

**SOCIAL DEIXIS IN *PERCY JACKSON: SEA OF MONSTERS*
MOVIE SCRIPT**

THESIS



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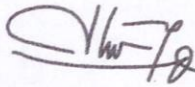
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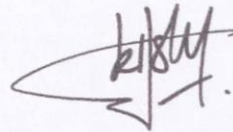
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ABSTRACT

Abidah, S. M. (2022). *Social Deixis in Percy Jackson: Sea of Monsters Movie Script*. English Department, UIN Sunan Ampel Surabaya. Advisor: Prof. Dr. A. Dzo'ul Milal, M.Pd.

Keywords: social deixis, movie script, social status

The purpose of this study is to find and to explain the types of social deixis contained in *Percy Jackson: Sea of Monsters* movie script using the theory proposed by Stephan C. Levinson (1983). The second is to explain the functions of each type of social deixis found. The third is to explain the social status and social role of the characters in the movie script.

In this study, the researcher used a qualitative approach and also used descriptive research to analyze the character's utterances through *Percy Jackson: Sea of Monsters* movie script. The data was first collected from several utterances in *Percy Jackson: Sea of Monsters* movie script. The analysis began by analyzing the utterances that include social deixis. Then giving highlights and codes in each type of social deixis. Furthermore, classifying data based on the type of social deixis and discussing the results of data findings to answer research problems. The last was concluding.

The results show that there are six types of social deixis found in *Percy Jackson: Sea of Monsters* movie script. First, relational social deixis consists of four forms, namely the form of respect by including the title before mentioning someone's name, the form of direct respect without including the title, the form of respect used by the speaker where the listener or reader is not involved in the speech, and the form of respect related to the place or event. Second, absolute social deixis consists of two forms, namely the form of respect that is only used by speakers and the form of respect that is addressed to the rightful recipient. Meanwhile, the functions of social deixis found are three functions, namely as a form of politeness, as a differentiator of a person's level of social status, and to maintain social attitudes. The type of social status found is that the ascribed status consists of 2 characters, the achieved status consists of 2 characters, and the assigned status consists of 1 character.

ABSTRAK

Abidah, S. M. 2022. *Deiksis Sosial dalam Naskah Film Percy Jackson: Sea of Monsters*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Prof. Dr. A. Dzo'ul Milal M.Pd.

Kata Kunci: deiksis sosial, skrip film, status sosial

Tujuan dari penelitian ini adalah untuk menemukan dan menjelaskan jenis-jenis deiksis sosial yang terdapat dalam naskah film *Percy Jackson: Sea of Monsters* dengan menggunakan teori yang dikemukakan oleh Stephan C. Levinson (1983). Yang kedua adalah untuk menjelaskan fungsi-fungsi dari setiap jenis deiksis sosial yang ditemukan. Yang ketiga adalah untuk menjelaskan status sosial dan peran sosial dari karakter yang terdapat dalam naskah film tersebut.

Dalam penelitian ini, peneliti menggunakan pendekatan kualitatif dan juga menggunakan penelitian deskriptif untuk menganalisis ucapan-ucapan karakter melalui naskah film *Percy Jackson: Sea of Monsters*. Adapun data dikumpulkan terlebih dahulu dari beberapa ucapan yang ada dalam naskah film *Percy Jackson: Sea of Monsters*. Analisis dimulai dengan menganalisis ucapan-ucapan yang mencakup deiksis sosial. Kemudian memberikan sorotan dan kode dalam setiap jenis deiksis sosialnya. Selanjutnya mengklasifikasi data berdasarkan jenis deiksis sosial dan mendiskusikan hasil penemuan data untuk menjawab masalah penelitian. Terakhir adalah membuat kesimpulan.

Hasil penelitian menunjukkan bahwa ada enam jenis deiksis sosial yang ditemukan dalam naskah film *Percy Jackson: Sea of Monsters*. Pertama, deiksis sosial relasional terdiri dari empat bentuk yaitu bentuk penghormatan dengan mencantumkan gelar sebelum menyebut nama seseorang, bentuk penghormatan secara langsung tanpa mencantumkan gelar, bentuk penghormatan yang digunakan oleh penutur dimana pendengar atau pembaca tidak terlibat tuturan, dan bentuk penghormatan yang berkaitan dengan suatu tempat atau peristiwa. Kedua, deiksis sosial absolut terdiri dari dua bentuk yaitu bentuk penghormatan yang hanya digunakan oleh penutur dan bentuk penghormatan yang ditujukan kepada penerima yang berhak. Sementara fungsi dari deiksis sosial yang ditemukan adalah tiga fungsi, yaitu sebagai bentuk kesopanan, sebagai pembeda tingkat status sosial seseorang, dan untuk menjaga sikap sosial. Adapun jenis status sosial yang ditemukan adalah status yang diberikan terdiri dari 2 karakter, status yang dicapai terdiri dari 2 karakter, dan status yang ditugaskan terdiri dari 1 karakter.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the background of the study, the problem of the study, the significance of the study, the scope and limitations of the study, and definitions of key terms.

1.1 Background of the Study

A movie is a way to convey information or messages to others. Most people in the world like to watch a movie because they can immediately know more clearly the actors' gestures, conversations, and message points the movie. On the other hand, by using movie scripts, people have to think more to understand the story or message in each conversation of the movie script. Therefore, we need relevant clues to get information from all messages. In this case, the study of pragmatics is used. It is because pragmatics is the study of the context and purpose of the speech. Pragmatics is a science that discusses the learning relationship between language and context that is basic to an account of language understanding (Levinson (1983, p. 21). In pragmatics, there are many theories discussed, one of which is about deixis.

Deixis is one of the pragmatic theories chosen by the researcher to show the relationship between the situation, the speaker, the place, and when the word is

spoken. Deixis is very important to understand the meaning of the whole sentence. Based on Yule (1996, p. 9), deixis is a technical term from the Greek language which is one of the most basic things we do with speech or utterances, which means pointing through language. Cruse (2000, p. 319) states that deixis has different meanings for different people. For Bühler (1934), any expression that places a reference in space or time is deictic (cited in Cruse, 2000). Based on that explanation, deixis can be interpreted as an expression that has different meanings when used by different people. Grundy (2008, p. 19) argues that deixis is the uncertainty of using a word that can only be resolved when looking at the context, especially three aspects of the context, namely who the speaker is, where, and when the sentence was pronounced. The point is, in using the word, we have to look at the context, namely the context to whom we are talking, when it happened, and where it took place. In deixis theory, there are several types of deixis. They are person deixis, place deixis, time deixis, discourse deixis, and social deixis.

Of these types of deixis, the researcher only uses and focuses on social deixis in the research. Social deixis is a reference that refers to the social status or social relationship between the speaker and the interlocutor. Based on Noerrofi'a & Bahri (2019), social deixis refers to social characteristics, differences between participants, and references in a speech event. Social deixis also pays attention to aspects of the sentence that are indicated by certain realities of the social situation in which the speech occurs. Utami (2019) adds that social deixis is deixis related to the social

environment between the speaker and the interlocutor. This is due to differences in one's social status, class, and social group so it creates respect and politeness in language towards others. By understanding social deixis, a person can speak well and politely according to the rules that apply in a certain group. According to Levinson (1983, p. 63), deixis, which involves the coding of social differences in the roles of participants, especially in the aspect of social relations that occur between speakers and recipients or speakers with various references, is called social deixis. Meanwhile, according to Fillmore (1975, p. 76), social deixis is the study of aspects of sentences that are determined or determined by certain realities of the social situation in which the speech act occurs.

There are many studies on social deixis (Berliantoro, 2015; Jamjuri, 2015; Dewanti, 2014; Jamiah, 2018; Utami, 2019), but each piece of research has a different focus. First, the previous research was conducted by Berliantoro (2015) entitled "The Use of Social Deixis in Alexandre Dumas' *The Count of Monte Cristo*". The purpose of this research was to analyze the types of social deixis and the purpose of their use. This study used Levinson's theory. The researcher used a descriptive method because the object is Alexandre Dumas' novel entitled *The Count of Monte Cristo*. The results showed that the social deixis found in the novel included relational social deixis (10 items) and absolute social deixis (20 items). Among the two types of social deixis, absolute social deixis was the most common. Meanwhile, based on the purpose of its

use, social deixis was used to express politeness and respect (10 items), intimacy (5 data), and identify authority (21 items).

Second, the previous research was conducted by Jamjuri (2015) entitled “Social Deixis in Elizabeth *the Golden Age* Movie Script”. This study aimed to determine the types of social deixis, explaining the references and interpretations of each social deixis used in the movie script of Elizabeth *the Golden Age*. The researcher used the social deixis theory proposed by Levinson. The method used by the researcher was qualitative. Meanwhile, in data collection techniques, the researcher used analytical documentation techniques. The result of this research was that there were two forms of social deixis used in the movie script of Elizabeth *the Golden Age*. The two forms of social deixis were relational social deixis (in the form of speaker-referent) and absolute social deixis (in the form of authorized recipient). The reference and interpretation of each form of social deixis depend on the context, expression, and use of each form of social deixis in the movie script.

Third, the previous research was conducted by Dewanti (2014) entitled “Fillmore’s Social Deixis found in Dee’s *Perahu Kertas* Novel”. This study aimed to determine the forms of social deixis, the most dominant forms determining the category of social deixis, and the meaning of each expression of social deixis. The researcher used the theory of social deixis proposed by Fillmore. The method used by the researcher is qualitative. While doing data collection techniques, the researcher used analytical documentation techniques. The result of this research was that there

were 59 expressions of social deixis which were categorized into six categories. The data was taken from different utterances spoken in six different languages. The category that was found the most was the honorific category, where 21 expressions were found in the novel. Other types of social deixis found were person marking performance, which consisted of 20 words, speech level consisted of 4 words, social action consisted of 10 words, and linguistic performance consisted of 4 words. In addition, the researcher did not find any differences in the speech in the novel. In addition, the researcher revealed the meaning of each social deixis based on the information provided by the six informants and also the footnote provided by Dee at the bottom of the novel page.

Fourth, the previous research was conducted by Jamiah (2018) entitled “Social Deixis in the *Rogue Lawyer* Grisham’s Novel: Pragmatic Analysis”. The purpose of this study was to determine the types of social deixis and to analyze the existing deixis reference expressions used in the novel *Rogue Lawyer*. The method used by the researcher was a qualitative descriptive method. In this study, the researcher focused on the classification of social deixis based on Levinson’s theory and the explanation of deixis reference expressions based on Cruse’s theory. In classifying the data, the researcher only focused on the utterances of the main character in the novel. The results of the study revealed that the main character (Sebastian Rudd) used all types of social deixis, that was 15 items from relational social deixis and 24 items from absolute social deixis. The researcher also concluded that in his speech, the

main character used two kinds of social deixis dominantly, which were using relational and absolute social deixis about 75 times during other people's conversations.

Fifth, the previous research was conducted by Utami (2019) entitled "Social Deixis of the Main Character in The *Hercules* Movie". This study has four objectives. The first, is to find and explain the types of social deixis contained in the movie *Hercules*. The second, is to explain the reference meaning of words or phrases. The third, is to represent the identity of the main character based on the social deixis data collected. Found. The fourth, is to explain the social deixis function of the data found. In this study, the researcher used the social deixis theory proposed by Levinson. The researcher used a qualitative descriptive method. The result of this study was that there were five forms of social deixis used in the *Hercules* movie script. The three types of relational social deixis were speaker and referent, speaker and addressee, and speaker and setting. Meanwhile, there were two types of absolute social deixis, namely authorized speakers and authorized recipients. Of the several words or phrases that were categorized as social deixis, some several words or phrases were considered capable of representing the identity of the main character. The function of the word or phrase of social deixis found in the movie *Hercules* was to distinguish the social level of the speaker and the person addressed, to maintain politeness in language, and to maintain social behavior.

Based on the five previous studies described above, each of them has a different focus. The first researcher, Berliantoro (2015) whose research focus was relational social deixis and absolute social deixis. The second researcher, Jamjuri (2015), focused his research on the two forms of social deixis relational social deixis (in the form of speaker-referent) and absolute social deixis (in the form of authorized recipient). Furthermore, the third researcher, Dewanti (2014) focused on the honorific categories, people markers, speaking levels, social actions, and linguistic performance. The next researcher, Jamiah (2018), focused on the form of relational social deixis (speaker and interlocutor/addressee) and the form of absolute social deixis (authorized recipient). The last researcher, Utami (2019), focused on the forms of relational social deixis (speaker and referent, speaker and addressee, speaker and setting) and the forms of absolute social deixis (authorized speaker and authorized recipient). In this study, the researcher has a different focus from previous researchers. The focus of this research was on four types of relational social deixis, namely speaker and referent, speaker and addressee, speaker and bystander, and speaker and setting. While the types of absolute social deixis were authorized speaker and authorized recipient. In addition, the researcher also wanted to know what the relationship between the speaker and listener is, whether they have a close relationship (such as family, relatives, friends) or a distant relationship (not one family). Based on the explanation above, the researcher was interested in researching on social deixis entitled “Social Deixis in *Percy Jackson: Sea of Monsters* Movie Script”.

1.2 Problem of the Study

Based on the background of the research above, the researcher formulates three research problems below:

- a. What types of social deixis are found in *Percy Jackson: Sea of Monsters* movie script?
- b. What are the functions of social deixis found in *Percy Jackson: Sea of Monsters* movie script?
- c. What are the social status and the social role of the characters in *Percy Jackson: Sea of Monsters* movie script?

1.3 Significance of the Study

In this study, the researcher hopes to make a real contribution in the field of language, especially in analyzing social deixis. This research is expected to be useful theoretically and practically. Theoretically, this study aims to increase and expand the reader's knowledge about social deixis. Practically, this research can show readers how to apply social deixis theory in literary works or everyday life. From the results of this study, the researcher hopes that readers and future researchers can understand well the ambiguous words contained in the movie script.

1.4 Scope and Limitation of the Study

In this study, the researcher aims to analyze one of the topics in pragmatics, which is social deixis. Therefore, the focus of this research is to investigate the types of social deixis that exist in *Percy Jackson: Sea of Monsters* movie script using the theory proposed by Stephen C. Levinson. The researcher also shows the function of social deixis and the social status of the characters in *Percy Jackson: Sea of Monsters* movie script produced by Fox 2000 Pictures, Sunswept Entertainment, 1492 Pictures, and TSG Entertainment in 2013 and has a duration of 106 minutes. The researcher uses this movie because the language used is easy to understand and the researcher also analyzes the conversation in the movie script.

On the other hand, the researcher also limits several things in this study. The first is that in the data to be analyzed, the researcher only identifies a few words that belong to social deixis. The second is data to explain the function of social deixis based on the social deixis words found. The third is data to identify the social status and social role of the characters, also based on the social deixis words found.

1.5 Definition of Key Terms

a. Social Deixis is a reference that refers to differences in social status that can affect the roles between the speaker and the listener.

b. Relational Social Deixis is a deixis expression that relates to the respect shown by the speaker to the interlocutor, reference, or something being discussed.

c. Absolute Social Deixis is a deixis expression that has been defined for the speaker or addressee only.

d. Status Social is the difference in a person's position in an organization or community group.

e. Social Role is a form of implementation of a person's rights and obligations according to his social status.



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CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents social deixis theories that support the research and previous research. This theoretical framework also guides the researcher in carrying out the process of answering research problems.

2.1 Deixis

Deixis is a word or phrase that has an irregular reference or a reference whose interpretation depends on the extralinguistic context of the speech. Grundy (2008, p. 19) mentioned that deixis is the uncertainty of using a word that can only be resolved when looking at the context, especially three aspects of the context, namely who the speaker is, where, and when the sentence was pronounced. The point is, in using the word, we have to look at the context, namely the context to whom we are talking, when it happened, and where it took place.

According to Birner (2013, p. 114), deixis is the use of linguistic expressions to ‘point’ to some of the discourse entities or properties that are available contextually. Meanwhile, according to Levinson (1983, p. 54), deixis is the relationship between language and context which is reflected in the structure of the language itself. From this explanation, it can be concluded that deixis is an expression that is related to

context or can be a reference for places, objects or people, events that are being spoken in the dimensions of space and time when speaking.

Cruse (2000, p. 319) added that deixis has different meanings for different people. For Bühler (1934), any expression that places a reference in space or time is a deictic expression (cited in Cruse, 2000). Based on that explanation, deixis can be interpreted as an expression that has different meanings when used by different people.

2.2 Social Deixis

Social deixis is deixis that refers to differences in social status between the speaker and the listener. Deixis is used to differentiate social status. Cruse (2000, p. 323) mentioned that social deixis is deixis that is characterized by the relative social status of the speaker and the listener. Social status here points downward along the social status scale with the speaker's position as the reference point. Social deixis shows differences in social factors such as age, gender, position in society, work or education, and aspects of the role between speaker and listener.

Social deixis is a sign of social relations in linguistic expressions with direct reference to social status or the role of people in speech events (Horn & Gregory, 2006, p. 119). Social deixis deals with the social environment between the speaker and the listener. This is because it is influenced by differences in social groups,

society, class, and social status. These differences, it makes a person respectful of others and polite in speaking according to the norms prevailing in society.

According to Levinson (1983, p. 63), social deixis is deixis that concerns the coding of social differences in the role of participants, especially in the aspect of social relationships that occur between the speaker and the recipient or the speaker with several references. Social deixis refers to relative social status and familiarity. In addition, social deixis also refers to social characteristics, differentiating between participants or references in a speech event.

2.2.1 Types of Social Deixis

According to Levinson (1983, p. 90), there are two types of social deixis, namely relational and absolute. The following is a description of the two types of social deixis:

2.2.1.1 Relational Social Deixis

Relational social deixis is social deixis related to respect directed by the speaker and the receiver. It can also be interpreted as a deictic reference where the speaker and the receiver have a social relationship. This form of social relationship can be conveyed by targeting to whom the honor is addressed. There are four forms of relational social deixis: speaker and referent, speaker and addressee, speaker and bystander, and speaker and setting.

a. Speaker and Referent

This form of relational social deixis is the form used by the speaker to show respect for the referent. This form can only be conveyed by targeting respect to the person addressed or respected. The reference honorific expresses the status of the person being discussed which is coded with a title or address. For example, coded in the form of greeting, namely *Mr.* placed before a person's name.

b. Speaker and Addressee

This form of relational social deixis is the form used by the speaker to signify respect for the interlocutor. This form can be delivered directly without having to have a referenced target. The addressee's honorifics can be used without adding the name of the person being honored. For example, the word *ma'am* to call women. This word already shows respect for the addressee.

c. Speaker and Bystander

This form of relational social deixis is a form of respect that is used by speakers to signify respect that is not only addressed to people but is also used to express something that is being discussed. The speaker and listener are not involved in the speech. For example, the word *mother in law* and *brother in law*. This form of

nickname occurs as a result of the naming given to other people based on the social context that occurs around them.

d. Speaker and Setting

This form of relational social deixis is an honorific form used by the speaker about places and events. This form can be seen from the level of politeness of a language used in conveying a thing or event using a smooth and soft impression. For example, the word *home* becomes *residence*.

2.2.1.2 Absolute Social Deixis

Absolute social deixis is social deixis that is only assigned the speaker or recipient. It is usually associated with differences in higher social status and lower social status. Absolute social deixis is also defined as reference deixis that is expressed in the form of certain greetings or calls. There are two forms of absolute social deixis: authorized speaker and authorized recipient.

a. Authorized Speaker

This form of absolute social deixis is a form of respect that can only be used by the speaker. For example, in Thai, the morpheme *krab* is a polite form that can only be used by male speakers, while the morpheme *kha* is for female speakers.

b. Authorized Recipient

This form of absolute social deixis is a form of respect or mention of titles intended for authorized and entitled recipients. The mention of a person's title can indicate a person's position, class, and high social status. For example, the word *Your Eminence* is used for a speaker in the kingdom.

2.3 Functions of Social Deixis

Social deixis has a role in giving birth to a form of speech that is following the social situation of a particular society. A person can speak well, politely, and according to the prevailing norms in society because of social deixis. The existence of social deixis gives birth to politeness or ethics in language.

Social deixis is used as a language ethic that influences on the social position between speakers, listeners, or the person being spoken of. There are four functions of social deixis (Utami, 2019): as a form of politeness in language, as a differentiator of a person's level of social status, as a form of sentence or language effectiveness, and to maintain social attitudes.

a. As a form of politeness in language

The function of social deixis as a form of politeness is used to show respect for others or the interlocutor.

- b. As a differentiator of a person's level of social status

The function of social deixis as a differentiator of social status is used to distinguish the social status of a speaker and the interlocutor. Usually, this is characterized by formal language to encode a distinction of social status between people who have different social levels in a speech event.

- c. As a form of sentence or language effectiveness

The function of social deixis as a form of sentence effectiveness is used to make it easier for others to clearly understand what the speaker means.

- d. To maintain social attitudes

The function of social deixis can be demonstrated by maintaining posture and controlling the volume of the voice when speaking.

2.4 Social Status and Social Role

The position of a person in a community group is referred to as social status. It is also interpreted as a place where a person has a relationship with the people in his environment. Social status refers to the static aspect of a person in the system and organization of society. In the abstract, status is a position in a certain pattern. Individuals can have multiple statuses because they participate in several patterns of society.

The existence of social status cannot be separated from the social role, because these are two things that coexist. There are no roles without statuses or statuses without roles (Linton, p. 114). A social role is a form of implementation of a person's rights and obligations according to his social status. A social role represents the dynamic aspect of status and refers to the functionalist aspect of a person in the systems and organizations of society. Each individual is socially assigned to one status and occupies it with other statuses. When the individual puts down the rights and obligations which are the prevailing status, then he has performed the role.

According to Linton (1936), social status is divided into three types, namely ascribed status, achieved status, and assigned status. The following is an explanation of the three types of social status:

1) Ascribed Status

Ascribed status is a type of social status that shows a person's position in society is obtained by itself, usually due to heredity or inheritance from parents.

2) Achieved Status

Achieved status is a type of social status that shows a person's position in society is obtained through struggle and sacrifice.

3) Assigned Status

Assigned status is a type of social status given by society to someone as a sign of appreciation for their sacrifices and service.

2.5 Percy Jackson: Sea of Monsters

Percy Jackson: Sea of Monsters is a fantasy film directed by Thor Freudenthal which the film is adapted from Rick Riordan's second novel "The Sea of Monsters". The film was released on August 7, 2013, in the United States and was released by 20th Century Fox.

Percy Jackson: Sea of Monsters tells about the precarious situation that occurred at the half-blood camp. At that time, the Thalia tree, or the incarnation tree of the late daughter Zeus had been poisoned and was dying. Then a Colchis Bull came to attack the camp and Percy got over it. After that, Luke came and he admitted that he had poisoned the Thalia tree. Annabeth, who is the daughter of the goddess Athena, knows how to heal the Thalia tree and save their camp with a golden fleece. Percy Jackson, Annabeth, Grover, and Tyson embark on a journey into a sea of monsters. They did this to justify the myth about the golden fleece.

CHAPTER III

RESEARCH METHODS

In this chapter, the researcher presents the research methodology. This activity is related to research design, data collection, and data analysis.

3.1 Research Design

In this study, the researcher used a qualitative descriptive method to find words or sentences that included social deixis in the movie script *Percy Jackson: Sea of Monsters*. A descriptive method was done by providing a clear description of the research problem. In addition, this study also used a qualitative approach because the data was in the form of text. According to Wilkinson (2000, p. 7), a qualitative approach is an approach taken to analyzing data in the form of words or sentences, not in the form of numbers.

3.2 Data Collection

3.2.1 Research Data

The research data in this study were sentences in the form of conversations of the characters consisting of types of social deixis which were categorized into six types based on Levinson's theory.

3.2.2 Data Source

The data source in this study was the script of the movie *Percy Jackson: Sea of Monsters* by Rick Riordan taken from the internet at the following link: <http://www.allreadable.com/mv17190ITq8>. The data formed in the script consists of 7136 words and the movie has a duration of 107 minutes.

3.2.3 Instrument

This research instrument used human instruments. According to Mukhtar (cited in Sasmita, Hardiah, & Elfrida, 2018), We are an instrument or tool of direct observation because all researchers' understanding is a means of observation. That means the researcher was the main instrument in collecting data and analyzing it.

3.2.4 Data Collection Techniques

Ary (2010, p. 388) states that one must describe the method that will be used in collecting data to answer each research question. Methods that can be used include observations, interviews, or documents. In collecting data for this study, the researcher used documents to gain an understanding of the phenomenon under study. The term document refers to a variety of written, physical, and visual materials. Documents may be personal (such as autobiographies and diaries), formal (such as reports and memos), or popular documents (such as books, videos, and films). Document analysis can be in the form of writing (such as novels, journals, textbooks,

newspapers, and transcripts). Meanwhile, documents are in the form of unwritten notes (such as photos, YouTube videos, audio tapes, video tapes, and political speeches broadcast on television).

This research data was collected through sentences in the form of conversations obtained from the movie script entitled “Percy Jackson: Sea of Monsters”. To obtain this data, the following steps were taken:

- 1) The researcher downloaded the movie of *Percy Jackson: Sea of Monsters* from <https://teman21.xn-6frz82g/percy-jackson-sea-of-monsters-2013/>.
- 2) In the second step, the researcher imported the script of *Percy Jackson: Sea of Monsters* from <http://www.allreadable.com/mv17190ITq8>. Then, the researcher copied it to Microsoft Word.
- 3) After the movie and script of *Percy Jackson: Sea of Monsters* was downloaded, the researcher watched the movie and read the script. Then the researcher made sure that there were no errors in the script by listening carefully to the dialogs in the movie. If there are errors, the researcher confirms the script. After that, the researcher watched the movie again and also read the script repeatedly.
- 4) Next, the researcher collected and highlighted the utterances that show social deixis.

3.3 Data Analysis

There were four steps involved in data analysis. The four steps were as follows:

a. Identifying data

After collecting data about utterances that shows social deixis, the researcher identified the types of social deixis by bolding the word, making, and giving different code for each type of social deixis in the highlighted script. Table 3.1 below shows the classifications of codes for types of social deixis.

Table 3.1 Codes for Types of Social Deixis

Codes	Meaning
SR	Speaker and Referent
SA	Speaker and Addressee
SB	Speaker and Bystander
SS	Speaker and Setting
AS	Authorized Speaker
AR	Authorized Recipient

Figure 3.1 below shows an example of the data identification process based on the code classification above.

(20:40 – 20:48)
 Clarisse: “And that would be what, exactly?”
 Chiron: “Our annihilation, **Ms. La Rue**. Our annihilation.” (SR)

(07:48 – 07:52)
 Mr. D: “Perry Johnson!”
 Percy: “Actually, it’s Percy Jackson, **sir**.” (SA)
 Mr. D: “Whatever.”

Figure 3.1 Example of Identifying Data for Types of Social Deixis

b. Classifying data

After the data on the types of social deixis in the movie script was identified, the researcher classified the data based on the types of social deixis found using table 3.2 below.

Table 3.2 Classification of Types of Social Deixis

Types of Social Deixis	Data	Frequency
SR		
SA		
SB		
SS		
AS		
AR		
Total		

c. Discussing the data

After the data were classified according to the type of social deixis, the researcher analyzed and explained the selected data by providing a description of the data based on Levinson's social deixis theory and discussing the data to answer the research problem. After the research problem was answered, the researcher then compared the research results with the theory and the results of previous studies to find similarities, differences, and novelties in this study.

d. Making Conclusion

After the researcher carried out the three steps above, the last step that the researcher took was to conclude the results and findings of this study by providing a brief explanation of the types of social deixis used in *Percy Jackson: Sea of Monsters* movie script. In addition, the researcher also provided a brief explanation of the functions of social deixis and social status as well as the social roles of the characters in the movie script.



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CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents the data findings and discussion.

4.1 Findings

In this section, the researcher presents the findings of this study. The first is about the type of social deixis used in *Percy Jackson: Sea of Monsters* movie script. The second is about the function of social deixis found in *Percy Jackson: Sea of Monsters* movie script. The third is about the social status and social role of the characters in *Percy Jackson: Sea of Monsters* movie script.

4.1.1 Types of Social Deixis in *Percy Jackson: Sea of Monsters* Movie Script

This section is presented to answer the first problem of this research about types of social deixis are used in *Percy Jackson: Sea of Monsters* movie script. Based on Levinson's (1983) theory of social deixis, this study found 37 data from the movie script that have been classified in the table. This study found six types of social deixis including speaker and referent, speaker and addressee, speaker and bystander, speaker and setting (these four types are part of relational social deixis), authorized speaker, and authorized recipient (these two types are part of absolute social deixis). This study also found all types of social deixis from the collected data.

a. Speaker and Referent

This form is the form used by the speaker to show respect for the referent.

This form can only be conveyed by targeting respect to the person addressed or respected. In *Percy Jackson: Sea of Monsters* movie script, the researcher found three utterances that were categorized as the speaker and referent. The following data presents this in more detail.

Excerpt 1 (20:40 – 20:48)

Clarisse: “And that would be what, exactly?”

Chiron: “Our annihilation, **Ms. La Rue**. Our annihilation.”

The word in bold type includes the form of relational social deixis, namely speaker and referent. This is because there is a target to. According to Levinson's (1983) statement that in English, the word ‘Ms.’ is a formal English honorific for women. In the conversation above, Chiron shows his respect for Clarisse.

Excerpt 2 (21:58 – 22:09)

Grover: “That is not gonna cure Thalia’s tree so much as get us all killed. Me, in particular.”

Annabeth: “It’s perfect. It’s exactly what we need. I’m taking this to **Mr. D**.”

Grover: “No.”

The word in bold type includes the form of relational social deixis, namely speaker and referent. This is because there is a target to. According to Levinson's (1983) statement that in English, the word ‘Mr.’ is a formal English honorific for men. In the conversation above, Annabeth shows her respect for Mr. D.

Excerpt 3 (1:00:03 – 1:00:19)

Luke: “Our allies and the satyr still have a head start on the fleece. We will resurrect you, **Lord Kronos**. You will know vengeance. And the Olympians who scorned us will know death.”

The word in bold type includes the form of relational social deixis, namely speaker and referent. This is because there is a target to. According to Levinson's (1983) statement that in English, the word ‘lord’ is a designation for people who have control or power over others, acting as rulers. In the utterance above, Luke shows his respect for Kronos.

b. Speaker and Addressee

This form is the form used by the speaker to signify respect for the interlocutor. This form can be delivered directly without having to have a referenced target. In *Percy Jackson: Sea of Monsters* movie script, the researcher found twenty-five utterances categorized as the speaker and addressee. The following data presents it in more detail.

Excerpt 4 (02:06 – 02:08)

Luke: “**Grover**, are you okay?”
Grover: “My leg. It’s stuck.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, a person's name (Grover) is included in the category of a

lexical item. In the conversation above, Luke shows his respect for Grover because of their relationship as a friend.

Excerpt 5 (02:59 – 03:32)

Percy: “Her name was Thalia, and she gave her life to save three. And so, as Thalia lay dying... **her father** Zeus found another way for her to live. A way for all half-bloods to live.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'her' is included in the category of pronoun. In the conversation above, Percy shows her respect for Thalia because they are both descended from gods.

Excerpt 6 (07:03 – 07:08)

Grover: “Even for **the daughter** of the god of war, that girl's a mythic bi..”
Annabeth: “Don't listen to her, Percy.”
Percy: “You know, it's too late.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'the daughter' is included in the category of a lexical item. In the conversation above, Grover shows his respect for Clarisse.

Excerpt 7 (07:48 – 07:52)

Mr. D: “Perry Johnson!”

Percy: “Actually, it’s Percy Jackson, **sir**.”
 Mr. D: “Whatever.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'sir' is a formal English honorific for men. In the conversation above, Percy shows his respect for Mr. D.

Excerpt 8 (11:51 – 12:19)

Tyson: “Hi, **Brother**. So, you’re the big shot here, right? You saved the world and stuff.”
 Percy: “Yeah. Yeah.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'brother' is included in the category of a lexical item. In the conversation above, Tyson shows his respect for Percy because they have a relationship as a brother.

Excerpt 9 (18:36 – 19:02)

Percy: “What are you talking about?”
 Luke: “You don’t know? Huh. Add that to the long list of things your buddy Chiron hasn’t shared with you. Chiron, Mr. D, all the rest... they don’t care about **us**. To them, we’re just kids. A bunch of pawns meant to be pushed around, told what to do. I’m not the only half-blood who thinks so.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983)

statement that in English, the word 'us' is included in the category of pronoun. In the conversation above, Luke shows her respect for Percy because they are both descended from gods.

Excerpt 10 (23:25 – 23:57)

The Oracle: “Long ago, before our time...before Olympus and the gods... Titans ruled the world. Led by Kronos...a force so evil, he devoured his own children. But three of his sons escaped. Zeus, Hades, and Poseidon. **They** destroyed Kronos...and banished his remains to the depths Tartarus.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘they’ is included in the category of pronoun. In the conversation above, the Oracle shows her respect for three great gods.

Excerpt 11 (23:59 – 24:33)

The Oracle: “But Kronos is fated to rise again...to exact his vengeance on Olympus, and the world. Only one half-blood child of the three eldest gods can defeat **him**. This child shall be our salvation...or the cause of our destruction. It all begins when two cousins grapple for fleece...the son of the sea and the lightning thief.”

Percy: “Luke.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'him' is included in the category of pronoun. In the conversation above, the Oracle shows her respect for Kronos.

Excerpt 12 (27:57 – 28:11)

Mr. D: “As to who that champion might be, our plight calls for only our finest hero. The best of us, the strongest and the bravest. The **scion** of the god of war... Clarisse!”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'the scion' is included in the category of a lexical item. In the conversation above, Mr. D shows his respect for Clarisse.

Excerpt 13 (28:36 – 28:45)

Percy: “Listen, Luke is still out there. **He**'s involved with the Fleece somehow...and I've got a feeling that he's not done yet.”

Clarisse: “Really? Because I've got a feeling that I don't really care.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'he' is included in the category of pronoun. In the conversation above, Percy shows his respect for Luke.

Excerpt 14 (29:15 – 29:31)

Percy: “*Cursed blade shall reap*. What good is a prophecy if you can't even understand it? I guess you don't have any answer either, **Dad**. This was your sword.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983)

statement that in English, the word 'dad' is included in the category of a lexical item.

In the conversation above, Percy shows respect to his father.

Excerpt 15 (34:56 – 35:26)

Percy: “Shouldn’t the driver get the eye?”

Anger: She’ll be fine. Tempest, split! We paid extra for that option.”

Wasp: “**The kid** is right. The driver should have the eyeball. He’s freaking genius!”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'the kid' is included in the category of a lexical item. In the conversation above, the third eyeless taxi driver shows her respect for Percy.

Excerpt 16 (39:59 – 40:09)

Percy: “But if we’re gonna get Grover back, **we** need to find Luke.”

Tyson: “But we don’t know where he is.”

Annabeth: “I know someone who does. Come on.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘we’ is included in the category of pronoun. In the conversation above, Annabeth and Tyson show each other respect.

Excerpt 17 (40:17 – 40:23)

Percy: “What are we shipping ourselves overnight express to the Sea of Monsters?”

Annabeth: “You want to find Luke? **His dad** will know where he is.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘his’ is included in the category of pronoun. In the conversation above, Annabeth shows his respect for Luke.

Excerpt 18 (41:03 – 41:13)

Percy: “His son’s name is Luke Castellan.”

Hermes: “What has that wayward boy of mine gotten **himself** into now?”

Annabeth: “Wait, you’re...”

Hermes: “...Hermes.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘himself’ is included in the category of pronoun. In the conversation above, Hermes shows his respect for Luke.

Excerpt 19 (48:32 – 48:34)

Percy: “Tyson. Come on, **buddy**. We gotta go.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983)

statement that in English, the word ‘buddy’ is included in the category of a lexical item. In the utterance above, Percy shows his respect for Tyson.

Excerpt 20 (51:05 – 51:16)

Percy: “Where’s Grover?”

Luke: “Grover, Grover, Grover, yes. Right, **the satyr**. He should be in the sea of Monsters right about now. I sent him on ahead with some friends. We’re kind of on the clock.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘the satyr’ is included in the category of a lexical item. In the conversation above, Luke shows his respect for Grover because they are friends.

Excerpt 21 (51:59 – 52:08)

Annabeth: “You’d destroy the whole world just to get back at your dad?”

Luke: “The Olympians overthrew **their parents**. It’s just our turn.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘their’ is included in the category of pronoun. In the conversation above, Luke shows his respect for the Olympians.

Excerpt 22 (52:09 – 52:17)

Percy: “We met **your father**. He said that he knows that he made mistakes. He told us to tell you to not be so angry.”

Luke: “Really?”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'your' is included in the category of pronoun. In the conversation above, Percy shows his respect for Luke.

Excerpt 23 (52:29 – 52:40)

Annabeth: “Thalia was your friend! She sacrificed **herself** for you.”

Luke: “You’re gonna lecture me about Thalia when you’re hanging around with him? You disappoint me the most.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘herself’ is included in the category of pronoun. In the conversation above, Annabeth shows her respect for Thalia.

Excerpt 24 (57:57 – 58:15)

Luke: “Join me, Percy. It’s what you were meant to do. You can’t escape that prophecy. Let’s show both of **our fathers**.”

Percy: “It’s tempting. That’s genius. Really. But I think I’ll pass.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983)

statement that in English, the word 'our' is included in the category of pronoun. In the conversation above, Luke shows his respect for the parents of half-bloods.

Excerpt 25 (1:02:06 – 1:02:23)

Percy: “You’re not a monster. Don’t be so hard on yourself.”

Tyson: “Easy for you to say.”

Percy: “What do you mean?”

Tyson: “**You** never doubt yourself or think you’re less than **you** are. Thank you, brother.”

The word in bold type includes the forms of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'you' is included in the category of pronoun. In the conversation above, Tyson shows his respect for Percy, because they are brothers.

Excerpt 26 (1:07:36 – 1:07:41)

Clarisse: “Reardon! What in Hades is going on with my engine? Is it ready yet?”

Reardon: “Almost, **ma’am**. They’re working on it.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'ma'am' is a formal English honorific for women. In the conversation above, a zombie shows his respect for Clarisse.

Excerpt 27 (1:21:21 – 1:21:34)

Luke: “You should consider **yourselves** lucky. This has been millennia in the making. And you all get to see it.”

Annabeth: “You used to be one of us!”

Luke: “And then I woke up.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word 'yourselves' is included in the category of pronoun. In the conversation above, Luke shows his respect to the person in front of him.

Excerpt 28 (1:28:14 – 1:29:03)

Kronos: “It’s the cursed blade!...cursed blade shall reap.”

Percy: “You want to know who gave me this sword? **The god** that killed you with it in the first place! My father.”

Kronos: “Percy Jackson...your destiny was written long ago.”

The word in bold type includes the form of relational social deixis, namely speaker and addressee. This is because there is no target to. According to Levinson's (1983) statement that in English, the word ‘the god’ is included in the category of a lexical item. In the conversation above, Percy shows his respect for Poseidon, a god of the sea and he is his father.

c. Speaker and Bystander

This form is a form of respect that is used by speakers to signify respect that is not only addressed to people but is also used to express something that is being

discussed. The speaker or listener is not involved in the speech. In *Percy Jackson: Sea of Monsters* movie script, the researcher found two utterances that were categorized as the speaker and bystander. The following data presents it in more detail.

Excerpt 29 (12:31 – 12:52)

Percy: “Is this supposed to be some kind of joke? **A half-brother? Cyclops?** Come on.

Grover: “I think the politically correct term is *ocularly impaired*. And a half-brother is better than nothing. I like having a brother.”

Tyson: “Dad was cool to bring me here.”

The word in bold type includes the form of relational social deixis, namely speaker and bystander. This is because the observer could observe what Percy said. In the conversation above, observers can say that Tyson is his stepbrother of Percy.

Excerpt 30 (38:53 – 39:03)

Tyson : “Everything’s better with a brother.”

Percy : “You know, **technically, we don’t have the same mom.**”

Tyson : “So, we’re still brothers! I know! How cool is that?”

Percy : “Arctic.”

The word in bold type includes the form of relational social deixis, namely speaker and bystander. This is because the observer could observe what Percy said. In the conversation above, observers can say that Percy and Tyson are brothers from the same father, but they have different mothers. They are called stepbrothers.

d. Speaker and Setting

This form is an honorific form used by the speaker about places and events. This form can be seen from the level of politeness of a language used in conveying a thing or event using a smooth and soft impression. In *Percy Jackson: Sea of Monsters* movie script, the researcher found two utterances that were categorized as the speaker and referent. The following data presents this in more detail.

Excerpt 31 (51:39 – 51:58)

Luke: “It wasn’t easy to find. I had to crawl through the depths of Tartarus itself. And then Cleveland. The **remains** of Kronos. The original Titan, father to the Olympians. And with the Fleece’s help, destroyer of Olympus. And the world.”

The word in bold type includes the form of relational social deixis, namely speaker and setting. This is because there is a formal word in Luke’s utterance. The word ‘remains’ is included in the category of formal words. The informal form is the word ‘corpse’.

Excerpt 32 (1:23:03 – 1:23:13)

Luke: “Lord Kronos, he who was betrayed by his sons...hear now the words of one betrayed by his father. I bid you...**rise**.”

The word in bold type includes the form of relational social deixis, namely speaker and setting. This is because there is a formal word in Luke’s utterance. The word ‘rise’ is included in the category of formal words. The informal form is the word ‘get up’.

e. Authorized Speaker

This form is a form of respect that can only be used by the speaker. In *Percy Jackson: Sea of Monsters* movie script, the researcher found two utterances that were categorized as the authorized speaker. The following data presents this in more detail.

Excerpt 33 (1:02:47 – 1:03:15)

Percy: “I really don’t get what your problem with him is.”

Annabeth: “Because you don’t know what **I** know about them. A Cyclops killed her. His kind killed Thalia.”

Percy: “I’m sorry. **I** never knew.”

The word in bold type includes the form of absolute social deixis, namely authorized speaker. This is because it is only used by speakers to show themselves. According to Levinson's (1983) statement that in English, the word 'I' is included in the category of pronoun. In the conversation above, Percy and Annabeth both show respect because they are friends.

Excerpt 34 (1:21:48 – 1:22:10)

Percy: “I never called him ‘brother’. All he ever wanted was a brother...but I was too wrapped up in **myself**. And now Luke has the Fleece...because I gave it to him. I destroy Olympus, just like the Oracle said.”

The word in bold type includes the form of absolute social deixis, namely authorized speaker. This is because it is only used by speakers to show themselves. According to Levinson's (1983) statement that in English, the word 'myself' is included in the

category of pronoun. In the utterance above, Percy uses the word ‘myself’ because it’s meant for himself.

f. Authorized Recipient

This form is a form of respect or mention of titles intended for the authorized and entitled recipients. In *Percy Jackson: Sea of Monsters* movie script, the researcher found three utterances that were categorized as the authorized recipient. The following data presents it in more detail.

Excerpt 35 (37:08 – 37:21)

Annabeth: “We’re definitely not in Florida.”

Tyson: “I think we’re in Olympus. Hail to you, **great Zeus!** Forgive our trespass on Olympus. We’re seeking transport to Florida.

The word in bold type includes the form of relational social deixis, namely authorized recipient. This is because it is intended for recipients who are entitled to receive it. According to Levinson's (1983) statement that in English, the word 'great Zeus' is a formal English honorific for someone with power. In the utterance above, Tyson shows his respect for Zeus, a god of the sky and lightning.

Excerpt 36 (42:01 – 42:14)

Percy: “Excuse me, sir, we’re in a bit of a hurry.”

Hermes: “Relax, my friend. Take it slow. Come on! Give me break!”

Martha: “Easy for you to say, **Your Eminence.**”

George: “Actually, Martha, it’s not easy for him. He’s the god of freaking speed.”

The word in bold type includes absolute social deixis, namely authorized recipient. This is because it is intended for recipients who are entitled to receive it. According to Levinson's (1983) statement that in English, the word 'your eminence' is a formal English honorific for someone with power. In the conversation above, Martha shows her respect for Hermes, a god who has extraordinary speed in carrying messages.

Excerpt 37 (1:26:09 – 1:26:49)

Luke: “He rises. **Master!** I brought you back! My Lord! It’s Luke! Luke Castellan! Your great-grandson!”
Kronos: “My favorite.”

The word in bold type includes absolute social deixis, namely authorized recipient. This is because it is intended for recipients who are entitled to receive it. According to Levinson's (1983) statement that in English, the word 'master' is a designation for someone who has control or power over others, acting like a ruler. In the utterance above, Luke shows his respect for Kronos, one of the titans in Greek mythology.

4.1.2 Functions of Social Deixis in the Movie Script

This section is presented to answer the second problem of this research about the functions of social deixis found in *Percy Jackson: Sea of Monsters* movie script.

This study found three functions of social deixis. These are:

The first function of social deixis is as a form of politeness in a language. As we know, maintaining politeness in a language is necessary to avoid conflict and

establish good relationships in communication. In this movie script, politeness in language is shown by the word “dad” spoken by Percy. He used the word out of respect for his father. Another word that shows the function of politeness in a language is brother, ma’am, you, we, sir, and so on.

The second function of social deixis is to distinguish a person's level of social status. As we know, paying attention to differences in the level of one's position is necessary to respect someone who has a high-value position. In this movie script, different levels of social status are indicated by words such as Lord, Master, and Your Eminence.

The last function of social deixis is to maintain social attitudes. As we know, maintaining social attitudes is no less important than previous functions. This social attitude can be demonstrated by controlling the volume of the voice when speaking and choosing the language used. Usually, the language used is a formal. In this movie script, maintaining social attitudes can be indicated by the word “remains”, which is used in formal situations, while in informal situations the speaker can use the word “corpse”.

4.1.3 Social Status and Social Role of Characters in the Movie Script

This section is presented to answer the third problem of this research about what is the social status and social role of the characters in *Percy Jackson: Sea of Monsters* movie script. Based on Linton’s (1936) theory of social status, this study

found three types of social status including ascribed status, achieved status, and assigned status.

a. Ascribed Status

This social status is a type of social status that shows a person's position in society is obtained by itself, usually due to heredity or inheritance from parents. Ascribed status consists of two characters. These are Percy Jackson and Annabeth Chase. The explanation of social status and social role of the two characters is explained further below:

➤ **Percy Jackson**

The social status of Percy is the son of the god Poseidon. He is respected by the children in the half-blood camp because he is descended from the god Poseidon, one of the three great gods. He is even given a special house to live in himself. The social role of Percy is as the son of the god of the sea (god Poseidon), he has a role to protect his father's good name and defend him from those who mock his father. In addition, Percy also helps when problems occur at sea, his father's territory.

➤ Annabeth Chase

The social status of Annabeth is the daughter of Athena, the Greek goddess of war policy and strategy. She is respected by the children at the half-blood camp because she is descended from the goddess Athena, one of the 12 main Greek gods. The social role of Annabeth is as the daughter of the goddess of war policy and strategy. She has a role to protect her mother's good name and defend her from those who mock her mother. In addition, Annabeth also helps the mulatto camp when a problem occurs, namely by making a strategy for solving it.

b. Achieved Status

This social status is a type of social status that shows a person's position in society is obtained through struggle and sacrifice. Achieved status consists of two characters. These are Tyson and Clarisse La Rue. The explanation of social status and social role of the two characters is explained further below:

➤ Tyson :

The social status of Tyson is a cyclops who became the son of the god Poseidon as well as a brother of Percy. He has various ways to prove that he is the son of the god Poseidon, because his friends at the half-blood camp, including his half-brother (Percy), do not believe that he

is the son of the sea god. Finally, thanks to the struggles and incidents that occurred while searching for the golden fleece. Percy could accept the fact that he was indeed a brother to Tyson. Because he had been saved by Tyson several times. So, Percy accepted that Tyson was his half-brother. The social role of Tyson is as the brother of Percy. He has a role in protecting his brother from harm and helping him when he is in trouble.

➤ **Clarisse La Rue**

The social status of Clarisse is the daughter of the god Ares and as the chosen one in the search for the golden fleece in the Sea of Monsters. She manages to become the leader in the quest thanks to her efforts and struggles in winning the Fall Tournament. The social role of Clarisse is as a leader in a mission to find the golden fleece. She has the role of being responsible for bringing the golden fleece to Camp Half-Blood.

c. Assigned Status

This social status is a type of social status given by society to someone as a sign of appreciation for their sacrifices and service. Assigned status consists of one character. That is Grover Underwood. The explanation of social status and social role of the character is explained further below:

➤ Grover Underwood

The social status of Grover is a recruiter of new demigods to Camp Half-Blood. Some of the demigods he had brought with him included Luke, Annabeth, Thalia, Percy, Bianca, and Nico. Even though he fails to save Thalia due to the Cyclops attack. In addition, he also manages to help Percy in the search for Zeus's Lightning. From his success, he is given the award and trust in the search for a satirical god (Pan) who had been missing for thousands of years. The social role of Grover is as a recruiter for new demigods. He manages to protect and deliver them to the half-blood camp which is a safe place for the children of God.

4.2 Discussion

Social deixis is a reference that refers to differences in social status that can affect the roles of speakers and listeners. In this section, the researcher discusses the findings of this study. The researcher focused on types of social deixis used in *Percy Jackson: Sea of Monsters* movie script. Based on the findings, the researcher found 37 utterances that contain social deixis. Through these 37 utterances, the researcher found all types of social deixis, namely speaker and referent 3 data, speaker and addressee 25 data, speaker and bystander 2 data, speaker and setting 2 data,

authorized speaker 2 data, and authorized recipient 3 data. The social deixis that is often used in movie script is speaker and addressee.

Social deixis is used to give a form of respect to someone who is respected or has a high social status. Some people can identify very simple social deixis in everyday conversation. This is an important thing to know because it can show how to respect others by using kind and polite speech.

Based on the results of the study, it can be concluded that this study is different from previous studies. The previous researcher Jamjuri (2015) only found two types of social deixis. Meanwhile, Utami (2019) only found five types of social deixis in his research.



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CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion and suggestions.

5.1 Conclusion

After analyzing the data in the previous chapter, the researcher found all types of social deixis in *Percy Jackson: Sea of Monsters* movie script. According to Levinson (1983), social deixis is divided into six types: speaker and referent, speaker and addressee, speaker and bystander, speaker and setting, authorized speaker, and authorized recipient. Speaker and addressee is the most widely used in *Percy Jackson: Sea of Monsters* movie script and occurs 25 times. On the other hand, speakers and settings and authorized speakers were the least likely to occur, which was only 2 times. Furthermore, this study also found three functions of social deixis, namely politeness in a language, the differentiator of a person's level of social status, and maintaining social attitudes. Politeness in a language is the most used function in *Percy Jackson: Sea of Monsters* movie script. On the other hand, maintaining social attitudes is the least used function. In addition, this study also found three types of social status used by characters, namely ascribed status, achieved status, and assigned status. Ascribed status and achieved status are the most frequently found in *Percy Jackson: Sea of Monsters* movie script. While the assigned status is the least found.

5.2 Suggestion

Based on the findings and discussion, the researcher hopes that this research can be useful for readers and future researchers who are interested in the topic of social deixis in pragmatics. The researcher also wants to give suggestions to further researchers to use the social deixis theory from other scientists, such as the theory of Alan Cruse.



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