

SOCIAL DEIXIS IN *ELIZABETH THE GOLDEN AGE*
MOVIE SCRIPT

“A GRADUATING PAPER”

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Degree in English Literature



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A FINAL PROJECT STATEMENT

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ABSTRACT

Movie script is a text that contains many things that make people get large imagination when they read it, and sometimes they get difficulty in understanding some expressions that have unclear referent and meaning. Social deixis as one of theory in pragmatic is able to use. This research is aimed to describe the social deixis used in *Elizabeth the Golden Age* movie script by using the social deixis theory stated by Stephen C. Levinson. To get this goal, there are two research questions which are formulated; they are; (1) what are the kinds of social deixis used in *Elizabeth the Golden Age* Movie script? (2) What are the references and interpretations of each kind of social deixis in *Elizabeth the Golden Age* Movie script? In analyzing the data of this research, the researcher uses qualitative method, and for collecting data technique, the researcher uses document analysis. The result of this research shows two kinds of social deixis that is used in *Elizabeth the Golden Age* movie script. Those are speaker and referent of relational social deixis, and authorized recipient of absolute social deixis. The references and interpretations of each kind of social deixis depend on the context, utterances, and the usage of each kind of social deixis in the movie script or text.

Keys word: *Social deixis, Movie script, social status*

ABSTRAK

SOCIAL DEIXIS IN *ELIZABETH THE GOLDEN AGE* MOVIE SCRIPT

Oleh:

JAMJURI

Naskah film adalah sebuah text yang mengandung banyak hal yang bisa membuat orang memiliki imajinasi yang luas ketika mereka membaca text tersebut, dan kadang-kadang mereka mendapatkan kesulitan dalam memahami beberapa ungkapan yang memiliki arti dan refrensi yang kurang jelas. Sosial deixis sebagai salah satu teori dalam pragmatik bisa digunakan pada kasus ini. Penelitian ini bertujuan untuk menjelaskan penggunaan social deixis dalam naskah film *Elizabeth the Golden Age* dengan menggunakan teori social deixis yang dikemukakan oleh Stephen C. Levinson. Untuk mencapai tujuan dari penelitian ini, ada dua rumusan masalah yang diangkat oleh peneliti yaitu; (1) bentuk social deixis apa sajakah yang digunakan dalam naskah film *Elizabeth the Golden Age*? (2) apa referensi dan interpretasi dari tiap-tiap sosial deixis yang ada dalam naskah film *Elizabeth the Golden Age*? Metode yang digunakan oleh peneliti dalam penelitian ini adalah metode kualitatif. Sedangkan untuk teknik pengumpulan data, peneliti menggunakan teknik document asianalisis. Hasil dari penelitian ini menunjukkan bahwa ada dua bentuk sosial deixis yang digunakan dalam naskah film *Elizabeth the Golden Age*. Dua bentuk social deixis tersebut adalah speaker – referent dari relasional social deixis dan authorized recipient dari absolute social deixis. Refrensi dan interpretasi dari tiap-tiap bentuk sosial deixis tergantung pada konteks, ungkapan dan penggunaan dari tiap-tiap bentuk social deixis yang ada dalam teks atau naskah film tersebut.

Kata kunci: *sosialdeixis, naskah film, status sosial*

MOTTO

*The greatest glory in living lies not never
falling,
but rising in every time we fall.*

(Nelson Mandela)

DEDICATION

I dedicate my thesis to:

My parents

Bapak Muslikhín and Ibu Maskanah

My lovely wife

Lení Laelatul Hidayah

My brothers and sisters

*Ibrahim, Nur Afifah, Shokhibi, Juariyah, Sholihah, Ahmad
Syairozi, Rahmawati*

My friends at English Department

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The researcher realizes that this research has still many weaknesses. Therefore, the researcher hopes some critics, advises, suggestion, and commands to get the better improvement.

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Yogyakarta, 24 November 2015

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INTRODUCTION

1.1 Background of Study

Language is an important aspect for human life which is always used by humans to communicate each other. According to Ronald Wardhaugh (1972:3) language is a system of arbitrary vocal symbols used for human communication. It means that language is an aspect that cannot be separated from the life of all humans to interact to each other. When the context of communication happens, the addressee has to understand what the speaker means in his speaking. Jan Sleutels (http://jan.sleutels.com/teksten/agfa.pdf/the_meaning_of_communication, accessed on 15th of September 2013) says that communication is considered successful if B gets to understand what A means, or if B gets to know what A already knows. From that statement, the researcher can conclude that the most important thing of communication is the addressee's understanding of the whole messages when the utterances or the context of communications happen.

Language, in the context of communication, is often expressed in many ways to make it more interesting like a movie. Movie is one of some arts from the language creation that is loved by so many people in the world. It's because the conversations, gesture of the actors, and points of message in the movie appear more clearly to the people who watch it. But in contrast, the movie script itself is different. People need to think more to get all the messages of the conversation or the story in the movie script like the speaker's intended meaning of his utterance, the attitude of the speaker when he talks to the addressee as referent honorific, the

gesture that is used by the speaker and addressee, etc. Therefore, they cannot guess or interpret anything before they have any relevant clue in information. It means they need a tool to get the all message. In this case, pragmatics is used because pragmatic is the study of how more gets communicated than is said (Yule, 1996: 1). There are many theories in pragmatics, and one of them is deixis. Deixis as one of pragmatic theories is chosen by the researcher to demonstrate the obvious relationship between the language and context, between the speaker and referent, addressee, and setting. McIntyre1 (2004: 1) states that Deixis is a term used for a phenomenon in linguistics that demonstrates the obvious relationship between language and context.

In the deixis theory, there are some traditional categories of deixis those are person deixis, place deixis, time deixis, discourse deixis, and social deixis. From those categories of deixis, the researcher uses and focuses in the social deixis only in his research. Social deixis refers to “those aspects of language structure that encode the social identities of participants (properly, incumbents of participant-roles), or the social relationship between them or between one of them and persons and entities referred to” (Levinson: 1983: 89). By using this theory, the researcher tries to explain the social identities like social status, speech level, and attitude of the participant that spread up in the *Elizabeth the Golden Age* movie script.

Social identity and social relationship, like Levinson stated, have relation with Islamic principle like stated in Qoran Surah An-Nisa verse 36 as follow:

واعبدوا الله ولا تشركوا به شيئاً وبالوالدين إحساناً وبذي
القربى واليتامى والمساكين والجار ذي القربى والجار الجنب
بيل وما ملكت أيمانكم إن الله لا يحب

Worship Allah and join none with Him in worship, and do good to parents, kinsfolk, orphans, Al-Masakin (the poor), the neighbour who is near of kin, the neighbour who is a stranger, the companion by your side, the wayfarer (you meet), and those (slaves) whom your right hands possess. Verily, Allah does not like such as are proud and boastful (<http://quran.com/4/36>).

These verses clearly orders and command the people to keep relationship in social activity life without seeing the diversity. In this verse, God clearly commands to the people to do good to the parents, kinsfolk, orphans, neighbor and so on mean respect them, love them, speak well to them, and keep the relationship with them. Respect and love them mean in the society also that the younger people are ordered to respect the older one, and the older people are ordered to love the younger one. So, it means also the diversity of social identity or social class in the society such as Al-Masakin (the poor), neighbor who are stranger, slaves, and so on are made by God to make people think and respect each other.

The researcher chooses *Elizabeth the Golden Age* movie script by William Nicholson & Michael Hirst because there are two reasons. First, in this movie script, there are many deictic expressions in this movie script that can be analyzed. When a text contains many deictic expressions, people who read that text will be forced to think deeper to get the reference of the deictic expression, and sometimes they, included the researcher, get some difficulties in understanding the text. So, watch the movie of that movie script is needed to help them in understanding some expressions that they found before. Besides, the researcher is curious in the social identities of participant in that movie script. In the social deixis, social identities such as social status, speech level, attitude are interested to be analyzed like in *Elizabeth the Golden Age* movie script. Second, this story is the true story about Queen Elizabeth as a Queen or ruler of England Kingdom in 1558. As a Queen or ruler of England means she is from royal kingdom family, and absolutely because from royal kingdom family, she has high social status and economic. So, it relates to the social deixis theory that researcher chooses in this research.

One example of social deixis is revealed by Levinson (1983:92). The example is below:

Residence *home*

Steed *horse*

The example above explains about the speech level diversity in the speaker and setting variety of relational social deixis. The use of the word

residence that uses for *home*, and *steed* for *horse* in this example mark as formal situation or formal speech.

The researcher gives one example from the *Elizabeth the Golden Age* movie script that contains other variety of social deixis. The example is below:

Your highness does me great honour. Shall we eat our dinner? It should prove almost restorative as my love.

In the example above, the phrase *your highness* that is spoken by Queen Elizabeth to the Prince Archduke Charles signs as social status in the authorized recipient variety of absolute social deixis. It means, *your highness* is only used for person who has high class status in the society such as a prince, a king or a queen of a kingdom.

The purpose of this study is to analyze the whole of *Elizabeth the golden Age* movie script that contains some social identities of participant by using social deixis theory. The social deixis theory that will be used in this research is stated by Stephen C. Levinson in 1983.

1.2 Research Questions

Based on the description on the background of study, the researcher formulates the research questions as follow:

1. What are the kinds of social deixis used in “The *Elizabeth the Golden Age* movie script?

2. What are the referents and interpretations of each kind of social deixis in “The *Elizabeth the Golden Age* movie script?

1.3 Objectives of Study

The objectives of study concern the research question. They are:

1. to know the kinds of social deixis that are used in *Elizabeth the Golden Age* movie script.
2. to describe the referents and interpretations of each kind of social deixis in *Elizabeth the Golden Age* movie script.

1.4 Significances of the Study

This research is expected to give both theoretical and practical contribution in analyzing social deixis area. Theoretically, this study aims to expand the knowledge of the reader in understanding about the social deixis, especially for students who are interested in social deixis analysis.

Practically, this study is expected to be useful for people who are interested in understanding the study of social deixis such as the next researchers, students, teachers, etc.

1.5 Literature Review

There are many university students that have conducted research on deixis. First, the paper is written by Lilik Nur Hamidah from State Islam University

Malang 2007 entitled “Deixis Used In “*This Odd World*” of “*The Jakarta Post*”.

She observed the This Odd World based on deixis used in the Jakarta post. In her research, she uses descriptive qualitative method. The object of her research is deixis, and the subject is this odd world of Jakarta post in 2007. Furthermore, she uses deixis theory stated by Buhler to analyze her paper. She raises one problem statement that is what types of deixis are used in “This Odd World” column of The Jakarta Post daily newspaper? In her research, she finds three kinds of deixis namely person, time, and place deixis. In the result, from those three kinds of deixis, the person deixis is most dominance in her research. It’s because the person deixis in the This Odd World of Jakarta post is become center deixis of the utterance.

Second, Anies Sholihah from State Islam University Malang in 2008 focuses on “A Discourse Analysis on The Deixis Used In ‘*Indonesia This Morning*’ News Program of Metro TV Website”. She observed the deixis used in Indonesia this Morning’s news program of Metro TV website based on the discourse deixis. This research uses descriptive qualitative method. The object of her research is discourse deixis on deixis used, and the subject is Indonesia this morning news program on Metro TV website. She uses deixis theory that is stated by Anderson and Keenan for analyzing her research. The problem statements of this research are (1) what types of deixis are used in “Indonesia This morning” news program on Metro TV website? (2) Which type of deixis is mainly used in “Indonesia This Morning” news program on Metro TV website? From her research, she finds three kinds of deixis in her paper namely person deixis, spatial

deixis, and temporal deixis. In the result, the mainly deixis used in her analysis are the temporal deixis which is found in 116 words and phrases. It is followed by person deixis which has 43 data of words and phrases. The last is spatial deixis that is found in 23 words and phrases. The intention of her paper is to comprehend deixis in a more detailed way covering all types of deixis by using deixis theory that is stated by Anderson and Keenan.

Third, Anely Faizah from State Islam University Malang in 2008 focuses her study on “Analyzing the Deixis Found in Surah Al-Dukhan”. Her observation in this research is surah Al-Dukhan based on the deixis analyzing used in it. The object of her research is deixis analyzing, and the subject is Surah Al-Dukhan. In this research, Anely Faizah uses deixis theory that is stated by Levinson. She raises two problem statements. they are (1) what types of deixis are found in surah Al-Dukhan? (2) How are the deixis used in surah Al-Dukhan? The deixis used in surah Al-Dukhan that is analyzed by her is classified into three types of deixis, namely person deixis, time deixis, and place deixis. In the summary, the frequencies of those three types of deixis which often appear are person deixis and time deixis. It happens because person deixis in this research becomes deictic center of the utterances. It shows also a certain time or temporal in *surah Al-Dukhan* translation.

The fourth research is paper by Iksan Uddin from State Islam University Maulana Malik Ibrahim in 2009 entitled “A Deixis in the Writing Form of Advertisement in *Time Magazine*”. He observed the time Magazine based on the

deixis in the writing form of advertisement used in it. In his research, he uses qualitative method. The object of this research is deixis, and the subject is writing form of advertisement in Time Magazine. Furthermore, he uses deixis theory that stated by Rengkema, and Advertisement theory in his thesis. In his paper, he raises three problems, they are (1) what kinds of the written form of advertisement? (2) What is the deixis in each type of written form of advertisement? (3) What are the interpretations of the deixis in each type the writing form of advertisement? According to him, he finds three kinds of the written form in his research. They are Reason Why Form, Testimonial Form, and Sense Appealed Form. The Reason-Why Form is best adapted to advertising such as articles as machinery, office equipment, fuel, and new products entirely unknown to the public. Sense-appealed form is an advertisement that makes an appeal to one or more of the five senses. The Testimonial form is an advertisement that uses famous figure to attract the readers' attention. Furthermore, he finds two kinds of deixis only namely person deixis and place deixis in his research.

Based on four previous researches, the researcher of this research concludes that four previous researches have the same object that is deixis. Most of their researches, first, third, and fourth researcher, focus on three kinds of deixis that are person, place, and time deixis. But the second researcher is rather different with others. She uses discourse deixis in her research, but in general she also uses three kinds' of deixis like the three others. So from all the previous researches, this research will be different with the previous. The researcher of this

research has strong reason to conduct his research because he uses social deixis theory that is rarely conducted by people for their paper. The social deixis theory that is used by researcher in this research is stated by Stephen C. Levinson to analyze the *Elizabeth the Golden Age* movie script written by William Nicholson & Michael Hirst.

1.6 Theoretical Approach

To support this research, the researcher presents some theories in this research. These are theory of pragmatic approach; element of speech situation, deixis, and social deixis,. The first is theory of pragmatic. Pragmatic is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language (Levinson, 1983: 9). This theory is used by researcher to analyze the relationship between language and context in the conversation of *Elizabeth the golden Age* movie script which contains some kinds of social deixis.

The second theory is deixis. According to Yule, “deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means “pointing” via language (1996: 9)”. Furthermore, deixis concerns the ways in which languages encode or grammaticalize features of the context of an utterance or a speech event, and thus also concerns ways in which the interpretation of an utterance depends on the analysis of that context of utterance (Levinson, 1983: 54). Considering the definition of the deixis by some expert, the researcher can

conclude that the deixis is pointing via language that relates to how the speaker puts the word in the context.

The last theory that is used by researcher in this research is social deixis. According to Levinson (1983: 89) social deixis is “those aspects of language structure that encode the social identities of participants (properly, incumbents of participant-roles), or the social relationship between them or between one of them and persons and entities referred to”. Social identities mean social status between speaker and hearer or speaker and referent or addressee. Moreover, speech level between both of them is included in social identities. This research concerns to the social identities of people who exist in a conversation. This theory in this research is used to investigate social phenomena in *Elizabeth the Golden Age* movie script.

1.7 Method of Research

1.7.1 Type of Research

The researcher uses qualitative method in this research. The qualitative research attempts to arrive at a rich description of the people, objects, events, place, conversations, and so on. Qualitative method can be done in two ways: field and library. A field method is the method of research in which the data is from the fields whereas the library method is the method of research in which the data is from some documentation such as books, articles, journals, dictionary, etc (Ratna, 2010: 196). Qualitative method can be also described as the method of gathering data (Fuanda, 2013:13). In this method the researcher does not need to

make observation, interview, or questioner in any place. But it only needs to collect the data and makes it a document from the *Elizabeth the Golden Age* movie script. It means, the researcher in this research uses qualitative by using library method.

1.7.2 Data Sources

This research contains two data sources. The first is the main source data that is taken from *Elizabeth the Golden Age* movie script that created by William Nicholson & Michael Hirst in 2006. The second data is taken from Hornby's *oxford advance learner's dictionary* and *Cambridge advance learner's dictionary* Third Edition to support the main data.

1.7.3 Data Collection Technique

In collecting data of this research, the researcher uses documentation analysis. By using documentation analysis, some steps are done by the researcher to get the data that the researcher needs. The following steps are taken as below:

1. reading the whole *Elizabeth the Golden Age* movie script closely to find the data that spread throughout the text;
2. identifying the data that has been collected from the first step to know what kinds of social deixis are;
3. listing the data to classify

1.7.4 Data Analysis Technique

The data that have been collected from the source of data will be analyzed by using qualitative descriptive technique in some steps. They are:

1. analyzing the social deixis in *Elizabeth the Golden Age* movie script;
2. classifying the data based on each kind social deixis;
3. explaining the references and the interpretation of each kind social of deixis,
4. drawing the conclusion.

1.8 Paper Organization

This research is divided into fourth chapters. The first chapter is introduction which consists of background study, research question, objectives of study, significant of study, literature review, theoretical approach, method of research, and paper organization. Second Chapter is the theoretical framework that describes the theory used that supports data of this research. This chapter will concern the explanation of pragmatic, deixis theory, and social deixis. Third chapter is discussion. This chapter will focus on analyzing the data that have been collected by the researcher from *Elizabeth the Golden Age* movie script. The last chapter is conclusion and suggestion of this research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing the data, in the previous chapter, of social deixis the *Elizabeth the Golden Age* movie script that is written by William Nicholson and Michael Hirst 2006, the writer finds twelve forms or expressions of social deixis. After making the analysis on the *Elizabeth the Golden Age* movie script, there are two conclusions that can be made for answering the question of problem statement of this research. They are:

1. There are three kinds of social deixis that are found by the researcher in this research; they are speaker and referent of relational social deixis which has five forms or expressions that is indicated as social deixis that are *sir*, *mr*, *ma'am*, *madame*, and *with respect*. Second is speaker and setting of relational social deixis which has two expressions such as *dine* and *lodge*. The last is authorized recipient of absolute social deixis which has six expressions that is indicated as social deixis namely *My Lady*, *Majesty*, *Ambassador*, *Your Highness*, *Queen*, and *Dr*.
2. The five expressions that belong to speaker and referent of relational social deixis refer to the people who came from all social class and social status. They are used by people based on the situation, and who

are speaking. Then, the two expressions that belong to speaker and setting refer to the formal context situation. Furthermore, the six expressions that belong to authorized recipient of absolute social deixis refer to the people who have high or special status like royal person in this movie script. They are used by people to honor person as the addressee of the speaker in a conversation.

4.2 Suggestion

Based on the finding and the discussion, the writer would like to give some suggestions for students who have the same major in English department who are interested in deixis theory especially in social deixis, and they will make an analysis data by using this theory. The writer hopes that this research will be useful to the next researcher who will make an analysis by using the same theory. This research only found two varieties in the parts of social deixis by Stephen C. Levinson. They are speaker and referent of relational social deixis, and authorized recipient of absolute social deixis. The writer suggests for the future researcher to find a source that is rich with social deixis that may cover more complete varieties of social deixis

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SYNOPSIS

***Elizabeth the Golden Age* Movie Script**

Elizabeth the Golden age was a true story about Queen Elizabeth who commanded the England Kingdom in 1558-1603. She was a daughter of King Hendry VIII and Anne Boleyn. She was born at September 07, 1533 in Placentia Palace, Greenwich, England, and she dead at Mart 24, 1603 in Richmond Palace, Surrey, England. Queen Elizabeth was the second female queen after Queen Mary I that commanded England Kingdom.

In *Elizabeth the Golden Age* story, there were many conflicts and problems from the first year she commanded the England Kingdom. It was because the first female queen, Mary I, commanded the England Kingdom badly. The conflicts and problems were warfare against France, bad relationship with Scotland and Spain, bad situation government, and conflict religion between Catholic and Protestant. The conflict religion between Catholic and Protestant was the first problem that she solved. She legalized supremacy and equation law to establish Anglican as national England religion that in line with Protestant, but Queen Elizabeth also gave freedom to all people to choose what religion that they want. This policy was needed to make because in Queen Mary I era, people who had not same religion would be executed. By making this policy, all people in England Kingdom loved and respected to the Queen Elizabeth.

Queen Elizabeth reorganized the government system and appointed honest, clean, and loyal people as important people in the kingdom such as Sir Francis Walsingham, Sir Christopher Hatton, Lord Howard, Mr. Raleigh, etc. she

made good government and also she made good naval force and land-force. In Queen Elizabeth era also she was called as virgin Queen. It was because she did not marry until her dead in 1603. Actually, there were many kings and princes who wanted to marry her, but she did not want to marry. By using her virgin status as the queen of England, there were many benefits that she got such as mother of all people in England kingdom, as aunt of protestant and catholic religion, and as holy queen.

In this era, the biggest problem after religion problem also was Spain kingdom. The Spain kingdom was commanded by King Philip II, the ex-brother-in-law, who was catholic. King Philip II wanted to marry Queen Elizabeth and changed Anglican in line with Protestant as the national religion of England become Catholic. Besides that, conflict between Spain and England became more serious after Queen Elizabeth executed Mary Stuart, the cousin of Queen Elizabeth, who was catholic and the sister of King Philip II. Then, the war happened between England kingdom and Spain kingdom. Spain kingdom that had the most powerful army in that era was defeated by England kingdom because they used wrong strategy. England kingdom was won because had good strategy that was made by Dr. Dee , person who was master of astrology. Furthermore, England kingdom also had Mr. Raleigh who was a great captain ship. He used eight fire ship and thirty ship war to defeat Spain army in the sea.

LIST OF APPENDIXIES

Data Forms of *Elizabeth the Golden Age* Movie Script

No	Social deixis	
	Relational	
	1. Speaker and Referent	<p>a. HATTON</p> <p>With respect, Majesty—a catholic Queen. Your loyal Protestant supporters don't understand why Mary Stuart lives under our protection, at our expense – very considerable expense -.</p> <p>ELIZABETH</p> <p>Mary Stuart is my cousin. She is our guest. And she is in under our control.</p> <p>HOWARD</p> <p>But while she lives, majesty, she is a beacon that draws our enemies' eyes and hopes (2006: 5).</p> <p>b. <i>Walsingham enters his private home, and gives his hat and cloak to his servant.</i></p> <p>SERVANT</p> <p>Visitor waiting, sir (2006: 25)</p> <p>c. COURT LADY</p> <p>So tell me, Mr Raleigh, in your sea battles - how do you sink an enemy ship? You shoot holes in its sides, I suppose</p> <p>RALEIGH</p>

		<p>No, ma'am. A sink ship is of no value. The object is to capture and command</p> <p>COURT LADY</p> <p>And how do you do that?</p> <p>RALEIGH</p> <p>Surprise. Speed. Irresistible violence (2006:29)</p> <p>d. ELIZABETH</p> <p>(You play the game very well, my young friend. But don't you sometimes feel an overwhelming desire to say what you're really thinking?)</p> <p>ARCHDUKE CHARLES</p> <p>I daren't event think what I'm really thinking</p> <p>ELIZABETH</p> <p>You're thinking, perhaps, that you would far rather be home.</p> <p>ARCHDUKE CHARLES</p> <p>You're very wise, madame.</p> <p><i>He's grateful to her, and his shy face shows it</i></p> <p>ARCHDUKE CHARLES</p> <p>I daren't event think what I'm really thinking (2006: 31).</p>
	2. Speaker and Addressee	—
	3. Speaker and Bystander	—
	4. Speaker	WALSINGHAM

	and Setting	<p>You look terrible. Don't they feed you in Paris? How are your studies? Learned the secrets of the universe yet?</p> <p>WILLIAM</p> <p>Not yet.</p> <p>WALSINGHAM</p> <p>These are dangerous times to be questioning the ways of God. You must take care of yourself.</p> <p>WILLIAM</p> <p>My needs are simple.</p> <p>WALSINGHAM</p> <p>You'll dine with us? You'll lodge with us?</p>
		Absolute
	1. Authorize d Speaker	—
	2. Authorize Recipient	<p>a. ELIZABETH</p> <p>...We shall have to look out a husband for you soon, Bess.</p> <p>BESS</p> <p>Not too soon, My Lady</p> <p>WALSINGHAM</p> <p>There are husbands to be had (2006: 6).</p>

b. HATTON

With respect, Majesty—a catholic Queen. Your loyal Protestant supporters don't understand why Mary Stuart lives under our protection, at our expense – very considerable expense -.

ELIZABETH

Mary Stuart is my cousin. She is our guest. And she is in under our control.

HOWARD

But while she lives, majesty, she is a beacon that draws our enemies' eyes and hopes (2006: 6).

c. *ON THE ROYAL BARGE-*

Elizabeth and Walsingham, wrapped against night chill, being rower up river. Over this, lines led from the next scene

ELIZABETH

Well, Dr. Dee. Here I am again, back to consult the wisdom of your charts

.....

DEE

The alignment of the planets is most unusual this year. Mars is due to take the ascendant three days after the anniversary of your birth - your majesty was born on September 7th - and I see that twelve days before the anniversary of your birth –

.....

There will be a full moon – the moon which –

.....

		<p>Governs the fortunes of all princes of the female gender (2006: 62-63).</p> <p>d. ARCHDUKE CHARLES</p> <p>Your majesty's beauty is dazzling to my eyes. Your learning is famed throughout Europe. I see before me perfection in human form. Oh, Elizabeth! How blessed am I to stand in your fabled presence, warmed by your greatness as by the rays of the sun. Oh Elizabeth! To speak your name is to hear celestial music. May that sweet sound guide me through my life to come Elizabeth! Elizabeth! I have travelled here, to this illustrious court, in the hope that our two great nations might be joined in love. But now that I am bathed in the radiance of your glory, I am overwhelmed. I am conquered. I die. Only your love, great Elizabeth, can restore me to life.</p> <p>ELIZABETH</p> <p>Your highness does me great honour. Shall we eat our dinner? It should prove almost as restorative as my love (2006: 29).</p> <p>e. ELIZABETH</p> <p>What do you know of the Enterprise of England, Ambassador?</p> <p>DON GUERAU</p> <p>The Enterprise...? Forgive me, Your Majesty..</p> <p>ELIZABETH</p> <p>It's a plan for the invasion of my country. Two armies landing on the coasts of Sussex and-</p> <p>WALSINGHAM</p>
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		<p>Norfolk</p> <p>ELIZABETH</p> <p>And Norfolk. Mary Stuart is to be set free, and placed on the English throne. I am to be assassinated. Does any of this sound familiar?</p> <p>DON GUERAU</p> <p>I know nothing of any invasion plans (2006: 52-53).</p>
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SOCIAL DEIXIS CONVERSATION IN *ELIZABETH THE GOLDEN AGE* MOVIE SCRIPT

ELIZABETH: THE GOLDEN AGE

Written by William Nicholson & Michael Hirst

5th July 2006

INT.PRIVY CHAMBER, WHITEHALL PALACE - DAY

HOWARD (V.O.)

Why do you go among the people, majesty? I tell you plainly, you will be murdered! Every Catholic in England is a potential assassin!

HOWARD

We know the Catholics take their orders from Spain. The Spanish speak openly of Mary Stuart as Queen of England in waiting.

HATTON

With respect, majesty - a Catholic Queen. Your loyal Protestant supporters don't understand why Mary Stuart lives under our protection, at our expense - very considerable expense -

HOWARD

But while she lives, majesty, she is a beacon that draws our enemies' eyes and hopes.

HOWARD (V.O.)

Treachery, ma'am. All Catholics are traitors! Their loyalty is to the Pope of Rome.

ELIZABETH (V.O.)

How many Catholics are there in England, sir?

HOWARD (V.O.)

Immense numbers, majesty!

HOWARD

We must act, majesty. Our inaction is taken to be weakness.

HATTON

Until the day they rise in rebellion! Majesty, we have proven reason to fear every Catholic in the land -

ELIZABETH

Fear creates fear, sir. I will not punish my people for their beliefs. Only for their deeds. I am assured that the people of England love their Queen. My constant endeavour is to earn that love.

EXT. ROYAL BARGE, THEMES - DAY

WALSINGHAM

Your bishops are preaching that God is showing his displeasure - the Queen being still unmarried - some are saying infertile -

BESS

Not too soon, my lady.

INT. ST PAUL'S CATEDRAL - DAY

WALSINGHAM

They care for your safety, majesty. The threats to your person are real.

EXT. THE TYGER, ENGLISH CHANNEL - DAY

RALEIGH

Let England know we're back, Mr Calley.

INT. QUEEN'S PRIVATE QUARTER - NIGHT

BESS

Smile lines, my lady.

EXT. FOREST, SPAIN - DAY

RESTON

Your majesty has a merciful soul.

RESTON

My time has come, majesty.

(Beat)

Send me home.

INT. MARY STUART'S QUARTERS, CHARLEY HALL - DAY

MARY (CONT'D)

It is an intimate garment, of course. But even Elizabeth must have the occasional intimate moment.

ANNETTE

My Queen.

ANNETTE

And when the bastard usurper is dead, my lady will be queen.

MARY

Have I sinned again, sir?

PAULET

No, no, my lady. Unless beauty is counted a sin.

PAULET

Not jailer, my lady, please. Warden. Protector. Friend. You are the Queen's guest.

MARY

See how I pass my time in my lonely prison.

PAULET

Charming, ma'am. Distractingly charming.

EXT. WHITEHALL PALACE - DAY

CROWD

God bless your majesty - God love you! - See her sweet face!

WOMAN WITH BABY

Your blessing, majesty. My little one, your blessing.

RALEIGH

A puddle in the way, majesty.

ROYAL SERVANT

The Queen is at her prayers!

CALLEY

Oh, I do. The Queen spoke to you. One word - but she spoke.

INT. GREAT HALL, WHITEHALL PALACE - DAY

COURTIER

Francis of Valois, majesty.

HATTON

Brother to the king of France, majesty.

HOWARD

Here, majesty.

HOWARD

Not closed, majesty. But the gun positions here, and here, have full command of the channel.

COURTIER

King Erik of Sweden, majesty.

INT. ANTECHAMBER, WHITEHALL PALACE - DAY

DOORKEEPER

You'll have to see the Lord Chamberlain, sir.

DOORKEEPER

You must wait for him to come out, sir.

DOORKEEPER

There's no way of knowing that, sir.

BESS

I beg your majesty's forgiveness.

INT. GREAT HALL, WHITEHALL PALACE - DAY

BESS

The puddle man is outside,

majesty.

COURTIER

The Archduke Charles of Austria,
majesty.

HATTON

Young... I believe, majesty. An
Austrian alliance would keep
France quiet.

DON GUERAU

Majesty, this man is a notorious
pirate.

ELIZABETH

Well, sir. Who are you?

RALEIGH

Walter Raleigh, your majesty.

RALEIGH

The honour to be in the presence
of my Queen, whose radiant beauty
is the boast and glory of the
English people.

ELIZABETH

Yes, well, here you are.

RALEIGH

I'm just returned from the New
World, majesty. I have claimed
the fertile coast in your name,
and called it Virginia, in honour
of our Virgin Queen.

RALEIGH

I ask for your gracious
permission, majesty, to return to
the New World with your royal
warrant, to found a colony under
the laws and protections of
England.

RALEIGH

Americans, majesty. They long to
be your newest subjects.

RALEIGH

None to match England's Queen.

RALEIGH

I also come bearing gifts for
your majesty, from the New World.

DON GUERAU

The fruits of piracy, majesty.

The true property of the realm of Spain.

DON GUERAU

Forgive me, majesty, I find the air has become stale. I am sensitive to the smell of open sewers.

ELIZABETH

The fruits of piracy after all, it seems.

RALEIGH

Philip of Spain is no friend of England, majesty. The more gold I take from him, the safer you will be.

RALEIGH

And your majesty's most loyal subject.

ELIZABETH

But not my best dressed.

(Beat)

welcome home, Mr Raleigh.

INT. HALLWAY, WHITEHALL PALACE - DAY

BESS

I did very little, sir. You'd already caught the Queen's eye.

INT. WALSINGHAM'S HOUSE - EVENING

SERVANT

Visitor waiting, sir.

URSULA

William. This is a pleasure.

WILLIAM

I've been away too long, ma'am.

INT. LIVING ROOM, WALSINGHAM'S HOUSE - NIGHT

URSULA

Have you spoken to the Queen?

WALSINGHAM

I can't leave court yet. The Queen needs me.

WILLIAM

Truth will always hate falsehood, ma'am.

INT. GREAT HALL, WHITEHALL PALACE - DAY

ARCHDUKE CHARLES

Your majesty's beauty is dazzling
to my eyes. Your learning is
famed throughout Europe. I see
before me perfection in human
form. Oh, Elizabeth! How blessed
am I to stand in your fabled
presence, warmed by your

greatness as by the rays of the
sun. Oh Elizabeth! To speak your
name is to hear celestial music.

May that sweet sound guide me
through my life to come -
Elizabeth! Elizabeth! I have

travelled here, to this
illustrious court, in the hope
that our two great nations might

be joined in love. But now that I
am bathed in the radiance of your
glory, I am overwhelmed. I am

conquered. I die. Only your love,
great Elizabeth, can restore me
to life.

ELIZABETH

Your highness does me great
honour. Shall we eat our dinner?
It should prove almost as
restorative as my love.

COURT LADY

So tell me, Mr Raleigh, in your
sea battles - how do you sink an
enemy ship? You shoot holes in
its sides, I suppose.

RALEIGH

No, ma'am. A sunk ship is of no
value. The object is to capture
and command

ELIZABETH

(low)
He interests me. Talk to him.

BESS

Him, my lady?

ARCHDUKE CHARLES

No man can be tired in the
presence of so lovely a Queen.

ELIZABETH

(You're thinking, perhaps, that you would far rather be home.)

ARCHDUKE CHARLES

(You're very wise, madame.)

BESS

That can only mean the Queen.

RALEIGH

How am I to win the Queen's favour?

BESS

Why should I tell you that, sir?

INT. QUEEN'S PRIVATE QUARTERS - DAY

BESS

He is certainly charming, my lady.

INT. MARY STUART'S QUARTERS, CHARTLEY HALL - DAY

ANNETTE

The Warden, my lady.

PAULET

That was not my motive, ma'am.

MARY

You disappoint me, sir.

MARY

The Queen! Am I not a Queen too? What if I wish to write a love letter? Is Elizabeth to be sent a copy? Is she so starved of lovers that she must feed on mine?

PAULET

The Queen grieved when your husband died, ma'am. As she grieved when your second husband

PAULET

I don't presume to comment on the Queen's person.

MARY

She's called the virgin queen. Why is that, sir? Can it be that no man will have her?

PAULET

I am your servant, ma'am, and your admirer.

INT. PRIVY CHAMBER, WHITEHALL PALACE - NIGHT

HATTON

Majesty, the Archduke and the court are waiting.

ELIZABETH

(sharply)

Let them wait!

(to Raleigh)

Go on, Mr Raleigh. You were hoping.

INT. QUEEN'S PRIVATE QUARTERS, WHITEHALL PALACE - NIGHT

ELIZABETH (V.O.)

The Queen does not have a private life.

INT. PRESENCE CHAMBER, WHITEHALL PALACE - DAY

ELIZABETH

The Queen lives for her people. You will therefore forgive me, sir, if after much thought and prayer I decline your offer of marriage.

BESS

Well? Are you satisfied with the Queen's favour?

ELIZABETH

Mr. Raleigh.

INT. QUEEN'S PRIVATE QUARTER - DAY

ELIZABETH

I like your immensities. Your ocean is an image of eternity, I think. Such great spaces make us small. Do we discover the New World, Mr Raleigh, or does the New World discover us?

ELIZABETH

I like you, Mr Raleigh.

ALEIGH

Reward my mission, majesty, not me.

RALEIGH

I think it must be hard for so great a Queen to know the simple pleasure of being liked for herself.

EXT. WINDSOR GREAT PARK - DAY

ELIZABETH

The Queen does not give way to others.

RALEIGH

Whoa! Whoa!
 (at Elizabeth, reigning
 in the horse)
 Forgive me, majesty. My horse
 doesn't know his place yet

ELIZABETH

Have you ever known your place,
Mr. Raleigh?

RALEIGH

I'm a sailor, majesty.

RALEIGH

Your majesty is not eager to be
 married?

ELIZABETH (CONT'D)

We can be something to each
 other, I hope, Mr. Raleigh.

INT. LONDON HOUSE - NIGHT

THROCKMORTON

The Queen loves you. Speak to
 her.

INT. QUEEN'S PRIVATE QUARTERS - DAY

LIZABETH

Don't tease me, Mr Raleigh.
 There's nothing I'd like to do
 more.

ELIZABETH

Would you like to go to sea,
 Bess?

BESS

Majesty?

ELIZABETH

Then let them stay on land and
 see to their needs.
 (to Bess)
Mr Raleigh is eager to sail away
 to his infant colony, Bess. We
 must persuade him to stay a
 little longer, mustn't we?

INT. HALLWAY, WHITEHALL PALACE - DAY

WALSINGHAM

Mr Raleigh. A word of advice. The Queen chooses to show you favour. You naturally wish to take advantage of that.
(Beat)
Don't ask for too much.

WALSINGHAM

I begin to see why the Queen likes you.

INT. QUEEN'S PRIVATE QUARTERS - DAY

BESS

I hope you believe that I like you for yourself, my lady.

ELIZABETH

Is anybody ever liked just for themselves? Are you? I doubt it. Men like you because you're pretty. And because you have the ear of the Queen.

BESS

No doubt, my lady.

ELIZABETH

Him too. He likes you because he wants my favour. You do realise that?

BESS

Yes, my lady.

INT. TORTURE ROOM - DAY

WALSINGHAM

Still nothing to tell me, Mr Throckmorton?

INT. HALLWAY, WHITEHALL PALACE - DAY

HATTON

Another letter has come from Mary Stuart, majesty. Asking to meet you.

INT. QUEEN'S PRIVATE QUARTERS, WHITEHALL PALACE - DAY

ELIZABETH

Mr Raleigh. I've kept you waiting.

WALSINGHAM

Majesty.

ELIZABETH

Yes, Walsingham?

WALSINGHAM

The traitor has talked, majesty.
The traitor Throckmorton.

ELIZABETH

(to Raleigh)

Forgive me, sir. As you see, my
time is not my own.

INT. WHITEHALL PALACE - DAY

ELIZABETH

What do you know of the
Enterprise of England,
Ambassador?

DON GUERAU

The Enterprise...? Forgive me,
your majesty...

ELIZABETH

(exploding)

You will leave my presence, sir!
Go back to Spain! Tell Philip
that I don't fear him, or his
priests, or his armies. Tell him
if he wants to shake his little
fist at us, we're ready to give
him such a bite he'll wish he'd
kept his hands in his pockets.

DON GUERAU

You see a leaf fall, and you
think you know which way the wind
blows. But a wind is coming,
madam, that will sweep away your
pride.

ELIZABETH

I too can command the wind, sir.
I have a hurricane in me that
will strip Spain bare, if you
dare to try me!

ELIZABETH

What are you staring at? Lower
your eyes! I am the Queen!

SPANISH MINISTER

(We understand so, majesty.)

EXT. SYIPYARD, SPAIN - DAY

SPANISH MINISTER
(Impossible, majesty!)

INT. CAPTAIN'S CABIN, TYGER - DAY

CALLEY
Visitor for you, sir.

RALEIGH
The Queen has sent you to me.

BESS
Yes -

RALEIGH
Tell the Queen that I will
trouble her no more. As soon as
my ship's repairs are complete I
will ask permission to sail.

BESS
The Queen asks me to assure you -

BESS
The Queen shouts at you once, and
you sulk like a child. I thought
you more of a man than that. And
I thought you a better friend to
the Queen. Her every move is
watched by a hundred eyes.
Assassins plot to kill her.
Enemies prepare to overwhelm her
country. And you say she's
playing games?

RALEIGH
Very well. What is my Queen's
command?

BESS
Go to her, sir. As her friend.

INT. QUEEN'S PRIVATE QUARTERS - DAY

RALEIGH
Yes, majesty.

ELIZABETH
You plan to return to the New
World. To your colony. For two,
or three, or four years.

RALEIGH
If your majesty grants me your
royal warrant.

ELIZABETH

Rise, Sir Walter Raleigh.

ANNETTE

Madame! Madame!

EXT. RIVER/DEE'S HOUSE - DUSK

ELIZABETH (V.O.)

Well, Dr Dee. Here I am again,
back to consult the wisdom of
your charts.

DEE

The alignment of the planets is
most unusual this year. Mars is
due to take the ascendant three
days after the anniversary of
your birth - your majesty was
born on September 7th - and I see
that twelve days before the
anniversary of your birth -

ELIZABETH

Yes, Dr Dee. I am following you.
So what does it all mean?

DEE

It means the rise of a great
empire, majesty. And it means
convulsions, also. The fall of an
empire.

WALSINGHAM

Nothing more, Dr Dee? No more
specific calamities that we can
guard against?

WALSINGHAM

Queens are mortal.

DEE

Elizabeth is mortal. The Queen
will never die.

DEE

These are matters of state,
majesty.

BESS

Please! I'm innocent! I've always
been a loyal servant of the
Queen. I'd never betray the
Queen, never -

INT. QUEEN'S PRIVATE QUARTERS, WHITEHALL PALACE - DAY

DANCING MASTER

(to Bess)

When I push like this, my lady,
give a jump into the air.

ELIZABETH

To tell you the truth, Mr Raleigh,
there are times when I'm
tired of being always in control.

RALEIGH

No, no. You're the Queen. You are
to be obeyed.

ELIZABETH

Bess, you must try a dance with
Mr Raleigh. He's eager to show us
his skill.

RALEIGH

No skill at all, majesty. I don't
know the steps.

DANCING MASTER

Your majesty knows the dance
better than I.

ELIZABETH

So come, Mr Raleigh. Take your
position. I am to be obeyed.

RALEIGH

As your majesty wishes.

INT. MARY STUART'S QUARTERS, CHARTLEY HALL - DAY

PAULET

As always, ma'am, my concern is
for your safety.

EXT. WHITEHALL PALACE - DAY

ROYAL SERVANT

The Queen is at her prayers!

RAMSAY

God for Mary! England's true
Queen!

INT. MARY STUART'S QUARTERS, CHARTLEY HALL - DAY

PAULET

The Queen has been attacked -

PAULET

The Queen unharmed -

PAULET

And you, ma'am, are under arrest.

ELIZABETH

You used to be gentler, Bess.

INT. QUEEN'S PRIVATE QUARTERS, WHITEHALL PALACE - DAY

BESS

I used to be quieter, majesty.

ELIZABETH

Must die? Mary Stuart must die?
Where is it written? Who dares to
give orders to the Queen?

ALSINGHAM

Majesty, this is no time for
mercy -

RALEIGH

My Queen.

ELIZABETH (CONT'D)

Did Bess bid you come? Have you
too come to tell me I must murder
a Queen?

RALEIGH

You fear your soul will be
touched. Royalty is close to
immortality. Kill a Queen - and
queens are mortal.

INT. GREAT HALL, WHITEHALL PALACE - DAY

EXECUTIONER (V.O.)

God save the Queen!

INT. PRIFY CHAMBER, WHITEHALL PALACE - DAY

WALSINGHAM

Forgive me, majesty. Let me go.

INT. QUEEN'S PRIVATE QUARTERS - NIGHT

RALEIGH

May the Lord God preserve
England's Queen.

INT. ANTHECAMBER, WHITEHALL PALACE - DAY

BESS

I'm a ward of the Queen. I can't
court a man without her

permission. I can't marry without her permission. As for having a child -

INT. MAP ROOM, WHITEHALL PALACE - DAY

HOWARD

Majesty, this vast Armada will surely smash through our naval defences. We must be prepared for the worst.

INT. WHITEHALL PALACE - DAY

WALSINGHAM

How did you know about the numbers of the Dutch barges, majesty? I don't recall supplying you with that information.

INT. WHITEHALL PALACE - DUSK

BESS

Here, my lady!

BESS

Yes, my lady.

ELIZABETH

You traitress! You dare to have secrets from me! I am your Queen! You ask my permission before you rut - before you marry - before you breed! My bitches wear my collars! Do you hear me? How dare you be with child!

WALSINGHAM

Majesty, please! Dignity - mercy -

BESS

Yes, my lady. It is - my husband's child.

RALEIGH

This is not the Queen I love and serve.

INT. DEE'S HOUSE - DUSK

ELIZABETH

The fall of an empire, you told me. Did you mean the English empire? Because by God, England will not fall while I am Queen! If that's your prophecy, sir,

prophecy again!

DEE

You want me to tell your majesty only what your majesty chooses to hear?

DEE

The forces that shape the world are greater than all of us, majesty. How can I promise you that they'll conspire in your favour, even though you are the Queen? But this much I know. When the storm breaks, each man acts in accordance with his own nature. Some are dumb with terror. Some flee. Some hide. And some spread their wings like eagles and soar on the wind.

ELIZABETH

You're a wise man, Dr Dee.

DEE

And you, madam, are a very great lady.

EXT. SEA - DAY

SERVANT

Yes, sir. May God preserve them.

INT. QUEEN'S TENT, TILBURY - DAY

ADMIRAL WINTER

The enemy has been engaged, majesty.

WALSINGHAM

The Spanish are barely a day away, majesty.

WALSINGHAM

I beg you to appreciate the gravity of the situation, majesty. There is very little time.

INT. WALSINGHAM'S BEDROOM, LONDON - DAY

WALSINGHAM

I have served your majesty - in all things...

INT. RELAIGH'S HOUSE - DAY

LOYAL SERVANT

Her majesty the Queen!

ELIZABETH (V.O.)

I am called the Virgin Queen. And yet I have many children... You are all my children. There is no jewel, be it never so rich a prize, which I put before this jewel: I mean, your love. I want no more wars. England is enough for me. I want no lordship over your souls. Only a free people can love.



CURICULUM VITAE

**Personal Data**

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Formal Education Background

- | | |
|----------------------------------|-----------|
| 1. SDN 1 Lokajaya | 1997-2002 |
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| 3. MA Mamba'ul Hisan | 2005-2008 |
| 4. UIN Sunan Kalijaga Yogyakarta | 2010-2016 |

Non-Formal Education Background

- | | |
|---------------------------|-----------|
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| 2. Genta Diploma | 2008-2009 |