

**SOCIAL DEIXIS FOUND IN MOANA (2016) MOVIE:
A PRAGMATIC ANALYSIS**



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*Submitted to the English Department in Faculty of Cultural Sciences of Hasanuddin
University as a Partial Fulfillment of the Requirements to Obtain
Sarjana Degree in English Literature*

**ENGLISH DEPARTMENT
FACULTY OF CULTURAL SCIENCES
HASANUDDIN UNIVERSITY
MAKASSAR
2022**

LEGITIMATION

THESIS

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It has been examined before the Board of Thesis Examination on July 06th, 2022
and is declared to have fulfilled the requirements.

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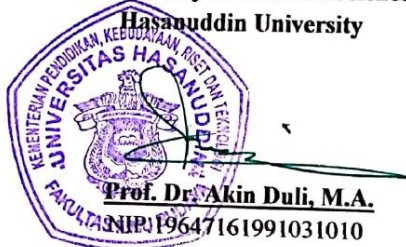


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Dengan ini menyatakan bahwa skripsi ini benar-benar karya saya sendiri. Sepanjang pengetahuan saya tidak terdapat karya yang ditulis atau diterbitkan orang lain kecuali sebagai acuan atau kutipan, dengan mengikuti tata penulisan karya ilmiah yang lazim.

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ACKNOWLEDGEMENT

Bismillahirrohmanirrohim.

Praise and gratitude I pray to Allah SWT. With his blessing, I was able to complete the preparation of this thesis. The title of the thesis that I propose is SOCIAL DEIXIS FOUND IN MOANA (2016) MOVIE: A PRAGMATIC ANALYSIS

This thesis is submitted to fulfill the graduation requirements for the Thesis course at the Faculty of Cultural Sciences, Hasanuddin University. There is no denying that it took a lot of effort to complete this thesis. However, this work would not have been completed without the people around me who support and help me. My thanks go to:

1. My parents, Ramli and Hasma, who have provided support in completing this thesis.
2. Dr. Ayub Khan, M.Si and Drs. Husein Hasyim, M. Hum as a supervisor who has provided guidance and various experiences to the author.
3. All English Literature Lecturers who have educated and provided knowledge during lectures and all staff who have always been patient in serving all administrations during the research process.
4. All parties who have helped and cannot be mentioned one by one.

May all goodness and help all get a blessing from Allah swt. and finally I realize that this thesis is still far from perfect, because of the limited knowledge that I have. Therefore, I humbly expect suggestions and constructive criticism from all parties in order to develop this research report.

TABLE OF CONTENTS

AGREEMENT	i
LEGITIMACY	ii
APPROVAL	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v
ABSTRACT	vi
ABSTRAK	8
CHAPTER I	1
<u>A.</u> Background of the Study	1
B. Identification of The Problem	3
C. Scope of The Problem	4
D. Research Questions	4
E. Obectives of Study	4
F. Significant of Study	4
CHAPTER II	6
LITERATURE REVIEW	6
A. Previous Studies	6
B. Literature Review	7

CHAPTER III	20
A. Type of Research	20
B. Library Research	20
C. Research Instrument	20
D. Technique of Collecting Data	21
E. Technique of Data Analysis	21
CHAPTER IV	22
A.Data Findings	22
B.Discussion	29
CHAPTER V	37
A.Conclusions	37
B. Suggestions	37
REFERENCES	39

ABSTRACT

RISNA AYU RAMDHANI. “ *Social Deixis Found In Moana (2016) Movie:A Pragmatic Analysis*” (supervised by **Ayyub Khan** and **HusainHasyim**).

The aims of this study are (1) describe the Social deixis in *Moana* movie, (2) find out the meaning of Social deixis utterances in *Moana* movie.

In this research, the writer used descriptive qualitative research method. The writer collected the data by watching the movie and wrote the dialog of the characters that contain Social deixis utterances. After the data were collected, the writer analyzed the data based on Levinson’s theory.

The result of this study shows there are 22 data of social deixis. Generally, the social deixis in this research shows the social status among the speakers. The social status of the other speakers depend on the context when the conversation happens. The referents of social deixis determined by the context where they are used.

Keywords: *Pragmatics, Deixis, Social Deixis, Movie Script, Moana*

ABSTRAK

RISNA AYU RAMDHANI. *“Penggunaan Sosial Deiksis Yang Ditemukan dalam Film Moana (2016): Analisis Pragmatik”* (Dibimbing oleh **Ayyub Khan** dan **Husain Hasyim**).

Tujuan penelitian ini untuk (1) menjelaskan tipe-tipe Sosial deiksis dalam film Moana, (2) mengetahui makna deiksis Sosial pada tuturan film Moana.

Dalam penelitian ini, penulis menggunakan metode kualitatif deskriptif. Penulis mengumpulkan data dengan menonton film tersebut dan menulis tuturan dari tokoh yang mengandung spasio deiksis. Setelah mengumpulkan data, penulis menganalisis data tersebut berdasarkan teori Levinson C.

Hasil penelitian menunjukkan bahwa ada 22 kata tunjuk sosial Deiksis dalam film Moana. Secara umum, sosial deiksis merujuk pada beberapa bagian dari wacana sebelumnya. Deiksis sosial dalam penelitian ini menunjukkan status sosial antara para pembicaranya. Sosial status dari pembicara yang lainnya ditentukan berdasarkan konteks ketika pembicaraan berlangsung. Referensi dari deiksis sosial ini ditentukan oleh konteks ketika kata itu dituturkan.

Kata Kunci: Pragmatik, Deiksis, Deiksis Sosial, Naskah Film, Moana

CHAPTER I

INTRODUCTION

A. Background of the Study

Humans are social creatures, who have always needed the company in their lives. They have to work with each other, which can be done in a community. As a result, they need the means of communication. According to lunenburg (2010) the study of communication is important, for each administrative function and activity involves a direct or indirect form of communication. Language is mankind's most important means of communication. By using language, people can communicate with and cooperate with others. People use language as a means to express feelings and thoughts. English, for example, is one of the languages spoken by most people in the world. English as an international language played a major role, since it was spoken worldwide. So for simplicity, people who speak English as their mother tongue relate to having a considerable knowledge of English be very important and should be studied.

All human societies have a language and are contrary to some popular but unsubstantiated opinions, every language known to be complex and subtle, capable of revealing anything that is needed by its speaker and of being able to change to meet the needs of changing public. Languages are unique, each country has a different language to communicate with each other. Because language is creative, our communication is not limited to a particular set of topics; We are constantly producing and understanding new messages in response to new situations and experiences. At the same time, the use of language is subject very specific rules and limitations. Therefore, the language we use has the sense to

prevent misunderstandings or misunderstandings between the sender and the recipient. Language is the only common way of doing the type of action depicted in the mind. It must be acknowledged that some can be done without language, such as when a road sign indicating no turning to the right, or someone smiling a halo or gesticulating yourself. The deed is done within the linguistic cue transmissions itself.

Language is not only used as a medium of communication but also usually involved in other areas such as language as art. This can be found in advertisements and entertainment that are featured in such communities as magazines, novels, music and movies.

Nowadays, movies don't strange at people. A movie is a story that contains the dialogue shown in the cinema. Watching a movie is not only a hobby but also a favorite thing for many people - especially teenagers.

They may spend several hours wading through their favorite movies, or they may spend their Internet data downloading or streaming movies. A film may be grouped under one of the following genre: western, mystery, romantic melodrama, science fiction film, 3 horror film, dystopian film, to name just a few. Almost all movies are embodied in love, because the writer knows that if a film contains love it can make our feelings more sensitive.

In English, listeners or addresses sometimes find it difficult to understand what the speaker said about who, when, and where. This situation could lead to communication problems. The most frequent communication problems occur both from the speaker and the listener when the speaker and the listener get

miscommunication about the meaning of the word associated with the context of the situation. If a listener knows the context, the language can clearly understand what it means.

The study of what speakers mean or speaker meaning is called pragmatics. Pragmatic concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader). Pragmatics is the study of the relationship between linguistic forms and the users of those forms. Pragmatics is the study of language use in interpersonal communication. It is concerned with the choices made by speakers and the options and constraints which apply in social interaction.

In this research, the writer focused on S o c i a l deixis in Moana movie script because of two reason. First, this movie script contains a lot of deictic words that can be analyzed and the script is appropriate for study because the words are simple and easy to 4 understand. Second, not only because it has deictic words but also this is a great movie from Walt Disney and many people especially teenagers and kids are interested in this movie.

Kid movie is interesting because the actor not only speak but also using gesture to make audience more understand. Even thought this movie not for adult but it has good moral value that many people could take it, such as to face you fears, if life knocks you down try again until you can stand tall, never be afraid of being different, you are stronger than you think etc. Therefore, it would be interesting to study the movie script of this movie especially about Social deixis

B. Identification of The Problem

According to the background of study above, there are some problems can

be identified as follows:

1. The study of Social deixis in a movie is still lacking.
2. The types of Social deixis of Levinson's theory are rarely to be analyzed.
3. Some of the viewers of the movie do not understand the meaning of Social deixis in the movie.

C. Scope of The Problem

To get a focused explanation, writer would draw a line on the research. The study, writer focused only on the Social deixis found in the moana movie script. Here writer only investigate English movie scripts.

D. Research Questions

Based of the scope of the problem above, the writer formulates two research questions as follows:

1. What kind of Social deixis use based on Levinson's theory in Moana Movie Script?
2. What is the meaning reveal by the context based on Levinson's theory in *Moana* movie Script?

E. Objectives of Study

According to research questions, the objectives of the study are:

1. To analyze the kind of Social deixis use based on Levinson's theory in Moana Movie Script
2. To find out how is the meaning reveal by the context based on Levinson's theory in *Moana* movie Script.

F. Significant of Study

The writer hope from this research can contribute both theoretically and

practically, as follows:

1. Theoretical significance

This study will contribute as additional knowledge to other writer who will analyze deixis in movie scripts. Studying deixis's theory in this analysis makes it easier to understand deixis.

2. Practical significance

A pragmatist is a linguistic branch that matches the context and situation. In this study, the Moana movie was an interesting study subject because it was the most watched child's film of Disney. Writer did this research to enrich the findings of deixis making it easier for all linguistics students especially in deixes

CHAPTER II

LITERATURE REVIEW

A. Previous Studies

First, is a research by Jusriah Fatima (2019) entitled „Deixis In The Movie Script Of “Doctor Strange”. She used Levinson theory to analyze data. There are five aspects of deixis that Levinson explained, such as Person, Place, Time, Social, And Discourse Deixis. The result there are 30 data of Social Deixis and 30 data of Discourse Deixis.

Second is a thesis titled “Deixis types in President Barack Obama”’s speech in Universitas Indoesia” by Noviyanti (2013). The result of this research, the most frequent in this study occur in first person deixis “I” and “we” because the purpose of the speaker is to build a connection between Indonesia and America.

The third research is about study deixis conducted by Jamjuri (2015) that is the title of deixis analysis in *Elizabeth the Golden Age* Movie Script. This research used qualitative method for analyzing the data and using Levinson”’s social deixis theory to describe the use of the social deixis in the movie. The research showed that there were two kinds of social deixis used in *Elizabeth the Golden Age* Movie Script. Those were speakers and referent of relational social deixis and authorized recipient of absolute social deixis. Based on previous studies above, writer realize that many other 7 writers do research on the same topic and theory but are analyzed are different objects, and also here writer use the Levinson theory in the moana movie script to analyzed the data.

B. Literature Review

In this sub-chapter, the writer will present some related theories that will be used in analyzing the data.

1. Pragmatics

There are many definitions of pragmatics. It comes from some linguists. Every linguist has their own concept and principle about pragmatics itself. Pragmatics as a field of linguistic investigation began in the 1930s by Morris, Carnap, and Peirce, for whom his works discussed formal relationships of the sign to each other, semantic relationships of signs with what they show and pragmatics of signs with their users and translators (Morris:1938).

Katz & Perlmutter (1963) the scope of language descriptions involves the knowledge of an eloquent speaker about his language structure that enables him to use and understand the sentences. It is a pragmatic aspect of language and does not include a description of the ability to use and understand a sentence that depends on the sentence.

Yule has four kinds of definition; first, pragmatics is the study of speaker meaning means that pragmatics is concerned with the study of meaning as communicated by speaker (or writer) and interpreted by a listener (or reader). It has more to do with the analysis of what speaker mean by their utterances. Second, pragmatics is the study of contextual meaning means this type of study necessarily involves the interpretation of what people mean in a particular context. Third, pragmatics is the study of how more gets communicated than is said means that this approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intending

meaning. The last, pragmatics is the study of the expression of relative distance means the assumption of how close or distant the listener is, speaker determine how much needs to be said.

Based on the explanation above, it can conclude that pragmatics is a linguistic is a linguistic branch that learns the relationship between language, speaker, listener and the context of speech. Pragmatics also learn about how listeners understand words spoken and thus can be understood correctly. Also, Pragmatics can be define as the study of meaning depends on context.

2. Context

According to Cruse (2006) context is an essential factor in the interpretation of utterances and expressions. Further details of context are categorized into (i) the context of situation (ii) the context of background and (iii) the context of co-textual. Context of situation is a physical condition that comes along with the occurrence of an interaction when the conversation took place (at the moment of speaking).

According to Oxford dictionary, the meaning of context is the situation in which something happens and that helps you understand it. Yule (1996) stated that context is the physical environment in which a word is used. In addition, context is a sentence or phrase in which a word appears in certain circumstance in which an event happens in the use of language. So, many case of language can not resolve without bringing elements of meaning that depend heavily on the context.

From the explanation of the experts above we can underline that context plays an important role in the interaction of meaning or message in a

communication event. That is why almost no probably for to interpret the language of text message, verbal or written without knowing how the contexts.

3. Deixis

Deixis is a term used in linguistic theory to subsume those features of language which refer directly to the personal, temporal or locational characteristic of the situation within which an utterance take place, whose meaning, is thus relative to that situation.

According to Marmaridou (2000) deixis is conceptualised in terms of an idealised cognitive model and a deictic expression is one that builds up a mental space in which the speaker and the addressee are co-present at a given moment in time, the mental space evoked by a deictic expression involves the conceptualisation of the deictic centre (p.100). It means that deixis is the most important for the representative in the pragmatics. The kinds of deixis are person, place, and time deixis.

Yule stated that deixis is a technical term (from Greek) for the one of the most basic things we do with utterances. It means „pointing“ via language. Any linguistic form used to accomplish this “pointing“ is called a deictic expression. When you notice a strange object and ask „What’s that?“, you are using a deictic expression („that“) to indicate something in the immediate context. Deictic expressions are also sometimes called indexicals. They are among the first forms to be spoken by very young children and can be used to indicate people via person deixis („me“ „you“), or location via Social deixis (“here” „there“), or time via temporal deixis („now“, „then“). All these expression depend, for their

interpretation, on the speaker and hearer sharing the same context. Indeed, deictic expression interaction have their most basic uses in face-to-face spoken interaction where utterances such as are easily understood by the people present, but may need a translation for someone not right there. E.g. I'll put this there.

Levinson (1983) stated that deixis is a term that involves how languages encode features of the context of utterance and it also concerns ways the interpretation of utterances based on the analysis of the context of utterance. Furthermore, the weightiness of deictic information for the interpretation of speech is perhaps best illustrated by what happens when such information is lacking, Fillmore (as cited in Levinson, 1983). Deixis indicates to the phenomenon in understanding the meaning of particular words and phrases in an utterance that requires contextual information.

Based on explanation above, the writer concludes that the deixis is some words of it's meaning based on situation.

4. Types of Deixis

According to Levinson (1983), deixis is divided into five types, namely;

1. Person Deixis

Person deixis is type of deixis that refers to speaker or addressee on a conversation. It can be known that person deixis is used to point at people through language. Person deixis concerns the encoding of the role of the participant in the speech even in which the utterance in the question is delivered. (Levinson: 1983) highlighted that "person deixis is reflected directly in the grammatical categories of person".

Categories of the person include first person, second person, and third person. First-person such as *I*, second person such as *You*, and third-person such as *She/He*. Therefore, it can be concluded that person deixis is indicated by pronoun. As well known pronoun is divided into *singular* and *plural*. It can be seen on the table below:

Person	Singular	Plural
First-person	I/my/myself	We/our/us
Second person	You/your	You/your
Third-person	She/he/her/his	They/their/themselves

There are some examples of person deixis as follows; (1) ***I*** have not been having some tremendous ideas recently, (2) Had ***you*** become a slave before ***he*** married you last month?, (3) ***She*** has been waiting for the bus for 3 hours.

2. Time Deixis

Time deixis is a type of deixis that concern temporal points when an utterance is spoken. It is expressions that are used to point out time. Time deixis represents the position of the timeline of the reference point. Levinson (1983) proposed that time deixis indicates the encoding of temporal points and space of the time when an utterance was spoken or written message.

Generally, time (temporal) deixis uses adverb of time such as *now*, *tomorrow*, *then*, *soon*, *recently*, and so on. On the other hand, usage of

time deixis of an utterance it can be known by paying attention to the form of the verb used (e.g. verb two for past tense, the infinitive verb for future tense, or verb is added s/es for present tense). For instance; (1) *We have a crucial meeting **tomorrow***, (2) ***Yesterday**, John picked up his mother at the airport*, and (3) *They will come to my home **soon***.

3. Place deixis

The expression of place deixis requires contextual information about the place of the utterance. Levinson (1983) stated that place deixis related to the specification of locations to anchorage points in the speech event. Place deixis has a location that may be either those of the speaker and addressee or those of persons or objects being referred to.

Place deixis is also known as spatial deixis. It can refer to the words such as *here, there, this, and that*. In most cases, the word *there/that* is far from the speaker. This term is called distal deixis. Meanwhile, the word *here/this* is close to the speaker and it is known as proximal deixis. Based on the explanation above, place deixis can be reflected as the words refer to the location of speech events and deal with the distance either distal or proximal of the speaker's location. The example of spatial deixis, namely "*I'll go **there***", "*You have to put the books **here***".

4. Discourse Deixis

Discourse deixis (text deixis) is a type of deixis that deals with certain parts in the linguistic form that refer to a particular discourse. It relates to the use of expression within several utterances to refer to some passage of the discourse that includes the utterance (Levinson, 1983). The deictic words used here are the demonstrative, namely *this* and *that*. *This* is used to refer to a forthcoming portion of the discourse. Meanwhile, *that* refers to a preceding portion of discourse. For instance:

(1) I have watched *this* movie.

(2) *That* was the greatest show I've ever seen

The example of number (1) *this* refers to an upcoming portion of the discourse, it is "*movie*". And number (2) *that* refers to a previous portion of the discourse.

5. Social Deixis

Social deixis is the study that relates to participant roles, particularly aspect of the social relationship holding between speaker and addressee or speaker or some referent. Social deixis concerns the words to call the hearer or the addressee. In communicating, the speaker and the hearer use their name, nickname, or title to indicate respect or familiarity with others.

a. **Kind of Social Deixis**

The analysis on the kinds of social deixis is related to the characteristics of the social deixis in the movie. The kinds of social

deixis based on Levinson (1983) are *relational social deixis* and *absolute social deixis*.

Relational social deixis is manifested through a certain relationship between a speaker and an addressee. Furthermore, kinship terms are often applied since they illustrate personal ties or blood bond among the speech participants. According to Archer, Aijmer, and Wichmann, relational expressions (such as kinship terms) are determined by speaker and referent, speaker and addressee (2012).

The deictic words of absolute social deixis cannot be separated from the concept of honorifics. They are often applied to show different social status, higher and lower social status, between a speaker and an addressee. Huang clarified that absolute information in social deixis can be illustrated by forms that are reserved for authorized recipients (Your Majesty, Mr. President) (2007).

b. Aims of Social Deixis

The analysis of the aims of using social deixis is related to the social context.

Consequently, it also demonstrates how such a context could determine or establish the purposes of using social deixis. context is considered as the most influencing element as it holds the pragmatic essential concept. It is the key that opens the goal

meaning or the correct interpretation of an utterance pragmatically.

Some aims of social deixis are the followings:

i. *To express politeness and respect*

The expression of respect and politeness can be portrayed through the usage of social deictic words. Besides, certain social deictic words, for instance honorific titles are usually used to show the degree of politeness.

ii. *To express intimacy*

The Some of social deictic words related to kinship terms can be used to display how intimate the people are. Moreover, some of social deictic expressions are also applied to manifest a very high degree of solidarity and how people feel close each other.

iii. *To identify authority*

The Social deixis encodes the authority of the discourse of participants. Moreover, it is often made use of identifying participants' responsibility and duty in a certain institution or organization. The authority of each speech participant can be explained in detail by investigating deictic words and also the context found in that movie.

5. Reference

Reference means a speaker indicates which things in the world (including

person) are being talked about (Hurford & Heasley, 1983). Reference is a relationship between portions of language and things outside the language (in the world).

Yule (1996) claimed that reference is an act in which a speaker or writer uses linguistic forms to enable an addresser or reader to recognize something. Linguistic forms that are used in reference are called referring expressions. It can include proper nouns (like as Shakespeare, Hawaii, noun phrases which are definite (like as the singer, the island), noun phrases which are indefinite (like as a woman, a man), and also pronouns (like as she, he, it, them).

Finally, the writer concludes that there is a relation between deixis and reference in pointing the origin of utterance. In short, the act of the speaker in referring to something in utterance is called reference and the expression that is used to refer to something in the utterance is known as deixis.

6. Synopsis of The Movie

On the Polynesian island of Motunui, the inhabitants worship the goddess Te Fiti, who brought life to the ocean, using a pounamu stone as her heart and the source of her power. Maui, the shapeshifting demigod and master of sailing, steals the heart to give humanity the power of creation. However, Te Fiti disintegrates, and Maui is attacked by Te Kā, a volcanic demon, losing both his magical giant fishhook and the heart to the depths.

A millennium later, Moana, daughter of Motunui's chief Tui, is chosen by the ocean to return the heart to Te Fiti. However, Tui arrives and takes Moana away, causing her to lose the heart. Tui and Moana's mother Sina try to keep her

away from the ocean to prepare for her ascension as the island's chief. Years later, after Moana has grown older, a blight strikes the island, rotting the coconuts and dwindling the number of fish caught. Moana suggests going beyond the island's reef to find more fish, but Tui forbids it. Sina explains to Moana that Tui and his best friend tried going beyond the reef, but the latter perished. Moana and her pet pigpua try conquering the reef but are overpowered by the ocean's tides and end up shipwrecked back on Motunui.

Moana's grandmother Tala shows her a secret cave, where a number of ships are hidden, revealing to Moana that their people used to be voyagers. Tala explains they stopped when Maui stole Te Fiti's heart and that Te Kā's darkness is poisoning the island, but it can be cured if Moana and Maui return the heart to Te Fiti, which she gives to Moana. Tala falls ill shortly after and dies, but not before encouraging Moana to go and fulfil her destiny.

Moana sets sail on one of the hidden camakau, accidentally accompanied by her dim-witted rooster Heihei. Moana is caught in a typhoon and shipwrecked on an island where she finds the stranded Maui, who traps her and steals the camakau, but Moana catches up to him with help from the ocean. She demands that Maui return the heart but he refuses. Maui is accompanied by a sentient "Mini-Maui" tattoo, acting as his conscience.

They are attacked by Kakamora— coconut-armored pirates—who seek to steal the heart, but Moana and Maui outwit them. Moana realises Maui is no longer a hero, and convinces him to redeem himself by returning the heart. Maui first needs to obtain his magical fishhook, which is located in Lalotai, the

Realm of Monsters, and is in the possession of Tamatoa, a giant, greedy coconutcrab. Moana enters Tamatoa's lair, using herself as live bait to distract him and allowing Maui to climb atop the crab and retrieve his fishhook. However, Maui discovers he cannot control his shapeshifting and loses self-confidence, quickly becoming overpowered by Tamatoa. Moana's quick thinking allows them to escape with Maui's hook. Maui reveals that his first tattoo was earned when his mortal parents rejected him. After reassurance from Moana, Maui teaches her the art of sailing and regains control of his powers.

The two arrive at Te Fiti's island, only to be attacked by Te Kā, who damages Maui's fishhook. Fearful he will lose his power, Maui abandons Moana, who tearfully asks the ocean to find someone else to restore the heart. The ocean obliges and takes the heart from Moana. Tala's spirit appears, inspiring Moana to find her true calling. Moana decides to fulfill her destiny, retrieves the heart, and sails back to confront Te Kā. Maui returns, convinced by his tattoo to change his mind, and buys Moana time to reach Te Fiti by fighting Te Kā, destroying his fishhook in the process.

Moana discovers Te Fiti is missing, and realises Te Kā is Te Fiti without her heart. Moana restores Te Fiti's heart, transforming her back to normal; Te Fiti then heals the ocean and islands of Te Kā's poison. Maui apologizes to Te Fiti, who forgivingly restores his fishhook and goes into a deep sleep. Moana bids farewell to Maui, returning home where she reunites with her parents. Moana takes up her role as chief and wayfinder, leading her people on a voyage, accompanied

from afar by Maui (in a form of a giant hawk) and Tala (in the form of a manta ray)

CHAPTER III

METHODOLOGY

A. Type of Research

In this research, the writer used descriptive qualitative method. It means that the research is based on the characteristics of phenomena and the data analyzed using the description not numbers.

According to Crocker (2009), a qualitative research needs to collect a primarily textual data and examining it using interpretative analysis. It means that the method provides a clear description about the Deixis found in Moana movies script.

B. Library Research

In this research, the writer collected some theories by reading several books, articles, which related to this study. Besides, the writer also collected some published journals to support this research.

C. Research Instrument

In this research, the writer use research instrument as follows:

1. Movie Script

The writer used movie script as an instrument in this research because it can help the writer collecting data. The writer can be easily find the deixis in every utterance that all the actor say from the script.

2. Note-Taking

Note-Taking is used to help the writer write out the important part in script.