

Research Article

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The Analysis of Social Deixis Used in the *Downton Abbey* and *Made in Dagenham* Movies Set in the Twentieth Century

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Abstract

Communication plays an essential role for humans in making great conversations where some address forms are used by the speakers to give respect to others. The use of these address forms represents the social structure of the speakers got involved in a conversation. The study aims to demonstrate the social deixis types used, their reference meaning, and factors that influence social deixis forms in *Downton Abbey* and *Made in Dagenham* movies set in the 20th century. This study focuses on the pragmatic approach conveying the use of linguistic choices by all movie characters. The research design includes the descriptive qualitative type. In collecting the data, the researcher uses non-participatory observation in which the researcher gathered the data by selecting address forms contained in the novels. This research shows that the relational and absolute social deixis type existed in the movie characters' utterances in 20th-century society. However, the *Authorized Speaker* type of absolute social deixis is not found in both movies. Besides that, this study discovers all components of social dimensions that could figure out the social factors which influenced the characters' address forms: solidarity, relative status, formality, and two functional scales.

Keywords: social deixis; pragmatics; movie; social dimension; social factor.

1. Introduction

In communication, language is the most critical factor that gives impacts the success of a conversation in every situation. Every individual can convey their ideas, opinions, or feelings using language. The language used must be understood by the interlocutor to build successful communication. Several variables affect the form in which language was conveyed: the speaker, the addressee, the topic, and the situation or context. A student when talking to his teacher will use more polite words than talking to his close friend. It only describes the differences in language use when the same speaker communicates with a different addressee, not involving other variables that have been previously mentioned.

Therefore, the researcher is interested in discussing language choices using a pragmatic approach to analyze all aspects in which language is conveyed. One of the pragmatics branches that has attracted the researcher's attention is social deixis. It is because social deixis relates to the aspect of utterances reflecting the social situation when the conversation occurs [1].

Social deixis can be analyzed through many media such as books, music, and movies. Compared to other literary works [2], the movie has attracted the researcher as an object of analyzing social deixis because the depiction of the characters and the storyline is shown with the help of audio-visual so that the audience or researchers can clearly understand the storyline. According to [3], the use of light and color, as well as the stage set-up, music, and natural beauty, make the movie a work of art that has been incorporated into literary and theatrical productions all over the world.

The researcher chose *Downton Abbey* and *Made in Dagenham* with a twentieth-century social background. By the difference in social conditions depicted in the two films, this study can explore the character's linguistic choices in the movies with the 20th-century background. The point of view of a royal family set in 1927 is shown in *Downton Abbey* movie while the middle-class set in 1968 is portrayed in *Made in Dagenham* movie. Regarding the social condition in the 20th century, each character uses some expressions to address others which refer to implicit meanings. Not knowing about social deixis, the audiences must figure out what the characters are trying to refer to with those expressions. Aside from that, the researcher wanted to find out the kinds of social deixis used and its factor.

2. Methods

The descriptive qualitative method is applied to analyze this paper, which points out the linguistic phenomena in both movies set in the twentieth century [4]. This method is applicable for this study considering the unit of analysis, the characters' utterances consisting of social deixis. In obtaining the sample of the data, the researcher used the purposive sampling technique.

There are several steps to collect the data using non-participatory observation: watch the movies closely, read the movie script, and outline and group the character's utterances based on the social deixis type. Meanwhile, this thesis uses an inferential method in analyzing the data with the help of the social deixis theory by Levinson and the social dimensions theory by [5].

3. Discussion

3.1 Relational Social Deixis

In the movie entitled *Downton Abbey* and *Made in Dagenham*, the writer has found all types of relational social 21 deixis, namely *Speaker and Addressee*, *Speaker and Referent*, *Speaker and Bystander*, and *Speaker and Setting*.

In the form of *speaker and addressee*, the writer has collected five pieces of data which are categorized as First Name (FN) and Pet Name (PN). The First Name (FN) category addresses someone familiar with the speaker, like the word *Eddie*, and *Albert*. Meanwhile, The Pet Name (PN) category is used for people with high solidarity or only to show affection, such as *my darling*, *dear*, *lover boy*, *you cheeky cow*, *darling*, *love*.

In the form of *speaker and referent*, the researcher has obtained three deictic social forms showing the category of Title plus Last Name (TLN). The data are *Mr. Carson* and *Monsieur Courbet*.

Next, the third type of relational social deixis, is *speaker and bystander*. The researcher has taken two data categorized as addressee terms of Title (T) type, indicating the least intimacy. The terms are *gentlemen*, and *The King and Queen*.

And the last form of relational social deixis is *speaker and setting* type. The researcher has found a datum consisting of a deictic form, *A Royal Luncheon*. It appeared in the 20th Century of aristocratic society in the *Downton Abbey* film.

Datum 4

Violet and Mary seriously discuss the continuation of Downton Abbey's estate. Violet believes that Mary can replace her position to run the estate wonderfully.

VIOLET : "Of course, it will. You'll take over from where I left off. You'll be the frightening old

lady keeping everyone up to the mark".

MARY : "Thank you very much".

VIOLET : "You will, *my darling*. And you'll do it wonderfully. You're the best of me that will live on. Hurrah".

One type of social deixis, the relational social deixis, appears in the conversation above. The underlined word *my darling* is a form of relational social deixis in the *Speaker and Addressee* type. It is uttered by Violet Crawley to Mary Talbot when Violet asks Mary to run the Downton Abbey estate. Other than that, several factors influence the speaker to use the term *my darling* based on social dimensions by Holmes. In the social distance scale, this term shows the high solidarity between Mary and Violet because of the situation that illustrated Violet's trust in Mary to continue the existence of the Downton Abbey estate as her first-born granddaughter.

The participants of this dialogue are born in a different era because Violet is older than Mary. It describes that Violet has a high social status than Mary so the term *my darling* is a suitable word to call Mary. Violet tends to use a pet name rather than the actual name to call Mary, indicating that the conversation happens in an informal situation that discusses family matters. In Holmes' referential and affective functions scales, the utterance spoken by Violet means low information content and high effective content. The term *my darling* shows Violet's feelings for the addressee, Mary. The scene is very emotional as seen by how Mary responds to Violet's utterance which looks sad because Violet gives her last message considering her age no longer anymore. In conclusion, the

dominant factor caused by Violet's addressee form of social deixis is a social distance scale and an affective functional scale.

Datum 71

Carson is hesitant to enter one of the rooms in the Downton Abbey palace. Meanwhile, Mrs. Hughes tries to give Carson confidence.

MRS HUGHES : "Well, you've got your breeches on".
CARSON : "I have, but—"
MRS HUGHES : "**Mr. Carson**, this is your destiny. You know as much, and so do I. Now accept it proudly. And walk into that room with your head held high.

In datum 71, the dialogue between Mrs. Hughes and Carson, the marked word belongs to the type of relational social deixis: *Speaker and Referent*. Mrs. Hughes, Carson's wife, addresses Carson by adding a respectful title. Even though they have a special relationship as a married couple, Carson is not called by only his name or any casual term that his wife usually uses in their daily conversation. It proves that a social distance scale of Holmes' social dimension does not contribute to how Mrs. Hughes chooses the word **Mr. Carson** to call her husband. Besides that, the reason why Carson gets the title *Mr.* before his name from his wife is also not affected by their social status. She still calls him respectfully whereas they are on the same level which is the higher level of a servant. Carson rehires as a butler while his wife works as head of the kitchen in Downton Abbey's kingdom.

Moving to other components of Holmes' social dimension, the dialogue between Mrs. Hughes and Carson above can be analyzed by a formality scale and the two functional scales. First, the formality scale shows that an informal situation caused the address forms, **Mrs. Carson**. The conversation occurs in Downton Abbey's kitchen when Carson has no confidence in preparing the dinner for Crawley and the Royal family because it must be the royal servant who has to serve the dinner. Second, on the two functional scales, the utterance expressed by Mrs. Hughes contains high referential content and low effective content. Carson gets support from his wife to be more confident to enter the dining table even though the servants from the royal kingdom have taken over his job during the royal visit by the King and Queen of England. The context does not show any emotional feelings by the speaker but demonstrates the objective information to her husband by calling him, **Mr. Carson**.

3.2 Absolute Social Deixis

The result of the analysis figures out only one type of absolute social deixis named the *Authorized Recipient*. The researcher has examined five data showing the category of Title (T) type. The addressee forms founded in 20th-century society are *M' lord*, *Your Majesties*, *Sergeant* [5], and *Prime Minister*.

Datum 135

The King and Queen of England have arrived at Downton Abbey Palace. Cora Crawley is the first person who greets them with the greetings, *Your Majesties*. Cora plunges into a deep court curtsy before the King and Queen.

CORA : “*Your Majesties*, welcome to Downton Abbey”.

KING GEORGE : “We're glad to be here, Lady Grantham. Grantham”.

As shown in the utterance conveyed by Cora Crawley, there is a term, *Your Majesties*, categorized as the *Authorized Recipient* form in the absolute social deixis type. It is because the term is an honorary title that can only be referred to people with a high position in a kingdom. Regarding the context, the person being addressed by Cora is the King and Queen of England. Therefore, the use of the suffix 's' in *Majesties* shows the plurality of the noun phrase that indicates the referred target consists of more than one person. On the other hand, if the target is one person with a high position in the kingdom, it is called *Your Majesty*.

A social factor that influences Cora in addressing King George and Queen Mary is the relationship between the participants. The addressees are the King and Queen of England, while the speaker is Cora, the Countess of Grantham. Based on how Cora greets the King honorably using the term *Your Majesties*, the dialogue shows a distant connection between them. Besides Holmes' social distance scale, another scale that affects Cora's language choice is social status. The use of *Your Majesties* by Cora represents her ways of greeting the higher status of King George and Queen Mary. Moreover, the setting also supports the use of that honorary term where the Grantham family has a guest from the royal family at Downton Abbey. And then, the greeting used by Cora also indicates low affective content since the utterance more functioned to provide information that Cora greets guests upon their arrival at Downton Abbey. Therefore, the most influential factors are the social status scale and the formality scale.

Datum 143

The conversation occurs at the police station. Ellis tries to persuade the Sergeant to let off Mr. Barrow. He explains that Mr. Barrow has no relationship with the people in that community. He just plays a trick on the queers.

ELLIS : “We had a few drinks and Mr. Barrow thought it'd be fun to play a trick on the queers, all. He was only in there for five minutes”.

SERGEANT : “Dancing the tango with another man”.

ELLIS : “Come on, *Sergeant*. It was a joke”.

The utterance conveyed by Ellis consists of absolute social deixis form in the *Authorized Recipient* type, which is *Sergeant*. It was addressed to the man who works in the police station. Quoting from the Cambridge dictionary, a sergeant is a police officer with a level higher than the constable but lower than the inspector. According to the context, the man who talks with the speaker is the man who takes Mr. Barrow to the police station because he knows what Mr. Barrow did with the community. As a sign of respect

for the interlocutor, he uses the reference *Sergeant* when the man is on duty at the police station even though Ellis works as a servant in the Downton Abbey palace.

Based on Holmes' status dimensions, the reason Ellis uses that term in addressing the police officer can be analyzed by a social distance, a status scale, a formality scale, and the two functional scales. First, the meeting between Ellis and the Sergeant is an accident because Ellis is about to pick up his friend who the police have caught at the gay club so they have no intimate relationship. Second, based on the addressee's profession, Ellis as a speaker respects the addressee by calling him *Sergeant*, instead of using the title *Mr.* which is a general term to call a person who is respected without any intimacy between them. In addition, they are faced with a formal situation because the conversation occurs at the addressee's workplace, namely the police station.

The last factor causing the term sergeant uttered by Ellis is its language's function. According to Ellis' utterance, he tries to persuade the police, "*Come on, Sergeant!*" so that his friend can be free from arrest for associations that are considered dishonorable in 20th-century society. That persuasive sentence includes high affective content and low objective information. Even though Ellis gives information about Mr. Barrow's unintentional actions, it is only a personal opinion of the speaker. The researcher can conclude that the formality scale and the affective content of the two functional scales are the leading benchmarks in the choice of words by the speakers in the dialogue above.

4. Conclusions

The two types of social deixis based on Levinson's theory are found in the utterances of several film characters in 20th-century society, namely relational and absolute social deixis. In the form of speaker and addressee, the researcher has found the addressee forms that can be categorized as First Name (FN) and Pet Name (PN). Then, there is the category of Title plus Last Name (TLN) which appear in the deictic social forms of speaker and referent. Next, the speaker and bystander data are categorized as addressee terms of Title (T). Meanwhile, in the form of speaker and setting, the researcher has taken a datum consisting of one deictic social form, A Royal Luncheon. And the last, the researcher has discovered some data categorized as addressee terms of Title (T) for the authorized recipient. There are the deictic forms for people who have power in their region or a position like a minister.

From the four existing factors in Holmes' social dimension, the addressee forms used by the movie characters are influenced by all factors or only by several factors and even dominate only one aspect. In the film *Downton Abbey* which almost all conversations take place in the kingdom, the formality scale becomes the most significant benchmark in the choice of language by the film's characters. Therefore, the characters use more formal words or terms when talking to their interlocutors. However, their social status can also play an important role compared to the situation during the conversation. Meanwhile, in *Made in Dagenham* movie, the characters tend to use more colloquial language because they are faced with informal situations and there is no significant difference in status between dialogue participants.

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