

DEIXIS USED BY ADELINE IN *THE AGE OF ADELINE* MOVIE

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A FINAL PROJECT STATEMENT

I certify this thesis is definitely my own work. I am completely responsible for this content of this thesis. Other writer's opinion or findings include in the thesis are quoted or cited in accordance with ethical standards.

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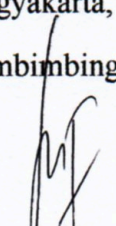
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DEIXIS USED BY ADELINE IN *THE AGE OF ADELINE* MOVIE

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ABSTRACT

The title of this research is *Deixis Used By Adeline In The Age of Adeline Movie*. This research focusses on deixis by Levinson's theory in *The Age of Adeline* movie. The object of this research is Adeline Bowman utterances in *The Age of Adeline* movie. First, this research aim to explain what kinds of deixis are used by Adeline Bowman as a main character in *The Age of Adeline* movie. Second, this research aim to explain what are the reference meanings of deixis used by Adeline Bowman as a main character in *The Age of Adeline* movie. The research method used by the researcher is descriptive qualitative. The data of this research was taken from *The Age of Adeline* movie, directed by Lee Toland Krieger and written by J. Mills Goodloe Salvador Paskowitz. The movie is a 2015 American movie. The result of this research there are 518 data from 405 Adeline's utterances which contain deixis. From the data, this research discovers five major types of deixis by Stephen C. Levinson. Those are 421 data (81.27%) belongs to person deixis, 30 data (5.79%) belongs to place deixis, 20 data (3.86%) belongs to time deixis, 9 data (1.73%) belongs to social deixis and 38 data (7.33%) belongs to discourse deixis. The most dominant deictic expression used by Adeline is *I* which includes in first singular person deixis. deictic expression *I* is occurred in 148 data. Meanwhile, the most dominant reference in the deictic expressions used by Adeline is the speaker herself which happens in 196 data.

Keywords: *deictic expression, deixis, movie, utterances*

DEIXIS USED BY ADELINE IN *THE AGE OF ADELINE* MOVIE

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ABSTRAK

Judul penelitian ini adalah *Deixis yang digunakan Adeline dalam Film The Age of Adeline*. Penelitian ini fokus pada deixis dengan menggunakan teori Levinson (1983) dalam film *The Age of Adeline*. Objek dalam kajian ini adalah ucapan-ucapan yang disampaikan oleh Adeline Bowman sebagai tokoh utama pada film *The Age of Adeline*. Pertama, penelitian ini bertujuan untuk menjelaskan macam-macam deixis yang digunakan oleh Adeline Bowman sebagai peran utama dalam film *The Age of Adeline*. Kedua, penelitian ini bertujuan untuk menjelaskan acuan kata deixis yang digunakan oleh Adeline Bowman sebagai peran utama dalam film *The Age of Adeline*. Metode penelitian yang digunakan oleh peneliti adalah metode deskriptif kualitatif. Data penelitian ini diambil dari film *The Age of Adeline* yang disutradarai oleh Lee Toland Krieger dan ditulis oleh J. Mills Goodloe Salvador Paskowitz. Film ini berasal dari Amerika pada tahun 2015. Hasil penelitian mendapatkan ada 518 data dari 405 ujaran yang mengandung deixis. Dari data tersebut ada lima jenis deixis oleh Levinson. Dari data tersebut terdapat 421 deixis orang (81.27%), 30 deixis tempat (5.79%), 20 deixis waktu (3.86%), 9 deixis sosial (1.73%) dan 38 deixis wacana (7.33%). Ungkapan deixis yang sering digunakan oleh Adeline adalah ungkapan *I* yang mengacu pada Adeline yang termasuk dalam deixis orang pertama tunggal (deixis orang pertama tunggal). Ada 148 data ungkapan *I*. Sedangkan, acuan yang paling sering digunakan adalah penutur sendiri sebanyak 196 data.

Kata kunci : *deixis, film, ucapan, ungkapan deixis*

MOTTO

If you want to live a happy, tie it to a god, not to people or objects.

Logic will get you from A to B, but imagination will take you every where.

-Albert Einstein_



DEDICATION

I dedicate this graduating paper to:

State Islamic University Sunan Kalijaga Yogyakarta

English Literature

My beloved parents and family

My lovely friends



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The researcher,

Kartika Anggraeny

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LIST OF ABBREVIATIONS

NO	ABBREVIATION	MEANING
1.	DE	Deictic Expression
2.	FPD	First Person Deixis
3.	FSPD	First Singular Person Deixis
4.	FPPD	First Plural Person Deixis
5.	SPD	Second Person Deixis
6.	SSPD	Second Singular Person Deixis
7.	TPD	Third Person Deixis
8.	TSPD	Third Singular Person Deixis
9.	TPPD	Third Plural Person Deixis

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CHAPTER I

INTRODUCTION

1.1 Background of Study

People know that language is a tool to express idea, feeling, and information to other. How people can cooperate with other is absolutely by using the language. Language is known as bridge to accomplish the agreement between the deliverer and the receiver of message. Human and language can not be separated to each other. It is because human needs language to have organization and get along in society. According to Cambridge Advanced Learner's Dictionary (third edition) "language is a system of communication consisting of sounds, words and grammar or the system of communication used by the people of a particular country or profession" (2008).

Linguistics has many branches of knowledge such as phonology, syntax, semantic, pragmatic and soon. Pragmatics is one of the branches of knowledge that amend quickly. Pragmatics constitutes branch of knowledge that studies about linguistic language externally, that is how unity of language that is used in the communication. On the other hand, there are many definition of pragmatics that inspects how language used in the context.

According to Yule, pragmatics is the study of the relationships between linguistic forms and the users of those forms (1996: 4). However, the pragmatics that develops in linguistics refers to the study of language expressions in the context. Pragmatics tells us that using language in various and unconventional ways is all right as long as the language users know what they are doing.

There is deixis subchapter in pragmatics. Deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means ‘pointing’ via language (Yule, 1996: 9). Then Yule explained further that,

“Any linguistic form used to accomplish this ‘pointing’ is called a deictic expression” (Yule, 1996: 9). “Deixis is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expressions being near speaker and the away from speaker” (Yule, 1996: 9).

Deixis can be determined from the distance of speaker and context. Deixis is used to analyze conversation, utterance or sentence because every utterance is related to pointing about people, something, place or time. The meaning will be clear if the listener or reader knows about who, where and when the utterance is uttered. Thus, deixis is used to solve that problem. Therefore, the researcher wants to analyze the deixis.

Deixis is an important part that we have to know in pragmatic (Levinson, 1985: 54). Sometimes people are difficult to identify and examine the meaning of person deixis in sentence or discourse because people usually use their name as pronoun of themselves or the other (Purwo, 1984:4). Because of that problem, the researcher wants to identify and analyze deixis used by Adeline Bowman utterances in *The Age Of Adeline* movie. It can help the listener or the reader to easily understand the use and the meaning of deixis.

Film as stated in the Cambridge dictionary is a series of moving pictures, usually shown in a cinema or on television and often telling a story. Film shows a story by using ranged pictures. Film is more influential than other media because film has audio or visual aspects.

A film also called a movie or motion picture. “A sequence of images of moving objects photographed by a camera and providing the illusion of continuous movement when projected onto a screen (www.thefreedictionary.com). People know there are many genre of film such as comedy, horror, action, romance and others. The example of romance film is *The Age Of Adeline* movie.

The Age of Adeline is a 2015 American romance fantasy movie. This movie directed by Lee Toland Krieger and written by J. Mills Goodloe and Salvador Paskowitz. Adeline Bowman's life was normal and happy. Her life changed after experiencing a car accident. Adeline born on 1908 she has normal life like people in general. Adeline married with an engineer and has a daughter named Fleming. Adeline's domestic life is devastated when she lost her beloved husband. When Adeline Bowman goes to her parents' house, Adeline gets a car accident that changed her life drastically. Her car went into the river and he suffered a dead faint. Adeline stuck in 29 years old.

During 8 decade Adeline stuck in 29 years old. It caused she must continue to settle in a new place and change identity every 10 years in order to hide by others. Meanwhile, Adeline also trying to keep herself from around her to keep away her secret. Only her daughter knows the Adeline's identity. They only occasionally meet in order to other people unsuspecting existence of Adeline. Especially when Fleming is aging, Adeline looks young. In additions, she try to do not take a picture and fall in love. Even so, Adeline falling in love with a man. Their relationship becomes closer and the man want to marry her. Adeline

decided to refuse it and back to her life. However, all efforts Adeline began stalled when she met Ellis Jones.

Adeline who has changed his name to Jenny, for decades close his heart finally fell in love with the charismatic figure named Ellis. One day, Ellis invited Adeline to attend her parents wedding anniversary. There, Adeline meets Ellis' father. Ellis' father is Adeline's boyfriend in the past. Adeline scared if her secret and self-identity will be revealed, Adeline ran away from Ellis' parents home. Ellis's father has tried to prevent but failed. When she left, Adeline felt a dilemma. Flamming contacted her and asked her to put her heart to a man again. Adeline feel tired due to always run away from one life to other. On the other hand, she wondered Ellis could accepted her true identity.

In islamic prespective, the concept of the truth and the false to Q.S Al-Baqarah ayah 42 below.

وَلَا تَلْبِسُوا الْحَقَّ بِالْبَاطِلِ وَتَكْتُمُوا الْحَقَّ وَأَنْتُمْ تَعْلَمُونَ (٤٢)

“And cover not Truth with falsehood, nor conceal yhe Truth when you know (what it is).” (Mushaf Al-Kalam, 2010).

From the verse above explain about the principle truth and the prohibition of falsehood. It is related with the movie's story which told about the main character who hide the truth of her identity. Islam forbided moslem to do a falsehood because it would damage them, now or then.

From the story, Adeline is someone who stuck in 29 years old because of that, Adeline moved from one city to other city and changed his identity every 10 years. It was happened untill 8 decade. That phenomenon make the reference

result not consistent. Because of that problem, the researcher want to identify and to analyze deixis in *The Age of Adeline* movie. It can help the listener or the reader to be easy to understand the use and the meaning of deixis, especially in this movie.

The researcher chooses *The Age of Adeline* movie because there are many deictic expressions that can be analyzed. When a text contains many deictic expressions, someone who read it will be forced to think deeper to get the reference of the deictic expression and sometimes people get some difficulties to understand the text. Beside the researcher is curious about deixis in the movie, the movie also interesting to be analyzed.

For example;

Oh, I gotta go to work. (00:04:20,385 --> 00:04:24,158)

The example above is the dialogue when Adeline in the home with his dog and she excused herself to go to work. The sentence “Oh, I gotta go to work”, Adeline uses indexical “I” which has function as subjective personal pronoun. The remoteness is proximal because the speaker utters her utterance near the hearer. While Adeline speaks, she does not make any gesture or eye contact so she uses symbolic classification on the way she speaks. Indexical “I” regards to one speaker in an utterance. Finally, the topic of indexical “I” is first singular person deixis.

The reference of first singular person deixis refers to the speaker of the speech event. From the context above, Adeline is the speaker of the utterance. In addition, the speaker exists and can be known. It can be concluded that indexical

“I” refers to Adeline. The listener of the utterance also can infer what the speaker means. It means the reference is successful.

The researcher focuses on deixis. According to Levinson “deixis concerns the ways in which languages encode or grammaticalized features of the context of utterance or speech event, and thus also concerns some ways in which the interpretation of utterances depends on the analysis of the context of utterance” (1983: 54). It means deixis is based on the context of the utterance because deixis is related on how the words are put in the context.

1.2. Research Questions

1. What are the reference meanings and kinds of deixis are used by Adeline Bowman as a main character in *The Age of Adeline* movie?

1.3. Objectives of Study

Based on the research question, the objectives of the study are:

1. To identify the kinds of deixis used by Adeline Bowman as a main character in *The Age of Adeline* movie.
2. To analyze the reference meanings of deixis used by Adeline Bowman as a main character in *The Age of Adeline* movie.

1.4. Significances of Study

This research has two significances they are: academy and practice. Academically, this research can be used by others as a reference to get information on deixis and to give understanding about deixis in *The Age of Adeline* movie. Practically, this research is hoped to give contribution on the teaching and learning English linguistics, especially deixis. Hopefully this

research will be useful for readers who want to know more about deixis and the result of this research can enrich the reader's understanding about deixis.

1.5. Literature Review

There are seven prior researches that have been found by the writer which have some similarities with the writer's graduating paper as well as the differences.

The first prior research entitled "Deixis in *Harry Potter and The Half Blood Prince* by J.K Rowling and Its Translation into Indonesia" a final project was written by Eti Purwitasari in 2009, a student of English Department of Semarang State University. The object of her research is to identify the equivalence of deixis which includes person deixis, time deixis, place deixis, discourse deixis and social deixis. There is only one statement of the problem in her final project. It is what extent is the equivalence of deixis found in the novel *Harry Potter and The Half Blood Prince* by J.K Rowling which is translated into Indonesia as *Harry Potter dan Pangeran Berdarah Campuran* by Listiana Srisanti. Her observation involves some steps, namely observing, identifying, classifying and evaluating. She used documentation and observation methods to collect the data. Her data gathered are analyzed descriptively by using qualitative approach. Her findings of the analysis are: 1) she finds that the equivalence of person deixis can be achieved by involving the inclusive/exclusive dimension and the familiar/non familiar dimension from source language into the target language. 2) the equivalence of time deixis can be achieved through translating from source language into target language by giving temporal determiners and adverbial of

times. 3) the analysis of place deixis, discourse deixis and social deixis show that every word in the sentence of target language is translated into equivalent concepts in the target language to give accurate meaning.

The second prior research entitled “Social Deixis in *Elizabeth The Golden Age* Movie Script” written in 2015 as a graduating paper by Jamjuri, a student of State Islamic University of Sunan Kalijaga Yogyakarta’s English Department. The 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 the goal, the researcher makes two research question: (1) what are the kind 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, the researcher uses qualitative method and for collecting data technique, the researcher uses document analysis. The result of the research shows two kinds of social deixis that is used in *Elizabeth the Golden Age* movie script. Those are 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 text.

The third prior researches entitled “Deixis Used on Business Brochures Text: A Pragmatics Study” an international journal of English linguistics was written by Rotua Elfrida Pangaribuan in 2015, a student of English Department in HKBP Nommensen University Medan. She used descriptive qualitative research. The data are brochures taken randomly from products launched in March 2014.

She has 32 brochures that were analyzed. She found five types of deixis used on business brochures text: 16.33% used person deixis, 5.71% used location/spatial deixis, 5.31% used temporal deixis, 63.27% used discourse deixis and 9.39% used social deixis. From her research, discourse deixis is the most dominantly used in business brochures text.

The fourth prior research entitled “An Analysis of Deixis Found In *Spongebob* Movie Script” written by Ferya Dinata Rahmat Tulah in 2015. The researcher makes some research problems are; 1) what are the types of deixis found in *Spongebob* movie script? 2) how is the frequency of each deixis in *Spongebob* movie script? The purpose of that study is to; 1) find out deixis types and 2) frequency of each deixis in *Spongebob* movie script. The research method; 1) the research is conducted by using a quantitative descriptive while the data taken from the print media (*Spongebob* movie season script). The data analysis is done by using the theory of pragmatic, especially deixis from Levinson theory. The research finding showed that; (1) there are five kinds of deixis, namely person deixis (first person, second person, and third person), place deixis (proximal and distal), time deixis, discourse deixis, and social deixis. Person deixis is the most fragment found in the *Spongebob* movie season. Person deixis concerns the grammatical categories of person such as; me, you, them, us, and so on. The center of place deixis is the place that the speech event occurs (here and there). Time deixis is the word used to point certain period of time in the speech event (yesterday, tomorrow, now). Moreover, in discourse deixis or text the expression of the referent is not shown in the sentence, but the referent is attached in the last,

next or the current position of the discourse. The last, social deixis is used in social absolute relation when an utterance is produced by the speaker to the addressee. (2) The frequency of occurrence of types of deixis as follows: the person deixis is the one which reached a greater level than another, means it is used by 156 times or (71.89%). The detail of person deixis in first person used 75 times or (34.56%), the second person is used 62 times or (28.57%) and third person is used 19 times or (8.75%). The next is discourse deixis usage by 29 times or (13.36%). The following, place deixis used 22 times or (10.14%) and time deixis used 9 times or (4.02%). The last, social deixis is used 1 time or (0.46%). It is recommended to the next researcher. Study deixis is important to improve student writing skill because deixis helps the writer and the reader to understand the production and interpretation utterance. So the researcher suggests to the next researcher to discuss about the kinds of deixis and the nature of the references in different fields, such as referent anaphora and kataphora in deixis. Referent anaphora and kataphora are important. It helps in understanding the meaning of an utterance of something.

The fifth prior research entitled “A Pragmatic Study On Deixis In The Song Lyrics Of Harris J’s “Salam” Album” was written in 2016 as a thesis by Uswatun Hasanah, a student of English Language And Letters Department in State Islamic University Maulana Malik Ibrahim. This research aims to analyze five types of deixis, interpret the reference meaning of deixis and find out the most dominant type of deixis that are found in the song lyrics of Harris J’s Salam album. The subject is deixis, while the object is song lyrics of Harris J’s “salam”

album. The researcher used descriptive qualitative method. the data uses twelve songs of Harris J's Salam album and they are classified into the types of deixis based on their own criteria.

The sixth prior research entitled "An Analysis Of Deixis in The Article of The Jakarta Post" an article was written by Nita Bonita Samosir and Zainuddin, They analysis focused on the type of deixis, the dominant types of deixis and the causes of the most dominant type of deixis that is used in The Jakarta Post newspaper. The researchers used descriptive qualitative. The researchers used documentary technique to collect data. The findings shows that there are five types of deixis found in The Jakarta Post article, they are: person deixis, 99 times occur (42.85%), place deixis, 8 times occur (3.46%), time deixis, 43 times occur (18.61%), discourse deixis, 42 times occur (18.18%) and social deixis, 39 times occur (16.88%). They found the most dominant from them analysis is person deixis.

The seventh prior research entitled "An Analysis of Deixis in Lois Lowry's Novel *The Giver*" written by Diah Utami in 2017, a student of State Islamic University of Sunan Kalijaga Yogyakarta's English Department. The object of her research is deixis, while the subject of her research is *The Giver* novel. The researcher used qualitative and quantitative. She makes three research question for her graduating paper: 1) what types of deixis are used by Jonas in Lois Lowry's novel *The Giver*? 2) how are references of each deictic expression used by Jonas in the novel? 3) what is the most dominant deictic expression and the most dominant reference in the deictic expression used by Jonas in the novel?

And then the result says that there are 869 data from 296 Jonas' utterances which contain deixis: 689 data (72.29%) belonging to person deixis, 43 data (4.95%) belonging to time deixis, 18 data (2.07%) belonging to place deixis, 43 data (4.95%) belonging to social deixis and 76 data (8.75%) belonging to discourse deixis. From the paper, her research discovers five major types of deixis by Levinson. Therefore, the most dominant deictic expression used by Jonas is person deixis.

The similarity between this research and the prior researches above is the theory that used to analyze the data; Levinson theory. On the other hand, there are some differences. Besides the object of the study, this research different with the prior researches above, because this research present deixis by Levinson in Adeline's utterances in *The Age of Adeline* movie. It is not similar with the prior researches, which analyze human as the object of the study.

1.6. Theoretical Approach

This research analyzes the use of deixis occurred in Adeline Bowman's utterances as a main character in *The Age of Adeline* movie. This research is conducted by using pragmatics, particularly Levinson's deixis theory. According to Levinson, "deixis concerns the ways in which languages encode or grammaticalized features of the context of utterance or speech event, and thus also concerns some ways in which the interpretation of utterances depends on the analysis of the context of utterance" (1983: 54). It means that deixis is based on the context of the utterance because deixis relates to how the words are put in the context. This research applies five major types of Levinson's deixis theory: person

deixis, time/temporal deixis, place/spatial deixis, text/discourse deixis and social deixis (1983: 68).

1.7. Method of Research

1.7.1. Type of Research

This research concerns deixis used by Adeline Bowman as a main character in *The Age of Adeline* movie, the type of this research is descriptive qualitative method. "Qualitative research is descriptive, in which the researcher analyzes the data in forms of words, sentences, discourses, metures/photographs, dianes memorandums and tape-video." (Subroto, 1992: 7).

Whereas qualitative method is a method where the researcher work as the key instrument,

"Qualitative research can provide further understanding of a subject and its contextual setting; provide explanation of reasons and assosiations; evaluate effectiveness; and aid the development of theories or strategies. Most of the time, qualitative research is used to gain insight into people's attitudes, behaviours, value systems, concerns, motivations, aspirations, culture, of lifestyles. It is used to inform business decisions, policy formation, research, business decisions and communication (Wahyuni, 2012: 2-3).

1.7.2. Data Source

"The sources of data of qualitative research are societies, social of phenomena: literary work manuscripts, and its data can be words; sentences, or discourses." (Ratna, 2004: 47). The source of the main data in this study is *The Age of Adeline* movie and play script. The data are Adeline Bowman utterances.

1.7.3. Data and Data Collection Technique

"Generally, data represent a structured codification of single primary entities, as well as of transactions involving two or more primary entities."

(Vercellis, 2009: 6). Whereas Wawan and Munir said that “Data is a value that represents a description of an object or event.” (2006: 1). It can be explained that the data is an object, event, or fact that is documented by having a structured identification for an entity or several entities. The method of collecting data in this research is purposive sampling. Data collection is the gathering process of information from relevant sources purposing to answer the research questions. "There are several techniques in collecting data, they are: sampling, observation, interview, documentation, questionnaire, triangulation, and reading" (Ratna, 2010: 209-245).

According to Juliansyah “purposive sampling is a sampling collection technique by certain considerations that deserved to be sampled” (2011: 155). The steps of collecting data in this research are:

1. Watching *The Age of Adeline* movie intensively.
2. Reading the transcript of *The Age of Adeline* movie closely.
3. Focusing on Adeline’s utterances.
4. Identifying all Adeline’s utterances.

1.7.4. Data Analysis Technique

After the data had been collected, the researcher continues to analyze them by qualitative method that has been explained before. There are some steps which will be conducted.

1. Classifying the data into types of deixis.
2. Classifying types of person deixis, place deixis, time deixis, social deixis and discourse deixis.

3. Finding the reference meanings.
4. Drawing conclusion.

1.8 Paper Organization

This paper is divided into four chapters. Chapter one consists of introduction which presents background of study, research questions, objectives of study, significances of study, literary review, theoretical approach, research methodology and paper organization. Chapter two, theoretical approach which presents the explanation about pragmatics and deixis. Chapter three, the discussion in analyzing the use of personal deixis by Adeline Bowman utterances. Chapter four, gives the conclusion of the research which is complicated by the suggestion for the next researchers or next the readers.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing the data, the writer has final conclusion to explain about deixis. There are five types of deixis found from Adeline as the main character in *The Age of Adeline* movie. They are person deixis, place deixis, time deixis, social deixis and discourse deixis. There are 518 data from 405 Adeline's utterances which contain deixis based on Levinson's category. Here are the types of deictic expressions used by Adeline: 421 data (81.27%) of person deixis; 196 data of first singular person deixis (I, me, my, mine), 15 data of first plural person deixis (we, us, our), 136 data of second singular person deixis (you and your), 5 data of second plural person deixis (you), 65 data of third singular person deixis (she, her/possessive pronoun, he, his, him, that, it) and 4 data of third plural person deixis (they and them).

30 data (5.79%) of place deixis: 18 data of proximal place deixis (this, here, in this way) and 12 data of distal place deixis (there, that, it). 20 data (3.86%) of time deixis: 8 data of present time deixis (this year, now, right now, it), 5 data of past time deixis (last year, ages ago, that day, six years ago, ten minutes ago) and 7 data of future time deixis (then, tonight, tomorrow, tomorrow morning). 9 data (1.73%) of social deixis: 38 data (7.33%) of discourse deixis (this, that, it).

The most dominant of deictic expression used by Adeline as the main character in *The Age of Adeline* movie is "I" which includes in first singular person deixis. deictic expression "I" is occurred in 148 data. Finally, the most dominant reference in the deictic expressions used by Adeline as the main character in *The Age of Adeline* movie is the speaker herself which happens in 196 data.

4.2 Suggestion

Based on the finding and discussion, the writer would like to give some suggestions for English learner especially who interested in deixis theory. Deixis is one of braches of pragmatic that important to learn because to know the purpose of utterance such as person deixis, time deixis, place deixis, social deixis and discourse deixis it can help the readers or listeners to understand what the speaker means in the utterance. The writer hopes this reasearch will be useful to the next researcher who will make an analysis by using the same theory. The writer suggests for the future researcher to find a source that is rich with deixis that may cover more complete varieties of deixis.

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APPENDIX II

Deixis Used by Adeline in The Age of Adeline movie

NO	UTTERANCE	DE	TYPES OF DEIXIS	REFERENCE	FUNCTION OF REFERRING EXPRESSION	REFERENCE'S SUCCESS
1.	You're very kind, Tony.	You	SSPD	Tony	Referential	Successful
2.	Why are you doing this?	You	SSPD	Tony	Referential	Successful
3.	You're a smart kid, forgery's a felony.	You	SSPD	Tony	Referential	Successful
4.	No, I'm about as far from law enforcement	I	FSPD	Adeline	Referential	Successful
5.	as you can get.	You	SSPD	Tony	Referential	Successful
6.	I just hate to see wasted potential, Jeff.	I	FSPD	Adeline	Referential	Successful
7.	The autographed baseballs in your bedroom... made out to Jeff.	Your	SSPD	Tony	Referential	Successful

8.	Don't get sloppy, it's the little things that	It	TSPD	The little things	Referential	Unsuccessful
9.	trip you up.	You	SSPD	Tony	Referential	Successful
10.		Honey		A dog	Referential	Unsuccessful
11.	Honey, I'm home.	I	FSPD	Adeline	Referential	Successful
12.		There	Distal place deixis	Living room	Referential	Successful
13.	There we go.	We	FPPD	Adeline and her dog	Referential	Successful
14.	You're gonna love the new farm house.	You	SSPD	A dog	Referential	Unsuccessful
15.	You'll feel like a puppy again.	You	SSPD	A dog	Referential	Unsuccessful
16.	Did you know that your great, great, grandmother was born just a few towns over?	You	SSPD	A dog	Referential	Unsuccessful
17.		Your	SSPD	A dog	Referential	Unsuccessful
18.	So was mine, not at the same time, of course.	Mine	FSPD	Adeline	Referential	Successful
19.	Oh, I gotta go to work.	I	FSPD	Adeline	Referential	Successful
20.		You	SSPD	Driver taxi	Referential	Successful
21.			Proximal place	The place that		

	Why don't you stay on this, take this to	This	deixis	Adeline means	Referential	Successful
22.	Golf, Golf to Bush, Bush to.	This	Proximal place deixis	The place that Adeline means	Referential	Successful
23.	Polk, Polk to Grove, and then just leave me on the corner of Market.	Me	FSPD	Adeline	Referential	Successful
24.	You never know.	You	SSPD	Driver taxi	Referential	Successful
25.	Oh, that's very kind of you to say.	That	Discourse deixis	Merriam's utterance	Referential	Successful
26.		You	SSPD	Merriam	Referential	Successful
27.	I'm sorry we really must leave.	I	FSPD	Adeline	Referential	Successful
28.		We	FPPD	Adeline and flamming	Referential	Successful
29.	You better stop or it'll go straight to my head.	You	SSPD	Merriam	Referential	Successful
30.		It	Discourse deixis	Merriam's utterance	Referential	Successful
31.		My	FSPD	Adeline	Referential	Successful
32.	Okay, Darling, bye-bye now, great seeing you.	Darling	Relational social Deixis	Flamming	Referential	Successful
33.		You	SSPD	Merriam	Referential	Successful
34.	That's right.	That	Discourse deixis	Police's utterance	Referential	Successful
35.		I	FSPD	Adeline	Referential	Successful

36.	I'd be happy to, Officer, is tomorrow morning all right?	Tomorrow morning	Future time Deixis	At daylight	Referential	Successful
37.		I	FSPD	Adeline	Referential	Successful
38.	I'm sorry, you have the wrong person.	You	SPPD	FBI	Referential	Successful
39.	Why, I've done nothing wrong.	I	FSPD	Adeline	Referential	Successful
40.		I	FSPD	Adeline	Referential	Successful
41.	I'm a good American, how dare you bother me at my place of employment.	You	SPPD	FBI	Referential	Successful
42.		Me	FSPD	Adeline	Referential	Successful
43.		My	FSPD	Adeline	Referential	Successful
44.		You	SSPD	Flamming	Referential	Successful
45.	If anyone contacts you, tell them that I went to Europe on vacation, that I never came back.	Them	TPPD	Someone who contact flamming	Attributive	Successful
46.		I	FSPD	Adeline	Referential	Successful
47.		I	FSPD	Adeline	Referential	Successful
48.	The next time we see each other, I'll have a new identity.	We	SPPD	Adeline and Flamming	Referential	Successful
49.		I	FSPD	Adeline		
50.		I	FSPD	Adeline	Referential	Successful
51.	I'll always be your mother, you'll just have to introduce me as your friend.	Your	SSPD	Flamming	Referential	Successful
52.		You	SSPD	Flamming	Referential	Successful
53.		Me	FSPD	Adeline	Referential	Successful

54.		Your	SSPD	Flamming	Referential	Successful
55.	It has to be this way... here.	It	Discourse deixis	Adeline's utterance	Referential	Successful
56.	You asked me that last year, why don't you trust me?	You	SSPD	Regan	Referential	Successful
57.		Me	FSPD	Adeline	Referential	Successful
58.		That	Discourse deixis	Regan's utterance	Referential	Successful
59.		Last year	Past time deixis	At night	Referential	Successful
60.		You	SSPD	Regan	Referential	Successful
61.		Me	FSPD	Adeline	Referential	Successful
62.		I'll pick you up eight?	I	FSPD	Adeline	Referential
63.	You		SSPD	Regan	Referential	Successful
64.	Only once, ages ago.	Ages ago	Past time Deixis	At night	Referential	Successful
65.	Well, I better get to it then, I'll see you soon.	I	FSPD	Adeline	Referential	Successful
66.		I	FSPD	Adeline	Referential	Successful
67.		You	SSPD	Regan	Referential	Successful
68.	Are you hungry?	You	SSPD	A dog	Referential	Unsuccessful
69.	Oh, you just want to come out with me tonight, don't you?	You	SSPD	A dog	Referential	Unsuccessful
70.		Me	FSPD	Adeline	Referential	Successful
71.		Tonight	Future time deixis	At night	Referential	Successful
72.		You	SSPD	A dog	Referential	Unsuccessful

73.	Sorry, buddy, it's a girls night.	Buddy	Relational social deixis	A dog	Referential	Unsuccessful
74.		It	Time Deixis		Referential	Successful
75.	How did you guess?	You	SSPD	Regan	Referential	Successful
76.	We're the last two.	We	FPPD	Adeline and Regan	Referential	Successful
77.		Me	FSPD	Adeline	Referential	Successful
78.	Tell me, what did I miss?	I	FSPD	Adeline	Referential	Successful
79.	What's your resolution?	Your	SSPD	Regan	Referential	Successful
80.	To live this year as though it were my last.	This year	Present ime deixis	At night	Referential	Successful
81.		My	FSPD	Adeline	Referential	Successful
82.	Beware, bachelor at three o'clock, we need to stir him up.	We	FPPD	Adeline and Regan	Referential	Successful
83.		Him	TSPD	Dale	Referential	Successful
84.	He's here.	He	TSPD	Dale	Referential	Successful
85.		Here	Proximal place deixis	The place where Adeline and Regan sitting	Referential	Unsuccessful
86.	Because he doesn't accept his affluent family's help.	He	TSPD	Dale	Referential	Successful
87.		His	TSPD	Dale	Referential	Successful

88.	No, no, no, just your Cartier wrist watch, one of the very first.	Your	SSPD	Dale	Referential	Successful
89.		I	FSPD	Adeline	Referential	Successful
90.	I'm assuming it was given to you by a well	It	TSPD	Watch	Referential	Successful
91.	to do grandfather.	You	SSPD	Dale	Referential	Successful
92.	You hands are covered in paint. That one	You	SSPD	Dale	Referential	Successful
93.	was easy.	That	Discourse deixis	Dale's utterance	Referential	Successful
94.	Thank you.	You	SSPD	Dale	Referential	Successful
95.		You	SSPD	flamming	Referential	Successful
96.	Thank you, Sweetheart.	Sweetheart		Flamming	Referential	Successful
97.	No, no, you don't have to sing.	You	SSPD	Flamming	Referential	Successful
98.	Please, please, don't sing, I've already had enough birthdays.	I	FSPD	Adeline	Referential	Successful
99.	Where are you?	You	SSPD	Flamming	Referential	Successful
100.	You didn't go out at all?	You	SSPD	Flamming	Referential	Successful
101.		I	FSPD	Adeline	Referential	Successful
102.	Well, I don't blame you.	You	SSPD	Flamming	Referential	Successful
103.	Are we still on for tomorrow?	We	SPPD	Adeline and Flamming	Referential	Successful
104.		Tomorrow	Future time deixis	At daylight	Referential	Successful

105.		I	FSPD	Adeline	Referential	Successful
106.	Great, all right, get some sleep. I love you.	You	SSPD	Flamming	Referential	Successful
107.	I am too old for this.	I	FSPD	Adeline	Referential	Successful
108.	I'll call you tomorrow and you can tell me everything I missed. I love you.	I	FSPD	Adeline	Referential	Successful
109.		You	SSPD	Regan	Referential	Successful
110.		Tomorrow	Future time deixis	At daylight	Referential	Successful
111.		You	SSPD	Regan	Referential	Successful
112.		Me	FSPD	Adeline	Referential	Successful
113.		I	FSPD	Adeline	Referential	Successful
114.		I	FSPD	Adeline	Referential	Successful
115.		You	SSPD	Regan	Referential	Successful
116.	I'm a daredevil.	I	FSPD	Adeline	Referential	Successful
117.	I'm Jenny.	I	FSPD	Adeline	Referential	Successful
118.	Who wrote that?	That	TSPD	A poem	Referential	Successful
119.	No, you're not sure.	You	SSPD	Ellis	Referential	Successful
120.	Too bad, I adore know-it-alls.	I	FSPD	Adeline	Referential	Successful
121.	Some place better food... my apartment.	My	FSPD	Adeline	Referential	Successful
122.	Well, that was a risky move.	That	Discourse deixis	Ellis' utterance	Referential	Successful
123.		Your	SSPD	Ellis	Referential	Successful
124.	Leaving your date upstairs. I hope it was	I	FSPD	Adeline	Referential	Successful

125.	worth it.	It	Discourse deixis	Ellis' utterance	Referential	Successful
126.	Oh, come on, that beautiful woman in blue.	That	TSPD	A woman	Referential	Successful
127.	Does her name happen to end in "kova"?	Her	TSPD	Agnes Boygs	Referential	Successful
128.		You	SSPD	Ellis	Referential	Successful
129.	So you can find out where I live?	I	FSPD	Adeline	Referential	Successful
130.		You	SSPD	Ellis	Referential	Successful
131.	Thank you, but I'll manage.	I	FSPD	Adeline	Referential	Successful
132.	Goodbye, it's been an adventure meeting you.	You	SSPD	Ellis	Referential	Successful
133.	Thank you.	You	SSPD	Ellis	Referential	Successful
134.	There you go again, putting your hand in	You	SSPD	Ellis	Referential	Successful
135.	places it doesn't belong.	Your	SSPD	Ellis	Referential	Successful
136.		You	SSPD	Ellis	Referential	Unsuccessful
137.	Thank you, Sir.	Sir	Relational social deixis	Ellis	Referential	Unsuccessful
138.		You	SSPD	Flamming	Referential	Successful
139.	Thank you, Darling.	Darling	Relational social deixis	Flamming	Referential	Successful
140.		I	FSPD	Adeline	Referential	Successful
141.	I'm so happy to see you.	You	SSPD	Flamming	Referential	Successful
142.		You	SSPD	Flamming	Referential	Successful

143.	You know you don't have to still give me cards.	You	SSPD	Flamming	Referential	Successful
144.		Me	FSPD	Adeline	Referential	Successful
145.	I love you.	I	FSPD	Adeline	Referential	Successful
146.		You	SSPD	Flamming	Referential	Successful
147.	I see you already forgot our little talk about sodium.	I	FSPD	Adeline	Referential	Successful
148.		You	SSPD	Flamming	Referential	Successful
149.		Our	FPPD	Adeline and Flamming	Referential	Successful
150.	But you love where you live.	You	SSPD	Flamming	Referential	Successful
151.		You	SSPD	Flamming	Referential	Successful
152.	We bought in Oregon so that I could be close to you.	We	FPPD	Adeline and Flamming	Referential	Successful
153.		I	FSPD	Adeline	Referential	Successful
154.		You	SSPD	Flamming	Referential	Successful
155.	You could come up for long visits, move in with me eventually.	You	SSPD	flamming	Referential	Successful
156.		Me	FSPD	Adeline	Referential	Successful
157.	A little bit. You're not getting any younger.	You	SSPD	Flamming	Referential	Successful
158.	What if you move to Arizona and something happened to you?	You	SSPD	Flamming	Referential	Successful
159.		You	SSPD	Flamming	Referential	Successful
160.	What if you get sick?	You	SSPD	Flamming	Referential	Successful
161.	What if I'm too late?	I	FSPD	Adeline	Referential	Successful

162.	What are you two clucking about?	You	SPPD	Adeline's friend in the library	Referential	Successful
163.	What books, do you know?	You	SPPD	Adeline's friend in the library	Referential	Successful
164.	What are you doing here?	You	SSPD	Ellis	Referential	Successful
165.		Here	Proximal place deixis	In the library	Referential	Successful
166.	How did you know I work here?	You	SSPD	Ellis	Referential	Successful
167.		I	FSPD	Adeline	Referential	Successful
168.		Here	Proximal place deixis	In the library	Referential	Successful
169.	You could have mentioned that in the elevator.	You	SSPD	Ellis	Referential	Successful
170.		That	Discourse deixis	Ellis' utterance	Referential	Successful
171.	Great, I'll be here.	I	FSPD	Adeline	Referential	Successful
172.		Here	Proximal place deixis	In the library	Referential	Successful
173.	Oh, no, I can't do that.	I	FSPD	Adeline	Referential	Successful
174.		That	Discourse deixis	Ellis' utterance	Referential	Successful
175.	No, I... I don't want my photo taken.	I	FSPD	Adeline	Referential	Successful
176.		I	FSPD	Adeline	Referential	Successful
177.		My	FSPD	Adeline	Referential	Successful

178.		It	TSPD	Vanity	Referential	Successful
179.	It's not about vanity, I just don't like people taking my photograph.	I	FSPD	Adeline	Referential	Successful
180.		My	FSPD	Adeline	Referential	Successful
181.		You	SSPD	Ellis	Referential	Successful
182.	You wouldn't do that.	That	Discourse deixis	Ellis' utterance	Referential	Successful
183.		I	FSPD	Adeline	Referential	Successful
184.	I just... I don't like having my photos taken, Ellis.	I	FSPD	Adeline	Referential	Successful
185.		My	FSPD	Adeline	Referential	Successful
186.	Okay... that's impossible.	That	Discourse deixis	Ellis' utterance	Referential	Successful
187.		It	Discourse deixis	Ellis' utterance	Referential	Successful
188.	Well, if it's in this city, that's unlikely.		Proximal place			
		This city	deixis	SanFrancisco	Referential	Successful
189.		That	Discourse deixis	Ellis' utterance	Referential	Successful
190.	All right... I give up.	I	FSPD	Adeline	Referential	Successful
191.		I	FSPD	Adeline	Referential	Successful
192.	I didn't know that.	That	Discourse deixis	Ellis' utterance	Referential	Successful
193.	Is... is that...?	That	TSPD	A boat	Referential	Successful
194.	Oh! Wow! This is incredible.		Proximal place			
		This	Deixis	A boat	Referential	Successful
195.	"We".	We	FPPD	Adeline and Ellis	Referential	Successful
196.		Me	FSPD	Adeline	Referential	Successful

197.	Oh, let me guess, you're on the board.	You	SSPD	Ellis	Referential	Successful
198.	So, how did you come by your fortune,	You	SSPD	Ellis	Referential	Successful
199.	anyway... inheritance?	Your	SSPD	Ellis	Referential	Successful
200.		Your	SSPD	Ellis	Referential	Successful
201.	Your... your job is giving away money.	Your	SSPD	Ellis	Referential	Successful
202.	I own a dog.	I	FSPD	Adeline	Referential	Successful
203.	I should be getting back.	I	FSPD	Adeline	Referential	Successful
204.	It's too late, Ellis, I only have an hour.	It	Present time Deixis	At daylight	Referential	Successful
205.		I	FSPD	Adeline	Referential	Successful
206.	Thank you for all of this, but.. But you should know I'm moving.	You	SSPD	Ellis	Referential	Successful
207.		This	Discourse deixis	Adeline's utterance	Referential	Successful
208.		You	SSPD	Ellis	Referential	Successful
209.		I	FSPD	Adeline	Referential	Successful
210.	That must be one halluva joke.	That	Discourse deixis	Ellis' utterance	Referential	Successful
211.		I	FSPD	Adeline	Referential	Successful
212.	Yeah, I love it.	It	TSPD	Baseball	Referential	Successful
213.		That	Discourse deixis	Ellis utterance	Referential	Successful
214.	That's the worst joke I've ever heard in my entire life.	I	FSPD	Adeline	Referential	Successful
215.		My	FSPD	Adeline	Referential	Successful

216.	It wasn't a compliment.	It	Discourse deixis	Adeline's utterance	Referential	Successful
217.	I'd like to add another signee to my account.	I	FSPD	Adeline	Referential	Successful
218.		My	FSPD	Adeline	Referential	Successful
219.	I'll be traveling for a while.	I	FSPD	Adeline	Referential	Successful
220.	Now, I made you some salmon.	Now	Present time Deixis	At daylight	Referential	Successful
221.		I	FSPD	Adeline	Referential	Successful
222.		You	SSPD	A dog	Referential	Unsuccessful
223.		This no eating nonsense just won't do if you are a proper farm dog.	You	SSPD	A dog	Referential
224.	I want you to eat every last bite, do you understand me?	I	FSPD	Adeline	Referential	Successful
225.		You	SSPD	A dog	Referential	Unsuccessful
226.		You	SSPD	A dog	Referential	Unsuccessful
227.		Me	FSPD	Adeline	Referential	Successful
228.	Oh, there we go.	There	Distal place Deixis	The place that there is food of her dog	Referential	Successful
229.		We	FPPD	Adeline and her dog	Referential	Successful
230.	Am I interrupting?	I	FSPD	Adeline	Referential	Successful

231.		Your	SSPD	Ellis	Referential	Successful
232.	Uh, your... your place it's, uh...	Your	SSPD	Ellis	Referential	Successful
233.		It	Proximal place deisix	Ellis' apartment	Referential	Successful
234.		I	FSPD	Adeline	Referential	Successful
235.	Uh, I noticed that part, it's sort of an artistic choice?	That	Distal place Deixis	The part of Ellis' apartment decoration	Referential	Successful
236.		It	Distal place deixis	The part of Ellis' apartment decoration	Referential	Successful
237.		I	FSPD	Adeline	Referential	Successful
238.	I think your food is burning.	Your	SSPD	Ellis	Referential	Successful
239.		It	TSPD	Food	Referential	Successful
240.	What is it... that you're cooking?	That	TSPD	Food	Referential	Successful
241.		You	SSPD	Ellis	Referential	Successful
242.	Would you like a drum roll?	You	SSPD	Ellis	Referential	Successful
243.		I	FSPD	Adeline	Referential	Successful
244.	I... I'm truly overjoyed!	I	FSPD	Adeline	Referential	Successful
245.	Well, it's perfect, just the music is painful.	It	TSPD	Food	Referential	Successful
246.		I	FSPD	Adeline	Referential	Successful

247.	No, I love jazz, this is something else.	This	TSPD	The music	Referential	Successful
248.	Did it?	It	TSPD	Commet	Referential	Successful
249.	Well, one more glass of wine and may see it.	It	TSPD	Commet	Referential	Successful
250.	Oh, no, no, no thank you, please.	You	SSPD	Ellis	Referential	Successful
251.	You have no idea.	You	SSPD	Ellis	Referential	Successful
252.	I like your view.	I	FSPD	Adeline	Referential	Successful
253.		Your	SSPD	Ellis	Referential	Successful
254.	How long did you watch for?	You	SSPD	Ellis	Referential	Successful
255.	I think I, uh...	I	FSPD	Adeline	Referential	Successful
256.		I	FSPD	Adeline	Referential	Successful
257.	I think I remember that day, uh...	I	FSPD	Adeline	Referential	Successful
258.		I	FSPD	Adeline	Referential	Successful
259.		That day	Past time Deixis	At daylight	Referential	Successful
260.	Yes, it was a... it was a book in Norwegian, it made it nearly impossible to comprehend.	It	TSPD	A book	Referential	Successful
261.		It	TSPD	A book	Referential	Successful
262.		It	TSPD	A book	Referential	Successful
263.		It	TSPD	A book	Referential	Successful
264.	Yes, yes of course I am.	I	FSPD	Adeline	Referential	Successful
265.	It was Braille for beginners, or nursery rhymes or something.	It	TSPD	A book	Referential	Successful

266.		It	Discourse deixis	Ellis' utterance	Referential	Successful
267.	It's better this way.	This way	Discourse deixis	Ellis' utterance	Referential	Successful
268.	Tell me something I can hold on to forever	Me	FSPD	Adeline	Referential	Successful
269.	and never let go.	I	FSPD	Adeline	Referential	Successful
270.	Okay, move your arm, some of us work for	Your	SSPD	Ellis	Referential	Successful
271.	a living.	Us	FPPD	Adeline and Ellis	Referential	Successful
272.		I	FSPD	Adeline	Referential	Successful
273.	Um, okay, I get it, you're holding me	It	Discourse deixis	Ellis' utterance	Referential	Successful
274.	hostage.	You	SSPD	Ellis	Referential	Successful
275.		Me	FSPD	Adeline	Referential	Successful
276.	I have to go.	I	FSPD	Adeline	Referential	Successful
277.		I	FSPD	Adeline	Referential	Successful
278.	I can't right now.	Right now	Present time deixis	At daylight	Referential	Successful
279.	What are you trying to say?	You	SSPD	Ellis	Referential	Successful
280.	Huh, well, you're not even close.	You	SSPD	Ellis	Referential	Successful
281.	I'm late for work.	I	FSPD	Adeline	Referential	Successful
282.	I just changed my mind, just keep driving	I	FSPD	Adeline	Referential	Successful
283.	please.	My	FSPD	Adeline	Referential	Successful
284.	Baby, are you okay?	Baby	Relational social deixis	A dog	Referential	Unsuccessful

285.		You	SSPD	A dog	Referential	Unsuccessful
286.		You	SSPD	A dog	Referential	Unsuccessful
287.	Are you okay, Baby?	Baby	Relational social deixis	A dog	Referential	Unsuccessful
288.	Is he pain?	He	TSPD	A dog	Referential	Successful
289.		You	SSPD	Doctor	Referential	Successful
290.	If you were me, what would you do?	You	SSPD	Doctor	Referential	Successful
291.	May I have a moment alone with him,	I	FSPD	Adeline	Referential	Successful
292.	please?	Him	TSPD	A dog	Referential	Successful
293.		You	SSPD	Ellis	Referential	Successful
294.	What are you doing here?	Here	Proximal place Deixis	The road	Referential	Successful
295.		You	SSPD	Ellis	Referential	Successful
296.	How did you get my address?	My	FSPD	Adeline	Referential	Successful
297.		My	FSPD	Adeline	Referential	Successful
298.	My dog, I had to ...	I	FSPD	Adeline	Referential	Successful
299.		I	FSPD	Adeline	Referential	Successful
300.	I had to put him down.	Him	TSPD	A dog	Referential	Successful
301.		You	SSPD	Ellis	Referential	Successful
302.	You should have waited for me to contact	Me	FSPD	Adeline	Referential	Successful
303.	you.	You	SSPD	Ellis	Referential	Successful

304.	There's a reason I don't give out my	I	FSPD	Adeline	Referential	Successful
305.	address.	My	FSPD	Adeline	Referential	Successful
306.	This isn't going to work, I'm moving.	I	FSPD	Adeline	Referential	Successful
307.	You've had such a wonderful life.	You	SSPD	Flamming	Referential	Successful
308.	So do I.	I	FSPD	Adeline	Referential	Successful
309.		You	SSPD	Flamming	Referential	Successful
310.	Well, when you've seen one, you've seen	You	SSPD	Flamming	Referential	Successful
311.	'em all.	I	FSPD	Adeline	Referential	Successful
312.	I'm just tired of running,	I	FSPD	Adeline	Referential	Successful
313.	It's not the same when there's no future.	It	Discourse deixis	Flamming's utterance	Referential	Successful
314.	I mean a future together, growing old together.	I	FSPD	Adeline	Referential	Successful
315.	Without that, love is, uh...	That	Discourse deixis	Adeline's utterance	Referential	Successful
316.	It's just heartbreak.	It	Discourse deixis	Adeline's utterance	Referential	Successful
317.	I did meet someone	I	FSPD	Adeline	Referential	Successful
318.		He	TSPD	Ellis	Referential	Successful
319.	Oh, on New Year's Eve, he... he jumped on	He	TSPD	Ellis	Referential	Successful
320.	my elevator.	My	FSPD	Adeline	Referential	Successful

321.		I	FSPD	Adeline	Referential	Successful
322.		You	SSPD	Flamming	Referential	Successful
323.	Because I knew you'd look at me like that.	That	Discourse deixis	Flamming's utterance	Referential	Successful
324.		I	FSPD	Adeline	Referential	Successful
325.	Don't get too excited, I, uh... I told him to	I	FSPD	Adeline	Referential	Successful
326.	leave me alone.	Him	TSPD	Ellis	Referential	Successful
327.		Me	FSPD	Adeline	Referential	Successful
328.	I was horrible... cruel.	I	FSPD	Adeline	Referential	Successful
329.		I	FSPD	Adeline	Referential	Successful
330.	I can't, I'm leaving.	I	FSPD	Adeline	Referential	Successful
331.		I	FSPD	Adeline	Referential	Successful
332.	Uh, I'm here to see Ellis Jones, he's not	Here	Proximal place deixis	The place where Ellis works	Referential	Successful
333.	expecting me.	He	TSPD	Ellis	Referential	Successful
334.		Me	FSPD	Adeline	Referential	Successful
335.		Him	TSPD	Ellis	Referential	Successful
336.	Please, tell him I understand if he doesn't	I	FSPD	Adeline	Referential	Successful
337.	want to see me.	He	TSPD	Ellis	Referential	Successful
338.		Me	FSPD	Adeline	Referential	Successful
339.		I	FSPD	Adeline	Referential	Successful

340.	I'm here just to say I'm sorry,	Here	Proximal place deixis	The place where Ellis works	Referential	Successful
341.		I	FSPD	Adeline		
342.	and that my... my life has been	That			Referential	Successful
343.	unbelievable,	My	FSPD	Adeline	Referential	Successful
344.		My	FSPD	Adeline	Referential	Successful
345.	since longer than he can imagine,	He	TSPD	Ellis	Referential	Successful
346.	and I just... I was emotional the other day,	I	FSPD	Adeline	Referential	Successful
347.	and...	I	FSPD	Adeline	Referential	Successful
348.	Now that I realize how incredibly kind to me he's been,	Now	Present time deixis	At daylight	Referential	Successful
349.		That	Discourse deixis	Adeline's utterance	Referential	Successful
350.		I	FSPD	Adeline	Referential	Successful
351.		Me	FSPD	Adeline	Referential	Successful
352.		He	TSPD	Ellis	Referential	Successful
353.		I	FSPD	Adeline	Referential	Successful
354.	and I... I... I've just been too stupid to accept it, and...	I	FSPD	Adeline		
355.		I	FSPD	Adeline	Referential	Successful
356.		It	Discourse deixis	Adeline's utterance	Referential	Successful

357.		I	FSPD	Adeline	Referential	Successful
358.	I know better now, and... and	Now	Present time deixis	At daylight	Referential	Successful
359.		That	Discourse deixis	Adeline's utterance	Referential	Successful
360.	that's why I want to tell him how sincerely	I	FSPD	Adeline	Referential	Successful
361.	sorry I am.	Him	TSPD	Ellis	Referential	Successful
362.		I	FSPD	Adeline	Referential	Successful
363.	And ask that... if he could come downstairs	That	Discourse deixis	Adeline's utterance	Referential	Successful
364.	maybe, and...	He	TSPD	Ellis	Referential	Successful
365.		Me	FSPD	Adeline	Referential	Successful
366.		It	TSPD	Wrongness	Referential	Successful
367.	Let me make it up to him by taking him	Him	TSPD	Ellis	Referential	Successful
368.	out tonight?	Him	TSPD	Ellis	Referential	Successful
369.		Tonight	Future time deixis	At night	Referential	Successful
370.	Some place he's never been before.	He	TSPD	Ellis	Referential	Successful
371.	Oh, be quiet, there's more here that meets the eye.	Here	Proximal place deixis	Movie theater and chop shop	Referential	Successful
372.	This used to be one of the most popular		Proximal place	Movie theater and		

	picture houses in the City.	This	deixis	chop shop	Referential	Successful
373.		She	TSPD	Mary	Referential	Successful
374.	And, so naturally she made one of her own here in San Francisco.	Here	Proximal place deixis	San Fransisco	Referential	Successful
375.	Everyone thought she was crazy as a loon,	She	TSPD	Mary	Referential	Successful
376.	which she was.	She	TSPD	Mary	Referential	Successful
377.	She would sleep with anyone who wasn't	She	TSPD	Mary	Referential	Successful
378.	her husband,	Her	TSPD	Mary	Referential	Successful
379.	and she used to put on these airs like she	She	TSPD	Mary	Referential	Successful
380.	was better than anyone else. In Referential fact...	She	TSPD	Mary	Referential	Successful
381.	Because of local ordinances she couldn't have an open-air theater,	She	TSPD	Mary	Referential	Successful
382.		She	TSPD	Mary	Referential	Successful
383.	So she brought all the car in here.	Here	Proximal place Deixis	Movie theater and chop shop	Referential	Successful
384.		That	Distal place deixis	The place of screen	Referential	Successful
385.	That's the screen, right there!	There	Distal place deixis	The place of screen	Referential	Successful
386.		It	TSPD	The screen	Referential	Successful

387.	It was spectacular... I imagine.	I	FSPD	Adeline	Referential	Successful
388.	Are you ready for the best part?	You	SSPD	Ellis	Referential	Successful
389.	She had photo luminescent filaments installed.	She	TSPD	Mary	Referential	Successful
390.	Isn't it beautiful?	It	TSPD	The screen	Referential	Successful
391.	I don't think I'll ever understand why so	I	FSPD	Adeline	Referential	Successful
392.	few people care about history?	I	FSPD	Adeline	Referential	Successful
393.	What did you have in mind?	You	SSPD	Ellis	Referential	Successful
394.	Can I drive?	I	FSPD	Adeline	Referential	Successful
395.		I	FSPD	Adeline	Referential	Successful
396.	I don't know what you're talking about.	You	SSPD	Ellis	Referential	Successful
397.	Oooh, I'd rather not get stabbed.	I	FSPD	Adeline	Referential	Successful
398.	Nice to meet you.	You	SSPD	Kikki	Referential	Successful
399.	Yes, 10 minutes ago, right where you're	10 minutes ago	Past time deixis	At daylight	Referential	Successful
400.	sitting.	You	SSPD	Kikki	Referential	Successful
401.	Nice to meet you.	You	SSPD	Kathy	Referential	Successful
402.	O, no, it was nothing.	It	Discourse deixis	Kathy's utterance	Referential	Successful
403.	That's my mother.	That	Discourse deixis	William's utterance	Referential	Successful
404.		My	FSPD	Adeline	Referential	Successful

405.		You	SSPD	William	Referential	Successful
406.	Did you know her?	Her	TSPD	Adeline	Referential	Successful
407.		She	TSPD	Adeline	Referential	Successful
408.	Yeah, yes she lived there in the 60s.	There	Distal place deixis	London	Referential	Successful
409.	Moved to Paris and met my father.	My	FSPD	Adeline	Referential	Successful
410.	For as long as I can remember.	I	FSPD	Adeline	Referential	Successful
411.		She	TSPD	Adeline	Referential	Successful
412.	She passed away... 6 years ago.	6 years ago	Past time deixis	At daylight	Referential	Successful
413.		You	SSPD	William	Referential	Successful
414.	Thank you, thank you for the useful tip.	You	SSPD	William	Referential	Successful
415.		I	FSPD	Adeline	Referential	Successful
416.		I	FSPD	Adeline	Referential	Successful
417.	I'm sorry, I've done everything I could to	I	FSPD	Adeline	Referential	Successful
418.	get this thing started.	This	Proximal place deixis	The starter	Referential	Successful
419.	It won't work.	It	TSPD	The started	Referential	Successful
420.	Thank you.	You	SSPD	William	Referential	Successful
421.	Thank you.	You	SSPD	William	Referential	Successful
422.		My	FSPD	Adeline	Referential	Successful
423.	But my friends tell me Della.	Me	FSPD	Adeline	Referential	Successful

424.	Thank you.	You	SSPD	William	Referential	Successful
425.	We met in an elevator on New Year's Eve.	We	FPPD	Adeline and Ellis	Referential	Successful
426.	No, thank you.	You	SSPD	William	Referential	Successful
427.		She	TSPD	Adeline	Referential	Successful
428.	Oh, no, no she was just there studying French.	There	Distal place Deixis	London	Referential	Successful
429.	I think so.	I	FSPD	Adeline	Referential	Successful
430.	He's lovely.	He	TSPD	William	Referential	Successful
431.	Yeah, she was.	He	TSPD	Adeline	Referential	Successful
432.	Well, that is a tough one.	That	TSPD	A question	Referential	Successful
433.		Me	FSPD	Adeline	Referential	Successful
434.	Excuse me, do you know what then?	You	SSPD	Ellis	Referential	Successful
435.	You know what, finally ladies we're on the	You	SPPD	Adeline and Ellis' big family	Referential	Successful
436.	team.	We	FPPD	Adeline, kikki and Kathy	Referential	Successful
437.		It	Discourse deixis	Ellis' utterance	Referential	Successful
438.	It's okay, I'm going for a walk.	I	FSPD	Adeline	Referential	Successful
439.	I don't know, five hundred million.	I	FSPD	Adeline	Referential	Successful
440.		You	SSPD	William	Referential	Successful
441.	You believe that?			William's		

		That	Discourse deixis	utterance	Referential	Successful
442.		You	SSPD	William	Referential	Successful
443.	Why did you name your Comet after my mother?	Your	SSPD	William	Referential	Successful
444.		My	FSPD	Adeline	Referential	Successful
445.	What does that mean?	That	Discourse deixis	William's utterance	Referential	Successful
446.		She	TSPD	Adeline	Referential	Successful
447.	She love you, too.	You	SSPD	William	Referential	Successful
448.	What is it?	It	Discourse deixis	Ellis' utterance	Referential	Successful
449.	I don't know what to say.	I	FSPD	Adeline	Referential	Successful
450.		I	FSPD	Adeline	Referential	Successful
451.	I deal with all of this with respect.	This	Discourse deixis	Ellis' utterance	Referential	Successful
452.	Do you know where everyone went?	You	SSPD	William	Referential	Successful
453.	What it is?	It	TSPD	A bug	Referential	Successful
454.		They	TPPD	Someone who says good luck	Attributive	Unsuccessful
455.	They say they're good luck	They	TPPD	Someone who says good luck	Attributive	Unsuccessful
456.		You	SSPD	William	Referential	Successful
457.	Did you get it?	It	TSPD	A bug	Referential	Successful
458.	Thank you.	You	SSPD	William	Referential	Successful

459.	Please tell Ellis that I went for a walk.	I	FSPD	Adeline	Referential	Successful
460.		I	FSPD	Adeline	Referential	Successful
461.	Okay, I don't, I don't.	I	FSPD	Adeline	Referential	Successful
462.		I	FSPD	Adeline	Referential	Successful
463.	I don't want it.	It	Discourse deixis	Adeline's utterance	Referential	Successful
464.	No, we're wasting film.	We	FPPD	Adeline and William	Referential	Successful
465.	I'm just really shy.	I	FSPD	Adeline	Referential	Successful
466.		I	FSPD	Adeline	Referential	Successful
467.	I don't... I don't know.	I	FSPD	Adeline	Referential	Successful
468.		I	FSPD	Adeline	Referential	Successful
469.	I...I, I was normal.	I	FSPD	Adeline	Referential	Successful
470.		I	FSPD	Adeline	Referential	Successful
471.	And then one day... I just stopped.	I	FSPD	Adeline	Referential	Successful
472.		I	FSPD	Adeline	Referential	Successful
473.	I wanted to tell you so badly, but I	You	SSPD	William	Referential	Successful
474.	couldn't.	I	FSPD	Adeline	Referential	Successful
475.		You	SSPD	William	Referential	Successful
476.	You know what they'd do to me, I...	They	TPPD	Someone who is around Adeline	Attributive	Successful

477.		Me	FSPD	Adeline	Referential	Successful
478.		I	FSPD	Adeline	Referential	Successful
479.	I would have been a... Curiosity.	I	FSPD	Adeline	Referential	Successful
480.		You	SSPD	William	Referential	Successful
481.	You can't imagine how much it hurt.	It	Discourse deixis	Adeline's utterance	Referential	Successful
482.		I	FSPD	Adeline	Referential	Successful
483.	If I had, it would have been Ellis.	It	Discourse deixis	William's utterance	Referential	Successful
484.	I don't know how.	I	FSPD	Adeline	Referential	Successful
485.		Darling	Relational social deixis	Flamming	Referential	Successful
486.	Darling, I'm sorry, I didn't mean to wake	I	FSPD	Adeline	Referential	Successful
487.	you.	I	FSPD	Adeline	Referential	Successful
488.		You	SSPD	Flamming	Referential	Successful
489.		I	FSPD	Adeline	Referential	Successful
490.	No, no... I just wanted to tell you.	You	SSPD	Flamming	Referential	Successful
491.	You're right, no more running.	You	SSPD	Flamming	Referential	Successful
492.		I	FSPD	Adeline	Referential	Successful
493.	I'll call you tomorrow, okay?	You	SSPD	Flamming	Referential	Successful
494.		Tomorrow	Time Deixis		Referential	Successful

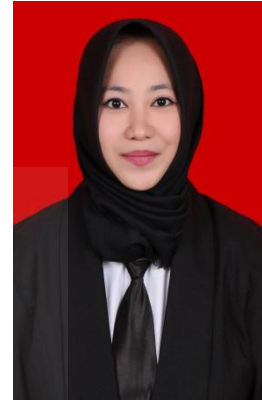
495.		I	FSPD	Adeline	Referential	Successful
496.	I love you.	You	SSPD	Flamming	Referential	Successful
497.	You do?	You	SSPD	Ellis	Referential	Successful
498.		I	FSPD	Adeline	Referential	Successful
499.	I love you, too.	You	SSPD	Ellis	Referential	Successful
500.	Well, first, my name isn't Jenny.	My	FSPD	Adeline	Referential	Successful
501.	Nothing, nothing, an accident, I'm fine. Okay?	I	FSPD	Adeline	Referential	Successful
502.	I'm better than fine. Okay?	I	FSPD	Adeline	Referential	Successful
503.	This is Ellis.	This	Place Deixis		Referential	Successful
504.		He	TSPD	Ellis	Referential	Successful
505.	He's the man, I've been telling you about.	I	FSPD	Adeline	Referential	Successful
506.		You	SSPD	Flamming	Referential	Successful
507.	He knows.	He	TSPD	Ellis	Referential	Successful
508.	I'm ready, too.	I	FSPD	Adeline	Referential	Successful
509.		I	FSPD	Adeline	Referential	Successful
510.	I just need this zipped.		Proximal place deixis			
		This		The zipped	Referential	Successful
511.		You	SSPD	Flamming	Referential	Successful
512.	Are you sure you don't wanna come with us?	You	SSPD	Flamming	Referential	Successful
513.		Us	FPPD	Adeline and Ellis	Referential	Successful

514.		I	FSPD	Adeline	Referential	Successful
515.	I love you.	You	SSPD	Flamming	Referential	Successful
516.		I	FSPD	Adeline	Referential	Successful
517.	I have to grab my clutch. Oh, and my	My	FSPD	Adeline	Referential	Successful
518.	camera.	My	FSPD	Adeline	Referential	Successful

APPENDIX II
CURRICULUM VITE

PERSONAL DETAILS

Name : Kartika Anggraeny
 Gender : Female
 Place and Date of Birth : Karawang, 22 Mei 1994
 Address : Dusun Kosteng RT/RW04/04
 Kec.Cilamaya Wetan
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EDUCATIONAL BACKGROUND

1999 – 2001 : TK Al-Amin
 2001 – 2007 : MI Miftahussibyan
 2007 – 2010 : Mts Asshidiqiyah 3 Karawang
 2010 – 2013 : MA Ali Maksum Yogyakarta
 2013 – 2018 : State Islamic University of Sunan Kalijaga Yogyakarta
 (English Literature)