Social Deixis in The Chronicles of Narnia: Prince Caspian Movie Script

Stevani Pawanna[1*], Sudirman Maca[2], Andi Tenri Abeng[1]

[1]English Language and Literature Program, Faculty of Education & Letters Bosowa University
[2]English Program, Postgraduated Program, Bosowa University

*Email: stevanipawanna09@gmail.com

Abstract

This research aims to analyze the types of social deixis used in The Chronicles of Narnia: Prince Caspian movie script, and to describe the referential meaning of each type of social deixis used in The Chronicles of Narnia: Prince Caspian movie script using descriptive analysis method. The result shows that there are 6 types of social deixis used in The Chronicles of Narnia: Prince Caspian movie script, they are person marking, speech levels, formal distinctions, different in names, titles, and kinship designation, linguistic performance that is count as social act and linguistic performance that can accompany the social act. The writer found 982 expressions of social deixis where the most frequently used category is the person marking. Other types that are also found The Chronicles of Narnia: Prince Caspian movie script are speech level formal distinction of utterance different ways which names, titles and kinship relationships designated, social acts and expressions that complete social acts. The referential meaning in this research, were took one examples of each type data of social deixis that has been found in the movie script

Keywords: Expressions, Social Deixis, Fillmore, Movie script

1. INTRODUCTION

Language is a system of arbitrary vocal symbols used for human communication including spoken, written and signed modes of communication. It means that language is an aspect that cannot be separated from human life. Language, in context of communication is often expressed in many ways to make it more interesting such as in movie. According to Hasanah (2016) language is used by people to express their ideas or feelings both orally and written form. In communication, people have to recognize the meaning of words in utterance to be able to communicate clearly.

Pragmatics is the study of relationships within language that are grammaticalized or expressed in the structure of a language; in other words, pragmatics is the study of language aspects that require connection with language users, which leads to a very natural, further restriction of the term in analytical philosophy (Levinson, 1983). Deixis has relevances in analysing conversation and pragmatic. Deixis is a technical term for one of the most fundamental linguistic operations. It means "pointing" using language. According to Levinson (1983: p.54), the phenomenon of deixis is the most obvious way in which the relationship between language and context is reflected in the structures of language itself. Person deixis, time deixis, place deixis, discourse deixis, and social deixis are the five types of deixis. The deixis phenomena can also be found in conversations with movie characters, not just in casual conversations on a daily basis. (Viahapsari & Parmawati, 2020).

By observing the movie, the audience or the hearer can be informed about the social values that can applied in societies which are usually manifested into social deixis. Social deixis in movie arises become social differences that exist between the participant. Social deixis often

uses in the social level that is stated based on social diffferences that affect the role of the speaker and listener. According to Mulyati (2019: p.76) Social deixis is used as a sign of the level of politeness language in society, or a reference that is expressed based on differences levels of social life that affecting the role of speakers and partner's partner.

2.   LITERATURE REVIEW

2.1   Previous Studies

The following studies are attempted to conduct the phenomenon of deixis discovered in a movie script by (Jamjuri, 2015) *Social Deixis in Elizabeth the Golden Age Movie Script.* Using Stephen C. Levinson's theory, this research wanted to describe the social deixis used in the *movie Elizabeth: The Golden Age*. The writer employs the qualitative research method and document analysis to acquire data from the movie for this study's analysis. This research identified the references and interpretations of each kind of social deixis depending on its context, utterances, and the usage of each kind of social deixis in the movie script. Also, there are two types of social deixis that are used in the movie script, namely: the speaker and referent of relational social deixis, and the authorized recipient of absolute social deixis.

Saputri (2016) titled *An Analysis of Deixis in Black Swan Movie Script.* This research's issue is to study what types of deixis and what are the most dominant types of deixis used in the movie script of *Black Swan Movie Script.* This study uses qualitative method to analyse the movie script. The result of this research is the writer found four types of deixis that is personal deixis, spatial deixis, temporal deixis, and discourse deixis, also identified the most dominant deixis that is used is personal deixis.

Jamiah (2018) titled *Social Deixis in The Rogue Lawyer Grisham's Novel: Pragmatic Analysis.* This research aims to identify the prevalent social deixis in Sebastian Rudd's novel Rouge Lawyer. The research aimed to classify and explain the social deixis of the referring expression using Cruse's pragmatics theory and Levinson's theory of social deixis. This research categorises the primary character's utterances using a descriptive-qualitative method. This research revealed that Sebastian Rudd, the protagonist of the novel, utilised all types of social deixis, including absolute and relational social deixis.

Utami (2019) titled *Social Deixis of The Main Character in The Hercules Movie.* Using Levinson's theory, the researcher analysed types of social deixis in the Hercules movie, as well as the referential meaning and representation of the main character in the Hercules movie. The researcher collected data using qualitative descriptive methods. In the film Hercules, the researcher identified two types of social deixis: relational social deixis and absolute social deixis. On the other hand, after analysing the data, the researcher determined that social deixis serves as an affectiveness of sentences or language, as a distinction of a person's social level, to maintain politeness, and to maintain societal attitude.

Khoeroh (2020) Titled *Social Deixis in Malcom X (1992) Movie.* This research is analysed by the researcher using two theories. Social deixis theory by Levinson C. Stephen is used to identify and analyse types of social deixis, and speech event theory by Dell Hymes is used to characterise the linguistic components of the movie. Utilising these theories, the researcher analyses the categories and functions of each social deixis in the movie released in 1992, *Malcolm X*. This research employs a qualitative descriptive approach to characterise the phenomena that occurred in the film through the language used by participants. In this research, the researcher

identified fifteen types of relational and absolute social deixis as well as three expressions of deixis. The researcher concludes that virtually all of them are affected by bigotry and conflicts.

Karimah titled (2021) *Social Deixis in Ohan Pamuk's Snow Novel* is the second piece of research. This research aimed to describe the types of social deixis used in the snow novel and to determine which type of social deixis was most prevalent. The data collection method was qualitative descriptive. 40 forms of deictic expression, 7 forms of social deixis that belong to person marking, 19 forms of speech level, 9 forms of honorifics, 3 forms of linguistic performance, and 1 form of linguistic performance can accompany social acts, according to the findings of this research.

Daulay (2021) titled *Social Deixis in The Kite Runner Novel.* The purpose of this research is to analyse social deixis in Khaleed Hosseini's novel *The Kite Runner* using Fillmore's C. J. and Holmes' social dimension theories. The qualitative descriptive method was used to collect the data for this study. The researcher discovered 54 forms of social deixis that can be divided into five categories. There are 19 types of person-marking social deixis, 10 honorific types, 19 speech levels, and 6 linguistic performances.

Sakti (2021) titled *The Analysis of Social Deixis As Portrayed In The Dracula Untold Movie.* In this research, the researcher seeks to determine the function of each social deixis presented in the movie by applying two theories: Levinson's theory to disclose the social deixis forms and Janet Holmes' theory to determine the deixis' functions. This research reveals eleven instances of absolute social deixis and nineteen instances of rational social deixis. There are thirteen utterances that depict social distance, eight utterances that depict the social status between speech participants, three utterances that depict the formality scale, and six utterances that function to measure two functional scales, according to the results regarding the functions of social deixis.

Hidayatillah (2021) titled *Characterization Nanalysis of Four Siblings In "The Chronicles of Narnia: Prince Caspian" MOVIE*. In this research, Peter, Susan, Edmun, and Lucy Pevensie's similarities and differences as individuals were described and analysed using qualitative methods. The research analysed the impact of their characteristics as well. As part of the collection of data for this research, the researcher watched the movie and read the subtitles. As the older sibling, Peter Pevensie has the characteristics of being irritable, self-centered, yet responsible, leaping to conclusions, courageous, and cordial, according to this study. Susan Pevensie is timid, courageous, responsible, and affectionate, but she is also bashful. Edmund Pevensie is immature and sardonic, but also compassionate and serene. Lucy Pevensie, the youngest sibling, has matured, is courageous, and is upbeat. Sensitive and awkward qualities. The researcher discovered the same characteristics in all four Pevensie siblings, namely audacity and responsibility, while distinguishing individual traits.

Fauziah (2022) titled *The Use of Social Deixis Found in Inside Out Movie: A Pragmatic Analysis*. The purpose of this research is to analyse the forms of social deixis and determine the meaning of the words spoken in the film *Inside Out*. This research collects data using Fillmore's theory and the qualitative descriptive research method. The results of this research indicate that there are 38 deictic words that can be categorised into five categories of social deixis: person marking, speech level, honorofic, social act, and linguistic performance. Analysing categories of social deixis in the movie by observing and analysing the dialogue of each character.

Rokhmah & Santoso (2022) titled *A Deixis Analysis of Song in Jeremy Zucker's "You Were*

Good to Me" and *"Comethru"*. This research aimed to identify the deixis that were used in the two songs mentioned in the title, this study used a qualitative descriptive approach. Accoording to this research there are 58 words in the song *You Were Good to Me* and 54 words in the song *Comethru* that represent deixis that is person deixis, spatial deixis and temporal deixis.

Sahidin et.al (2023) titled *Deixis in Raya and The Last Dragon Movie Script.* The objective of this research was to find the types and the function of deixis that contained in the movie script of *Raya and The Last Dragon.* The researcher of this research used qualitative method and theory by Levinson to analyze the objective of this research. The result of this research was the researcher found five types of deixis used in *Raya and The Last Dragon Movie Script* that is person deixis, time deixis, place deixis, discourse deixis and social deixis. Person deixis is the most dominant type of deixis that is used in the movie script.

Based on the previous research, there are five research used Levinson's theory to analyse and collect data, whereas Fillmore's theory would be used in this research. One research using the same object of analysed the data namely movie script but different subject, three research analyse novels, whereas the subject of this research would be a movie script. The researcher analysed all types of deixis that are contained in two songs of Jeremy Zucker in the tenth research paper. On the last research, the researchers analyse five types of deixis that appear in the *Raya and The Last Dragon Movie Script,* whereas this research focuses on analysing social deixis applied Fillmore's theory to a different object in the tenth research paper.

2.2   Related Theories

Deixis is the contextual usage of common words and phrases to refer to a particular time, place, or person. Deixis refers to the phenomena in which contextual information is required to comprehend the meaning of particular words and phrases in a speech. Cummings (2005) It follows that deictic expression is the way of people understanding the reference of context of the utterance. Moreover, it takes some elements of its meaning from the conntext or situation of the utterance in which it is used Hurford et.al (2007).

Deixis has various definitions and explanations among linguists. According to Saeed (2003), the word deixis is derived from classical Greek and means to demonstrate or highlight. According to Lyons (1977), deixis is the study of interpreting the relationship between a situation and the words, phrases, and characteristics of a sentence. According to Levinson (1983), deixis refers to the way languages encode or grammaticalize characteristics of the context of an utterance or speech event, and thus also refers to the way the interpretation of utterances is dependent on the analysis of the utterance's context. Yule (1996) defined deixis as a form that refers to the speaker's context, with the most fundamental distinction between deictic expressions being proximity to the speaker. Levinson (1983) defined the deixis into five types, there are: person deixis, place deixis, time deixis, social deixis, and discourse deixis.

Person deixis concerns the role of participants within an utterance. There is a distinction between the speaker and the source of the speech, as well as the hearer (receiver) and the addressee (target). These roles assist us in distinguishing which forms of deixis person are utilised inside an uttererance, given that there are three varieties of person deixis, namely first person, second person, and third person through the prominal system. According to Yule (1996), there are three types of personal indications such as first person (I), second person (YOU), and third person (HE, SHE, IT). Personal identification includes the speaker (I) and the addressee (YOU).

Place or space deixis is the identification of locales in relation to the anchorage of the speech

event. There appear to be two fundamental ways to refer to objects: describing or identifying them and locating them. According to Cruse (2000), "spatial or location deixis presents itself primarily in the form of locative adverbs like "here" and "there" and demonstratives or determiners like "this" and "that." Only two phrases, typically designated proximal and distal, make up the English spatial deictic system, which is relatively sparse. Time / temporal deixis typically use adverbs of time, such as *now, tomorrow, then, soon, recently, yesterday, this year, etc*. On the other hand, it is possible to determine the time deixis of an utterance by observing the form of the verb used: verb two for past tense, the infinitive verb for future tense, and verb plus s/es for present tense.

In discourse deixis, temporal deixis such as next and last are used to refer to sections of the discourse. But, in discourse deixis, it is possible to find a recurring location or spatial diectic term, especially the demonstratives this and that. Several English pronunciation expressions involve discourse deixis, such as but, therefore, in conclusion, to the contracty, nevertheless, still, however, well, moreover, basically, in general, so, etc.

Social deixis is the study of the features of sentences that reflect, establish, or are determined by certain social circumstances in which the speech act takes place (Fillmore, 1971). According to Levinson (1983), social deixis refers to those characteristics of linguistic meaning that are anchored to the social identities of speech event participants, their relationships with one another, or their relationships with other referents. Cruse (2006) stated that expressions with the function to show the position or reference on the scale of social status and intimacy relative to speakers are referred to know as social deixis. Social deixis shows social differences caused by social factors such as gender, age, position in society, education, work and so on that are present in participant in real verbal communication, especially related to the aspect of the role between speakers and addressee.

3. METHOD

The type of research that was used was qualitative descriptive methodology. The data source is from *The Chronicles of Narnia: Prince Caspian* movie script by American writers and producers Andrew Adamson, Christopher Markus, Stephen McFeely in 2007 wich has 53 pages. There were several steps were taken to get the data that are: watch and read the whole movie script, listen and identify each word of every character in the movie script, collecting the words that have been identifying into 6 types of social deixis according to Fillmore's theory and classifying the collecting data of each word into 6 types of social deixis according to Fillmore's theory.

4. RESULTS

According to the objective of this research, the data findings would be divided into two parts.

4.1 Types of Social Deixis Used in *The Chronicles of Narnia: Prince Caspian* Movie Script.

From the movie script, the writer found there were 6 types of social deixis that could be seen below.

6 types of social deixis according to Fillmore's theory was found in this research, there are. The methods of marking person, pronouns of English and most other language that is used in society. Many methods of distinguishing speech levels, such as the divisions between plain, polite, honorific and humble speech in East Asian languages. Formal Distinction between various

types of utterances that depend on specific properties of the speech act participant. The different ways in which names, titles, and kinships designations vary in form and usage are based on the relationship between the speaker, the addressee, the audience, and the person referred to (honorific). Linguistic performance can count as social acts such as insults, greetings, and expressions of gratitude. Linguistic performance can accompany social acts, such as the action performed when the speaker said an utterance to the hearer.

4.2 The Referential Meaning of Social Deixis Used in *The Chronicles of Narnia: Prince Caspian* Movie Script.

From the data on table above, some utterance of the data would be describing the referential meaning from the movie script.

Person Marking

Caspian: Will I ever see you again?

In the utterances above, the use of the word *I* as a pronoun refers to the person speaking where in the utterances above I referred to Caspian and Doctor Cornelius as the first speaker in the dialogue.

Glozelle: Lord Miraz, you have a son.

In the dialogue above, the word *you* were both subject pronoun where Glozelle emphasized the subject Lord Miraz then uses pronoun *you* as the second person singular,

Lucy: Something pinched me.

The word *me* in the utterance above was a first-person singular pronoun because it only mentioned the speaker herself. The word *me* in this utterance referred to Lucy as the object.

Council member 2: You go to far Miraz! You expect us to stand by while you blame such a blatant crime on fairytales?

The word *us* in the utterance above was a first-person plural object pronoun where the word *us* encompassed more than one person referred to the speaker and the referent that grouped with the speaker. The word in the utterance referred to the council member 2 himself, Miraz and other council members.

Peter: We didn't mean to leave, you know.

The utterance above was a first person plural subject pronoun where the word *we* encompassed more than one person referred to the speaker and the referent that grouped with the speaker. The word in the utterance referred to Peter and his siblings Susan, Edmund, and Lucy.

Caspian: Minotaur, they're real?

The utterance above was a third person plural subject pronoun where the word *they* encompassed more than one minotaur that was being spoken by the speaker. The word *they* referred to the Minotaur as the subject.

Nikabrik: He's a Telmarine! Why would we want him as our king?

In the utterance above the word *he* was a third person singular subject pronoun where it only encompassed one person as a designated male subject. The male subject of the utterance above referred to Prince Caspian.

Lucy: I wish you'd all stop acting like grown-ups. I didn't think I saw him; I did see him.

In the utterance above, the word *him* was a third person singular object pronoun where it only encompassed one person as a designated male object. In the utterance above, the word *him* referred to Aslan

Caspian: because I can help you. Beyond these woods, I am a prince. The Telmarine throne

is rightfully mine. Help me claim it, and I can bring peace between us.

The word *it* in the utterance above was an object pronoun of singular types that used to mentioned thing that was being spoken. The word *it* referred to The Telmarine throne.

Susan: Brace yourself.

The word *yourself* in the utterance above was used as second person plural pronoun because it spoken to group of people, *yourself* mentioned in the utterance above referred to all archers on cliff.

Speech Levels

Lucy: "And when he shakes his mane, we shall have spring again." Everyone we knew. Mr. Tumnus and the Beavers, they're all gone.

The word Mr. used in the utterance above was one of many methods of distinguishing speech level in polite and honorific way. *Mr.* was used for an older person or someone you don't know very well. *Mr. Tumnus* in the utterance above referred to a faun that was shown in *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe.*

Caspian: which is why, I will live longer if I choose not to cross blade with you, noble mouse.

In the utterance above, the word *noble* was one of many methods of distinguishing speech levels of humble and honorific where the *noble* word above referred to Reepicheep a talking mouse with sword in its hand.

Reepicheep: Yes, indeed. And I have recently put it to good use acquiring weapons for your army, sire.

The word *sire* above was a method of distinguishing speech levels of polite and honorific way to used as a term of respectful address to a man of higher social rank that taking place long ago that was referred to Peter as a High King in Narnia.

Sopespian: I am merely pointing out that my lord is well within the right to refuse.

The word *lord* above was a method of distinguishing speech levels of polite and honorific speech that indicated the relationship between the speaker and the addressee. In the utterance above, Sopespian was a member of the council, and the word *Lord* can be used to address superiors, coworkers or subordinates. *Lord* was reserved for a titled member of the court that ruled over a region. The word *Lord* above referred to Miraz as a royal family member.

Formal Distinction Between Various Types of Utterances

Caspian: I'm not a soldier! I'm Prince Caspian the tenth.

The word *Prince* above was a different type of title designated. In the utterance above, the word *prince* used by Caspian was to acknowledge the social status between the speaker and the addressee as formal distinction that people prefer to call than the name. *Prince* is a title used to signify the heir apparent to the throne. In the utterance above Caspian called himself as a *Prince* to inform Nikabrik and Trufflehunter that he is the official heir of the Telmarine.

Caspian: Professor, what is going on?

The word *Professor* above was a different type of title designated. In the utterance above the word *professor* was used by Caspian to acknowledge the social status between the speaker and the addressee and shown the academic title of someone addressed by their academic qualification and get the doctoral degree. In the utterance above, the word *Professor* referred to Doctor Cornelius as Caspian mentor, adviser, and teacher of Prince Caspian.

White Witch: One drop of Adam's blood and you free me. Then I am yours, my king.

The word *King* above was a different type of title designated. In the utterance above, the word *King* used by White Witch was to acknowledge the social status between the speaker and the addressee as a male head and main ruler of state of Narnia. In the utterance above can be seen White Witch called my king that was referred to Caspian.

Trufflehunter: Nikabrik was my friend too, but he lost hope. Queen Lucy hasn't. and neither have i.

The word *Queen* above was a different type of title designated. In the utterance above, the word *Queen* used by Trufflehunter was to acknowledge the social status between the speaker and the addressee as a female head and main ruler of state of Narnia. As the utterance above Trufflehunter called Lucy queen means she was a ruler of Narnia.

Peter: High King Peter. The Magnificent.

The word *high king* above was a different type of title designated. In the utterance above the word *high king* used by Peter used to introduce himself to Trumpkin. A high king applied to a kingdom within which other nations with their own monarchs of similar culture reside.

The Different Ways in Which Names, Titles, and Kinship Designated.

Susan: Peter, you may want to see this.

The word *Peter* above was the different ways which name, and kinship designated based on the relationship between the speaker and the addressee. The word *Peter* was used by Susan to call her brother as it showed a sibling relation between them.

Edmund: Susan, shoot!

The word *Susan* above was the different ways which name, and kinship designated based on the relationship between the speaker and the addressee. The word *Susan* was used by Edmund to call his sister as it shown a sibling relation between them.

Peter: Now, Ed now! Signal the troops!

The word *Edmund* above was the different ways which name, and kinship designated based on the relationship between the speaker and the addressee. The word *Edmund* was used by Susan to call her brother as it shown a sibling relation between them.

Susan: Lucy, you awake?

The word *Lucy* above was the different ways which name, and kinship designated based on the relationship between the speaker and the addressee. The word *Lucy* was used by Susan to call her sister as it shown a sibling relation between them.

Caspian: No! Tonight, for once, I want the truth. Did you kill my father?

The word *father* above was the different ways of kinship and relationship of speaker and addressee designated, the word *father* was used by Prince Caspian to show his respect and manner that referred to Caspian the ninth.

Linguistic Performance Can Count as Social Acts.

Lucy: I'm sorry.

The utterance above was a linguistic performance can count as social acts. The utterance used by Lucy was to show her sorry to cross the street without seeing a car coming.

Trumpkin: Oh, you've got to be kidding me. You're it. You're the kings and queens of old.

The utterance above was a linguistic performance can count as social acts. As in the utterance above Trumpkin was show his disbelieve of met the kings and queens of Narnia.

Reepicheek: oh, look! Thank you thank you, my liege! I will treasure it always! From this day forward, it will serve as a great reminder of my huge humility.

The utterance above was a linguistic performance can count as social acts. The utterance used by Reepicheek above was to show his gratitude towards Aslan as he grows Reepicheek's tail back.

Linguistic Performance Can Accompany Other Social Acts

Doctor Cornelius: You won't be watching stars tonight, my prince. Come, we must hurry.

In the utterance above, the phrase *come, we must hurry* was a linguistic performance that can complement social acts. In the utterance above Doctor Cornelius as a speaker told Prince Caspian to leave the castle and went to the woods because Telmarine soldier have chased him.

Nikabrik: He has seen us!

In the utterance above, the phrase *he has seen us* was a linguistic performance that can complement social acts. In the utterance above Nikabrik, as a speaker informed Trufflehunter and Trumpkin that Caspian had seen them in the woods.

Lucy: Ow!

In the utterance above, the phrase *ow* was a linguistic performance that can complement social acts. Lucy, as the speaker expressed her surprise that something was pinching her

Peter: High King Peter… the Magnificent

In the utterance above, the phrase *High King Peter… the Magnificent* was a linguistic performance that can complement social acts. Peter, as the speaker holds out his hand to introduce himself to Trumpkin.

Trufflehunter: take it, go!

In the utterance above, the phrase *take it, go* was a linguistic performance that can complement social acts. Trufflehunter, as the speaker handed the horn to Caspian and told him to bring the horn with him before the Telmarines took it.

Based on the explanation above, the referential meaning in this research which was proven by some representative's samples of dialogue includes six types of social deixis. The referential meaning of analyzing person marking was for identifying the speaker and the addressee of a conversation using pronoun, based on the movie script. The referential meaning of analyzing speech level was offer a lot more about age, sex and social status or relationship among the speaker and the addressee, formal distinction between various types of utterances was title that someone hold that other people rather be called than the real name, different ways in which names, title, and kinship designated was referent based on the relationship between the speaker and the addressee, of linguistic performance can count as social acts was to show expression of gratitude, insult, apology, and disbelief, and linguistic performance that can complement social acts was the action made as the speaker said an utterance

5.   DISCUSSION

According to Fillmore (1971), there were several categories of social deixis existed in each language all over the world, those were person marking, speech level, formal distinction in utterance, the different ways which names, title and kinships designated, linguistic performance count as social acts and linguistic performance can complement social acts. Each expression of social deixis depends on the context of the utterance not only on the social background that affects the society. First type of social deixis in Fillmore's theory is person marking. Person marking has very wide variety including pronouns that exist in the society, the second type of social deixis proposed by Fillmore is speech level. This type concerns the various ways of

separating speech level in the conversation. This type is mostly used in East Asia county that tries to differ among plain, polite, honorific and humble speech, The third type of Fillmore's social deixis was formal distinction between various types of utterance. This type shows someone social and academic title like Professor, Doctor, The fourth type is the different in which names, titles, and kinships are designated. Fillmore (1971: p.83) stated that honorific types was a various way in which names, titles and kinship term vary in form and usage according to the relation between the speaker and the hearer, The fifth type of social deixis that was proposed by Fillmore was linguistic performance can count as social acts. This type can be counted as social acts like insulting, greeting, gratitude and apologizing are identified as social acts, The sixth type of social deixis proposed by Fillmore was linguistic performance can complement social acts.

From this research, the writer revealed that the categories of social deixis proposed by Fillmore were the most specific compared with Levinson's category. The reason was because in Fillmore's theory he proposed 6 different types that covered the social status, social relationship, and condition among the speech participants applied in society where the language exists.

6. CONCLUSIONS

After analyzing and describing the types of social deixis that contained in The Chronicles of Narnia: Prince Caspian movie script based on Fillmore's theory the researcher concluded that there were six types of social deixis, there were 75 data of social deixis found in The Chronicles of Narnia: Prince Caspian movie script. All of these expressions were devided into six categories there are person marking, speech level, formal distinction between various types of utterances, different ways which names, titles and kinship designated, linguistic performance can count as social acts, and linguistic performance can complement social acts. The writer found the most frequent type found in The Chronicles of Narnia: Prince Caspian movie script is person marking.

The referential meaning in The Chronicles of Narnia: Prince Caspian movie script was proven by some representatives' samples that were person marking, speech level, formal distinction in the utterances, the differernt ways which names, titles and kinship relationship designated, linguistic performance can count as social acts and linguistic performance that can complement social acts. The referential meaning can appear based on event data that must be associated with the type of deixis. In this research, the writer took one example of each type data of social deixis that has been found in the movie script. 22 data that show pronouns, 4 data show honorific speech, 12 data show the title of characters, 23 data show the kinship relationship of each character, 4 data show the social acts of each character and 10 data show actions of the characters performed while said an utterance

REFERENCES

Cruse, D. A. (2000). Meaning in Language: An Introduction to Semantics and Pragmatics. New York: Oxford University Press, USA.
Cruse, A. (2006). Glossary of Semantics and Pragmatics. Edinburg: Edinburgh University Press.
Cummings, L. (2005). Pragmatics: A Multidisciplinary Perspective. New York: L. Erlbaum Associates
Daulay, A. K. (2021). Social Deixis in The Kite Runner Novel. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.
Fauziah, I. O. (2022). The Use of Social Deixis Found in Inside Out Movie: A Pragmatic Analysis. Makassar: Universitas Hasanuddin
Fillmore, C. J. (1971). Santa Cruz Lectures on Deixis. Berkeley: University of California

Hasanah, Uswatun. (2016). A Pragmatic Study on Deixis in The Song Lyrics of Harris J's "Salam" Album. Malang: universitas Islam Negeri Maulana Malik Ibrahim.

Hidayatillah, E. P. (2021). Characterization Analysis of Four Siblings in "The Chronicles of Narnia: Prince Caspian" Movie. Tulungagung: UIN Satu Tulungagung

Hurford, J. R., Heasley, B., & Smith, M. B. (2007). Semantics: A Coursebook. New York: Cambridge University Press.

Jamiah, F. (2018). Social Deixis in the Rogue Lawyer Grisham's Novel: Pragmatic Analysis. Romangpolong: Universitas Islam Negeri Alauddin Makassar

Jamjuri, N. (2015). Social Deixis in Elizabeth the Golden Agemovie Script. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.

Karimah, A. N. (2021). Social Deixis in Orhan Pamuk's Snow Novel. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.

Khoeroh, K. (2020). Social Deixis in Malcolm X (1992) Movie. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.

Levinson, S. C. (1983). Pragmatics. United Kingdom: Cambridge University Press.

Levinson, S. C. (2000). Presumptive Meanings: The Theory of Generalized Conversational Implicature. MIT Press.

Lyons, J. (1977) Semantics. Cambridge: Cambridge University Press.

Mulyati, M. (2019). Deiksis Sosial Dalam Kumpulan Cerpen Lembah Kehidupan Karya M. Husseyn Umar (Kajian Pragmatik). Jurnal Bindo Sastra, 3(2), 75–82. https://doi.org/10.32502/jbs.v3i2.2181

Rokhmah, D. E. L., & Santoso, D. (2022). A Deixis Analysis of Song Lyrics In Jeremy Zucker's "You Were Good To Me" and "Comethru." ELS Journal on Interdisciplinary Studies in Humanities, 5(3), 447–452. https://doi.org/10.34050/elsjish.v5i3.21606

Saeed, J. I. (2003). Semantic (2nd ed.). New Jersey: Blackwell Publishing.

Sahidin, A., Maca, S., & Abeng, A. T. . (2023). Deixis in Raya and The Last Dragon Movie Script. Humaniora: Journal of Linguistics, Literature, and Education, 2(2), 86–99. https://doi.org/10.56326/jlle.v2i2.2018

Sakti, M. D. K. (2021). The Analysis of Social Deixis as Portrayed in The Dracula Untold Movie. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga

Saputri, K. (2016). An Analysis of Deixis In Black Swan Movie Script. Global Expert: Jurnal Bahasa Dan Sastra, 5(1). https://doi.org/10.36982/jge.v5i1.138

Utami, U. P. (2019). Social Deixis of The Main Character in The Hercules Movie. Malang: Universitas Islam Negeri Maulana Malik

Viahapsari, E., & Parmawati, A. (2020). Analysis The Type of Deixis In The Main Character On The Movie I Leave My Heart In Lebanon. Project (Professional Journal of English Education), 3(3), 388. https://doi.org/10.22460/project.v3i3.p388-394

Yule, G., & Widdowson, H. G. (1996). Pragmatics. New York: Oxford University Press.