

An Analysis of Deixis in “Beauty and The Beast” Movie Script

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Abstract

Deixis has a critical role in building the communication process. This research aimed to determine the distribution of scenes, the types of deixis often found, and the distribution of deixis in all sections of the Beauty and The Beast movie script using Cruse's theory (2000). This research used a descriptive qualitative method. The object of this study is Beauty and The Beast, a movie script by Stephen Chbosky and Ev a Spiliotopoulos. Documentation and checklist were used in data collection. The results showed that the distribution of scenes in the Beauty and The Beast movie script is found in the orientation, complication, rising action, turning point, and resolution sections. The coda was not found in this movie. Person deixis, social deixis and spatial deixis were the most dominant deixis in the Beauty and The Beast movie script. Finally, there were five types of deixis in the orientation section, complication section, rising action section, and turning point section. However, only two types of deixis were found in the resolution section of the Beauty and the Beast movie script. English teachers and students should be familiar with the types of deixis in the main section of the movie before using it for the teaching and learning process.

Keywords: Analysis, deixis, scene, section, Beauty and The Beast

Introduction

Deixis is a word that indicates people, place, time, social distinction, and role in discourse. All the forms of linguistics used to designate are called deictic expressions. Moreover, deixis is a word whose reference changes depending on the context. It is also stated that deixis is a part of pragmatics, which relates to certain words or sentences that change due to the context. According to Dylgjeri & Kazazi (2013), deixis is a result of the way language is coded, a feature

of the context of the speech, and also of the way speech interpretation depends on the analysis of that.

Deixis generally consists of three parts: person deixis, temporal deixis and spatial deixis. As stated by Cruse (2000), there were five types of deixis; they are person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis.

Indeed, deixis is also found in literature such as movies, novels, songs, poems, etc. One of the entertainment media that is familiar in society is movies. The researcher focuses on deixis as a spoken language in a movie script in this research. A movie has several structures, such as the orientation, complication, and resolution sections. Nurhayati (2019: 126) classifies the section of the movie or short story into orientation, complications, rising action, turning point, resolution, and coda (closing, ending).

In this research, the researcher on deixis in *Beauty and The Beast* movie script by Stephen Chbosky and Ev a Spiliotopoulos because the movie's dialogue was adapted from the daily dialogue. The *Beauty and the Beast* movie was chosen because it contains many details that can be analyzed, and the script is appropriate for students because the words are simple and easy to understand. Besides, it is one of the most popular movies and has become among the best-animated movies ever.

Moreover, English movies can be a suitable learning medium for students to learn deixis. Due to technological developments, media such as songs, poems, short stories, novels, and movies are suitable variations of teaching deixis. It can be a medium for teachers to teach English and students to learn deixis. One of the most frequently used media is movies. Movies are literary works that serve to entertain and obtain information.

There are some previous studies on this research. First, the research is written by Nur & Susanti (2018), second is written by Sitorus & Herman (2019), Solichah (2008), and Ainiyah et al. (2019). Based on some previous research above, it can be revealed that previous research and current research have the same subject to analyze: deixis. However, the object and the theory used

are different. Movie script is an object of this research, while Cruse's theory is used (2000). Checklists and documentation are used as research instruments.

There were two research questions in this research: 1) How are the scenes distributed in the sections of the Beauty and The Beast movie script? 2) What types of deixis are often found in the scripts of Beauty and The Beast? 3) How are the deixis distributed in each Beauty and The Beast movie script section?

This research aims to determine the distribution of scenes, the types of deixis often found, and the distribution of deixis in the sections of the Beauty and The Beast movie script.

Research Methodology

A descriptive qualitative research design was used in this study. In qualitative research, the data analyzed is based on the characteristics of phenomena, and the data is analyzed by focusing on the total picture rather than numeric data. Qualitative studies are intended to provide a detailed description and in-depth understanding of interesting phenomena, cultural experiences and people's lives in the natural environment (Magilvy, 2003, p. 123.)

The research object in this study is the Beauty and The Beast movie script by Stephen Chbosky and Ev and Spiliotopoulos, 2016. The movie script was downloaded on <https://www.scriptslug.com/assets/uploads/scripts/beauty-and-the-beast-2017.pdf>. The data of this research were all the dialogues among the characters that contain the Deixis. There were 81 scenes as the data of this research. The researcher also asked one co-researcher to analyze Deixis in Beauty and the Beast.

The instruments of this research were documentation (library research) and a checklist. Furthermore, Miles and Huberman's (1994) theory was used to analyze the data. It consists of three processes: data reduction, data display, drawing conclusions and verification.

Qualitative validity checks the accuracy of findings using certain

procedures, whereas qualitative reliability shows that the researcher's approach is consistent across different researchers and projects (Gibbs, 2007). A co-rater was asked to ensure the accuracy of the findings and analyzed the sample of the Beauty and The Beast movie script. After that, the co-rater wrote the results using the provided checklist instrument. A score was given for the researcher's and the co-rater's results. The same was given a score of 1; if not, a score of 0 was given. The study results that are valid at least reached a score of 0.8 out of 1. The data average was found using the formula from Sugiyono (2015: 280). Moreover, the researcher used (Sugiyono, 2017, p. 184) theory in order to be able to provide an interpretation of the correlation coefficients.

Findings and Discussion,

Findings

In this research, a co-rater was used to ensure the accuracy of findings. The co-researcher was asked to analyze scenes, sections and deixis in the Beauty and The Beast movie script, which was chosen randomly by the researcher. In this study, the researcher chose scenes 1, 4, 7, 9, 10, 13, 19, 23, 35, 48, 62, 66, 77, 79, 80, 81. The following results from the scenes, sections, and deixis between the researcher and the co-researcher.

Table 1

The Result of Scenes between Researcher and Co-Researcher

Sections of the Movie	Number of Scenes		Score
	Co-Researcher	Researcher	
Orientation Section	2	5	0
Complication Section	5	2	0
Rising Action Section	3	3	1
Turning point Section	3	3	1
Resolution Section	3	3	1
Mean			0.7

Table 1 shows insignificant differences between the researcher's analysis and the co-rater about scenes and sections in the movie Beauty and The Beast script. The co-researcher found two scenes in the orientation section, while the researcher found five. Furthermore, there is also a difference in the complication section. There were five scenes that the co-rater found, while the researcher only found 2. From the data and the explanation above, it can be concluded that the researcher's analysis and the co-researchers are similar.

Table 2

The Result of Deixis between Researcher and Co-Researcher

Types of Deixis	Raters		Score
	Co-Researcher	Researcher	
Person Deixis	197	197	1
Spatial Deixis	13	12	0
Temporal Deixis	7	7	1
Social Deixis	18	18	1
Discourse Deixis	12	11	0
Mean			0.9

Table 2 shows insignificant differences between the researcher's analysis and the co-rater. The co-researcher found six deictic expressions of spatial deixis in the orientation section, but the researcher only found 5. Furthermore, there is also a difference in discourse deixis. The co-researcher found five signal words regarding past discourse deixis, while the co-researcher only found 4. Based on the result, the average was 0.9.

Distribution of Scenes in Each Section of the Movie Script

A detail explanation of the distribution of scene in each section of the movie script can be seen below:

Table 3

Distribution of Scenes in Each Section

Sections	Number of Scene	Length of Scenes in word count	Percentage (%)
Orientation	12	1.611	15%
Complication	8	666	10%
Rising Action	40	6.369	49%
Turning Point	18	2.391	22 %
Resolution	3	267	4%
Coda	-	-	-
Total	81	11.304	100%

Table 3 shows the number and length of scenes in each Beauty and The Beast movie script section. After analyzing the data, the researcher found that the most frequent scenes are in the rising action section in the Beauty and The Beast movie script, with 40 scenes (49%). The second dominant deixis is in the turning point section with 18 scenes (22%). The third is the orientation section with scenes 12 (15%). The fourth is the complication section, with eight scenes (10%). The fifth is the resolution section with three scenes (4%). In this movie, the coda was not found.

Types of Deixis in Beauty and The Beast Movie Script

Based on the data, there were five types of deixis in the movie script for Beauty and the Beast. The five types of deixis are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. A detailed explanation of the data can be seen below:

Table 4

Types of Deixis in Beauty and The Beast Movie Script

No	Types of Deixis	Frequency	Percentage (%)
1.	Person deixis	1.317	80%
2.	Spatial deixis	104	6%
3.	Temporal deixis	43	3%
4.	Social deixis	111	7%

5.	Discourse deixis	57	4%
Total		1.632	100%

Table 4 shows that personal deixis is the most frequently used in the Beauty and The Beast movie script, with 1.317 data (80%). This is followed by social deixis, which has 111 data points (7%). 104 data (6%) of Spatial deixis. Discourse deixis has 57 data (4%), and the last one is temporal deixis with 43 (3%). A detailed explanation of deixis types is as follows:

Distribution of Deixis in Each Section of the Beauty and Beast Movie Script

The researcher found five sections in the movie script for Beauty and The Beast. They were the orientation, complication, rising action, turning point, and resolution sections. The table of the distribution of deixis in all sections of the Beauty and the Beast movie script can be seen below:

Table 5

Distribution of Deixis in the Sections of the Movie Script

No	Sections	Frequency of Deixis	Percentage
1	Orientation	245	15%
2	Complication	102	6%
3	Rising Action	918	56%
4	Turning Point	344	22%
5	Resolution	23	1%
Total		1.632	100%

Table 5 shows the most dominant deixis in the rising action section with 918 data (56%). The second is a turning point section with 344 data (22%). Then, the orientation section had 245 data points (15%). After that, the complication section with 102 data (6%), and the last one is the resolution section with 23 data (1%).

Discussion

This section is proposed to discuss the distribution of scenes, types of deixis that are often found and the distribution of deixis in all sections of the Beauty and The Beast movie script based on Cruse's (2000) theory.

The first research question in this study is how the scenes are distributed in the Beauty and The Beast movie script sections. The findings show that the distribution of scenes in the Beauty and The Beast movie script is found in the orientation, complication, rising action, turning point, and resolution sections. The coda is not found in this movie. In the orientation section, there are 12 scenes: eight scenes in the complication section, 40 in the rising action section, 18 in the turning point section, and the last is resolution, which only consists of 3 scenes.

The most dominant scene is found in the rising action section. In this section, problems continue to develop and almost reach the climax of the problem. In this section, all characters meet each other to raise a problem with the relationship and move to the climax. Nurhayati (2019: 126) claims that in the rising action section, various problems, challenging events, contradictions, or difficulties of the characters continue to develop and almost reach the climax of the problems. Anderson (1997) mentions that a sequence of events indicates a conflict that leads to the climax; the story's character reacts to the complication. In other words, the problems are getting more complicated.

Then, the turning point section became the second most dominant scene. Nurhayati (2019: 126) states that conflict is often referred to as a climax in the turning point section. This is the culmination of the problem. The story is the most thrilling, and the problems reach their limit. This section also determines the various changes in the fate of the characters, especially the protagonists and antagonists.

The third is the orientation section. According to Nurhayati (2019: 126), the orientation section introduces the story's setting regarding time, place, or event. The orientation section can start with introducing the characters, arranging various scenes and explaining the relationships between the characters. Nurhayati (2019:126) states that the coda is the ending or closing of the whole story. The coda can contain the conclusions of the entire story, such as the author's interpretation

of the story being told. Not all stories have a coda.

The second research question is what types of deixis are often found in the Beauty and The Beast movie script. The findings show that out of the different types of deixis, the frequent deixis found in the Beauty and The Beast movie scripts were person deixis, social deixis, and spatial deixis. Person Deixis is the most dominant character in the movie script for Beauty and The Beast. This is probably because there are many dialogues in this movie between characters, and they use pronouns to refer to other characters or themselves. Renkema (1993) points out that personal pronouns realize person deixis. Fauziah (2015) mentions that the pronoun of deixis person uses the terms self-other people because of the function that replaces self.

Fromkin, Rodman, R & Hyams (2003:213) add pronouns commonly express that person deixis. In other words, person deixis replaces a name or thing using pronouns. Person Deixis is the most frequent character in the movie scripts of Beauty and The Beast. This is probably because the main character is highly respected in the surrounding community.

Ajisoko (2020) found that the most dominant deixis in Aladin's movie is personal deixis, similar to mine. Furthermore, these findings align with the result from Wiguna (2018), who found that the most dominant deixis was personal deixis in the Maleficent movie script. These results are similar to previous studies conducted by Sasmita, Hardiah, and Elfrida (2018), where person deixis also became the most dominant deixis in A Thousand Words movie script. According to Sasmita, Hardiah, and Elfrida (2018), this is probably because the main character has a high ambition. He always talks and mentions himself to get attention in every conversation.

The same case also appears in the research conducted by Kusumawardani (2016), who found that person deixis is the most dominant in Hansel and Gretel movies. According to Kusumawardani (2016), this is probably because the actors and the actresses often mention personal pronouns and describe participants in an event in the movie.

Then, social deixis became the second most dominant in the Beauty and The

Beauty movie script. This is probably because the setting of the Beauty and The Beast movie script is in the castle, where various people come from different social statuses. Therefore, there are lots of deictic expressions that indicate the differences in social status among the characters. Cruse (2006:166) states that social deictics are expressions whose function is to show the position of the referent on the scales of social status and intimacy relative to the speaker.

Spatial deixis is the third most frequent in the Beauty and The Beast movie script. This is probably because signal words indicate the location between the characters. According to Cruse (2006:166), spatial deixis is a deictic expression that indicates the location in space relative to the speaker.

Meanwhile, the least deixis in the Beauty and The Beast movie script is temporal deixis. The signal words of temporal deixis only appeared a little. In the movie Beauty and The Beast, the characters used tenses as an adverb of time or to show the temporal deixis. Meanwhile, in the researcher's theory, tenses are not included in the desired data. According to Cruse (2000), temporal deixis is related to the calendric notion. Ajioko (2020) also found that the less dominant deixis is temporal deixis, similar to this research.

The last research question is how the deixis are distributed in all Beauty and The Beast movie script sections. The findings show that the distribution of deixis in the Beauty and The Beast movie script is found in the orientation, complication, rising action, turning point, and resolution sections. There are five types of deixis they are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. They are found in the orientation, complication, rising action, and turning points sections. However, only two types of deixis are found in the resolution section: person deixis and social deixis.

In the orientation section, there were five types of deixis: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. In this section, person deixis, spatial deixis and social deixis became the most frequent. This is probably because the orientation section describes the opening of a story where the characters and the setting are introduced in terms of time, place, or event.

In the complication section, there were five types of deixis: person deixis,

spatial deixis, temporal deixis, social deixis, and discourse deixis. In this section, person deixis, spatial deixis and social deixis became the most frequent. The complication section is the part of the movie where the conflict begins.

In the rising action section, there were five types of deixis: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. In this section, person deixis, social deixis and spatial deixis became the most frequent. In this section, the characters' various problems, challenging events, contradictions or difficulties continue to develop and are almost to the climax of the problems.

In the turning point section, there were five types of deixis: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. In this section, person deixis, spatial deixis and social deixis became the most frequent. This is the part of the movie where the story is the most thrilling, and the problems reach their limit. In the resolution section, there were two types of deixis: person deixis and social deixis. Spatial deixis, temporal deixis and discourse deixis were not found. This section is the end of the conflict or is full of resolutions.

Therefore, the existence of deixis has a vital role in building the communication process. The researcher also notes that using the appropriate deixis will help get the message across quickly during the conversation.

Conclusion and Suggestion

Conclusion

Based on the result of the data analysis, the conclusion of the research results is: 1) the distribution of scenes in the Beauty and The Beast movie script is found in the orientation section, complication section, rising action section, turning point section and resolution section. Coda is not found in this movie. 2) Person deixis became dominant. This is probably because there are many dialogues between the characters, and when they have dialogues, they refer to other characters and themselves by using pronouns. 3) There are five types of deixis they are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. They are found in the orientation, complication, rising action, and turning points sections. However, only two types of deixis are found in the

resolution section: person deixis and social deixis.

English teachers and students should be familiar with the types of deixis frequently used in the movie, such as person, social, and spatial deixis. They can understand the movie more efficiently if they are familiar with the types of deixis often used in the movie. Furthermore, they should know the rising action, turning point, and orientation sections. This is because these three sections contain the most frequent deixis in the movie script. Based on the limitations of the study.

Further studies are suggested to analyze other objects such as novels, articles, newspapers, and songs. It is essential to know whether the results of this study are the same or not if the objects used are different. Furthermore, further research should be conducted to analyze other aspects of the movie script, such as high-frequency and low-frequency words. Teachers need to prepare the students before watching the movies.

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