts (25), the word “10 minutes ago” is temporal/time deixis. The adverb of time (10 minutes ago) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (1:01:12-1:01:19) refers to the Adeline and Ellis were sitting there 10 minutes ago.

## 11) Today

a) Data Description

Adeline’s Friend: “We thought you might not be coming in **today.**”

b) Data Situation

Adeline’s two friends thought Adeline was not working today, because she was going to celebrate New Year’s Eve. Apparently Adeline still came and worked. Even Adeline looks excited while doing her job. Usually the day before the new years is a holiday.

c) Data Analysis

On page scripts (3), the word “today” is temporal/time deixis. The adverb of time (today) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is

Adeline's two friends. In this section, time on (05:07-05:16) refers to the Adeline who doesn't seem to be coming today.

## 12) Tonight

### a) Data Description

Adeline: "Oh, you just want to come out with me **tonight**, don't you?"

### b) Data Situation

Adeline asked her dog if she wanted to go to the New Year's Eve which was taking place tonight. However the dog looks unwell. Adeline left her dog at home. When it was eight o'clock Adeline left for the celebration.

### c) Data Analysis

On page scripts (7), the word "tonight" is temporal/time deixis. The adverb of time (tonight) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (18:00-18:08) refers to the Adeline takes her dog tonight for New Year's Eve.

### 13) Tomorrow

#### a) Data Description

Adeline: "I'll call you **tomorrow** and you can tell me everything I missed. I love you."

#### b) Data Situation

Adeline comes home before the New Year's Eve celebration is over. Adeline said goodbye to Regan that she wanted to go home first Regan couldn't prevent it. Adeline asks Regan tomorrow to tell what Adeline missed on New Year's Eve.

#### c) Data Analysis

On page scripts (9), the word "tomorrow" is temporal/time deixis. The adverb of time (tomorrow) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (22:53-23:04) refers to the Adeline will call Regan tomorrow.

### 14) Tomorrow morning

#### a) Data Description

Adeline: "I'd be happy to, Officer, is **tomorrow morning** all right?."

#### b) Data Situation

Adeline commits a traffic violation. When the police came to Adeline, the police did not believe Adeline's ID card. The police asked Adeline to come to the police station tomorrow

morning. The police also asked Adeline to bring a birth a birth certificate as proof that the ID was hers.

c) Data Analysis

On page scripts (5), the word “tomorrow morning” is temporal/time deixis. The adverb of time (tomorrow morning) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (12:47-12:56) refers to the Adeline will bring her identity tomorrow morning.

**15) Last night**

a) Data Description

Tony: “I... uh... finished the color SAP and the digital printing **last night.**”

b) Data Situation

Tony finished his work on the last night because tomorrow morning Adeline will be taken. Adeline came to Tony’s house in the morning to get her new identity document. Initially, her name was Adeline changed to Jenny. Adeline knows this is illegal, and advises Tony to find a more decent job, because Adeline knows that Tony is a great baseball player.

c) Data Analysis

On page scripts (2) the word “last night” is temporal/time deixis. The adverb of time (last night) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (02:02-02:10) refers to the Tony finished his work last night.

**16) Last week**

a) Data Description

Flemming: “**Last week** Kay Alfonso fell, and she broke her hip.”

b) Data Situation

Last week was the incident time for Kay Alfonso to fall down the stairs. This resulted in a broken hip. The Doctor says that Kay Alfonso will never leave the Hospital. Flemming and Kay Alfonso live close together, it makes Flemming want to move house so that the incident doesn’t happen to her.

c) Data Analysis

On page scripts (11), the word “last week” is temporal/time deixis. The adverb of time (last week) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Flemming. In this section, time on (27:01 – 27:09) refers to Kay Alfonso fell down the stairs and broke her hip last week.

### 17) February

#### a) Data Description

Adeline: “The third week in **February**.”

#### b) Data Situation

Adeline often moves places of residence so that her identity is not suspected. She chose move in February to Oregon. Furthermore, Oregon is the city where Flemming lives. She moved because Flemming was getting old, it made Adeline worried.

#### c) Data Analysis

On page scripts (11), the word “February” is temporal/time deixis. The adverb of time (February) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (26:29-26:32) refers to the Adeline will move in February.

### 18) 2 months ago

#### a) Data Description

Kikki: “I stopped using telephones **2 months ago**.”

#### b) Data Situation

When heading to Ellis parents house, Adeline and Ellis met Kikki (Ellis’s sister) on the road and invited her to ride a car together. Ellis asked why Kikki didn’t ask to be picked up at the Terminal. As it turns out, Kikki stopped using the phone



since 2 months ago. The reason is for protest the involvement of Telecomm firms in the development of Hi-Tech weapon systems.

c) Data Analysis

On page scripts (25), the word “2 months ago” is temporal/time deixis. The adverb of time (2 months ago) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Kikki. In this section, time on (1:01:12-1:01:19) refers to the Kikki stopped using the telephones 2 months ago.

**19) Last year**

a) Data Description

Regan: “You asked me that **last year**, why don't you trust me?.”

b) Data Situation

Last Year Regan also asked Adeline the same thing. That Regan worries if Adeline leaves for New Year's Eve event alone. Regan asked Adeline to go together. However, Adeline told Regan that she was fine.

c) Data Analysis

On page scripts (7), the word “last year” is temporal/time deixis. The adverb of time (last year) belongs to the type adverb of definite time. Furthermore, the speaker of the

utterance is Regan. In this section, time on (17:09-17:16) refers to the Adeline left New Year's Eve like last year.

## 20) 3 years later

### a) Data Description

Ellis: “So he started a company in our dorm room, sold it **3 years later** and then with his half he retired to Fiji.

### b) Data Situation

Ellis majored in mathematics at his campus. Ellis and his friends run a climate analysis algorithm business. Three years later, half of the proceeds from the business went to retirees in Fiji. While the other half is used to open facilities that can be used by the community.

### c) Data Analysis

On page scripts (14), the word “3 years later” is temporal/time deixis. The adverb of time (3 years later) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Ellis. In this section, time on (32:40-32:59) refers to the Ellis's friend sold the business 3 years later.

## 21) 6 years ago

### a) Data Description

Adeline: “She passed away... **6 years ago.**”

### b) Data Situation

When they (Ellis, Adeline, and Kikki) arrived at Ellis’s parent house, Adeline and Ellis’s father (William) were surprised because they previously knew each other. When William was young he was dating Adeline but did not get married because Adeline left him. When they meet again, it turns out that Ellis is William’s son and Adeline claim to be Jenny. Adeline said that the woman called Adeline is her mother who died 6 years ago.

### c) Data Analysis

On page scripts (27), the word “6 years ago” is temporal/time deixis. The adverb of time (6 years ago) belongs to the type adverb of definite time. Furthermore, the speaker of the utterance is Adeline. In this section, time on (1:04:41-1:04:53) refers to the Adeline’s mother died 6 years ago.

Those are all of the discussion about analysis the types of deixis that have been found and classified by the researcher. Furthermore, from the discussion above the researcher found (1.706) data from the types of deixis in the Age of Adeline Movie. Personal deixis is more frequently happened than the order types of deixis., the discussion shows there are

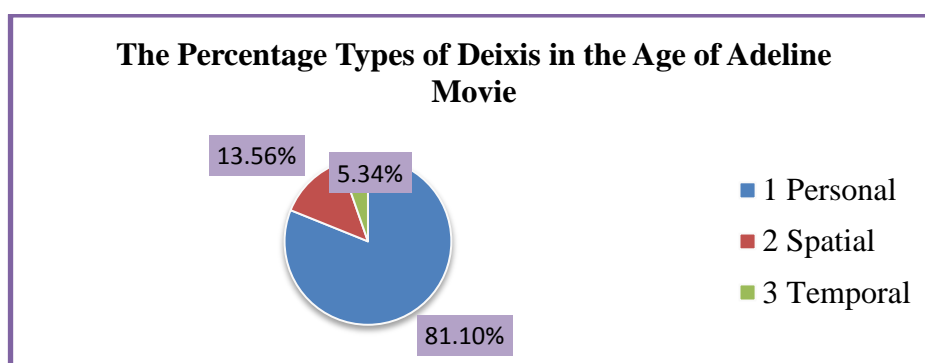
(1.382) person deixis or about (81.10%) from the total person deixis showed in the Age of Adeline Movie. Besides that, there are (231) spatial deixis or about (13.56%) and (93) temporal deixis or about (5.34%) from the total deixis happened in the Age of Adeline Movie.

The personal deixis is found 1.382. The personal deixis found in the utterances in this movie are: I, my, me, mine, myself, you (singular), you (plural), your, yourself, he, him, his, himself, she her, it, its, we, us, our, they, them, and their. Furthermore, the spatial deixis is found (231). The spatial deixis found in the utterances in this movie are: here, there, this, that, and these. Moreover, temporal deixis is found (93). The temporal deixis found in the utterances in this movie are: soon, before, ever, still, never, today, tonight, now, an hour, one minute, 18 minutes, 10 minutes ago, today, tonight, tomorrow, tomorrow morning, last night, last week, February, 2 months ago, last year, 3 years later, and 6 years ago.

The data were classified into 3 types of deixis in the Age of Adeline Movie. The dominant type of deixis is used by personal deixis. Furthermore, the discussion shows that there are (1.382) times. Personal deixis tend to use because the total of personal deixis is the most from the others. The next reason is in person deixis the actors and actress often mention personal pronoun like I, my, me, mine, myself, you (singular), you (plural), your, yourself, he, him, his, himself, she her, it, its, we, us, our, they, them, their and describe about participants in an event in the Age of Adeline Movie.

## 2. The Dominant Deixis in the Age of Adeline Movie

Based on the result of analysis, the researcher got 1.382 in personal deixis in the Age of Adeline Movie. They were first person deixis (561), second person deixis (456), and third person deixis (365). Furthermore, in spatial deixis has (231) and got (93) in temporal deixis. The most dominant deixis expression is “You” which includes in first singular person deixis. Furthermore, expression “You” is occurred in 401 data.



*Figure 2: Pie Chart of the Dominant Deixis*

## 3. The Reason of Dominant Deixis Used in the Age of Adeline Movie

This section was addressed to answer the third research question which was mentioned in the first chapter of this thesis. The researcher found out the deixis of main character used in this movie used Yule’s theory. There were many deixis found in the Age of Adeline Movie dialogue. The most dominant deixis is “You” or personal deixis. It is because the word “You” referred to the listener or addressee in dialogue movie script. This means proving that Adeline as main character talks to the other person more often, which consisted of second singular person deixis used 401 times.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

Based on the research finding and discussions, the conclusions of this research are shown below:

1. After the researcher conduct a research about movie under the title in the Age of Adeline Movie. The researcher found types of deixis that used in the Age of Adeline Movie script, they are: personal deixis: I, my,he, him, she, they, their, them etc. The spatial deixis: here, there, this, that, and these. The temporal deixis: now, last week, yesterday, etc. Furthermore, the person deixis is the one which reached great level than another, means it was used by 1.382 times. The details of person deixis are for first person (561), second person (456) and third person (365). Moreover, spatial deixis used 231 times and temporal deixis used 93 times. Furthermore, total of types of deixis were 1.706.
2. Finally, the most dominant of deixis expression used in the Age of Adeline Movie is “You” which includes in second singular person deixis. Furthermore, the expression “You” is occurred in 401 data.
3. It is because the word “You” referred to the listener or addressee in dialogue movie script. This means proving that Adeline as main character talks to the other person more often, which consisted of second singular person deixis used 401 data.

## **B. Suggestion**

After getting the result of the analysis, the researcher would like to give some suggestion as considerations which are important for the lecturer, students and the next researcher.

### 1. For the lecturers

The lecturers can use movie in teaching-learning process to understand about types of deixis. Furthermore, using movie in teaching-learning process can attract students' interest.

### 2. For the students

The researcher hopes that this research can be used by students to study and learn more about deixis. Furthermore, student also can apply the theory in real life especially in class during teaching learning activity.

### 3. For the readers

The researcher hopes the thesis can make the readers understand about this movie. Furthermore, the researcher hopes the readers know the definition of deixis and types of deixis from this thesis.

### 4. For the researcher

This research is expected to be a reference and can be helpful for other researchers with the same topic or type of research. The researcher also suggests the other researchers to develop a similar research with different data source and a better research technique.

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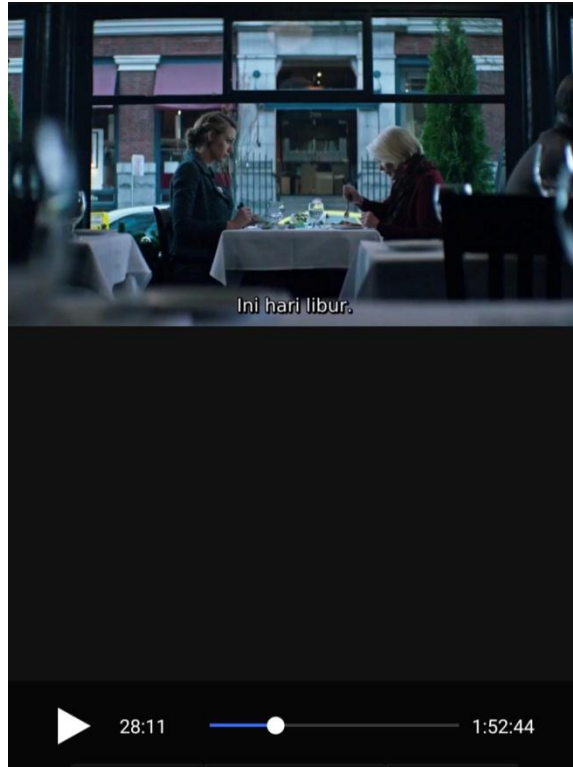


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# **APPENDIXES**

## APPENDIXES 1

An overview in the Age of Adeline Movie



Source: <https://bioskopkeren.lol/?s=The+age+of+adeline>

## APPENDIXES 2

In the Age of Adeline Movie Script



Scripts.com

### The Age of Adaline

By J. Mills Goodloe

Page 1/40

Source: <https://www.scripts.com/script-pdf/19649>

## APPENDIXES 3

## Deixis Used in the Age of Adeline Movie

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
Sorry, ya just gotta be quit, my dad, he's still sleeping, he works nights. C'mon in.	Me			Tony
	He			His Father Tony
	He			His Father Tony
			Night	His Father Tony works night day
I... uh... finished the color SAP and the digital printing last night.	I			Tony
			Last Night	Finish Job
I pulled some line art from the internet, and printed the imperfections. See, that's kinda my secret, the dust marks and the discoloration.	I			Tony
	My			Tony
So, why 29? I mean, If were you, shave a coupla years off, you could definitely get away with...	I			Tony
	I			Tony
	You			Adeline
	You			Adeline
You're very kind, Tony. Nice work.	You			Tony
It's pleasure doing business with you. If you any of your friends ever need anything...	You			Adeline
	You			Adeline
	Your			Adeline
Why are you doing this?	You			Tony
You're a smart kid, forgery's a felony. Two hundred and fifty thousand dollar fine, six years in jail.	You			Tony
Shit, you're... a cop?	You			Adeline
No, I'm about as far from law enforcement as you can get.	I			Adeline
	You			Tony
I just hate to see wasted potential, Jeff.	I			Adeline
The autographed baseballs in your bedroom... made out to	Your			Tony
Don't get sloppy, it's the little things that trip you up.	You			Tony
Honey, I'm home.	I			Adeline
There we go.		There		Living room
	We			Adeline and her dog
You're gonna love the new farm house. Clean air, acres and acres of woods, a mountain stream.	You			A dog
You'll feel like a puppy again.	You			A dog
Did you know that your great, great, grandmother was born just a few towns over?	You			A dog
	Your			A dog
So was mine, not at the same time, of course.	Mine			Adeline

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
There, she availed herself of every opportunity to research her condition.		There		Hospital
	She			Adeline
	Herself			Adeline
	Her			Adeline
Oh, I gotta go to work.	I			Adeline
There's construction on Hyde		There		On Hyde
Why don't you stay on this, take this to Golf, Golf to Bush, Bush to.	You			Driver Taxi
		This		Adeline means
		This		The place that Adeline means
Polk, Polk to Grove, and then just leave me on the corner	Me			Adeline
You want my job?	You			Adeline
	My			Driver taxi
You never know.	You			Driver taxi
Its effect was threefold.	Its			Thunder
We thought you might not be coming in today, being New year's Eve, and all.	We			Her friends
	You			Adeline
			Today	Time to Working
Well, it's still a Wednesday.			Wednesday	Day of Working
The fun doesn't start 'til tonight anyway.			Tonight	Time
Well, are you up for a little excitement right now?	You			Adeline
Your favorite, the newsreel archive, it's finally being digitized. We need a little help getting it ready to be shipped.	Your			Adeline
	We			Two friends
My God, you haven't changed a bit.	My			Flemming
	You			Adeline
Oh, that's very kind of you to say.		That		Merriam's Utterance
	You			Merriam
Flemming, you're all grown up.	You			Flemming
That's what I keep telling my mom, but she doesn't believe me.	I			Flemming
	My			Flemming
	She			Adeline
	Me			Flemming
I'm sorry we really must leave.	I			Adeline
	We			Adeline and Flaming
You better stop or it'll go straight to my head.	You			Merriam
	My			Adeline
Okay, Darling, bye-bye now, great seeing you.			Now	Time of meeting
	You			Merriam
Ma'am it says here you were born January 1 <sup>st</sup> ..., 1908.		Here		Card
	You			Adeline
			January	Month of her birth

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
That would make you... 45 years old?	You			Adeline
Ma'am, I'm gonna hold onto this. When you come by the station house to pick it up, please bring your birth certificate.	I			Police/FBI
	You			Adeline
	Your			Adeline
I'd be happy to, Officer, is tomorrow morning all right?	I			Adeline
			Tomorrow morning	At daylight
I'm sorry, you have the wrong person.	I			Adeline
	You			FBI
We're from the Federal Bureau of investigation, Miss Bowman. We'd like to ask you a few questions, if you don't mind. Why, I've done nothing wrong.	We			FBI
	We			FBI
	You			Adeline
	You			Adeline
Why, I've done nothing wrong.	I			Adeline
I'm a good American, how dare you bother me at my place of employment.	I			Adeline
	You			FBI
	Me			Adeline
	My			Adeline
We have no record of your residence.	We			FBI
	Your			Adeline
Nothing to worry about, Miss Bowman, we're just going to run a few tests on you.	We			FBI
	You			Adeline
If anyone contacts you, tell them that I went to Europe on vacation, that I never came back.	You			Flemming
	Them			Someone who contact
	I			Adeline
	I			Adeline
We haven't lived together since I was in high school.	We			Flemming and Adeline
	I			Flemming
The next time we see each other, I'll have a new identity.	We			Adeline and Flemming
	I			Adeline
I'll always be your mother, you'll just have to introduce me as your friend.	I			Adeline
	Your			Flemming
	You			Flemming
	Me			Adeline
	Your			Flemming
It has to be this way... here.		Here		In the café
Amanda, you're not going to stand me up, are you?	You			Adeline
	Me			Regan
	You			Adeline

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
You asked me that last year, why don't you trust me?	You			Regan
	Me			Adeline
		That		Regan's utterance
			Last year	At night
	You			Regan
	Me			Adeline
Oh, I just can't believe you haven't got a better offer.	I			Regan
	You			Adeline
I'll pick you up eight?	I			Adeline
	You			Regan
I hope you like it.	I			Ellis
	You			Adeline
	It			Food
Actually, that's the other reason I called. The Grand hotel of Nob Hill is sending a car for me.	I			Regan
	Me			Regan
Have you been there for New Years?	You			Adeline
		There		Celebrate of New Years
Only once, ages ago.			Ages ago	At night
I guess it's pretty Lavish.	I			Regan
Well, I better get to it then, I'll see you soon.	I			Adeline
	I			Adeline
	You			Regan
Are you hungry?	You			A dog
Oh, you just want to come out with me tonight, don't you?	You			A dog
	Me			Adeline
			Tonight	Time to celebrate
	You			A dog
How did you guess?	You			Regan
	We			Adeline and
Oh, not much, just some happy chatter. It's funny, no matter how old you get, New Year's Eve still feels like the one night where anything's possible.	You			Adeline
			One Night	One night of New Year's
Tell me, what did I miss?	Me			Adeline
	I			Adeline
What's your resolution?	Your			Regan
How about you?	You			Regan
To live this year as though it were my last.			This year	At night
Beware, bachelor at three o'clock, we need to stir him up.	We			Adeline and Regan
	Him			Dale
He's an astronomer, just retired from Stanford.	He			William
What's he like?	He			Ellis



UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
He's here.	He			Dale
		Here		The place where Adeline and Regan sitting
I know, we don't look a day over 28, you're to kind.	I			Regan
	We			Regan and Adeline
	You			Dale
Because he doesn't accept his affluent family's help.	He			Dale
	His			Dale
No, no, no, just your Cartier wrist watch, one of the very first.	Your			Dale
I'll let him know you liked his food. And she's not my date.	I			Ellis
	Him			Chef
	You			Adeline
	His			Chef
	She			Agnes Boggs
	My			Ellis
Your hands are covered in paint. That one was easy.	You			Dale
		That		Dale's utterance
No, no, you don't have to sing.	You			Flemming
Please, please, don't sing, I've already had enough	I			Adeline
Where are you?	You			Flemming
So was mine, not at the same time, of course.	Mine			Adeline's dog
You didn't go out at all?	You			Flemming
Well, I don't blame you.	I			Adeline
	You			Flemming
We're going to find out very soon, because his office called to say that he'll be here to deliver them himself.	We			Two Adeline's friends
			Soon	Time to give the books
	His			Ellis
	He			Ellis
	Here			Library
	Them			Books
	Himself			Ellis
Are we still on for tomorrow?	We			Adeline and Flemming
			Tomorrow	At daylight
Great, all right, get some sleep. I love you.	I			Adeline
	You			Flemming
I am too old for this.	I			Adeline
I'm sorry, it's just... you look exactly like this old friend of mine that I...	I			William
	You			Adeline
		This		Adeline's mother
	Mine			William's friend
	I			William

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
I'll call you tomorrow and you can tell me everything I missed. I love you.				Adeline
	You			Regan
			Tomorrow	At daylight
	You			Regan
	Me			Adeline
	I			Adeline
	I			Adeline
	You			Regan
I'm a daredevil.	I			Adeline
I'm Jenny.	I			Adeline
Who wrote that?		That		A poem
No, you're not sure.	You			Ellis
Too bad, I adore know-it-alls.	I			Adeline
Some place better food... my apartment.	My			Adeline
Well, that was a risky move.	That			Ellis' utterance
Leaving your date upstairs. I hope it was.	You			Ellis
	I			Adeline
Oh, come on, that beautiful woman in blue.		That		A woman
Does her name happen to end in "kova"?	Her			Agnes Boggs
So you can find out where I live?	You			Ellis
	I			Adeline
Thank you, but I'll manage.	I			Adeline
Goodbye, it's been an adventure meeting you.	You			Ellis
There you go again, putting your hand in places it doesn't belong.	You			Ellis
	You			Ellis
So, make yourself comfortable.	Yourself			Adeline
I'm so happy to see you.	I			Adeline
	You			Flemming
Last week Kay Alfonso fell, and she broke her hip.			Last week	Time Kay Alfonso fell
	She			Kay Alfonso
	Her			Kay Alfonso
The doctor said she might never leave to hospital.	She			Kay Alfonso
			Never	Always in Hospital
You know you don't have to still give me cards.	You			Flemming
	Me			Adeline
The third week in February			February	Time of Adeline moving
I love you.	I			Adeline
	You			Flemming
I see you, you already forgot our little talk about sodium.	I			Adeline
	You			Flemming
	You			Flemming
	Our			Adeline and Flemming

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
But you love where you live.	You			Flemming
	You			Flemming
We bought in Oregon so that I could be close to you.	We			Adeline and Flemming
	I			Adeline
	You			Flemming
You could come up for long visits, move in with me eventually.	You			Flemming
	Me			Adeline
A little bit. You're not getting any younger.	You			Flemming
What if you move to Arizona and something happened to you?	You			Flemming
	You			Flemming
What if you get sick?	You			Flemming
What if I'm too late?	I			Adeline
What are you two clucking about?	You			Adeline's friend in the library
What books, do you know?	You			Adeline's friend in the library
What are you doing here?	You			Ellis
		Here		Library
How did you know I work here?	You			Ellis
	I			Adeline
		Here		Library
You could have mentioned that in the elevator.	You			Ellis
		That		Ellis' utterance
Great, I'll be here.	I			Adeline
		Here		Library
Oh, no, I can't do that.	I			Adeline
		That		Ellis' utterance
No, I... I don't want my photo taken.	I			Adeline
	I			Adeline
	My			Adeline
It's not about vanity, I just don't like people taking my photograph	I			Adeline
	My			Adeline
You wouldn't do that.	You			Ellis
		That		Ellis' utterance
I just... I don't like having my photos taken, Ellis.	I			Adeline
	I			Adeline
	My			Adeline
Okay... that's impossible.		That		Ellis' utterance
Well, if it's in this city, that's unlikely.		This		San Francisco
		That		Ellis' utterance
All right... I give up.	I			Adeline
Is... is that...?		That		A boat

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
Oh, let me guess, you're on the board.	You			Ellis
So, how did you come by your fortune, anyway... inheritance?	You			Ellis
	Your			Ellis
So he started a company in our dorm room, sold it 3 years later and then with his half he retired to Fiji	He			Ellis's friend
	Our			Ellis's friend
			3 years later	Business
	His			Ellis's friend
	He			Ellis's friend
Your... your job is giving away money.	Your			Ellis
	Your			Ellis
I own a dog.	I			Adeline
I should be getting back.	I			Adeline
It's too late, Ellis, I only have an hour.	I			Adeline
			Hour	Time meet to Ellis
Thank you for all of this, but.. But you should know I'm moving.		This		Adeline's utterance
	You			Ellis
	I			Adeline
That must be one halluva joke.		That		Ellis' utterance
Yeah, I love it.	I			Adeline
That's the worst joke I've ever heard in my entire life.		That		Ellis utterance
	I			Adeline
	My			Adeline
I'd like to add another signee to my account.	I			Adeline
	My			Adeline
I'll be traveling for a while.	I			Adeline
Now, I made you some salmon.			Now	At daylight
	I			Adeline
	You			A dog
This no eating nonsense just won't do if you are a proper farm dog.	You			A dog
I want you to eat every last bite, do you understand me?	I			Adeline
	You			A dog
	You			A dog
	Me			Adeline
Oh, there we go.		There		The place that there is food of her dog
	We			Adeline and her Dog
Am I interrupting?	I			Adeline

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
Uh, your... your place it's, uh...	Your			Ellis
	Your			Ellis
Uh, I noticed that part, it's sort of an artistic choice?	I			Adeline
		That		The part of Ellis' apartment decoration
I think your food is burning.	I			Adeline
	Your			Ellis
What is it... that you're cooking?		That		Food
	You			Ellis
I... I'm truly overjoyed!	I			Adeline
	I			Adeline
No, I love jazz, this is something else.	I			Adeline
		This		The music
You have no idea.	You			Ellis
I like your view.	I			Adeline
	Your			Ellis
How long did you watch for?	You			Ellis
I think I, uh...	I			Adeline
	I			Adeline
I think I remember that day, uh...	I			Adeline
	I			Adeline
		That		At daylight
	I			Adeline
Yes, yes of course I am.	I			Adeline
Tell me something I can hold on to forever and never let go.	Me			Adeline
	I			Adeline
Okay, move your arm, some of us work for a living.	Your			Ellis
	Us			Adeline and Ellis
Um, okay, I get it, you're holding me hostage.	I			Adeline
	You			Ellis
	Me			Adeline
I have to go.	I			Adeline
I can't right now.	I			Adeline
			Now	At daylight
What are you trying to say?	You			Ellis
Huh, well, you're not even close.	You			Ellis
I'm late for work.	I			Adeline
I just changed my mind, just keep driving please.	I			Adeline
	My			Adeline
Are you okay, Baby?	You			A dog
Is he pain?	He			A dog

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
If you were me, what would you do?	You			Doctor
	You			Doctor
May I have a moment alone with him, please?	I			Adeline
	Him			A dog
One minute, please. Give me one second, okay, I'm trying to deal this in Portuguese.			One minute	Deal the business
	Me			Ellis
	Me			Ellis
	I			Ellis
		This		business
What are you doing here?	You			Ellis
		Here		The road
How did you get my address?	You			Ellis
	My			Adeline
My dog, I had to ...	My			Adeline
	I			Adeline
				Adeline
I had to put him down.	I			Adeline
	Him			A dog
You should have waited for me to contact you.	You			Ellis
	Me			Adeline
	You			Ellis
There's a reason I don't give out my address.	I			Adeline
	My			Adeline
This isn't going to work, I'm moving.	I			Adeline
You've had such a wonderful life.	You			Flemming
So do I.	I			Adeline
Well, when you've seen one, you've seen 'em all.	You			Flemming
	You			Flemming
	I			Adeline
I'm just tired of running,	I			Adeline
I mean a future together, growing old together.				Adeline
Without that, love is, uh...		That		Adeline's utterance
I did meet someone	I			Adeline
Oh, on New Year's Eve, he... he jumped on my elevator.	He			Ellis
	He			Ellis
	My			Adeline
Because I knew you'd look at me like that.	I			Adeline
	You			Flemming
		That		Flemming's utterance

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
Don't get too excited, I, uh... I told him to leave me alone.	I			Adeline
	I			Adeline
	Him			Ellis
	Me			Adeline
I was horrible... cruel.	I			Adeline
I can't, I'm leaving.	I			Adeline
	I			Adeline
Uh, I'm here to see Ellis Jones, he's not expecting me.	I			Adeline
		Here		The place where Ellis works
	He			Ellis
	Me			Adeline
Please, tell him I understand if he doesn't want to see me.	Him			Ellis
	I			Adeline
	He			Ellis
	Me			Adeline
I'm here just to say I'm sorry,	I			Adeline
		Here		The place where Ellis works
	I			Adeline
And that my... my life has been unbelievable		That		Life
	My			Adeline
	My			Adeline
since longer than he can imagine,	He			Ellis
and I just... I was emotional the other day, and...	I			Adeline
	I			Adeline
Now that I realize how incredibly kind to me he's been, and I... I... I've just been too stupid to accept it, and...			Now	At daylight
		That		Adeline's utterance
	I			Adeline
	Me			Adeline
	He			Ellis
	I			Adeline
	I			Adeline
	I			Adeline
I know better now, and... and	I			Adeline
			Now	At daylight
That's why I want to tell him how sincerely sorry I am.		That		Adeline's utterance
	I			Adeline
	Him			Ellis
	I			Adeline

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
And ask that... if he could come downstairs maybe, and...		That		Adeline's utterance
	He			Ellis
Let me make it up to him by taking him out tonight?	Me			Adeline
	Him			Ellis
	Him			Ellis
			Tonight	At night
Some place he's never been before.	He			Ellis
Oh, be quiet, there's more here that meets the eye.		Here		Movie theater and chop
This used to be one of the most popular picture houses in the City.		This		Movie theater and
		This		chop shop
And, so naturally she made one of her own here in San Francisco.	She			Mary
		Here		San Francisco
Everyone thought she was crazy as a loon, which she was.	She			Mary
	She			Mary
She would sleep with anyone who wasn't her husband,	She			Mary
	Her			Mary
and she used to put on these airs like she was better than anyone else. In fact...anyway	She			Mary
	She			Mary
Because of local ordinances she couldn't have an open-air	She			Mary
So she brought all the car in here.	She			Mary
		Here		Movie theater and chop shop
That's the screen, right there!		That		The place of screen
		There		The place of screen
It was spectacular... I imagine.	I			Adeline
Are you ready for the best part?	You			Ellis
She had photo luminescent filaments installed.	She			Mary
I don't think I'll ever understand why so few people care about history?	I			Adeline
	I			Adeline
My parents are having a party to celebrate their 40 <sup>th</sup> wedding anniversary.	My			Ellis
	Their			Ellis's parents
What did you have in mind?	You			Ellis
Can I drive?	I			Adeline
I don't know what you're talking about.	I			Adeline
	You			Ellis
Oooh, I'd rather not get stabbed.	I			Adeline
I'd be thinking...about that a wonderful life he's had, how lucky you are to have found each other.	I			Doctor
	He			Dog
	You			Adeline and her dog
Nice to meet you.	You			Kikki



UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
I stopped using telephones 2 months ago.	I			Kikki
			2 months ago	Kikki stopped using telephones
Yes, 10 minutes ago, right where you're sitting.			10 minutes ago	At daylight
	You			Kikki
Nice to meet you.	You			Kathy
Did you know her?	You			William
	Her			Adeline
Yeah, yes she lived there in the 60s.	She			Adeline
		There		London
You don't have to be alone forever.	You			Adeline
Moved to Paris and met my father.	My			Adeline
For as long as I can remember.	I			Adeline
She passed away... 6 years ago.	She			Adeline
			6 years ago	At daylight
I'm sorry, I've done everything I could to get this thing started.	I			Adeline
	I			Adeline
	I			Adeline
		This		The starter
It won't work.	It			The started
But my friends tell me Della.	My			Adeline
	Me			Adeline
We met in an elevator on New Year's Eve.	We			Adeline and Ellis
Oh, no, no she was just there studying French.	She			Adeline
		There		London
We made it in like 18 minutes.	We			Ellis and Adeline
	It			Travelling
			18 minutes	In the road
Shouldn't they be here by now?	They			Ellis, Adeline and Kikki
		Here		Ellis's home
			Now	At night
I think so.	I			Adeline
Have you played this before?.	You			Adeline
		This		Game
			Before	Game
Listen to me. Do you love her?	Me			William
	You			Ellis
	Her			Adeline
He's lovely.	He			William

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
Yeah, she was.	He			Adeline
Well, that is a tough one.		That		A question
Excuse me, do you know what then?	Me			Adeline
	You			Ellis
You know what, finally ladies we're on the team.	You			Adeline and Ellis' big family
	We			Adeline, kikki and Kathy
It's okay, I'm going for a walk.	I			Adeline
I don't know, five hundred million.	I			Adeline
Why did you name your Comet after my mother?	You			William
	Your			William
	My			Adeline
What does that mean?		That		William's utterance
She love you, too.	She			Adeline
	You			William
I don't know what to say.	I			Adeline
I deal with all of this with respect.	I			Adeline
		This		Ellis' utterance
Do you know where everyone went?	You			William
They say they're good luck	They			Someone who says good luck
	They			Someone who says good luck
Please tell Ellis that I went for a walk.	I			Adeline
Okay, I don't, I don't.	I			Adeline
	I			Adeline
The scar... the same scar, I stitched it myself.	I			William
	It			The scar on Adeline's hand
	Myself			William
				Adeline and William
I'm just really shy.	I			Adeline
I don't... I don't know.	I			Adeline
	I			Adeline
I...I, I was normal.	I			Adeline
	I			Adeline
	I			Adeline
And then one day... I just stopped.	I			Adeline
I wanted to tell you so badly, but I couldn't.	I			Adeline
	You			William
	I			Adeline

UTTERANCES	TYPES OF DEIXIS			REFERENCES
	Personal (Person)	Spatial (Place)	Temporal (Time)	
You know what they'd do to me, I...	You			William
	They			Someone who is around Adeline
	Me			Adeline
	I			Adeline
I would have been a... Curiosity.	I			Adeline
You can't imagine how much it hurt.	You			William
If I had, it would have been Ellis.	I			Adeline
All these years, you've lived but you've never had a life.		These		Years experienced by
	You			Adeline
	You			Adeline
			Never	Life of Adeline
I don't know how.	I			Adeline
Darling, I'm sorry, I didn't mean to wake you.	I			Adeline
	I			Adeline
	You			Flemming
You're right, no more running.	You			Flemming
I'll call you tomorrow, okay?	I			Adeline
	You			Flemming
			Tomorrow	Calling Flemming
I love you.	I			Adeline
	You			Flemming
You do?	You			Ellis
Well, first, my name isn't Jenny.	My			Adeline
Nothing, nothing, an accident, I'm fine. Okay?	I			Adeline
I'm better than fine. Okay?	I			Adeline
This is Ellis.		This		Ellis
He's the man, I've been telling you about.	He			Ellis
	I			Adeline
	You			Flemming
He knows.	He			Ellis
I'm ready, too.	I			Adeline
I just need this zipped.	I			Adeline
		This		The zipped
Are you sure you don't wanna come with us?	You			Flemming
	You			Flemming
	Us			Adeline and Ellis
I love you.	I			Adeline
	You			Flemming
I have to grab my clutch. Oh, and my camera.	I			Adeline
	My			Adeline



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**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
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UNIT PERPUSTAKAAN**

Jalan Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

**SURAT KETERANGAN BEBAS PUSTAKA  
Nomor : P-188/In.28/S/U.1/OT.01/02/2021**

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama : Arisa Fitrianti  
NPM : 1601070138  
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2020 / 2021 dengan nomor anggota 1601070138

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari pinjaman buku Perpustakaan dan telah memberi sumbangan kepada Perpustakaan dalam rangka penambahan koleksi buku-buku Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 08 Maret 2021  
Kepala Perpustakaan



Drs. Mukhlisudin Sudin, M.Pd  
NIP. 195808311981031001



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**SURAT TUGAS**

Nomor: B-0341/In.28/D.1/TL.01/02/2021

Wakil Dekan I Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro,  
 menugaskan kepada saudara:

Nama : **ARISA FITRIANTI**  
 NPM : 1601070138  
 Semester : 10 (Sepuluh)  
 Jurusan : Pendidikan Bahasa Inggris

Untuk :

1. Mengadakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF DEIXIS IN THE AGE OF ADELINE MOVIE".
2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa yang bersangkutan, terima kasih.

Dikeluarkan di : Metro  
 Pada Tanggal : 09 Februari 2021

Mengetahui,  
 Pejabat Setempat



*Handwritten signature and name:*  
 Nurhidayati Sudi, M.Pd  
 NIP. 196705311981031001



Wakil Dekan I,  
*Handwritten signature*  
 Dra. Isfi Fatonah MA  
 NIP. 196705311993032003



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**SURAT KETERANGAN IZIN RISET  
Nomor : P.08/In.28/U.I/OT. 1/02/2021**

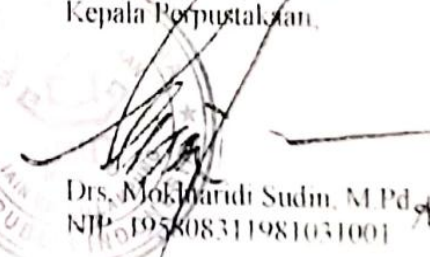
Berdasarkan Surat Wakil Dekan I Nomor : B-0342/In.28/D.1/TL.00/02/2021 tanggal 09 Februari 2021 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada

Nama : ARISA FITRIANTI  
NPM : 1601070138  
Semester : 10 (Sepuluh)  
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "AN ANALYSIS OF DEIXIS IN THE AGE OF ADELIN MOVIE" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya

Metro, 22 Februari 2021  
Kepala Perpustakaan,

  
 Drs. Mokhammad Sudm, M.Pd.  
 NIP. 195808311981031001



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Nomor : B-3064/In.28.1/J/TL.00/11/2020  
 Lampiran : -  
 Perihal : **BIMBINGAN SKRIPSI**

Metro, 24 November 2020

Kepada Yth.,

1. Ahmad Subhan Roza, M.Pd. (Pembimbing I)
2. Andianto, M.Pd (Pembimbing II)

Di-  
Tempat

*Assalamu'alaikum Wr. Wb.*

Dalam rangka menyelesaikan studinya, maka kami mengharapkan kesediaan Bapak/Ibu untuk membimbing mahasiswa dibawah ini:

Nama : Arisa Fitrianti  
 NPM : 1601070138  
 Fakultas : Tarbiyah dan Ilmu Keguruan  
 Jurusan : TBI  
 Judul : AN ANALYSIS OF DEIXIS IN THE AGE OF ADELINE MOVIE

Dengan ketentuan sebagai berikut:

1. Dosen Pembimbing, membimbing mahasiswa sejak penyusunan proposal sampai dengan penulisan skripsi, dengan ketentuan sbb:
  - a. Dosen pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan mengoreksi skripsi Bab I s.d Bab IV setelah dikoreksi pembimbing II.
  - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan mengoreksi skripsi Bab I s.d Bab IV sebelum dikoreksi pembimbing I.
2. Waktu menyelesaikan skripsi maksimal 4 (empat) semester sejak SK Pembimbing Skripsi ditetapkan oleh Fakultas
3. Diwajibkan mengikuti pedoman penulisan karya ilmiah/skripsi yang ditetapkan oleh IAIN Metro
4. Banyaknya halaman skripsi antara 60 s.d 120 halaman dengan ketentuan sebagai berikut:
  - a. Pendahuluan  $\pm$  1/6 bagian
  - b. Isi  $\pm$  2/3 bagian
  - c. Penutup  $\pm$  1/6 bagian

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih

*Wassalamu'alaikum Wr. Wb*



Ahmad Subhan Roza, M.Pd  
 NPM 1601070138



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**KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
**IAIN METRO**

Nama : Arisa Fitrianti  
 NPM : 1601070138

Jurusan : TBI  
 Semester : VIII

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
	9/20 /7			propos Resesh → Dexis? Jawab. (3)	
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	19/8 /20			Rerse & understand all Mutahes & ero	

Mengetahui,  
 Ketua Jurusan TBI

**Ahmad Subhan Roza, M.Pd.**  
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Dosen Pembimbing II

**Andianto, M. Pd**  
 NIP. 19871102 2015031004





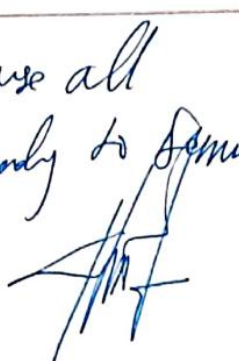

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**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
**IAIN METRO**

Nama : Arisa Fitrianti  
NPM : 1601070138

Jurusan : TBI  
Semester : IX

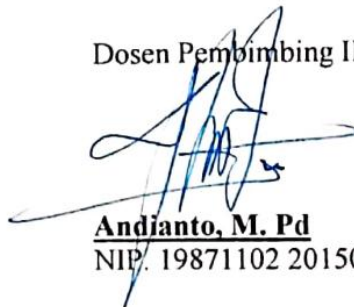
No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
	2/9/20			Reuse all Ready to submit 	

Mengetahui,  
Ketua Jurusan TBI



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**KEMENTERIAN AGAMA**  
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**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
**IAIN METRO**

Nama : Arisa Fitrianti  
NPM : 1601070138

Jurusan : TBI  
Semester : IX

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	3 September 2020	✓		Revisi cover Revisi Chapter I	
2.	7 September 2020	✓		Revisi Chapter II	
3.	8 September 2020	✓			

Mengetahui,  
Ketua Jurusan TBI

  
**Ahmad Subhan Roza, M.Pd.**  
NIP. 197506102008011014

Dosen Pembimbing I

  
**Ahmad Subhan Roza, M. Pd.**  
NIP. 197506102008011014



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**IAIN METRO**

Nama : Arisa Fitrianti  
 NPM : 1601070138

Jurusan : TBI  
 Semester : IX

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Kamis, 10/12/2020			- more tables - Theory of each deskri	
2.	Kamis, 24/12/2020			Make definition of Deskri & char. 1. Personal Deskri 2. - - - Kind of see Deskri script →	
3.	Kam 14/12			see Research Instrumen Ask to Mr. Subhan to get some suggest from	

Mengetahui,  
 Ketua Jurusan TBI

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**Andianto, M. Pd**  
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**IAIN METRO**

Nama : Arisa Fitrianti  
 NPM : 1601070138

Jurusan : TBI  
 Semester : X

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Jum'at 15/21			ke instrumentals	

Mengetahui,  
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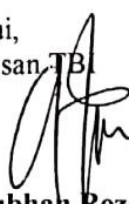
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**IAIN METRO**

Nama : Arisa Fitrianti  
NPM : 1601070138


Jurusan : TBI  
Semester : X

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
	10/21 /3			Read your thesis 3x! Review all mistakes based on the guidelines book	
	26/21 /3			1) What you mean? of what you finding	
	1/4/21			Review Chapter II	

Mengetahui,  
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Jurusan : TBI  
Semester : X

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
	8/21 /4			Ace 	

Mengetahui,  
Ketua Jurusan TBI

  
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Jurusan : TBI  
 Semester : X

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1	8/4 2021			Revisi all materi	
2	9/4 2021			Revisi Bab IV	
3	12/4 2021			Mu Muztaz	

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## CURRICULUM VITAE



Arisa Fitrianti was born in Metro, February 3<sup>rd</sup>, 1998. The daughter from the happy family couple Mr. Agus Dwi Suharsono and Mrs. Sutianti. She is the first child of three siblings. Currently, she live in the village of Bratasena, Kec. Dente Teladas, Kab. Tulang Bawang. She enrolled her study at SDN 01 Adiwarna in 2004-2010. After that, she continued to Junior High School at SMPN 01 Dente

Teladas in 2010-2013. After graduating in the Junior High School, she studied in Senior High School, she studied in SMAN 05 Metro 2013-2016. Then in 2016 the writer continued her education at IAIN METRO by majoring in English Education Program.