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## 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 spasioal 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 on 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 linguist. 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:

<b>Person</b>	<b>Singular</b>	<b>Plural</b>
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.

#### **D. Technique of Collecting Data**

In collecting the data for this research, the writer follow the steps:

1. Searching the script of the movie on the internet.
2. Watching the movie of Moana (2016) for several times in order to understand the script in detail.
3. Marking all the deixis in the script to analyzed.
4. Determining some words expressions that include in deictic expressions.

#### **E. Technique of Data Analysis**

After collecting the data, the writer implement some step to analyze the data, as follow:

1. Classifying the deictic expressions that have been determined based on their criteria
2. Analyzing the data based on the Levinson`s Theory on deciding the types of deixis.
3. Interpreting the reference meaning of the deictic expression as data.
4. Drawing conclusion of the result of the interpreting data



## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the writer presents the analysis of data in Social Deixis. Social Deixis is encoding of social distinctions that are relative to participant- roles, particularly aspects of the social relationship holding between speaker and addressees or speaker and some referent. The center of Social Deixis is speaker's social status and rank, to which the status or rank of addressee or referents in relatives and shows whether the relationship between the speakers and hearer is close (proximal or distal).

#### A. Data Findings

After read the movie script carefully, the writer found many deictic expressions of social deixis that shown in the table below.

Tabel 4.1

No.	Deictic expression	Utterance
1.	Mother	<a href="#">Chief Tui</a> : Thank you, Mother, that's enough. Moana : Papa! Chief Tui : No one goes outside the reef. We're safe here. There is no darkness.

		There are no monsters. (Children screaming)
2.	Papa	<p><a href="#">Moana</a>: Papa!</p> <p>Chief Tui : No one goes outside the reef. We're safe here. There is no darkness.</p> <p>There are no monsters. (Children screaming)</p>
3.	Curly	<p>Maui: Oo... Oohh Hey.</p> <p>Moana Yeah...We did it !</p> <p>Maui: Congratulations, on not being dead, <b>curly</b>. You surprise me.</p> <p>Maui: But I'm still not taking that thing back. You wanna get to Te Fiti.</p>
4.	Little minnw	<p>Moana: it's Fun, I don't want go back.</p> <p>Chief Tui : I know, I know, but you don't go out there. It's dangerous. Moana, come on... Let's go back to the village. You are the next great chief of our people.</p> <p><a href="#">Sina</a>: And you'll do wondrous things, my <b><u>little minnow</u></b>.</p>

5.	Dad	<p>Moana: <b>Dad!</b> I was only looking at the boats. I wasn'tgonna get on them.</p> <p>Chief Tui : Come on. There's something I need to show you.</p>
6.	My home, my people	<p>Moana: 🎵 So here I'll stay / <b>My home, my people</b> beside me / And when I think of tomorrow</p> <p>Villagers: 🎵 There we are 🎵</p>
7.	Chief	<p>Villager : Thanks, Moana. She's doing great. Chief Tui : This suits you.</p> <p>Villager : <b>Chief!</b> There's something you need to see. Our traps in the east lagoon. They'repulling out less and less fish.</p>
8.	Dad	<p>Chief Tui: We have one rule.</p> <p>Moana: An older rule, when there were fish.</p> <p>Chief Tui: A rule that keep us safe!</p> <p>Moana: But <b>Dad</b></p>

9.	Our people	<p>Chief Tui: Instead of endangering <b>our people</b> so you can run right back to the water! Every time I think you're past this.</p> <p>No one goes beyond the reef!</p> <p>Sina: Well, it's like what you said in front of your dad standing on a boat.</p>
10.	Grandma	<p>Gramma Tala : What ever just happened, blame it on the pig.</p> <p>Moana: <b>Grandma</b>... Are you gonna tell dad?</p>
11.	His mom	<p>Gramma Tala : I'm <b>his mom</b>. I don't have to tell him anything.</p> <p>Moana: He was right. About going out there. It's time to put mystone on the mountain</p>
12.	Crazy lady	<p>Moana: Why are you acting weird?</p> <p>Gramma Tala: I'm the village <b>crazy lady</b>. That's my job.</p>

13.	Our island	<p>Gramma Tala : Maui. When he stole from the Mother Island, darkness fell. Te Ka awoke. Monsters lurked and boats stopped coming back. To protect our people, the ancient chiefs forbid voyaging. And now we have forgotten who we are. And the darkness has continue to spread, chasing away our fish, draining the life from island after island.</p> <p>Moana: <b>Our island?</b></p>
14.	Our people	<p>Chief Tui: We'll find a way... We...</p> <p>Moana : ... Can stop the darkness. Save our island. This cave hasboats. Huge canoes. We can take them to find Maui. Make him restore the heart. We were voyagers. We can voyage again. You told me to help <b>our people</b>. This is how we can help our people. Dad. What are you doing</p>

15.	Chief	<p>Chief Tui: I should've burned those boats a long time ago. Moana: No! Don't! We have to find Maui. We have to restore the heart. There is no heart. This...this is just a rock. No!</p> <p>Villager: <b>Chief!</b> It's your mother!</p>
16.	Moana of Motunui	<p>Moana: Grandma.</p> <p>Gramma Tala : And when you find Maui, you grab him by the ear. You say... I am <b><u>Moana of Motunui</u></b>. You will board my boat, sail across the sea, and restore the heart of Te Fiti.</p> <p>Moana: I... I can't leave you.</p>
17.	Demigod	<p>Moana: Maui, shapeshifter, <b><u>demigod</u></b> of the wind and sea. I am Moana...</p> <p>Maui: Hero of Man.</p> <p>Moana: Wh..What?</p>
18.	Demigod	<p>Moana: Get this away?</p> <p>Maui : Hah .. hey .. hey I'm <b><u>Demigod</u></b>, okay? Stop that, I will smite you.</p>

19.	Human	<p>Moana: Wait, you did what!?</p> <p>Tamatoa: Huhuhuhuuu...What have we here? It's a sparkly, shiny-wait a minute...<b>It's a human!</b> What are you doing down here in the realms of the monst- Just pick an eye, babe.</p>
20.	Crab cakes	<p>Maui: Hey! <b>Crab cakes.</b> I'm back. It's Maui time. Maui: What do you say, little buddy. Giant hawk? Comingup..</p> <p>Yahoo!!! Yahoo!</p>
21.	Little buddy	<p>Maui: What do you say, little buddy.</p> <p>Giant hawk? Comingup.. Yahoo!!!</p> <p>Yahoo.?</p> <p>Tamatoa:♪ Well, well, well... Little Maui's having trouble with his look. You little semi-demi-mini-god. Ouch! What a terrible performance</p>
22.	My people	<p>Moana: You can come with us, you know. My people are going to need a master wave finder. They are already have one. See you out there, Maui. See you out</p>

		<p>there, Moana... Mom... Dad, Moana... I  may have gone alone. But always pass the  reef. It suits you.</p> <p>Chef Tui: She's back.</p>
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## **B. Discussion**

Social Deixis concern with the sentence that occurs in the social situation in which the speech act occur. Social Deixis marked of relative social status (for example, addresse with higher status versus addressee with lower status).

Here is the presenting of Social Deixis the writer found in Moana’s Movie.

### **Datum 1:**

The conversation in datum 1 happens in front yard . Gramma told a stories about Motunui island to the village childrens. The chief trying to stop her with patient because he didn’t want the children scared,

The social deixis “Mother” in “Thank you, **Mother**, that's enough.” Is uttered by The Chief. On the other hand, the chief uses vous pronoun to Gramma Tala . it is shown when he uses the title “mother” to address Gramma tala. It indicates that he has lower status than gramma tala.

Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

### **Datum 2:**



The conversation in this datum happens in the same situation in Datum 1. Moana see her father and scream “**Papa!**” that is a formal 33 English polite address for father. The speaker of this utterance is *Moana* on front yard, while the hearer was her friends. So, the word “Papa!” referred to chief Tui. And that is indicates **proximal**.

### **Datum 3:**

The conversation in this datum happen in the boat. When Moana and Maui start the journey to et The heart of Te Fiti. The social Deixis “**Curly**” in “Congratulations, on not being dead, **curly**. You surprise me.” By Maui. It is show that Maui did not know her name and try to call her by the characteristics of Maona’s hair. Thus, this term was also used to call someone that had not a very close relationship with the speaker like family or **Distal** relation.

### **Datum 4:**

The social deixis “**Little Minnow**” in “And you'll do wondrous things, my **little minnow.**” By Sina. This deixis refers to Moana. The conversation in this datum shows that Sina gives Moana motivaton. Little minnow has a function as a nickname. People used this term to call someone that they love, it can be their lover, son, daughter, family, close friend, or others. Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

### **Datum 5:**

The conversation in this datum happens in front of the sea. The 34 chief come closer to Moana with his angry face, and then Moana said “**Dad!** I was only

looking at the boats. I wasn't gonna get on them.” the chief respond patiently and said “Come on. There's something I need to show you”. It is shown Moana uses *tu* pronoun to the Chief and indicates **proximal** relation.

**Datum 6:**

The social deixis in this datum indicates the social status between the speakers. The speakers are Moana and Sina. They are singing about the whereabouts of their followers on the island of Matunui.

The social deixis “So here I'll stay / **My home, my people** beside me And when I think of tomorrow” is uttered by Moana. And Sina uses casual word “there we are” while continuing Moana's lyrics. This explanation indicates that the speakers in this conversation are in the same status.

**Datum 7:**

The social deixis in datum 7 is indicated by the use of “chief” in “**Chief!** There's something you need to see. Our traps in the east lagoon. They're pulling out less and less fish.” By the villager. Even though he didn't mean to cut the conversation off but he had something important to say. By saying that, the villager addresses Tui with his title because he respects him as his chief. In this conversation indicates **proximal** relation.

**Datum 8:**

The social deixis “dad” in “but **dad...**” is uttered by Moana. This deixis refers to chief Tui. In this datum, Moana and chief Tui are arguing about the rules that Moana wants to change. It is shown Moana uses *tu* pronouns. It indicates that this conversation is **proximal** relation. Therefore, Chief Tui has higher status than

Moana.

**Datum 9:**

The conversation in this datum indicates the social status between the speakers. The speakers are Chief Tui and Sina. They respect each other. the social deixis “our people” is uttered by Chief Tui. It refers to Sina. Chief Tui uses *tu* pronoun by saying “Instead of endangering **our people** so you can run right back to the water! Every time I think you're past this. No one goes beyond the reef!”. It shown that they have **proximal** relation.

**Datum 10:**

The conversation in this datum happens in front of the sea. Moana ask Gramma Tala about the conversation between them are going to inform to her dad. “Moana: **Grandma**... Are you gonna tell dad?”

Both moana and gramma tala use *tu* pronoun. It indicates that they know very well each other. This social discourse of Moana and Gramma Tala that he warn to not tell her dad. Therefore, this deixis aims to **proximal** relation.

**Datum 11:**

The conversation in this datum happen in gramma’s house. she was mad because her son is too hard to her grand child . “I’m **his mom**. I don't have to tell him anything”. It indicated by the use of “his mom” she did not care anymore. However, Moana responds it with patient. By this explanation, the writer concludes that Gramma Tala has higher status than her son. Thus, it indicates **proximal** relation.

**Datum 12:**

The Social deixis in this datum 12 happen in the sea. Moana asks Gramma Tala why she acting weird. The social deixis indicated by the use of “crazy lady” by Gramma tala I'm the village **crazy lady**. That's my job. It is shown that Gramma tala uses *vous* pronoun because it is the first time she show the true of herself.

Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

**Datum 13:**

The social deixis “**our island** “ in this datum uttered by Maona. This deixis refer to gramma Tala. The conversation shows that both gramma tala and Moana uses *tu* pronoun. When gramma tala told the story about Maui. When he stole from the Mother Island, darkness fell. Te Ka awoke. Monsters lurked and boats stopped coming back. To protect our people, the chiefs forbid voyaging. And now we have forgotten who we are. And the darkness has continue to spread, chasing away our fish, draining the life from island after island.

Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

**Datum 14:**

The conversation in this datum indicates the social status between the speakers. Moana think that she can do better than her dad. “Can stop the darkness. Save our island. This cave hasboats. Huge canoes. We can take them to find Maui. Make him restore the heart. We were voyagers. We can voyage again. You told me to help our people. This is how we can help **our people**. Dad. What are you

doing”

However, the chief did not respond his daughter being so optimistic. By this explanation, the writer concludes that Moana has higher status than the chief. Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

#### **Datum 15:**

The social deixis in datum 15 happen in the sanctum uttered by 38 the villager. This deixis refer to Tui. The conversation shows that both villager has lower status than Tui. When he explained that he already burn the boats long time ago and suddenly called by the villager “**Chief!** It's your mother!”.

Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

#### **Datum 16:**

The social deixis in datum 16 happen in the gramma tala’s house uttered by her when she was sick and asks Moana to go and find Maui. “And when you find Maui, you grab him by the ear. You say... I am **Moana of Motunui**. You will board my boat, sail across the sea, and *restore the heart of Te Fiti*.”. It shown a close social relation which mean indicates **proximal** relation.

#### **Datum 17:**

The speech event in this datum happen in the secret island. Maui demigod got into secret island and Moana looks for him. In this part, demigod believes that it is time for him to leave the island and Moana tries to convince him that it is not the end.

Social deixis “demigod” in “Maui, shapeshifter, **demigod** of the wind and sea. I am Moana...” is uttered by Moana. It refers to the demigod and indicates that he warn Moana to measure her words by saying “hero of men”. Thus, this term was also used to tell someone that had not a very close relationship with the speaker or **distal** relation.

**Datum 18:**

Social deixis in this datum happen on the boat when Moana asks “get this away”. This deixis is used to introduced the following deixis when Maui said his rejection “Hah .. hey .. hey I'm **Demigod**, okay? Stop that, I will smite you”. The conversation shows us that Maui can not control his patient.

Thus, this term was also used to tell someone that had not a very close relationship with the speaker or **distal** relation.

**Datum 19:**

The conversation in this datum happen under the ocean when Maui and Moana going to take the heart of Te Fiti in tamatoa (a giant crab).

Social deixis found in this datum is “human”. Uttered by Tamatoa. “Huhuhuhuuu...What have we here? It's a sparkly, shiny-wait a minute...**It's a human!** What are you doing down here in the realms of the monst- Just pick an eye, babe.” This deixis refers to moana. It shown *vous* pronoun because it they have not nown each other.

Thus, this term was also used to tell someone that they did not know each other as a speaker or they had a **distal** relation.

**Datum 20:**

The social deixis in this data indicated by the use of crab cakes 40 uttered by Maui. This deixis refers to tamatoa. It is the first time they meet again after the fight in the past. Both of them use tu pronoun. It is because they were known each other very well. Thus, this term was also used to tell someone that they had a **distal** relation.

**Datum 21:**

The conversation in this datum happen deep down in the sea when Maui try to get his Hook and fight back with Moana to take down Tamatoa. The social deixis in this datum is indicated by the used of “**Little Buddy**” by Demigod. Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

**Datum 22:**

The social deixis in this datum is indicated by the used of “**My people**” by Demigod. Both Demigod and Maui used tu pronouns. it indicated that they have known each other very well and trying to ask Maui to live in her island together and happily ever after.

Thus, this term was also used to call someone that had a very close relationship with the speaker like family or **proximal** relation.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

In summary, the result of the analysis, the writer found 22 utterances that contain social deixis in the *Moana* movie script. All of these deictic words were divided into 2 types, namely; Proximal dan Distal in linguistic performances. Since it indicates the relative distance of people and things.

Based on the previous chapter, the writer concluded that social deixis not only points to something. However, it also clarified the meaning of each expression through the context. Social deixis, concerns itself with the social locations relevant to an utterance. May be either those of the speakers and addressees or those of persons or objects being referred to.

#### B. Suggestions

The writer would like to give some suggestions for the next writer, especially for the students of English Department, Hasanuddin University. First, they should understand the theory of pragmatics, particularly regarding social deixis to enable them to analyze the deictic expression well. Next, the next writer can use other social deixis theories in conducting their study and also they can combine between one social deixis theory and another social deixis theory. And the last, the writer suggests the further writer to take another data as object of their writer, like poetry, speech, fairy taile, and so on.

The writer also hopes that the next research especially on social deixis field, it can provide a great contribution in terms of English language teaching and



learning. Besides that, the other reseachers can also analysis well the contextual of social deixis in spoken and written.

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## APPENDIX

### THE SCRIPT OF THE MOVIE

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

Chief Tui: Thank you, Mother, that's enough.

Moana: Papa!

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

(Children screaming)

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

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

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

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

Moana: Fun, I wants go back.

Chief Tui: I know, I know, but you don't go out there. It's dangerous. Moana, come on...

Let's go back to the village. You are the next great chief of our people.

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

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

Chief Tui: ♪ Moana, make way, make way / Moana, it's time you knew / The village of Motunui is all you need / The dancers are practicing / They dance to an ancient song / (Who needs a new song? This old one's all we need) / This tradition is our mission / And Moana, there's so much to do (Make way) / Don't trip on the taro root, that's all you need / We share everything we make (We make) / We joke and we weave our baskets (Aha!) / The fishermen come back from the sea ♪

Moana: ♪ I wanna see ♪

Chief Tui: ♪ Don't walk away / Moana, stay on the ground now / Our people will need a chief and there you are ♪

Chief Tui and Sina: ♪ There comes a day / When you're gonna look around / And realize happiness is where you are ♪

Chief Tui: ♪ Consider the coconut (the what?) / Consider its tree / We use each part of the coconut, that's all we need ♪

Sina: 🎵 We make our nets from the fibers / The water's sweet inside / We use the leaves to build fires / We cook up the meat inside 🎵

Chief Tui: 🎵 Consider the coconuts / The trunks and the leaves / The island gives us what we need 🎵

Moana: 🎵 And no one leaves 🎵

Chief Tui: 🎵 That's right, we stay / We're safe and we're well provided / And when we look to the future / There you are / You'll be okay / In time you'll learn just as I did 🎵

Chief Tui and Sina: 🎵 You must find happiness right where you are 🎵

Gramma Tala: 🎵 I like to dance with the water / The undertow and the waves / The water is mischievous, ha! / I like how it misbehaves / The village may think I'm crazy / Or say that I drift too far / But once you know what you like, well, there you are / You are your father's daughter / Stubbornness and pride / Mind what he says but remember / You may hear a voice inside / And if the voice starts to whisper / To follow the farthest star / Moana, that voice inside is who you are 🎵

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

Chief Tui: Come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place. The place of chiefs. There will come a time when you will stand on this peak and place a stone on this mountain.

Like I did. Like my father did. And his father and every chief there has ever been. And on that day, when you place your stone, you will raise this whole island higher. You are the future of our people, Moana. They are not out there. They are right here. It's time to be who they need you to be.

Villagers: 🎵 We make our nets from the fibers (We weave our nets from the fibers) / The water's sweet inside (And we'll taste the sweet inside) / We use the leaves to build fires (We sing these songs in our choir) / We cook up the meat inside (beat inside) 🎵

Chief Tui: 🎵 The village believes in us (Ha! That's right!) / The village believes (Ha!) / The island gives us what we need / And no one leaves 🎵

Moana: 🎵 So here i'll stay / My home, my people beside me / And when I think of tomorrow

Villagers: 🎵 There we are 🎵

Moana: 🎵 i'll lead the way / i'll have my people to guide me / We'll build our future together 🎵

Villagers: 🎵 Where we are 🎵

Moana: 🎵 'Cause every path leads you back to 🎵

Villagers: 🎵 Where you are 🎵

Moana: 🎵 You can find happiness right 🎵

Villagers: 🎵 Where you are / Where you are 🎵

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

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

Moana: You're doing great.

Villager: Is he done yet?

Moana: So close.

Villager: I'm curious about that [chicken](#) eating the rock. He seems to lack the basic intelligence required for pretty much... Everything. Should we maybe just... Cook him?

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

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

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

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

Chief Tui: This suits you.

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

Moana: Then we'll rotate the fishing ground.

Villager: We have, there's no fish.

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

Villager: We tried.

Moana: The windward side?

Villager: And the leeward side. The shallows, the channel. We tried the whole lagoon.

They're just... Gone.

Villagers:

-What have you tried using for the bait?

-I don't use it as a bait.

Chief Tui: I will talk to the council. I'm sure we'll...

Moana: What if... We fished beyond the reef?

Chief Tui: No one goes beyond the reef.

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

Chief Tui: Moana...

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

Chief Tui: We have one rule.

Moana: An old rule, when there were fish.

Chief Tui: A rule that keeps us safe!

Moana: But Dad!

Chief Tui: Instead of endangering our people so you can run right back to the water!

Every time I think you're past this. No one goes beyond the reef!

Sina: Well, it's not like you said it in front of your dad... Standing on a boat.

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

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

Moana: Because he doesn't get me.

Sina: Because he was you. Drawn to the ocean. Down by the shore. He took a canoe,

Moana. He crossed the reef and found an unforgiving sea. Waves like mountains. His best

friend begged to be on that boat. He couldn't save him. He's hoping he can save you.

Sometimes, who we wish we were, what we wish we can do is just not meant to be.

Moana: ♪ I've been staring at the edge of the water / Long as I can remember, never really knowing why / I wish I could be the perfect daughter / But I come back to the water, no matter how hard I try / Every turn I take, every trail I track / Every path I make, every road leads back / To the place I know, where I can not go, where I long to be / See the line where the sky meets the sea? It calls me / And no one knows, how far it goes / If the wind in my sail on the sea stays behind me / One day I'll know, if I go there's just no telling how far I'll go / I know everybody on this island seems so happy on this island / Everything is by design / I know everybody on this island has a role on this island / So maybe I can roll with mine / I can lead with pride, I can make us strong / I'll be satisfied if I play along / But the voice inside sings a different song / What is wrong with me? / See the light as it shines on the sea? It's blinding / But no one knows, how deep it goes / And it seems like it's calling out to me, so come find me / And let me know, what's beyond that line, will I cross that line? / See the line where the sky meets the sea? It calls me / And no one knows, how far it goes / If the wind in my sail on the sea stays behind me / One day I'll know, how far I'll go ♪

Moana: I can do this. There's more fish beyond the reef. There's more beyond the reef.

Not so bad. Pua!

(Gasping for air)

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

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

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

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

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

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

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

Moana: It is.

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

Moana: Why are you acting weird?

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

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

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

Moana: What is this place?

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

Moana: What's in there?

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

Moana: Bang the drum.

Matai: 🎵 Tatou o tagata folau vala'auina / Le atua o le sami tele e o mai / O ava'e le lu'itau e lelei / Tapenapena 🎵

Voyagers: 🎵 Aue, aue / Nuku i mua / Te manulele e tatakia e / Aue, aue / Te fenua te malie / Nae ko hakilia kaiga e / We read the wind and the sky when the sun is high / We sail the length of the seas on the ocean breeze / At night, we name every star / We know where we are / We know who we are, who we are / Aue, aue / We set a course to find / A brand new island everywhere we roam / Aue, aue / We keep our island in our mind / And when it's time to find home / We know the way / Aue, aue, / We are explorers reading every sign / We tell the stories of our elders in a never-ending chain / Aue, aue, / Te fenua, te malie / Nae ko hakilia / We know the way

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

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

Moana: Our island?

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

Moana: I thought it was a dream.

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

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

Villagers:

-The coconuts are turning black.

-What about the fish?

-It happens all over the island.

Chief Tui: Please, please. Settle down.

Villagers:

-What are you going to do?

-Who will dig new fields?

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

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

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

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

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

Moana: No!

Villager: Chief! It's your mother!

Chief Tui: Mother.

Villagers:

-What can be done?

Gramma Tala: Go.

Moana: Gramma.

Gramma Tala: Go.

Moana: Not now. I can't.

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

Moana: Grandma.

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

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

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

Moana: 🎵 There's a line where the sky meets the sea and it calls me / But no one knows how far it goes / All the time wondering where I need to be is behind me / I'm on my own, to worlds unknown / Every turn I take, every trail I track / Is a choice I make, now I can't turn back / From the great unknown, where I go alone, where I long to be / See her light up the night in the sea, she calls me / And yes, I know, that I can go / There's a moon in the sky and the wind is behind me / Soon i'll know, how far i'll go 🎵

Moana: I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti. I am Moana of Motu... Nui. Hei-hei?! It's okay. You're alright. Yes...

See. There we go. Nice water. The ocean is a friend of mine. Hei-hei. Hei-hei! Stay. Ok.

Next stop, Maui. I am Moana of Motunui. You will board my boat, sail across the sea and restore the heart of Te Fiti. I am Moana... Of... Mo... Tu... Board my boat! Oh, no. No ...

No... No...no. No. Uh, ocean. Can I get a little help? No... No. Please. Come on. Help me. Please.

Moana: Ehhh... What? I said help me. And wrecking my boat?! Not helping! Fish pee in you... All day. So...Maui? Maui. Maui, demigod of the wind and sea, I am Moana of Motunui. You will board my boat. No. You will board my boat. Yeah. I am Moana of Motunui. You will board my...

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

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

Maui: Hero of Man.



Moana: Wh..What?

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

Moana: I am Mo...

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

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

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

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

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

Moana: Thank you?

Maui: You're welcome.

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

Maui: 🎵 Okay, okay / I see what's happening here / You're face-to-face with greatness and it's strange / You don't even know how you feel, It's adorable! / Well it's nice to see that humans never change / Open your eyes, let's begin / Yes it's really me, It's Maui! Breathe it in / I know it's a lot, the hair, the bod! / When you're staring at a demigod / What can I say except "You're welcome" / For the tides, the sun, the sky / Hey, it's okay, it's okay, you're welcome / I'm just an ordinary demi-guy! / Hey, what has two thumbs and pulled up the sky / while you were waddling yay high? / This guy! / When the nights got cold, who stole you fire from down below? / You're looking at him, yo! / Oh, also I lassoed the sun / You're welcome / To stretch your days and bring you fun / Also, I harnessed the breeze / You're welcome / To fill your sails and shake your trees / So what can I say except you're welcome? / For the islands I pulled from the sea / There's no need to pray, it's okay, you're welcome / I guess it's just my way of being me / You're welcome, you're welcome / Well, come to think of it / Kid, honestly I can go on and on / I can explain every natural phenomenon / The tide, the grass, the ground / Oh, that was Maui just messing around / I killed an eel, I buried its guts / Sprouted a tree, now you've got coconuts / What's the lesson? What is the takeaway? / Don't mess with Maui when he's on the breakaway / And the tapestry here on my skin / Is a map of the victories I win / Look where i've been, I make everything happen / Look at that mean [mini Maui](#) just tippity tappin' / Well anyway, let me say you're welcome! / For the wonderful world you know / Hey, it's okay, it's okay, you're welcome! / Well, come to think of it, I gotta go / Hey, it's your day to say you're welcome! / 'Cause I'm gonna need that boat / I'm sailing away, away, you're welcome! / 'Cause Maui can do anything but float / You're welcome, you're welcome 🎵 And thank you!

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

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

Moana: No. Stop ! Hey, you have to put back the heart!

Maui: Did... Not see that coming.  
Moana: I am Moana of Motunui. This is my canoe. And you will journey to aahh...  
Maui: Alright, get over it. We gotta move. And she's back.  
Moana: I am Moana of Motunui...  
Maui: It was Moana, right?  
Moana: Yes. And you will restore the heart--  
Maui: Alright, I'm out. Ahh, come on!  
Moana: What is your problem? Are you afraid of it ?  
Maui: No. No, Ha..ha..ha. I'm not afraid. Stay out of it or you're sleeping in my armpit.  
You stop it. That is not a heart. It is a curse. The second I took it, I got blasted out of the sky. And I lost my hook. Get it away from me.  
Moana: Get this away?  
Maui: Hah .. Hey .. Hey... I'm a Demigod, okay? Stop that, I will smite you. You wanna get... Smote? Smoten? Listen, that thing doesn't give you power to create life. It's a homing beacon of death. If you don't put it away, bad things will come for it.  
Moana: Come for this? The heart? You mean this heart right here... Come and get it!  
Maui: You are gonna get us killed!  
Moana: No, I am gonna get us to Te Fiti. So you can put it back. Thank you. "You're welcome!"  
Maui: [Kakamora](#)...  
Moana: Kaka... What?  
Maui: Murdering little pirates. Wonder what they're here for?  
Moana: They're... Kind of cute. Ocean, do something, help us!  
Maui: The ocean doesn't help you. You help yourself. Tighten the halyard, bind the stays!  
...you can't sail?!  
Moana: I.. I am self-taught? Can't you shapeshift or something?  
Maui: You see my hook? No magic hook. No magic powers.  
Moana: Their boat... Is turning into more boats! Yup. I just did that. No, no, no, no. Hei-  
hei. Maui. They took the heart.  
Maui: That's a chicken.  
Moana: The heart is in the... We have to get it back. Maui! There. Right there! You're turning? What are you doing?  
Maui: Uh, escaping?  
Moana: The heart!  
Maui: Forget it, you'll never get it back. Besides, you got a better one. Hey... What am I gonna steer with? They're just gonna kill ya!  
Moana: Coconuts. Hah... Got it. Oo... Oohh... Hey. Yeah... We did it!  
Maui: Congratulations on not being dead, curly. You surprised me. But I'm still not taking that thing back. You wanna get to Te Fiti, you have to go through a whole ocean of bad. Not to mention Te Ka. Lava monster? Ever defeat a lava monster?  
Moana: No. Have you?  
Maui: I'm not going on a suicide mission with some... Mortal. You can't restore the heart without me. And me says no. I'm getting my hook. End of discussion.  
Moana: You'll be a hero. That's what you're about, right?  
Maui: Little girl... I am a hero.  
Moana: Maybe you were, but now... Now you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. You're no one's hero.  
Maui: Pfft... No one.  
Moana: But, put this back. Save the world. You'd be everyone's hero. Maui... Maui...  
Maui... You're so amaziiiiing!

Maui: Ah, we'd never make it without my hook. Not past Te Ka.

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

Maui: First, we get my hook.

Moana: Then save the world. Deal?

Maui: Deal. Worth a shot. Okay, we go east to the Lair of [Tamatoa](#). If anyone has my hook, it's that beady-eyed bottomfeeder.

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

Maui: It's called wayfinding, Princess. It's not just sails and knots. It's seeing where you're going in your mind... Knowing where you are... By knowing where you've been.

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

Maui: Same difference.

Moana: No.

Maui: If you wear a dress, and you have an animal sidekick... You're a princess. You're not a wayfinder. You'll never be a wayfinder. You will never be a wayf-- Really? Blowdart in my buttcheek. You are a bad person.

Moana: If you can talk, you can teach. Wayfinding. Lesson one... Hit it.

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

Moana: It's cold. Wait, it's getting warmer. Augh, that's disgusting! What's wrong with you? Black cloud... We're here. See, I told you I could do it. Motunui...? I'm... Home?

Chief Tui: Moana...

Moana: Dad...?

Sina: Moana...

Moana: Mom...?

Chief Tui: Help!

Moana: No!

Chief Tui: Moana!

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

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

Maui: Tamatoa... Oh he'll have it. He's a scavenger. Collects stuff, things that looks cool. And for Tamatoa, trust me, my hook is the coolest collectible.

Moana: And he lives up there?

Maui: Oh, ho, no, no, no... That's just the entrance... To [Lalotai](#).

Moana: Lalotai ? Realm of Monsters. We're going to the Realm of Monsters.

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

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

Maui: The ocean... Makes sense, you're what, eight? Can't sail? Obvious choice.

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

Maui: If the ocean's so smart, why didn't it just take the heart back to Te Fiti itself? Or bring me my hook. The ocean straight up pooky dooks. But I'm sure it's not wrong about

you. You're the chosen one.

Moana: The ocean chose you for a reason.

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

Moana: So... Not seeing an entrance.

Maui: Yes, because it only appears after a human sacrifice. Kidding! Ha, ha, ha... So serious. Don't worry, it's a lot farther down than it looks. Chee-hoo! I am still falling!

Moana: You can do this... Go.

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

Moana: Maui's fishhook.

Maui: Yeah...

Moana: Sorry. I thought you were a monster, but... I found your hook and you're right...

This Tamatoa really likes treasure.

Maui: Stay.

Moana: What? No! I'm... I'm the one who...

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

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

Maui: You're not selling it.

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

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

Moana: Well, you two must get along perfectly.

Maui: Well not since I ripped his leg off.

Moana: Wait, you did what!?

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

Moana: Don't, it's my grandma's!

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

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

Tamatoa: Are you just trying to get me to talk about myself? Because if you are ...I will gladly do so!! In song form! 🎵 Well, Tamatoa hasn't always been this glam/I was a drab little crab once./Now I know, I can be happy as a clam/Because I'm beautiful, baby./Did your granny say "listen to your heart"/Be who you are on the inside/I need three words to tear her argument apart/Your granny lied/I'd rather be shiny like a treasure from a sunken pirate wreck/Scrub the deck and make it look shiny/I will sparkle like a wealthy woman's neck/Just a sec, don't you know?/Fish are dumb, dumb, dumb/They chase anything that glitters/Beginners/Oh, and here they come, come, come/To the brightest thing that glitters/Mmm, fish dinners/I just love free food/You look like seafood 🎵

Moana: No !

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

Tamatoa: \*gasp\*

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

Cheehooooo....?

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

Moana: Hey! I got something shiny for ya.

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

Moana: We gotta go.

Maui: Wait, what about the heart?

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

Tamatoa: Hahahahaaa Yes! I have the ... Wait a minute... Ugh!! I see, she's taken a barnacle and she's covered it in bioluminescent algae...as a diversion. Grrr!!! Come back here!!! Raaaaahh!!! Oof!! Ugh!! Huh?

Moana: Yahoooooo!!!

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

Moana: We're alive! We're ali-- ahh!

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

Moana: Mmhmm. Mmhmm. Mmhmm. Mmhmm.

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

Moana: No! No, no way.

Maui: Really. 'Cause you're looking at me like I have a ...<sighs> shark head.

Moana: Whaaaaat? Do you have a shark head, cause I...

Maui: Look. The point is... For a little girl... Child... Thing... Whatever... Who had no business being down there... You did me a solid. But you also almost died. And I couldn't even beat the dumb crab. So chances of beating Te Ka: bupkis. We're never making it to Te Fiti. This mission is cursed.

Moana: It's not cursed.

Maui: Shark head.

Moana: It's not... Cursed.

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

Moana: Can't you at least try?

Maui: ...Giant. Hawk. Hey! It's okay... It's okay... We're dead soon...

Moana: Alright, break time is over. Get up.

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

Moana: How do you get your tattoos?

Maui: They show up when I earn them.

Moana: How did you earn that one? What's that for?

Maui: That's, uh, man's discovery of Nunya.

Moana: What's Nunya?

Maui: Nunya business.

Moana: i'll just keep asking. What's it for?

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

Moana: Just tell me what it is!

Maui: I said back off.

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

Maui: I wasn't born a demigod. I had human parents. They... They took one look and decided they... Did not want me. They threw me into the sea... Like I was nothing. Somehow I was found by the gods. They gave me the hook. They made me... Maui. And back to the humans I went. I gave them islands, fire, coconuts. Anything they could ever want.

Moana: You took the heart for them. You did... Everything for them. So they would love you.

Maui: It was... Never enough.

Moana: Maybe the gods found you for a reason. Maybe the ocean brought you to them because it saw someone who was worthy of being saved. But the gods aren't the ones who made you Maui. You are.

Maui: Okay, okay. I.. I love you too, buddy. Yeah! Next stop, Te Fiti.

Moana: What?

Maui: I figured it out. You know the ocean used to love when I pulled up islands. 'Cause your ancestors would sail the seas and find them. All those new islands, new villages... It was the water that connected them all. And if I were the ocean, I think I'd be looking for, a... Curly haired... Non-princess... To start that again.

Moana: That is literally the nicest thing you've ever said to me. Probably should've saved that for Te Fiti.

Maui: I did. Moana of Motunui. I believe you have officially delivered Maui across the great sea. Moana, Moana, Moana... You're so amaziiiiing!

Moana: It's time. Go, save the world. Maui...

Maui: What... What are you doing ?

Moana: Finding you a better way in!

Maui: We won't make it!

Moana: Yes, we will!

Maui: Turn around!

Moana: No!

Maui: Moana, stop!

Moana: No! Are you okay? Maui?

Maui: I told you to turn back.

Moana: I thought we could make it.

Maui: We?

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

Maui: It was made by the gods. You can't FIX it.

Moana: Next time we'll be more careful. Te Ka was stuck on the barrier island. It's lava. It can't go in the water. We can find a way around.

Maui: I'm not going back.

Moana: What... We still have to restore the heart.  
Maui: My hook is cracked. One more hit and it's over.  
Moana: Maui, you have to restore the heart.  
Maui: Without my hook, I am nothing.  
Moana: That's not true.  
Maui: Without my hook, I am nothing!  
Moana: We are only here because you stole the heart in the first place.  
Maui: No, we're here because the ocean told you you're special and you believed it.  
Moana: I am Moana of Motunui. You will board my boat--  
Maui: Goodbye, Moana.  
Moana: --Sail across the sea--  
Maui: I'm not killing myself so you can prove you're something you're not.  
Moana: I must restore the heart of Te Fiti. The ocean chose me.  
Maui: It chose wrong.  
Moana: Maui! Why did you bring me here? I'm not the right person. You have to choose someone else. Choose someone else. Please.  
Gramma Tala: You are a long ways past the reef.  
Moana: Grandma.  
Gramma Tala: Guess I chose the right tattoo.  
Moana: Grandma! I tried, grandma. I... I couldn't do it.  
Gramma Tala: It's not your fault. I never should have put so much on your shoulders. If you're ready to go home, I will be with you. Why do you hesitate?  
Moana: I don't know.  
Gramma Tala: ♪ I know a girl from an island / She stands apart from the crowd / She loves the sea and her people / She makes her whole family proud / Sometimes the world seems against you / The journey may leave a scar / But scars can heal and reveal just where you are / The people you love will change you / The things you have learned will guide you / And nothing on earth can silence / the quiet voice still inside you / And when that voice starts to whisper / Moana, you've come so far / Moana listen / Do you know who you are? ♪  
Moana: ♪ Who am I? / I am a girl who loves my island / I'm a girl who loves the sea / It calls me... / I am the daughter of the village chief / We are descended from voyagers / Who found their way across the world / They call me ... / i've delivered us to where we are / I have journeyed farther / I am everything i've learned and more / Still it calls me / And the call isn't out there at all / It's inside me / It's like the tide always / falling and raising / I will carry you here in my heart / You remind me / That come what may / I know the way / I AM MOANA! ♪ I am Moana of Motunui. Aboard my boat, I will sail across the sea and restore the heart of Te Fiti. The follow us under water. We'll make it past the barrier island. We'll make it to Te Fiti. None of which you understand, because you are a chicken. No! Hei-hei. No, no, no, no, no...  
Te Fiti... Maui! You came back. But your hook. One more hit, and...  
Maui: Te Ka's gotta catch me first. I've got your back, chosen one. Go, save the world.  
Moana: Maui. Thank you.  
Maui: You're welcome. Hey... Te Ka! Shark head! Moana! Get the heart to the spiral!  
Moana: Te Fiti. It's gone. TE-KA!! Let her come to me. ♪ I have crossed the horizon / to find you / I know your name / they have stolen your heart / from inside you / But this... Does not define you / This is not who you are / You know who you are... / Who you truly are ♪ Te Fiti.  
Maui: The chicken lives!  
Moana: I'm sorry about your hook.

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

Moana: You know, it would be rude to reject a gift from a Goddess.

Maui: Thank you. Your kindness is deeply appreciated. Chee-hoo! Gonna miss you, drumstick.

Moana: You can come with us, you know. My people are going to need a... Master wayfinder.

Maui: They already have one.

Moana: See you out there, Maui.

Maui: See you out there, Moana... Chee-hoo!

Moana: Mom... Dad...

Chief Tui: Moana!

Moana: I may have gone a little ways past the reef.

Chief Tui: It suits you.

Villagers: She's back.

- Moana...

- Moana.

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

Tamatoa: Shiny, I'm so shiny... Didn't help me though, did it? Still upside down here, just need a little push. Can we be real? If my name were Sebastian and I had a cool Jamaican accent, you'd totally help me. You would, you know you would.