

**THE INTERTEXTUALITY OF DEIXIS AS FOUND FROM ALCOTT'S
LITTLE WOMEN AND ITS FILM ADAPTATION
(A PRAGMATIC APPROACH)**

THESIS

**Submitted in Partial Fulfilment of the Requirements
for the Degree of *Sarjana Humoniora***



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Thank you for the attention.

Wassalamu'alaikum warahmatullahi wa barakaatuh




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DEDICATION

This thesis is dedicated to:

1. Myself
2. My precious parents. Thank you for your endless prayers, love, and effort.
3. My favorite brother
4. My big family
5. My beloved friends
6. English Letters Study Program
7. My alma mater

MOTTO

{ الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ طُوبَىٰ لَهُمْ وَحُسْنُ مَآبٍ }

“Those who believe and do good, for them, will be bliss and an honorable destination.” (QS. Ar-Ra’d: 29)

{ فَإِنَّ مَعَ الْعُسْرِ يُسْرًا }

“So, surely with hardship comes ease.” (QS. ash-Sharḥ: 5)

The act of wanting to persue something may be even more precious than actually becoming that thing, being in the process itself is a prize.

- Lee Mark

PRONOUNCEMENT

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *The Intertextuality of Deixis as Found From Alcott's 'Little Women' and Its Film Adaptation (Pragmatic Approach)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 05 June 2023

Stated by,



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The Researcher,



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ABSTRACT

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Novels and films are examples of literary forms. In understanding the novel and film, sometimes the reader does not know the meaning of the utterances. Therefore, it is necessary to understand who is speaking, when it is happening, and where the language unit is being used. In pragmatics, there is a topic discussing these, called deixis. Many previous studies have been researched about deixis, but those studies neglected to consider film adaptation. Hence the purpose of this research is to reveal the types of deixis and intertextuality in the novel and film *Little Women*. *Little Women* is a 2019 American film written and directed by Greta Gerwig. It is a film adaptation of the novel of the same name. The researcher selected this novel and film as the subject of analysis because it consisted of many deictic words. The deixis in the novel *Little Women* had an influence on deixis, which appears in the film.

The researcher applied two theories, the deixis types theory proposed by Levinson (1983) and the intertextuality type theory put forward by Miola (2004). Throughout this research, the researcher used a descriptive qualitative method. The *Little Women* novel and *Little Women* film were utilized as the research's data sources. The data is presented in the form of utterances that contain deixis. For this study, the researcher is the main research tool, with the researcher's knowledge, notes, laptop, and data sheet functioning as supporting materials. The researcher used documentation to collecting the data by capturing the utterance in novels and films that contains deixis. After the data collected, the data validate by the validator, then the researcher analyzed it with a technique from Spradley (1980).

The researcher ended up resulting in pieces 116 of deixis in the novel, which are, 89 data of person deixis, 9 data of time deixis, 8 data of place deixis, 2 data of discourse deixis, and 7 data of social deixis. The researcher first divided the different kinds of deixis into categories before dividing the different kinds of intertextuality into subcategories. The result of the intertextuality is 14 revision data, 87 quotation data, 1 source data, and 13 convention & configuration data were all found by the researcher. Person deixis data predominates in the deixis type, whereas quotation data predominates in the intertextuality type.

From the problem formulations raised by the researcher, person deixis type and quotation type of intertextuality are dominant in this research. It signified that there is a relationship from this dominant data. The use of person deixis in the novel indicates a focus on the interpersonal dynamics and relationships between the characters. The prominence of person deixis signified that the novel and film prioritize portraying the connections and interactions among Jo March and other characters.

ABSTRAK

Zahrotul Puspita Nuryani. 2023. Intertekstualitas Deixis yang Ditemukan dalam *Little Women* Alcott dan Adaptasi Filmnya (Pendekatan Pragmatis). Tesis. Program Studi Sastra Inggris. Fakultas Adab dan Bahasa.

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Novel dan film adalah contoh bentuk karya sastra. Dalam memahami novel dan film, terkadang pembaca tidak mengetahui maksud dari tuturan. Oleh karena itu, perlu untuk memahami siapa yang berbicara, kapan ujaran tersebut terjadi, dan di mana satuan bahasa tersebut digunakan. Dalam pragmatic topik yang membahas hal-hal disebut deiksis. Banyak penelitian sebelumnya telah meneliti tentang deiksis, tetapi penelitian tersebut mengabaikan untuk mempertimbangkan adaptasi dari film. Oleh karenanya tujuan dari penelitian ini adalah untuk menunjukkan tipe deiksis dan intertekstualitas dalam novel dan film *Little Women*. *Little Women* adalah film Amerika Serikat tahun 2019 yang ditulis dan disutradarai oleh Greta Gerwig. Film ini diadaptasi dari novel yang berjudul sama. Peneliti memilih novel dan film ini sebagai subjek analisis karena mengandung banyak kata deiktis. Deixis dalam novel *Little Women* memiliki pengaruh pada deixis, yang muncul dalam film.

Teori yang digunakan peneliti adalah teori tipe deiksis yang dikemukakan oleh Levinson (1983) dan teori tipe intertekstualitas yang dikemukakan oleh Miola (2004). Dalam penelitian ini, peneliti menggunakan metode kualitatif deskriptif. Novel *Little Women* dan film *Little Women* digunakan sebagai sumber data penelitian. Data disajikan dalam bentuk ujaran yang mengandung deiksis. Dalam penelitian ini, peneliti adalah alat penelitian utama, dengan pengetahuan peneliti, catatan, laptop, dan lembar data berfungsi sebagai bahan pendukung. Teknik pengumpulan data adalah dokumentasi dengan menangkap setiap ujaran yang mengandung deixis baik dalam novel dan film. Setelah data terkumpul, data divalidasi oleh validator kemudian dianalisis menggunakan Teknik Spradley (1980).

Peneliti menghasilkan 116 buah deiksis dalam novel, yaitu 89 data deiksis orang, 9 data deiksis waktu, 8 data deiksis tempat, 2 data deiksis wacana, dan 7 data deiksis sosial. Peneliti membagi jenis deiksis yang berbeda ke dalam kategori sebelum membagi jenis intertekstualitas yang berbeda ke dalam subkategorinya. Dalam Intertextuality, peneliti menemukan 14 data revisi, 87 data kutipan, 1 data sumber, dan 13 data konvensi & konfigurasi semuanya ditemukan oleh peneliti. Data person deixis mendominasi dalam tipe deixis, sedangkan data kutipan mendominasi dalam tipe intertekstualitas.

Dari rumusan masalah yang dikemukakan oleh peneliti, jenis deiksis persona dan jenis intertekstualitas kutipan sangat dominan dalam penelitian ini. Hal ini menandakan adanya hubungan diantara data. Penggunaan deiksis orang dalam novel menunjukkan fokus pada dinamika interpersonal dan hubungan antar karakter. Dominasi deiksis person menandakan bahwa novel dan film ini mengutamakan penggambaran hubungan dan interaksi antara Jo March dan tokoh-tokoh lainnya.

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LIST OF ABBREVIATION

PD: Person Deixis

TD: Time Deixis

PLD: Places Deixis

DD: Discourse Deixis

SD: Social Deixis

R: Revision

T: Translation

Q: Quotation

S: Sources

C: Convention & configuration

G: Genre

P: Paralogues

CHAPTER 1 INTRODUCTION

A. Background of the Study

In Literature form, either novel or film, the character dialogue contains words or expressions that indicate or point to something, such as people, things, time, or location. Based on the context of a sentence, it assists the reader in determining its meaning. Deixis can be interpreted as a means of communication in which the speaker directs the addressee's emphasis through gestures and vocal expressions both in novel and film. The novel *Little Women* and its film adaptation will be the topic of this research.

Louisa May Alcott's novel *Little Women* (1832-1888) was written and set in the Alcott family's home in Concord, Massachusetts, Orchard House. In 1868 and 1869, the novel was released in two volumes. The story revolves around the journeys of four sisters, Meg March, Jo March, Beth March, and Amy March. This novel discusses three main themes: work, true love, and domesticity. All of them are interdependent and necessary for a woman's individual identity to be realized.

The novel was adapted into a film titled *Little Women* (2019). It is an American film written and directed by Greta Gerwig. The story is about four young sisters growing up in the City of Massachusetts. They live with her fabulous mother, who allows them to live as they wish. Their father went to the battlefield to participate in the Civil War. Jo March is the main character in this film. She is the second child of four siblings, where Meg is the eldest, Beth is the third, and Amy is the younger. Jo March plays the role of a writer who

reflects on her past life and tells the story of the March sisters, who are determined to live according to their own choices. Jo is ambitious, decisive, a workaholic, and a bit temperamental, even though he has a high affection for his family.

Novels and films are different forms of media. The novel works through language and words, and films communicate through audio and visuals (moving pictures). The transfer process from the novel to the film resulted in a change. The novel has more space to describe the story's context, plot, character, or set so that the dialogue in the novel will be more prosperous. Meanwhile, the story will be shorter in the film than in the novel. It occurs due to modifications to the film, such as enlargement, reduction, or addition of new variations (Eneste, 1991).

One of the changes that occurred was in the dialogue of the characters. The utterance uttered by the character is a possible change because it was adapted from the novel into a film. To get a complete storyline in the film, the researcher must be understanding who is speaking at the time, when the utterance occurs, and where the characters speak the words in the film. The researcher can only understand the dialogue regarding the speaker's intended meaning. Both in the novel and film, the main character's dialogue contains words or expressions that indicate or point to something, such as people, things, time, or location. In terms of pragmatics, a subject called deixis deals with it. "Deixis is a term for pointing or indicating and has as prototypical or focal exemplars the use of demonstratives, first and second person pronouns, tense, specific time and place adverbs like now and here, and a variety of other

grammatical features tied directly to the circumstances of utterance” (Levinson, 1983, p.54).

Barbara J. Guzzeti (2002) implies that intertextuality is a relationship between two or more literary texts that influence one another. The text arises from its connection to previous literary texts. There is no wholly original or unique text, and previous literary works somehow influence everything. The researcher brings out the topic of deixis because deixis plays a significant role in the novel and film. For that reason, the researcher is trying to prove whether the deixis in the novel somehow form a change or remain the same when adapted into a film. Here is an example of the change.

"Well, I have a bad trick of standing before the fire, and so I burn my frocks, and I scorched this one; and, though it's nicely mended, it shows, and Meg told me to keep still, so no one would see it. You may laugh if you want to; it is funny, I know."

The word *this* was classified into place deixis, which refers to an item that is close by the person who speaks at the time of speaking or another object in a pragmatically relevant region. It referred to the place of Jo March's frocks close to the speaker itself, Jo March. The context is Laurie (Jo's friend) said he would come to Join the polka dance if Jo came too. But Jo has made a promise to Meg that she would not dance. Then Laurie asks Jo what the reason for that is. Jo said she could not attend the dance because her dress was scorched. She

shows the part where the dress was scorched. While in the film the deixis changed as in this utterance below.



Jo: "I scorched my dress. See? There. Meg told me to keep still, so no one would see it. You can laugh if you want to. It's funny, I know."

The intertextuality type is convention and configuration because the deixis is changed from "this one" to "there. The speaker is the same as in the novel, *Jo March*, the context is also the same. Jo shows the part where her dress was scorched. However, the deictic word is changed from *this* to *there*. In the novel the main character uses *this* to refer to the place where the dress was near with the speaker, Jo shows exactly where her dress was scorched. While in the film she does not point to her scorched dress, but she thrusts his foot toward Laurie so he can see the dress scorched.

Research related to deixis usually examines types of deixis, such as in Eridha's thesis (2019) entitled *an analysis of deixis used in America's got talent*

TV Program. She applied Levinson's (1983) theory to find the types of deixis in the tv program. She analyses how to fully understand the reference of deixis expression and how to figure out the deixis expressions that are frequently used in "America's Got Talent" TV Program. Then, it examines the type of deixis and the dominant use, as in Yohanes Dwi's (2020) *Study of Deixis from the Baby Boss Movie*. The researcher used descriptive qualitative methods when conducting this study. The researcher examined the different types of deixis using George Yule theory (1996) theory. Next, research the deixis form and meanings as in Resti Nur Setiakawanti and Elsa Susanti's Journal (2018) entitled *Analysis Pragmatic Study on Deixis in The Articles Jakarta Sport*. The researcher applied qualitative descriptive analysis with Dylgjeri and Kazazi concept data. Furthermore, Artika Putri and Made Budiarsa's Journal (2018) in their journal examine the type and function entitled *The Analysis of Deixis in the Novel "The Fault in Ours Stars" by John Green*. They identified the type of deixis in the novel and analyzed the function of each deixis found in the novel. They used a qualitative method. While collecting the data, they use documentation and observation methods.

However, the previous researcher forgot cases in which another text inspired or influenced a literary work. The previous researcher ignores the adaptation work. Aside from that, this study examines the intertextuality of deixis as found in the novel and film. The main character in the *Little Women* novel and *Little Women* film (2019), Jo March, will be the focus of this research. As a result, the title of this research is the intertextually of deixis as found from Alcott's *Little Women* and its film adaptations.

B. Limitations of the Study

This research discusses the type of deixis and the intertextuality of deixis both in the novel and film *Little Women*. The main character, Jo March, is the focus of this research. The main character of this study, Jo March, was chosen by the researcher because she frequently interacts with other characters. As a result, Jo March's utterances consist of a variety of deixis. The research focuses on all of the types of deixis defined by Levinson's theory (1983) and the types of intertextuality by Miola's theory (2004). The data is taken from *Little Women's* novel and *Little Women's* film (2019).

C. Formulations of the Problem

1. What are the types of deixis found from *Little Women* novel?
2. What are the types of deixis found from *Little Women* film?
3. What are the types of intertextuality from the novel and film *Little Women*?

D. Objectives of the Study

1. To reveal deixis found from *Little Women* novel
2. To reveal deixis found from *Little Women* film
3. To reveal types of intertextuality in the *Little Women* novel and *Little Women* film.

E. Benefits of the Study

1. Theoretical benefits

The author intends that this research can contribute to the advancement of linguistics, particularly in the field of pragmatics and deixis. This research result will provide readers with more information regarding the types of

deixis performed by Jo March in the film and novel *Little Women* and the types of intertextuality found from *Little Women*.

2. Practical benefits

The author hopes this research will provide valuable information to the reader, especially English Literature students. The result of this research is intended to encourage readers to gain a deep impression of the literary text to understand literary work better and enrich the reader's knowledge of deixis and intertextuality.

F. Definitions of the Key Terms

1. Pragmatics

Pragmatics is the study of speaker meaning. Pragmatic is concerned with the study of meaning as communicated by a speaker (a writer) and interpreted by a listener (a reader) (George yule, 1996, p. 3).

2. Deixis

Deixis is a branch in pragmatics borrowed from the Greek word, which means to point or indicate. (Levinson, Stephen,1983, p. 54).

3. Intertextuality

Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, and whether artistic or mundane, are in ways related to each other (Liesbet, 2017, p.1).

4. Film

A film is a series of moving pictures recorded with a sound that tells a story watched at a cinema or on a television or other device. (Oxford Learners' Dictionary).

5. Novel

A novel is a story with an extended plot that fills one or more books, which humans write, that are imaginative. Also, it tells the story of human life until a conflict occurs that can change the fate of the perpetrators. (Andri, 2017, p.78).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Pragmatics

Pragmatics is the study of the relation between language and context, in order to explain linguistic meaning (Levinson, 1983). Language use is the main focus of this field. Language use relates to comprehending how language and speech are expressed, comprehending knowledge that goes beyond a word's meaning and grammatical relationships, and comprehending the context of a word's use by examining the situation in which it was used.

Yule (1996) stated Pragmatics is the study of meaning as communication by either a speaker or writer and interpreted by either a listener or reader (p.3). This type of research entails interpreting what people's utterances mean in a specific context and determining how the context affects what they say. Pragmatics examines the meaning of the speaker. It also considers the meaning concerning the context and the meaning communicated by the speaker. Since pragmatic studies focus on speech circumstances, consideration of one or more of the following factors will be required (Leech:1983).

a. Addressers or addressees

Addressers refer to a speaker, a person who delivers or communicates a message to a particular group of people or a specific audience. Addressees are the hearer, the audience that receives a message. There must be at least one member, although there may be many.

b. The context of an utterance

Context could be defined in various ways, including 'relevant' aspects of an utterance's physical or social surroundings. Context is background information the speaker and listener are believed to have in common and enabled the listener in comprehending what the speaker is trying to say. The context forms the setting or purpose for the communication that will be transmitted.

c. The goals of an utterance

The goal of an utterance is to discuss the speaker's desire when they make a statement or its intended meaning

d. The utterance as a form of act or activity: a speech act

Pragmatic refers to verbal activities or performances in a specific situation and time. As opposed to grammar, which is concerned with abstract static entities like sentences (in syntax) and propositions (in semantics).

e. The utterance as a product of a verbal act

In pragmatic usage, 'utterance' can refer to the consequence of a verbal act instead of the verbal act itself.

2. Deixis

The term deixis is derived from the Greek word 'to point or indicate' (Levinson, 1983). In his book, George Yule (2010) defines deixis as derived from Greek that means "pointing" through language. Meanwhile, according to Alan Cruse (2000), deixis reflects different things to different people.

Deictic expressions are any linguistic forms that mean “pointing” through language. Every language has deictic words that point to ‘things’ in the context of the speaker and addressee, whose referents can be understood only by understanding the context. Kreidler (2002) noted that deictic words involve pronouns (I, you, we, he, she, it), locative expressions (here, there, this/these, that/those), and temporal expressions (now, then, yesterday, tomorrow, today, last week, next week, and so on).

Deixis is a word whose meaning or reference is constantly changing. The communicant’s interpretation determines the type of deixis in the same context., which includes when and where the dialogue takes place and who is involved as speaker and receiver. For example, the expression “This House” is likely to be interpreted as referring to a house where the statement’s location occurs. A specific pronoun has a meaning but also refers to another entity as a reference. For example, “My” means singular first-person but does not refer to one person. It refers to the person who uses it. The singular first-person has a consistent meaning, but the reference constantly changes. To comprehend the sentence, we must first understand who is speaking, when, and where the utterance occurs. Deixis is used to point or indicate something, such as things, people, places, or time. A word or phrase used to point to things and people is called person deixis; used to point to location is called spatial deixis; used to point a time is called temporal deixis (Yule,1986).

3. Types of deixis

This research only focused on five types of deixis by Levinson 1983.

a. Person deixis

Levinson (1983) claims, “Person deixis concerns the encoding of the role of participants in the speech event in which the utterance is delivered” (p.62). There are three categories of deixis: first-person, second-person, and third-person deixis. First-person deixis refers to the speaker or both speaker and other referents that are grouped with the speaker. Then, second-person deixis refers to one or more addressees. Third person refers to the persons and entities which are neither the speakers nor the addressees of the utterance. According to Alan Cruse (2000), at least in English, all have singular and plural forms, and several are indicated for a case. (See table 1 below).

Table 2. 1 Person deixis by Alan Cruse

	Singular	Plural
1 st Person	I/me	we/us
2 nd person	You	You
3 rd person	he/him, she/her, it	They/them

The example of person deixis is depicted in this utterance below.

‘First, it gave *us* cleaning equipment. However, over time, *we* have learned how to take care of *ourselves* during the floods,’ Wintarsih told the Post.’ (Ramasari:2021)

In the example above, there are some deictic words. Those are the word *us*, *we*, and *ourselves*. The word *us* is used in the plural personal pronoun. Which is a derivative of the word ‘we’. It belongs to the Wintarsih family. The word *we* are plural personal pronoun refers to

Wintarsih's Family. The word *ourselves* is the reflective pronoun, which is a derivative of the word we. It alludes to the Wintarsih family.

b. Time deixis

Time deixis refers to the time when an utterance was spoken (or a written message was inscribed). The ultimate reference to participant role is made by time deixis. It is critical to distinguish between the moment of utterance and the moment of reception or receiving time. The essential cycles of day and night, lunar months, seasons, and years appear to be the basis for most language systems of reckoning and measuring time (Levinson, 1983). An example of time deixis is depicted in (Levinson, 1983):

Pull the trigger *now!*

In the sentence above, *now* is indicated as deictic time. *Now* refers to the time when the speaker is speaking or producing the utterance that contains *now*. Now and then, yesterday and today, distinction in tense are examples of time deixis in deictic adverbs of time. George Yule (1998), in her book *Pragmatic*, said, "temporal deixis used to point to a time (last week, now, and then)" (p.130).

'*Today* I have a special assignment from our humble.' (Asmarita & Haryudin: 2019).

The hearer should be aware of when the talk takes place to know what time it is exactly today. today refers to the day that the conversation with you is taking place.

c. Place deixis

Levinson (1983:79) states that place deixis concerns the location specification relative to the anchorage point in the speech event. Place deixis indicates the location or place when the utterance is spoken. The location can be called deixis if the place or location can be seen by the people who communicate in speaking activities. In English, there are the adverbs *there* and *here*, and the demonstrative pronouns *this* and *that*. These words are some place-deictic words, as in (Levinson:1983):

Bring that *here* and take this *there*.

The adverbs *here* and *there* are frequently considered a simple contrast on the proximal or distal dimension, stretching away from the speaker's location. Alan Cruse (2000) writes that English has a pretty low particular deictic system, with only two terms typically labeled proximal and distal (p.320). The proximal term *here* implies "region relatively close to the speaker," while the *there* term means "region relatively distant from the speaker."

d. Discourse deixis

Discourse deixis is the use of expressions in an utterance to refer to the part of the discourse that contains the utterance (including the utterance itself), known as discourse deixis (Levinson, 1983, p.85). Discourse deixis refers to certain parts of the discourse that have been given or are being expanded. The discourse deixis permits a reference to an utterance given earlier or later concerning other utterances. Since discourse develops across time, it makes sense that time-deictic words

can be used to refer to specific discourse passages and place deictic terms, especially *this* and *that*, as in (Levinson:1983):

(a) I bet you haven't heard *this* story

(b)*That* was the funniest story I've ever heard.

Cruse (2000) states that discourse deixis is the term used to describe issues, such as the usage of *this* and *that*. Discourse deixis is a deictic reference to point to future or past discourse elements. The word *this* is to point to future discourse elements like in "Listen to this, it will kill you!" or things about to be said, and *that* to point to previous discourse elements like in "That was not a nice thing to say. Certain sentence adverbs, including *therefore* and *furthermore*, occasionally can have an element of discourse in their meanings. Discourse deixis and anaphora can be distinguished, even though they are undoubtedly related. Anaphora repeats an extralinguistic term that was previously mentioned. In "*John entered the room, he looks surprised,*" *He* refers to the same person that *John* refers to, but it does not specifically refer to the word John. It must be acknowledged that in a situation like in *therefore*, the difference between discourse deixis and anaphora becomes somewhat blurry.

e. Social deixis

Social deixis discusses "the aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs" (Levinson, 1983 p. 89). Social deixis gives forms according to social differences. Especially social relations

between the speaker and the listener or the speaker with several references. Information in discourse deixis encoded includes the social status of a person, polite pronouns, title address, relative's relationship, age, gender, profession, and ethnic group (Levinson:1983). There are two types of social deixis, relational and absolute social deixis. The use of the hearer's nickname, a pronoun, the name and position of their family, and other relational deixis examples are examples of relational deixis. In contrast, using the hearer's professional title is an example of absolute deixis.

'Today I have a special assignment from our humble and grade president of Indonesia, *Mr.* Jokowi to read the DASASI of Bandung.' (Asmarita & Haryudin:2019).

To express his respect for the subject, the speaker of the above utterance makes use of the title of the third person. The utterance is produced by the mayor of Bandung. He uses the word *Mr.* to refer to his President in Indonesia. *Mr.* as his president has a higher status than the country.

4. Intertextuality

Intertextuality was coined and used by Kristeva for the first time in 1960. Kristeva said that all texts were "in conversation" with one another and could not be read or comprehended in their entirety without being aware of this relationship. Julia Kristeva attempted to integrate Ferdinand de Saussure and M. M. Bakhtin's theories of language and literature, resulting in the first articulation of intertextual theory. Intertextuality is defined as

“Any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another” (Kristeva, 1966, p.37). Kristeva uses the term in her essay “Word, Dialogue, and Novel” and other relevant essays she wrote during this time.

Nurgiyantoro (1995) claims Intertextuality begins with the assumption that a work of art cannot possibly arise from a cultural void. Intertextual studies attempt to find elements that existed in previous works or appeared later. Like Nurgiyantoro, Terry Eagleton (1983) states that “Literary works are made out of other literary works” (p.80). It means that each text gets positive aspects from other texts depending on their responses and reprocesses them in his own work or is created after the author sees and absorbs interesting information both consciously and unconsciously.

This study will use intertextuality as an approach. This research will examine the deixis in the novel and film *Little Women* intertextuality connected. The analysis in this study focuses on films that are based on novels. The researcher wishes to raise the issue of deixis in the film *Little Women*, which is based on the original novel *Little Women*.

5. Types of Intertextuality

Miola (2004) constructs seven types of intertextuality: Revision, Translation, Quotation, Source, Convention & Configuration, Genre, and Paralogues.

a. Revision

This type of intertextuality involves a close relationship between anterior (previous texts) and posterior texts, with the latter taking identity

from the former even as it departs. Alternatively, the revision could reflect the author's later desires. The non-author reviser presents a different or another set of problems in the text.

For example, arise from various kinds of copytexts, sometimes marked by collaborating authors, actors, scribes, and bookkeepers, always produced by compositors, printers, and proofreaders. Ben Jonson's rewrite of *Every Man in His Humour: The Quarto* (1601) has a Florentine location and characters with Italian names; the *Folio* (1616) has a London setting and people with English names, along with several modifications and deletions.

b. Translation

The second type of translation is the ultimate intertextuality because it always carries the text “across” and creates another text. The text undergoes a cultural and linguistic transformation, widening cultural differences in terms of cultural references. However, because some words do not have collocation in other languages, translation may not be able to bridge linguistic and cultural boundaries between language and culture.

c. Quotation

A quotation is the literal reproduction of the preceding text (in its entirety or part) in a subsequent text. For reader recognition, quotations can be marked in various ways, including typographic signals, a language change, or the actual identification of the original author or text. Authors will sometimes weave quotations into the new context. An interesting

problem arises with such lines and very familiar phrases. The reputation of certain lines and fragments took on a life separate from their original contexts.

Quotations frequently exist in later texts that are complete in and of themselves as text fragments. The various kinds of centos, chrestomathies, commonplace books, and florilegia that were so popular throughout the Renaissance make up nearly all other types of poetical writings. An author like Mirandula, for instance, groups quotations from numerous authors under moral categories like anger, patience, and despair (*Illustrium poetarum flores*, Lyons, 1566). William Baldwin's *A Treatise of Moral Philosophy* (1547), an anthology of anecdotes and wise sayings, was widely published and expanded throughout this time. In such works, the quotations completely make up the new text; they have been removed from their original context and are now engaged in a fresh dialogue, the boundaries of which have been set by the compiler.

d. Sources

Source texts provide later texts with plot, character, idea, language, or style. The author's reading and remembering directs the transaction, which may include complicated imitation strategies. The source text, in various ways, shapes the later text, its content, or its rhetorical style and form.

The example of source type explains below:

Bella: You can't protect me from anything. In time, something will separate us. It could be an accident or fall sick or my aging, as

long as I'm still human and the only solution there changed me.

Edward: *That is not a solution. That's a tragedy.* (Azalea:2019)

Edward rejects Bella's solution and disagrees with Bella that it is not a solution but a tragedy.

The type of source is feasible to divide this area into at least three parts.

1) The source coincident

As part of its identity, the older text exists as a whole in dynamic conflict with the later one. The latter may only answer herd. The following text may also finish what an earlier one started.

2) The source proximate

Source and text intertextuality is the most common and well-studied type of intertextuality. The source provides the same purpose as the books on the desk: the author honor, reshapes, steals, ransacks, and plunders them. Copying, paraphrasing, compression, conflation, expansion, omission, innovation, transference, and contradiction are some of the dynamics.

3) The source remote

This final phrase covers all sources and influences that are not clearly labeled or do not correspond to the book-on-the-desk model. This opens up the opportunity to include anything an author previously knew or read. Even if the process of memory and re-articulation occurs in the author's subconscious, the dynamic still consists of reading and remembering.

e. Conventions and configuration

Poets constantly appropriated and adapted numerous formal rhetorical conventions from classical, medieval, and continental literature. The cultures shape the authors they grow up in, including their characters, identities, lifestyles, perspectives, and thought styles. As a result, the traditions to which they are exposed impact their work, whether consciously or unconsciously. This environmental effect refers to the conventions and configurations type.

Senecan tragicomic conventions, such as the chorus, messenger, domina-nutrix dialogue, sticho-mythia, and soliloquy, have all received proper attention. Also present in comedy are Terentian and Plautine conventions such as eavesdropping, disguise, lock-outs, and stock figures like the exaggerating soldier, the funny slave, blocking Senex, and so on. Particularly significant configurations of conventional character and situation can be seen throughout the play: Throughout his career, Shakespeare transforms the New Comedic a triangle of an impatient adolescent, a blocking senex, and a Virgo into beautiful, expressive tensions.

f. Genres

These may appear in individual signifiers (e.g., the play-within-the-play of revenge tragedy, the singing shepherds in pastoral), which function much like conventions or range to broader and less discrete forms. On the far end of the spectrum, sophistication, and smoothness of adaptation often make a problematic identification of origins.

g. Paralogues

The discussion of paralogues departs from previous critical practice, bringing new liberties. However, new dangers threaten such rampant and irresponsible association, cultural overgeneralization, and anecdotal impressionistic historicizing. Paralogues refer to other texts that are based on a literary work, such as audience commentaries or critics' writings. The publisher's footnotes and reference list can be viewed as in-text paralogues that reveal all references classified in the remaining six types categories by Miola's Intertextuality.

The example as in (Dagabak &, Tarakcioglu:2021):

Editor's Footnote

¹ Ve bu kitap da, içinde rock müzik olan bir kitap. O yüzden, muhtelif yerlerdeki sayıları görünce, 426. sayfadaki Çalma Listesine bir göz atabilirsiniz

As can be seen in the box above, a lot of footnotes and an enlist are inserted in the translated version of the case book to fill in the intertextual gaps left by the original text's abundance of intertextual references. Those footnotes and the enlist are viewed and examined as in-text paralogues because they are not a part of the original text but rather a remark made after the fact by the editor as a reader of the book.

6. *Little Women* novel

A novel is a form of literary work also known as fiction. The novel's structure is prose, and it has a forming element. The word novel comes from the Italian word "*novella*" (Burhan, 2010). The content in the novel is longer

than other literary works. A novel usually describes or tells the story of a person's life related to others and the environment. *Little Women* is a classic novel written by Louisa May Alcott, published in 1868. The novel was published in two volumes in 1868 and 1869. Set during the Civil War era, it follows the lives of the four March sisters, Meg, Jo, Beth, and Amy. The story revolves around their personal growth, relationship, and pursuits of independence in a society constrained by gender roles.

Deixis, in linguistic, refers to the use of words and expressions that depend on the context of the conversation or the speaker's and listener's perspective. Although deixis is primarily a linguistic concept, it can be analyzed its presence in *Little Women* by examining how the characters use language and make references based on the context of their lives.

In the novel, deixis appears in several ways, such as in time deixis, when the character refers to current situations or future plans. The character uses time deixis to anchor their conversations and actions in specific time frames. The character uses place deixis to refer to physical locations, emphasizing their sense of place and the relationship they have with various settings. The character frequently uses person deixis, such as personal pronouns, to refer to themselves and others. This helps establish their individual identities and relationship within the family. The character's language choice also reflects their social roles and cultural norms. The March sisters interact with a wide range of characters. These interactions involve the use of deixis that reflect their perspective positions and societal expectations.

By examining how the character sisters use deixis in their conversations and interactions, the readers gain insights into their evolving identities, relationships, and their place within their historical and social context. Both the novel and the film utilize deixis to create a sense of continuity and familiarity for the audience, while also highlighting the evolving nature of language and its relationship to the characters and their world.

7. *Little Women* film

The novel is adapted into the film *Little Women* in 2019, directed by Greta Gerwig. Amy Pascal, Denise Di Novi, and Robin Swicord produced the film. *Little Women* 2019 was distributed by Sony Pictures Picturing and released on December 25, 2019. The movie went on to gross over \$218 million worldwide. This film received an academy award from the USA (2020) for best achievement costume design. *Little Women* received costume design during the 92nd Oscars.

Set in the 19th century, the story revolves around the lives of the four March sisters, Meg, Jo, Beth, and Amy, as they navigate the challenges and joys of transitioning from adolescence to adulthood. The film unfolds in two timelines: the present and the past. In the present, the March sisters have grown up and embarked on their own paths. Jo March, a fiercely independent aspiring writer, lives in New York City and seeks recognition for her literary endeavors. Meg, the oldest sister, has married and embraced a more traditional role as a wife and mother. Amy, the youngest, is pursuing a career as an artist in Europe. Meanwhile, Beth, the second-youngest sister,

battles illness while remaining the gentle heart of the family. The story tells formative experiences that shape the March sisters' lives. About their close bond and the challenge, they face as they confront societal expectations, personal ambitions, and the pursuit of love and happiness.

Through a series of flashbacks, March's sister shared her childhood in Concord, Massachusetts. They create an imaginative world, perform plays, and support one another through their ups and downs and portrait how Jo's friendship with Theodore "Laurie" Laurence, their wealthy neighbor. The film explores Jo's desire for independence and creative fulfillment, as well as her complicated relationship with Laurie.

B. Previous Studies

In this chapter, the researcher reviewed the five studies previously done by other researchers.

The first related study is by Nurjanah (2018) entitled A Deixis Analysis of Moana Movie Script. The researcher used the theory of deixis by George Yule (1996). She conducted to find and analyze the types of deixis found in the Moana movie script. The researcher used a descriptive qualitative method. The result shows three types of deixis found in the Moana movie script, person deixis, spatial deixis, and temporal deixis. After analyzing the data, the researcher found that the most dominant deixis in the Moana movie script is personal deixis.

The second previous study was entitled Deixis Revealing Hans Cristian Andersen's Language Style in "The Little Match Seller" by Arin Oktaviani (2021). The research deals with the type of deixis in the story and aims to reveal

the language style in “The Little Match Seller” short story by Christian Andersen. The researcher used qualitative research. The result showed that there were three types of deixis, which are person deixis, time deixis, and place deixis. Then, the research reveals the author’s language style was indirect and less detailed.

The third is by Eradh Ragil (2021), entitled “The Use of Deixis in The Main Character’s Utterances of Kingsman: The Secret Service Movie.” The writer classified the data using the theory of Levinson (1983) and the descriptive qualitative research method. The finding is that there are five types of deixis, Person deixis, temporal or time deixis, spatial or place deixis, discourse deixis, and social deixis. The result shows that there are two types of the use of deictic words. They are Gestural Use and Symbolic Use.

The fourth is conducted by Nurhalimatusa’diah (2018), titled “An Analysis of Deixis Found in Script of One-Act Play Riders to the Sea by John Millington Synge.” She looks at the type and referent of deixis used in the script of “One-Act Play Riders to The Sea by John Millington Synge.” The writer uses a qualitative method in her research. The result shows five types of deixis in “One-Act Play Riders to The Sea” by John Millington. They are person deixis, place deixis, time deixis, discourse deixis, and social deixis.

The fifth research was conducted by Witri Afrilian (2018), entitled “Deixis in Judith McNaught’s Night Whispers Novel.” The writer used the theory of deixis by Levinson (1983) and the theory of meaning by Chaer (2013). The research is qualitative. First, this research results show that the writer found five types of deixis: person deixis, time deixis, place deixis,

discourse deixis, and social deixis. Second, person deixis refers to tan male, Sloan's father, Derek Kipinski, Ingersoll, and Sloan's great-grandmother. Third, the novel has four positions of deixis: Noun, Pronoun, Adjective, and Adverb.

The previous study shows that many other researchers researched the same topic about deixis, starting from the type, function, and meaning. They analyzed deixis from some literary works, such as movies, short stories, novels, and drama scripts. Some researchers used different theories to analyze the deixis, such as George Yule's, Dylgjeri and Kazazi and Levinson's theories. This research used Levinson's (1983) theory. The theory is one of the most influential and widely cited theories in the field of pragmatics and linguistics. It provides a comprehensive framework for understanding how deixis functions in language, including the different types of deixis and the pragmatic principles underlying their usage. Levinson's theory ensures that the analysis is grounded in a well-established and respected theoretical framework. The abundance of scholarly resources and analyses using this theory can provide a solid foundation for the research study on *Little Women* and facilitate comparisons with previous research findings.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research is descriptive qualitative research. Qualitative research is where the data is collected in words or pictures and does not emphasize numerical data (Sugiyono, 2013). This research used qualitative because the data are generated in the form of descriptive obtained data in the form of the written word. The object of this research is the novel and film, in which the data being analyzed are non-numerical but textual. This research analyzed the words or phrases that contain the deictic word.

Qualitative research is descriptive (Sugiyono, 2013). The data collected is in words or pictures rather than numbers. The data of this research are textual, so it is descriptive. Descriptive data such as written and spoken behavior can be observed.

B. Data and Data Sources

Data is the information or resources offered by nature that must be found out, gathered, and chosen by researchers (Nugrahani, 2014). Data is material that does not have meaning or direct effect. It needs to be processed to produce something more meaningful. The data of this research are words and phrases in Jo March's utterances both in the *Little Women* novel and *Little Women* film.

Arikunto (in Asmayani, 2021:5) stated a data source is a subject from which the data can be obtained. The data source was a source from which data was obtained. In this research, the data source is the *Little Women* novel and film 2019. Louisa May Alcott wrote the novel. It was published in two volumes

in 1868 and 1869, and the two volumes were published in 1880 as a single novel titled *Little Women* consisting of 47 chapters. The researcher downloaded the novel from <https://www.gutenberg.org/cache/epub/37106/pg37106-images.html> released in 2011.

C. Research Instruments

A research instrument is a tool used to measure either natural or social phenomena (Sugiyono, 2013). A research instrument is a tool to facilitate the data collection process. In qualitative research, the main instrument is the researcher herself.

Sugiyono (2013) determined that in qualitative research, the instrument is the person, namely the researcher herself. Furthermore, the researcher's ability and knowledge of deixis is also the data collection instrument for this research. The researcher sets the focus of the research, collects the data, analyses the data, and draws a conclusion.

D. Data Collection Techniques

In collecting the data, the researcher used documentation. J. Tracy (2013), in her book, stated the phrase qualitative methods is an umbrella concept that covers interviews (group or one-on-one), participant observation (in person or online), and document analysis (paper or electronic) (p.28). The steps for collecting data in this research are as follows:

1. Watching *Little Women* movie intensively. The researcher watched the film several times.
2. Reading *Little Women* novel. The researcher reads the novel to understand the story and find Jo March's utterances.

3. Focusing on Jo March's utterances. Both in the novel and movie, the researcher focuses on Jo March's utterance to find a type of deixis.
4. Identifying all Jo March's utterances. The researcher identified Jo March's utterance, which contains deixis.
5. Identifying the types of deixis by Levinson's theory. After finding the deixis, the researcher classified it based on the types of deixis by Levinson.

E. Data Validation Techniques

In data collection techniques, the researcher used a validator to validate the data. The purpose of using a validator was for the researchers to accurately measure each collected data as proper proof to validate the research findings. As a result, the researcher would consult with a lecturer or advisor who is an expert in Linguistics and its related fields to serve as an appropriate data validator. The validator's recommendations and validation marks are intended to make a significant contribution to the correctness of the findings. The validator has numerous criteria, including:

1. Expert in the field of linguistics
2. Familiar with the subject or topic of the study, in here the topic is the deixis and intertextuality.
3. Extensive experience with the methodology of the qualitative study.

F. Data Analysis Techniques

There are four steps in data analysis in qualitative research, Domain, Taxonomy, Componential table, and Cultural theme.

1. Domain

Domain analysis involves a search for the larger units of cultural knowledge called domains (Spradley, 1980, p. 98). Domain analysis is typically used to obtain a general and comprehensive picture of the social situation being studied or the object of research. The researcher distinguishes whether data facts include data to be analyzed or not. In this research, domain analysis is applied. The researcher analyzes and chooses which datum or not datum. The result from this analysis is a general description of the object being studied, and the information throughout this analysis is not detailed.

Table 3. 1 Domain Analyses

Sample	Data	Non - Data
<p>Jo March: “He's a capital fellow, and I wish <u>we</u> could get acquainted.”</p> <p>The word <u>we</u> was classified into first-person deixis. It refers to both speaker and other referents that are grouped with the speaker. In this context, the speaker is Jo, and the other referents are Meg, Beth, ad Amy. The intertextuality type is Quotation because the film directly quotes the same deixis from a sentence of the intertext (novel).</p> <p>“<u>We</u> should make friends with him.”</p>	✓	

Jo March: "Hide the basket, quick!"		
The utterance does not contain the deictic word, so that is not data.		✓

2. Taxonomy

Analysis Taxonomy is a continuation of domain analysis. Here the researcher focused on the problem statements to get a detailed description of each data that has been collected. The researcher classifies the data based on the problem statements and applies the data coding based on the classification.

Table 3. 2 Taxonomy Analyses

Types of Deixis					Types of intertextuality						
PD	TD	PLD	DD	SD	R	T	Q	S	C	G	P

The data codes used above, as abbreviations, are defined as follows.

PD: Person Deixis

TD: Time Deixis

PLD: Places Deixis

DD: Discourse Deixis

SD: Social Deixis

R: Revision

T: Translation

Q: Quotation

S: Sources

C: Convention & configuration

G: Genre

P: Paralogues

3. Componential table

Componential analysis is the third step in the analysis technique by Spradley. After the writer found and collected the data, the researcher used componential analysis to recap the result. The componential analysis process entails searching for contrast, sorting it out, grouping some as dimensions of contrast, and entering all this information (Spradley, 1980, p. 178).

Table 3. 3 Componential Analyses

	PD							TD							PLD							DD							SD						
	R	T	Q	S	C	G	P	R	T	Q	S	C	G	P	R	T	Q	S	C	G	P	R	T	Q	S	C	G	P	R	T	Q	S	C	G	P
Jo- Meg																																			
Jo- Beth																																			
Jo- Amy																																			
Jo- Laurie																																			
Jo- Mr. Dashwood																																			
Jo- Marmee																																			
Jo- Mr. Laurence																																			
Jo- Amy, Beth																																			
Jo- Meg, Amy, Beth																																			
Jo- Mr. Bhaer																																			

Notes:

PD: Person Deixis

R: Revision

TD: Time Deixis

T: Translation

PLD: Place Deixis

Q: Quotation

DD: Discourse Deixis

S: Source

SD: Social Deixis

C: Convention & Configuration

G: Genre

P: Paralogue

4. Cultural Theme

After doing domain analysis, taxonomy analysis, and componential analysis, Spradley's final step of analysis technique is the cultural theme. Here, the researcher makes a conclusion.

CHAPTER IV FINDINGS AND DISCUSSIONS

This research has three problem formulations, namely describing the types of deixis found in *Little Women* novel and film, and explaining the types of intertextuality found from *Little Women* novel and film. In this chapter, the researcher describes the data which consists of findings and discussions. The researcher describes the findings of deixis in *Little Women* novel and film and describes the intertextuality in *Little Women* novel and film. The classification of deixis and data analysis in this research follows the principles of the theories of deixis types by Levinson (1983) and the theory of intertextuality by Miola (2004). Further of each problem is presented in this section.

A. Research Findings

This section describes the findings of deixis uttered by the main character in *Little Women* novel and film.

1. Types of Deixis in *Little Women* novel

The definition of deixis, which is the reference of deixis is changeable depending on the context, has been presented before. Deixis means to point or indicate something. To categorize the types of deixis in the novel *Little Women*, this research used Levinson's theory. Deixis is divided into five categories by Levinson (1983), those are Person Deixis, Place Deixis, Time Deixis, Discourse Deixis, and Social Deixis. The types used by the main character in *Little Women* Novel were among the 116 pieces of data that the researcher was able to collect for this research. After collecting the data, the researcher analyzes it by the categories below.

Table 4. 1 The distribution of Deixis

No.	Types of deixis	Data Collected	Percentage (%)
1.	Person Deixis	89	77
2.	Time Deixis	9	8
3.	Place Deixis	8	7
4.	Discourse Deixis	2	2
5.	Social Deixis	7	6
	Σ	116	100%

From the table, the researcher discovered 116 data regarding the types of deixis. It can be seen that the researcher discovered five types of deixis found in the *Little Women* novel. Those are Person Deixis, Time Deixis, Place Deixis, Discourse Deixis, and Social Deixis. The researcher found 89 types of person deixis, 9 types of time deixis, 8 types of place deixis, 2 types of discourse deixis, and 7 types of social deixis.

The novel *Little Women* contains five deixis, Person Deixis, Time Deixis, Place Deixis, Discourse Deixis, and Social Deixis. In addition to providing particular data examples, the researcher also examined each category of deixis. The following is the discussion.

a. Person deixis

Person deixis is the role of the participant in a conversation. Deictic words expressed in person Deixis consists of different forms of the personal pronouns I, You, We, They, She, He, It, Us, Me, Them, Him, and Her. There are 3 categories: first-person refers to the speaker and

other referents that are grouped with the speaker. Second-person deixis refers to one or more addressees. Third person refers to the persons and entities which are neither the speakers nor the addressees of the utterance.

D01/PD/Q

That's why I do it.

In pragmatics, Context is background information that the speaker and listener are believed to have in common and helps the listener understand what the speaker is trying to say. The context of the utterance in data number 1 is March sisters; Meg, Jo, Beth, and Amy having a conversation on Christmas day. Their mother suggested skipping any present this Christmas. However, they are all looking to spend money and have a little enjoyment. Despite having money, Meg claimed that they were significantly happier than the royal children, who were constantly fighting and fretting. Despite having to work, they make light of themselves and are generally a cheerful bunch, as Jo might say. Amy suddenly looked at Jo and said that Jo does use slang words. As soon as she heard Jo stretching on the rug, she sat up, placed her hands in her pockets, and started to whistle. Amy said that what Jo did was so boyish (put her hands in her pocket and began to whistle). The goal of the utterance is to make Amy know that the reason why Jo put her hands in her pocket and began to whistle is that it is boyish in their society, she does not like unladylike girls.

According to Levinson person deixis is reflected directly in the grammatical categories of a person. The word *I* from the utterance is

classified into first-person singular deixis. Person deixis is concerned with encoding the participant's roles in the speech event during which the utterance is made. The pronouns are part of the linguistic encoding of participant roles. Pronouns in English are available in single, plural, and several marked for case. *I* is one of the singular pronouns. Thus, the term *I* in this sentence is first-person singular. The speaker refers to himself in the first person through grammaticalization.

A person who delivers or communicates a message to a particular group of people or a specific audience is the addresser, it refers to the speaker. The word *I* in the utterance refers to the speaker himself. It refers to the main character, Jo March as a speaker who delivers a message to Amy. It is categorized as person deixis because *I* will change the references based on who is speaking and who is being talked about.

D06/PD/Q

You are the best actress we've got, and there'll be an end to everything if you quit the boards.

The background information of this utterance is Jo and her sister have a plan to surprise their mother. They will go shopping to get things for themselves which is it is for their mother. Jo told to Meg there was a lot to do regarding the play for Christmas Night, but Meg (Jo's sister) responded that she did not intend to perform any longer. She was too old to act and enjoy herself while dressing up on Christmas Eve. Jo warned Meg that she would not relent as long as she could walk around in a white gown, her hair loose, and gold paper jewelry. Meg is the greatest actress,

according to Jo. Jo says this to let Meg know that she is the March Family's finest actress.

The word *you* in the utterance “you’re the best actress we’ve got” is second-person deixis. Since the meaning of the term *you* can vary depending on the addressee, it is considered person deixis. The addressee (hearer) is referred to as a second person, according to Cruse (2000). An addressee is a person who is an intended receiver of the message (Leech:1983). Jo is a speaker, she delivers the message to Meg as the hearer (the addressee). The word *you* refer to Meg March as the addressee.

(D40/PD/Q)

I'm sure now that I shouldn't be afraid of him, for he's got kind eyes, though his mouth is grim, and he looks as if he had a tremendous will of his own. He isn't as handsome as my grandfather, but I like him.

The context of the utterance is Jo comes to Laurie’s house to amuse him and bring the dish for him. They talk a lot in a cozy room. Then, Laurie led the way from room to room, and at last, they came to the library. Jo is standing in front of the portrait of the old gentleman, it is Laurie’s grandfather in the picture, Mr. Laurence. Before they came to the library Laurie said that his grandfather is out, so Jo does not need to be afraid. After she arrive in the library and saw Mr. Laurence's picture Jo was sure that she should not be afraid.

The utterance in the data contains the word *he*. The word *he* was classified into third-person deixis. Third-person deixis refers to neither speaker nor the addressee. Here the speaker is Jo March, who communicates a message. She communicates with Laurie as a hearer in the same. The word *he* refers to the old gentleman, and the portrait is in front of Jo March. The old gentleman in a fine portrait is Mr. Laurence, Laurie's grandfather. The goal of Jo's utterance is to express how she felt after knowing the picture of Laurie's grandfather.

(D59/PD/Q)

"It was an abominable thing, and she don't deserve to be forgiven."

The context of the utterance is Jo is a writer, so her book was the pride of her heart, but Amy burnt it up. Amy thinks that it is the pay for Jo being so cross about going to the theatre because Jo does not let Amy out with her. After all, Amy isn't invited to the theatre. At that time Jo scolded Amy crosser than ever. When Jo got home after the theatre she think that Amy had forgiven and forgotten Jo's wrongs, but the next day, she found that her book was gone. She suspected Amy who got the book, and then Amy said that she burnt it. It is a pay for Jo being so cross yesterday. Jo lay her head down on her mother and cry, she said to her mother that she really could not forgive Amy yet. The goal of the utterance is Jo did not want to apologize for Amy's mistake.

The utterance contains person deixis. The word *she* classified into third-person deixis. Other important participants in a speech situation who are neither the speaker nor the hearer are referred to in third-person

deixis. Jo March here is a speaker that communicates with her mother who is indicated as a hearer. The word *she* here does not refer to both of them, but the word refers to another participant, Amy March. Amy becomes a participant that the speaker and hearer talk about. The goal of Jo's utterance is to make a statement to her mother that she can't forgive Amy who burnt her lovely books.

D54/PD/C

You can't sit with us, for our seats are reserved, and you mustn't sit alone; so Laurie will give you his place, and that will spoil our pleasure; or he'll get another seat for you, and that isn't proper, when you weren't asked. You shan't stir a step; so you may just stay where you are," scolded Jo, crosser than ever, having just pricked her finger in her hurry.

The context or the background information Meg and Jo are getting ready to go out. Amy with her curiosity asks Meg so many times about where they are going. Their sister does not tell and keeps it a secret. However, Amy already knows that they will go to the theatre with Laurie and Mr. Brooke. Amy said that she shall go and she thinks if she pays for herself, Laurie hasn't anything to do with it.

The deictic word us found in Jo's utterance. In this utterance, the word *us* was classified into first-person deixis. The word refers to both speaker (addresser) and other referents that are grouped with the speaker. In this context a person who delivers or communicates a message, the speaker, is Jo and the other referents are Meg, Laurie, and Mr. Brooke.

Jo delivers a message to Amy. It is categorized as person deixis because the word *us* will change the references based on who is speaking and who is being talked about.

b. Time deixis

Time deixis is concerned with the various time involved in a referenced utterance. It refers to the time when an utterance was spoken. In simple terms, time deixis is a phrase used to refer to a certain moment when the speaker made their statements.

(D16/TD/Q)

"There, now I'll take off the papers and you'll see a cloud of little ringlets," said Jo, putting down the tongs.

The context of the utterance is the two younger girls were acting as dressing maids, giggling and chatting while Jo and Meg were getting ready for the party. Jo started to pinch the papered tresses with a set of hot tongs because Meg wanted a few curls around her face. The room used to be filled with the pungent scent of burnt hair. With hot tongs, Jo started to pull Meg's hair.

The word *now* in the utterance "now I'll take off the papers and you'll see a cloud of little ringlets" is classified as time deixis. According to Levinson time deixis refers to the time when an utterance was spoken (or a written message was inscribed). The reference to *now* varies depending on the context and time of utterance. Jo is the speaker who utters the utterance when she takes off the papers of Meg's hair. The word *now*

indicates the time when Jo March tells Meg that she will take the hot tongs from Meg's hair.

D39/TD/C

I had a queer time with aunt today, and, as I got the best of it, I'll tell you about it," began Jo, who dearly loved to tell stories.

The context is in the living room in the evening, March's sisters were sewing together and Meg wants some amusement because she got a dismal day. The utterance contains the word today. It was classified into time deixis, which refers to the day when Jo having a queer time with her aunt.

(D63/TD/Q)

"Come, now, do have him."

The context of the utterance is Jo and her three sisters, Meg March, Beth March, and Amy March have a club namely P.C 'Pickwick Club'. Because secret societies were popular, it was considered appropriate to have one. For a year, they had kept this club. Every member of the club contributes to the club's weekly newspaper, "The Pickwick Portfolio." In this club, members occasionally perform theatrical productions and take on different roles for different parts. Abs in the day of meeting club, Jo suggests Laurie Join the "Pickwick Society" as a new member.

There is a word that is time deixis in the utterance, as evidenced by the term *now*. Depending on the context and the time of the coding, the term *now* can have a different meaning. *Now* refers yo to the time at which the speaker is producing the utterance containing now. In this

utterance the speaker is Jo. The word *now* alludes to the time when Jo proposed to Laurie as a new member of the Pickwick Club.

c. Place deixis

Place deixis is where the relative location of people or things is indicated. This, these, there, here, that, and those are typical expressions of place deixis or spatial deixis. They can be deictically specified to the participants' current locations. There are proximal elements (those near the speaker, like *this* and *these*) and distant elements (those occasionally near the addressee, like *that* and *those*). Each one is interchangeable with a noun or as a pronoun.

(D22/PLD/Q)

"I didn't know anyone was here!" stammered Jo, preparing to back out as speedily as she had bounced in.

The context of the utterance is Jo attending the party with Meg. Meg goes along with the other people at the party but Jo she stood alone, she could not amuse herself. When Jo noticed a big red-headed man approaching her, she slipped into a curtained room intending to have a private peep and enjoy herself. Unfortunately, another bashful person had also selected the hideout. It is Laurie, her neighbor who looked a little startled.

The word *here* in the utterance is included to place deixis. It was classified because the reference is changeable depending on the situation and the location of the coding time (time of speaking). In Levinson's work, place or space refers to the description of a location of a speech event. The adverb *here* refers to a place that includes the speaker's home.

It was categorized because the reference varies depending on the situation and location of the time speaking. Here means 'proximal to the speaker's location at the time of speaking, and 'distal from the addressee at the time of receiving. The word *here* in this utterance refers to the place near the speaker, the room behind the curtain where Jo stood and met Laurie.

D114/PLD/Q

"Yes; all for you, my precious! Isn't it splendid of him? Don't you think he's the dearest old man in the world? Here's the key to the letter. We didn't open it, but we are dying to know what he says," cried Jo, hugging her sister, and offering the note.

The context of the utterance is Beth went out to do an errand. On her turn, as she was walking up the street, she noticed three heads peeking in and out of the windows. As soon as they spotted Beth, Meg, Jo, and Amy waived and shouted with delight. When she arrived at her house, her sister seized her and carried her to the parlor in a triumphal vehicle while pointing to a small cabinet piano that had a letter resting on its shiny lid. Jo takes the letter before handing it to Beth.

The researcher discovered that location deixis is shown by word *here* from the utterance in datum 114. Because the reference changed based on the context, it ended up in place of deixis. The word *here* indicates the area close to the speaker. The speaker in this instance is Jo, who addressed Beth, the recipient of the message, with her words. The

purpose of Jo's speech is to illustrate how the letter she brought to present to Beth was received.

D35/PLD/Q

But I don't see what you can do except get a carriage, or stay here all night," answered Jo, softly rubbing the poor ankle as she spoke.

The context of the utterance is Jo and Meg attending Mrs. Gardiner's house for the New Year's Eve party. In a large ballroom, Laurie and Jo dance. Meg showed up looking for her sibling. Jo resisted following her into a side room when she beckoned and discovered her sitting on a couch holding her foot and looking pale. Meg hurt her foot. She is barely able to stand and has no idea how to get home. A pragmatic utterance is contained in a goal. The goal of Jo's statement is to convey her feelings in response to Meg's ankle and to offer an alternative way home.

The utterance contains the word *here*. It was classified into place deixis because it implies the region is relatively close to the speaker, Jo March. The word *here* refers to the place where the party is held. Jo and Meg are attending the party. Then Meg sprained her ankle, and she can stand, so she was confused about how to get home.

d. Discourse deixis

Discourse deixis is an expression intended to refer to a specific discourse that involves an utterance or acts like a signal regarding how it relates to other material. Discourse deixis is defined as a deictic reference to a portion of a discourse that is related to the speaker's current position

in the discourse, such as last, previous, continuing, next, or following (often used in texts) and that, next, last (typically used in utterances).

D56/DD/Q

That's a fib!

The context of the utterance is Meg, Beth, and Amy were sitting together, late in the afternoon, when Jo burst into the room, looking excited, and demanding breathlessly because Jo made a discovery that caused a storm. Her book had vanished. She assumed Amy was the one who obtained her story because Jo had previously chastised Amy for going to the theatre whenever she pleased. Jo says Amy knows where the book is, but Amy says she doesn't.

The researcher discovered that discourse deixis is demonstrated by word *that*, that its reference is essentially a previously occurring item, from the utterance in datum 56. Because the reference changes depending on the context, the word is classified as discourse deixis. *That* refers to Amy's statement that she does not know where Jo's novel is. Jo looks so fierce enough cause she feels that Amy knows where her book is.

e. Social deixis

Social deixis is concerned with the elements of sentences that reflect, establish, or are influenced by certain participant realities or the social context in which the speech event takes place.

D43/SD/Q

Thank you, Sir.

The context of the utterance is when Jo March first time met Mr. Laurance at his house. She met him at the library when she was amused by a portrait of Mr. Laurance, she said that she was not afraid of him. Then Mr. Laurance suddenly comes to the library and stands behind her and says thank you. After a little talk in the library, Mr. Laurence said that Jo got her grandfather's spirit. The goal of Jo's utterance is to say thank you for the praise he said before.

On datum 43, the researcher found social deixis that is shown by the word Sir. Social deixis which is shown by the word Sir has a reference that changes depending on the context. It includes honorifics because Sir shows the social and relational status between the speaker and the addressee. A speaker is someone who delivers or transmits a message to a certain set of people or a specific audience. Jo March is the speaker.

The addresser is the one who delivers or communicates a message to a specified group of people or an audience; it also refers to the speaker. An addressee is a person who is the intended recipient of the letter. Jo March, as the speaker spoke the utterance containing the word *Sir*. The addressee is Mr. Laurance. The word *Sir* refers to the person Jo speaks with as the honorific expression toward the polite pronouns between Jo March and Mr. Laurence. Mr. Laurance is Laurie's grandfather.

D73/SD/Q

Excuse me, I was looking for the 'Weekly Volcano' office; I wished to see Mr. Dashwood.

The context of the utterance is Jo is a writer and she is very busy with the daily work that earned her bread. Jo saw that money conferred power, therefore, she resolved to have it not to be used for herself alone, but for those whom she loved more than herself. She comes to Mr. Dashwood, editor of the 'Weekly Volcano' to offer her story.

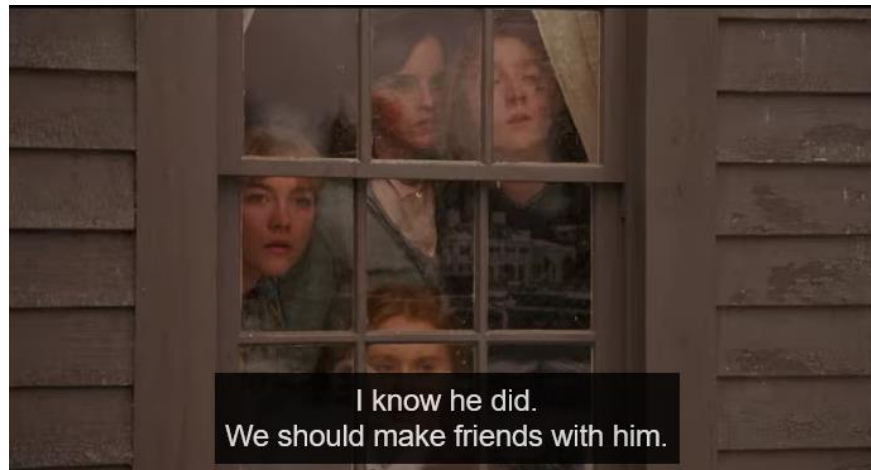
In the speech, the word Mr. is incorporated in social deixis. The addresser is also referred to as a speaker. Jo March is the addresser (speaker) who delivered the utterance that included the word *Mr.* to Mr. Dashwood as the addressee. An addressee is a person who is the message's intended recipient. Jo March spoke utterance containing the word *Mr.* The word refers to the person, Jo talks with as the honorific expression toward the social relationship between Jo March and the person in the publishing office, Mr. Dashwood.

2. Types of Deixis in *Little Women* film

a. Person deixis

Person deixis concerns the encoding of the role of participants in the speech event in which the utterance is delivered, such as a speaker, an addressee, and neither speaker nor addressee.

(D14/PD/Q)



Jo: "I know he did. We should make friends with him."

The context or the background information is Jo and her sister visit the poor woman with six children who lives not far from their house. They go there to give them their breakfast as a Christmas present. They were prepping for the festivities the following day in the evening. Hannah entered the room and asked the girls to proceed to dinner. The girls observed a feast, which included sweets, ice cream, cake, and enormous flower bouquets. They each have a different perspective on who sent those stuff. Some people believe it is from their mother because she set up a gift for them, or it is from their aunt because it fits her, she is wealthy, or even they think it is from Santa Clause because it is Christmas. Then their mother said that Mr. Laurence sent all of that. According to Jo, Laurie, the grandson of Mr. Laurance, had the idea to give those items. Jo hoped they would meet, get along and become pals.

In this utterance, the word *we* were classified into first-person deixis. First-person plural words come in two varieties: we-inclusive of the addressee and we-exclusive of the addressee. The speaker is Jo March,

and the addressee is Meg, Beth, and Amy. The speaker utters the utterance to their sister, hoping that She and her sister can get acquainted with Laurie. So, the word *we* refer to is both speaker and other referents that are grouped with the speaker. Here the speaker is Jo March and other referents grouped with the speaker are Meg, Beth, and Amy.

b. Time deixis

Time deixis describes the moment at which a statement was made or a written message was inscribed. Time deixis provides the most detailed reference to the participant role. The distinction between the moment of utterance and the moment of reception, or receiving time, is crucial.

(D50/TD/Q)



Yes, we are; now do be still, and stop bothering.

The context of the utterance is Jo and Meg are getting ready to go out. Amy asking to them where are they going. Amy reacted angrily to the remark, vowing to discover the secret if she teased for an hour. Amy wishes to accompany them because she has nothing to do at home and

Beth is preoccupied with her piano. However, Jo does not let Amy go, because Amy is not invited. Amy said, she know that they are will going somewhere with Laurie. She heard Jo and Meg whispering and laughing on the sofa the night before. She keeps bothering her sister hoping they will let her go with them. The goal of Jo's utterance is to ask Amy to stop bothering them in getting ready for the theatre.

The word *now* classifies into time deixis. In English, *now* is a deictic adverb. *Now* can be glossed as the time at which the speaker is producing the utterance containing now. In this utterance the speaker is Jo. The word *now* indicates the time when Jo's utterance was spoken, it is when Jo and Meg are getting ready to go out, and she asks Amy to be quiet and not to bother them.

c. Place deixis

Place Deixis refers to the location specification with regard to the speech event's anchorage point. The place or setting where the statement was spoken is indicated by place deixis. The location can be called deixis if the place or location can be seen by the people who communicate in speaking activities.

D88/PLD/Q



Jo: "Should I tell my friend that you'll take another if she had one better than this."

The context is Jo offers her story to Weekly Volcano Office. However, in the office, she does not say that it is her story meanwhile, she said that it is a story written by her friend. She does not want Mr. Dashwood, the man in the publishing office, knows that she is the writer of that story.

The utterance contains the word this, it was classified into place deixis. According to Levinson, demonstrative pronouns like *this* and *that* are some pure place-deictic in English. *This* in this utterance means that the object is in a pragmatically given area close to the speaker at coding time. The word *this* refers to the story that Jo gives to Mr. Dashwood.

d. Discourse deixis

The term discourse deixis is used to describe problems such as the usage of *this* and *that*. Speech deixis is a deictic reference to indicate future or past discourse elements. Considering that discourse unfolds through time, it seems sense that time and place-deictic words

particularly *this* or *that*, can be employed to refer to certain discourse passages.

D56/DD/Q



Jo: "That's a lie."

The context of this utterance is in the afternoon Jo made a discovery that produced a tempest. Meg, Beth, and Amy were sitting together. Then, Jo suddenly asks them if they had taken her book or not. Everyone says no, but Jo forces Amy to tell where her novel is. Jo looks so fierce enough cause she feels that Amy knows where her book is.

The researcher discovered that discourse deixis is demonstrated by word *that*, that its reference is essentially a previously occurring item, from the utterance in datum 56. Because the reference changes depending on the context, the word is classified as discourse deixis. *That* refers to Amy's statement that she does not know where Jo's novel is. Jo looks so fierce enough cause she feels that Amy knows where her book is

e. Social deixis

Social deixis generates forms based on social distinctions. Particularly interpersonal interactions between the speaker and the listener or speakers who make numerous references. Information that is encoded in discourse deixis includes a person's social standing, polite pronouns, title, address, relationship to a relative, age, gender, career, and ethnicity.

D25/SD/Q



Jo: "Yes, Mr. Laurence, But I'm not Miss March, I'm only Jo."

The context is Jo talks with her neighbor, Laurence at the party where both of them are avoiding the crowded party. She met in a room behind the curtain. He calls her Miss Jo March while they are talking together.

In the speech, the word *Mr.* is incorporated in social deixis. The addresser is also referred to as a speaker. Jo March is the addresser (speaker) who delivered the utterance that included the word Mr. to Mr. Laurie as the addressee. An addressee is a person who is the message's intended recipient. Jo March spoke utterance containing the

word *Mr.* The word refers to the person in the same room with her. She used the word *Mr.* as the honorific expression toward the social relationship between Jo March and Mr. Laurie, her neighbor.

3. Types of Intertextuality in *Little Women* Novel and Film

Intertextuality refers to the interconnectedness and references between different texts. It is the idea that texts are not isolated entities, but rather they are influenced by and make references to other texts. Intertextuality can manifest in various ways, such as revision, translation, quotation, source, convention & configuration, genre, and parologue.

Table 4. 2 The Distribution of Intertextuality

No.	Types of intertextuality	Data collected	Percentage (%)
1.	Revision	14	13
2.	Translation	-	-
3.	Quotation	87	75
4.	Source	1	1
5.	Convention & Configuration	13	11
6.	Genre	-	-
7.	Paralogues	-	-
	Σ	116	100%

From the novel and film of *Little Women*, the researcher finds four types of intertextuality based on Miola's theory. These are Revision, Quotation, Source, and Convention & Configuration. The researcher found 14 types of

revision, 87 types of quotation, 1 type of source, and 13 types of convention & configuration.

a. Revision

In this type of intertextuality, antecedent (prior texts) and posterior texts have a close relationship in which the later takes identity from the former even as it departs. Or, the modification can represent the author's later preferences. A separate or additional set of issues with the text are presented by the non-author revisionist.

D52/PD/R

Novel

I should think she'd hate to poke herself where she isn't wanted.

Film

Jo: "No. I think you'd hate to poke yourself in where you're not wanted."

The intertextuality type is Revision because the film presents a different deictic word. The deictic word changes from *she* in the novel to *you* in the film. The context in the novel is Jo and Meg are getting ready to go out with Laurie. Amy isn't invited but she keeps bothering her sister. Meg worries about her if she goes with them. If suddenly Amy goes there, Jo will not go. And it will be very rude cause Laurie will not like it. Jo talks to Meg that she thinks Amy would hate to take a part where it does not involve her. While in the film the context is the same but Jo's utterance directly refers to Amy. Jo talking to Amy that Amy

does not suppose to go to watch the theater because Laurie did not invite her, and Jo said that Amy would hate to poke herself in where she is not wanted.

The deictic word *she* in the novel refers to the participant neither speaker nor addressee, it refers to Amy. Jo as a speaker talks with Meg as the addressee. They talk about Amy who shall not go to the theatre. While in the film the deictic word is changed, it becomes *you* because in the film Jo talking directly to Amy as the addressee. The deixis depicted in the novel and film is different. The film presents a different set of problems. The later text takes identity from the former text. The context is the same but the one who Jo's talked with is different. So it is categorized as a revision type.

108/TD/R

Novel

“Not empty now”

Film

Jo: “They're not empty.”

The context is when Jo cries in front of Friedrich because he will go away. Friedrich feels that is good knowing Jo cares about him. All this time he waited to make sure that he was something more than a friend to Jo. And at the time he asks if she wants the mind to make a little place in her heart for him. It was certainly proposing even he could not go down upon his knees or offer Jo his hand because both of his hand was full.

Bring an umbrella and on the other hand, bring an unprotected bonnet. but Friedrich said that he has nothing to give Jo but a full heart and empty hands. The intertextuality type is Revision because the non-author reviser does not present the deixis in the film. The deictic word *now* in the novel refers to the time when Jo put both hands into Mr. Bhaer's hands. In the film, the reviser does not present the deixis.

b. Quotation

A quotation is the exact replication of the earlier text (in whole or in part) in the new material. For the purpose of reader recognition, quotations can be marked in several ways, such as typographic cues, a change in vocabulary, or the actual attribution of the author or text of the original work. Sometimes writers will incorporate quotations into new contexts.

D19/PD/Q

Novel

You shouldn't have asked me to do it; I always spoil everything. I'm so sorry, but the tongs were too hot, and so I've made a mess.

Film

You shouldn't have asked me to do it!

The context of the utterance is Meg and Jo are getting ready for the party. At Mrs. Gardiner's home, a party is held on New Year's Eve. Meg requested a few curls around her face, so Jo started using a pair of hot tongs to pinch the papered locks. Amy detects a strange odor after a short

while. Meg's hair was unfortunately slightly burned and curled when Jo pulled the heated tongs from her hair because they were too hot. Meg was prepared to yell at Jo and give her an angry expression because of the uneven frizz on her forehead. Both in the novel and film the deictic word *you* is not changed. The word refers to Meg as the addressee. The context in the novel and film is the same. The intertextuality is a quotation because the deixis is taken 'as is' from the original text.

D35/PLD/Q

Novel

But I don't see what you can do except get a carriage, or stay here all night," answered Jo, softly rubbing the poor ankle as she spoke.

Film

Jo: "I don't see what you can do except get a carriage or stay here all night."

The deictic word both in the novel and film are not changed. The deictic word *here* refers to the place where the party is held. The situation is the same; Jo and Meg are there at the celebration. Unfortunately, Meg sprained her ankle at the party. Because she is unable to stand, she was unsure of how to get home. If she does not want to spend the entire night at the celebration, Jo offers to arrange a carriage if she does not want to stay at the party all night. The type of intertextuality is a quotation because the film directly quotes the deictic word from the novel.

D42/PD/Q

Novel

“I'm sure now that I shouldn't be afraid of him. He looks as if he had a tremendous will of his own. He isn't as handsome as my grandfather, but I like him.”

Film

Jo: He looks stern, but my grandfather was much more handsome.

To amuse Laurie, Jo visits his home and brings him food. They are chatting loudly in a warm space. After leading the way from room to room, Laurie finally arrived at the library. Jo is positioned in front of the old man's portrait, which features Laurie's grandpa, Mr. Laurence. Before they arrived at the library, Laurie remarked that since his grandfather was already outside, Jo did not need to be concerned. Jo felt certain she should not be terrified after entering the library and seeing Mr. Laurence's portrait. Jo is standing in. The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel).

D50/TD/Q

Novel

Yes, we are; now do be still, and stop bothering.

Film

Jo: “Yes, we are; now do be still, and stop bothering.”

Amy discovers Meg and Jo getting ready to go. Amy was interested in it. She teased Meg to the point that she was about to ruin something for Amy before Jo intervened. Amy was aware that they were accompanying Laurie to a theater performance, though. Amy kept checking to see if her assumption was accurate. The situation is the same both in the novel and film. The Intertextuality type is Quotation because the film directly quotes the deixis from the novel.

D91/PD/Q

Novel

Yes, you are. You're a great deal too good for me, and I'm so grateful to you and so proud and fond of you. it would be a lie to say I do when I don't

Film

Jo: "Yes, you are. You're a great deal too good for me. And I'm so grateful to you, and I'm so proud of you, and I just..."

Laurie confesses her feeling to Jo, but Jo never wants to make Laurie care for her. Laurie said to Jo that he hopes Jo would love him although he thinks he's not good enough for Jo. But Jo turns him down, she thinks that they are not suited to each other because of their quick tempers and strong wills that can make them very miserable. The Intertextuality type is Quotation because the film directly quotes the deixis from the novel.

c. Convention & Configuration

The authors' characteristics, identities, lifestyles, perspectives, and thought patterns are all influenced by the societies in which they are raised. As a result, whether consciously or unconsciously, the traditions to which they are exposed have an impact on their work. The conventions and configuration type is mentioned concerning this environmental influence.

D31/PD/C

Novel:

"Well, I have a bad trick of standing before the fire, and so I burn my frocks, and I scorched this one."

Film:

Jo: "I scorched my dress. See? There."

Jo talks with Laurie in a room. When Laurie asks to Join the dance, Jo she said she could not join the dance. Then Laurie asks Jo what the reason for that is. Jo said she could not join the dance because her dress was scorched. She shows the part where the dress was scorched to Laurie.

The intertextuality type is convention and configuration because the deixis is changed from "this one" to "there". The speaker is the same as in the novel, the context is also the same. Jo said she could not attend the dance because her dress was scorched. She shows the part where the dress was scorched. The deictic word is changed from *this* to *there*. In the novel the main character uses *this* to refer to the place where the dress

was near with the speaker, Jo shows exactly where her dress was scorched. While in the film she does not point to her scorched dress, but she thrusts his foot toward Laurie so he can see the dress scorched.

D69/PD/C

Novel

“I’d go, but I want to finish my writing.”

Film

Jo: “Besides, I have to finish this story.”

The context is no one can visit the Hummels family, their neighbor who lived in a poor. Beth has been visited every day, Beth said that the baby was sick, and she does not know what to do, Mrs. Hummel goes away to work, and the baby gets sicker and sicker. On that day, Meg is too tired to go, and Jo wants to finish her writing. The intertextuality type is a convention & configuration. The deixis in the novel changed from ‘my’ to ‘this’. It changes from Person deixis to place deixis. The original text (novel) radiates its influence through the film’s adaptation. The speaker remains the same, Jo March. The context is also the same. No one wants to visit the Hummels family. Beth has been visited every day, Meg is too tired to go, and Jo wants to finish her writing.

d. Source

Plot, character, idea, language, or style from source writings are incorporated into later texts. The transaction, which could involve complex imitation techniques, is directed by the author's reading and

remembering. The source text influences the later writing in a variety of ways, whether it be through its content or rhetorical structure.

D36/PD/S

Novel

It's so early! You can't mean to go yet?" began Jo, looking relieved but hesitating to accept the offer.

Film

Meg: "No. It's so early. You can't mean to leave yet."

Jo and Meg are there at the New Year's Eve party. In there, Meg sprained her ankle. Because she is unable to stand, she was unsure of how to get home. If she does not want to spend the entire night at the celebration, Jo offers to arrange a carriage if she does not want to stay at the party all night. Jo was looking for help to get a carriage for Meg. Then Laurie offered his carriage. The intertextuality type is Source Coincident. The deixis remains the same, but the word 'you' in the novel refers to Jo March, while in the film refers to Meg March.

B. Discussions

In this section, the researcher begins discussing the findings. Table 4.1, which is based on Levinson's (1983) theory, illustrates how frequently each type of deixis is used. As seen in the table, the deixis type that the main character, Jo March, in the novel *Little Women* employed the most frequently was the person deixis, with a 77 % proportion.

Person deixis is a form of pronoun that refers to the speaker or the group in which the speaker is involved in a language occurrence. Such as in the previous study, person deixis dominates the type of deixis. Person deixis is the most common type of deixis because it refers to the comprehension of the participants of the utterance in the context in which the utterance is made. Person deixis appears more frequently than the other categories because the main character's utterance involves the speaker himself, followed by addresses to other important participants in the speech situation, neither speaker nor hearer. (Cruse, 2000, p.319). Person deixis is often used because it showed how a person either the speaker or the addressees took on the most significant role in the communication event.

Discourse deixis, which is the type of deixis that is rarely found in the *Little Women* novel, has a percentage of 2%. When referring to a part of the discourse that contains an uttering (including the utterance itself), the main character rarely involves the expression within some utterance. In the words of Cruse (2000) discourse deixis refers to the topic in order to indicate future discourse parts or things that are about to be talked about. The main character infrequently uses such matters or a variety of additional information that indicates how an utterance relates to the text around it which is addressed to one or more steps back to the preceding discourse or the discourse that came before. Furthermore, the deictic word indicates discourse deixis is hardly found in both *Little Women* novel and film.

The second finding of the research is the intertextuality types referred to by Miola's (2004) theory. Intertextuality can take different forms, including

revision, translation, quotation, source, convention & configuration, genre, and paralogue. The most frequent type of data found is a quotation, as seen in Table 6. In addition to the fact that the film uses the same deictic words as the *Little Women* novel's original text, a quotation is one of the most common types in *Little Women*, because instead of revising or interpreting the deixis, the film's author has decided to simply rewrite it "as is" from the original text. From the perspective of adaptation, the film rely on Faithfulness. The film adaptation of *Little Women* may prioritize staying true to Louisa May Alcott's original novel. It may aim to capture the essence and spirit of the story and its characters without extensively deviating or heavily relying on intertextual references from other works.

The least common type of intertextuality in this research was the source type, which only took up 1% of the total. This type is rarely found because the film does not represent different scenarios, characters, or plot and the film kept the deixis and some of the text. A source type show that prior and subsequent texts have an interaction with one another. As said in Miola (2004) that the latter text borrows characteristics from the former even as it departs from it. (Miola, 2004).

On the alternative hand, translation, genre, and paralogue have the lowest rate (0%) in *Little Women*. There is an intertextuality translation because no other language is used in the film. The type of translation relates to the other language utilized in the movie or conversation (Azalea, 2019). The genre type was not discovered in this research. The paralogue type also was not found in his research because the novel and film do not consist of numerous footnotes

and an end list to make up for the intertextual gap caused by the numerous intertextual references included in the original text (Dagabak, E. S., & Tarakcioglu, 2021). There are no audience commentaries or critics' writings about social or political interpretations in this novel and film, thus makes the paralogue type does not find in this research. A paralogue is any text that tries to reveal social, theological, or political interpretations in other texts (Azalea, 2019).

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

This section explains the conclusions of this research. The researcher concludes based on three concerns covered in the preceding section. The first problem is determining what types of deixis are found in the *Little Women* novel. The second problem is what types of deixis are found in the *Little Women* film. The last one is what types of intertextuality are found in the *Little Women* novel and film. The data for this study was acquired through utterances that featured deixis by Jo March as the main character.

While analyzing the types of deixis in the novel and film, the researcher solely identified the intertextuality of the deixis type in the *Little Women* novel and film. The main character's utterance yielded a total of 60 deictic words, which the researcher analyzed. The researcher examined the category of deixis using Levinson's (1983) theory. Meanwhile, Miola's (2004) theory was used by the researcher to examine the category of intertextuality.

In light of the outcomes of this research, it is concluded that the deixis in the film is influenced by the deixis in the novel that exists in previous work (novel). The writer of the film *Little Women* has influenced by the previous literary works (the novel *Little Women*). The deixis is transmitted contextually and pragmatically for the addressees to properly understand the meanings of the utterances and to avoid ambiguous interpretations.

B. Implications

According to the interpretation of the finding above, the type of deixis and intertextuality types are connected. The main character frequently uses person deixis in her utterance. It uses to refer to herself or other participants in a speech event.

Jo March is the main character in *Little Women*. She is the person who interacts with the others the most in *Little Women*. Her utterances contain a lot of personal deixis because Jo March's utterance operates a basic three-part division in her utterance, which is demonstrated by the pronouns for first (I, me, we, us), second (you), and third (he, she, it, they, etc). Whereas, the most prevalent intertextuality type is quotation. It is because the film kept the deixis as in the novel. The little women 2019 film adaption of the novel retains many of the novel's original utterances. As a result, both the context and the deixis in the film are mostly the same as those in the novel. It is evident that quotation is the form of intertextuality that is most frequently found.

C. Suggestions

After finishing this thesis, the researcher would like to make some recommendations, such as: For other researchers who want to research deixis, the researcher hopes they will be able to describe deixis in greater detail and will be able to conduct research on different types of deixis in different objects, such as poetry, short stories, songs, or other written texts. Other researchers can perform studies on the utilization of anaphora and cataphora in deixis as well.

The researcher suggests readers and English learners who analyze deixis should comprehend and be familiar with the theory of deixis as it is an important study to understand the context and meaning of referent in utterances. Knowing the many types of deixis can aid readers in comprehending literature as well as understanding the contents, context, and what the speaker means by the speech.

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APPENDICES

Appendix I: Validator Sheet

VALIDATION SHEET

The thesis data titled “**THE INTERTEXTUALITY OF DEIXIS AS FOUND FROM ALCOTT'S LITTLE WOMEN AND ITS FILM ADAPTATION**”) had been checked and validated by Aris Hidayatullah, S.Hum., M.A., in:

Day : *Tuesday*

Date : *March 28th, 2023*

Surakarta, *March 28th, 2023*



Validator






Aris Hidayatullah, S.Hum., M.A.



NIP



Appendix II: Data Validation


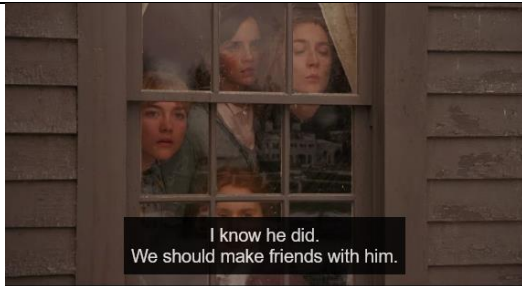
No.	sData	Datum	Types of deixis	Types of intertextuality	Film	Explanation
1.	"That's why <u>I</u> do it."	D01/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March. The utterance happened when Amy said that what Jo did was so boyish. Jo put he hands in her pocket and began to whistle.</p> <p>Q: The deictic word, which is refer to Jo March does not change. The film directly quotes the deictic word from the intertext (novel). <i>Jo: "That's why <u>I</u> do it."</i></p>
2.	" <u>I</u> 'm dying to go and fight with papa, and I can only stay at home and knit, like a poky old woman!"	D02/PD/Q	Person Deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The deictic word, which is refer to Jo March does not change. The film directly</p>


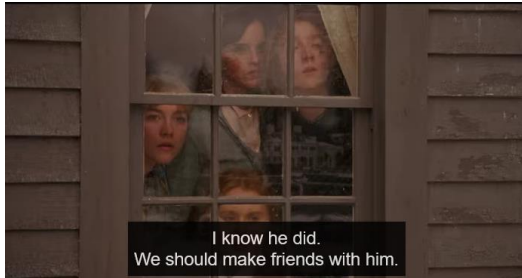
						quotes the deictic word from the intertext (novel). <i>Jo: "and <u>I</u> wanted to go fight with him."</i>
3.	"I'm dying to go and fight with <u>papa</u> , and I can only stay at home and knit, like a poky old woman!"	D03/SD/C	Social deixis	Convention & configuration		<p>SD: The utterance contained social deixis. The word <u>papa</u> referred to Jo's father. The situation is when Jo and Laurie having conversation. Laurie ask where is her father, and Jo said her father was volunteered in the Union Army and she wants to go with her father.</p> <p>C: The deixis in the novel change from "papa" to "him" in the film. <i>Jo: "I wanted to go fight with <u>him</u>."</i> The type of intertextuality is convention & configuration. The speaker both in the novel and film remains the same, Jo March. The context in the novel is when Jo and her sister converse in the dining room. Meg started to lecture her sister. She reminds Jo that she is a young lady now. But Jo doesn't like to think that she has to grow up and be a girl. She wants to go with her father. While in the film Jo is talking with Laurie when they met in the place behind the curtain to avoid the crowded</p>

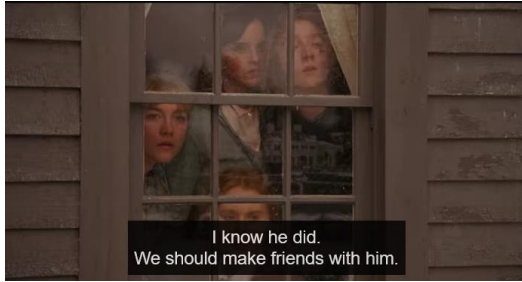
						party. Jo said that she has to be good, so he father will be proud when he returns, and Laurie asks where her father is.
4.	<u>I</u> can't get over my disappointment in not being a boy.	D04/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The deictic word, which is refer to Jo March does not change. The film directly quotes the deictic word from the intertext (novel). <i>Jo</i> : “<i><u>I</u> can't get over my disappointment in being a girl.</i>”</p>
5.	I can't get over <u>my</u> disappointment in not being a boy.	D05/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>my</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The deictic word, which is refer to Jo March does not change. The film directly quotes the deictic word from the intertext (novel). <i>Jo</i>: “<i>I can't get over <u>my</u> disappointment in being a girl.</i>”</p>



6.	<p>“<u>You</u> are the best actress we've got, and there'll be an end of everything if you quit the boards,”</p>	D06/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>you</u> was classified into second-person deixis. It referred to the addressee, Meg. The utterance happened when Meg said she did not want to act anymore because she was too old to perform and dress up on Christmas Night.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel) marked with quotation marks. <i>Jo: “Or <u>you</u> could be a proper actress on the boards.”</i> 00:26:13,200 --> 00:26:16,591</p>
7.	<p>“You are the best actress <u>we</u>'ve got, and there'll be an end of everything if you quit the boards,”</p>	D07/PD/R	Person deixis	Revision		<p>PD: In this utterance, the word <u>we</u> were classified into first-person deixis. It refers to both speaker and other referents that are grouped with the speaker. In this context, the speaker is Jo, and the other referents are Meg, and Amy.</p> <p>R:</p>



						The intertextuality type is revision. The deictic word in the novel is ‘we, but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.
8.	“You are the best actress we've got, and <u>there</u> 'll be an end of everything if you quit the boards,”	D08/PLD/R	Place deixis	Revision		<p>PLD: In this utterance, the word <u>there</u> were classified into place deixis. In this context, the speaker is Jo, and the other referents are Meg, and Amy.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is ‘there’, but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p>
9.	<u>That</u> boy put it into his head, I know he did!	D09/PLD/C	Place deixis	Convention & configuration		<p>PLD: The utterance contains the word <u>that</u>. It was classified into place deixis because it referred to a location far from the speaker. Laurie is in his house and Jo was point him from her house.</p> <p>C:</p>



						<p>The intertextuality type is convention & configuration. The deictic word changes from “that” to “his grandson”. In the film, Jo looking at the window while saying ‘his grandson’ refers to the grandson of Mr. Laurence, it is Laurie.</p> <p><i>Jo: “<u>His grandson</u>, Laurie, put the idea into his head! I know he did.</i></p>
10.	That boy put it into <u>his</u> head, I know he did!	D10/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>his</u> was classified into third-person deixis. It referred to neither speaker nor addressee. It refers to Laurie.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel).</p> <p><i>Jo: “<u>His grandson</u>, Laurie put the idea into <u>his</u> head! I know he did.</i></p>
11.	That boy put it into his head, I know <u>he</u> did!	D11/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>he</u> was classified into third-person deixis. It referred to neither speaker nor addressee. It refers to Laurie.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: "His grandson, Laurie put the idea into his head! I know <u>he</u> did.</i></p>
12.	<p><u>He</u>'s a capital fellow, and I wish we could get acquainted. He looks as if he'd like to know us, but he's bashful, and Meg is so prim she won't let me speak to him when we pass.</p>	D12/PD/R	Person deixis	Revision		<p>PD: In this utterance, the word <u>he</u> was classified into third-person deixis. It referred to neither speaker nor addressee. It refers to Laurie.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is 'he', but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel. <i>Jo: "His grandson, Laurie put the idea into his head!"</i></p>
13.	<p>I wish we could get acquainted. He looks as if he'd like to know <u>us</u>, but he's bashful, and Meg is so prim she won't let me speak to him when we pass.</p>	D13/PD/R	Person deixis	Revision		<p>PD: In this utterance, the word <u>us</u> was classified into first-person deixis. It refers to both speaker and other referents that are grouped with the speaker. In this context, the speaker is Jo, and the other referents is Meg, Beth, and Amy.</p> <p>R:</p>



						<p>The intertextuality type is revision. The deictic word in the novel is 'us', but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p> <p>But the deictic word does not present in the film.</p> <p><i>Jo: "I know he did. We should make friends with him."</i></p> <p>00:31:30,840 --> 00:31:33,992</p>
14.	I wish <u>we</u> could get acquainted.	D14/PD/Q	Person deixis	Quotation		<p>PD:</p> <p>In this utterance, the word <u>we</u> were classified into first-person deixis. It refers to both speaker and other referents that are grouped with the speaker. In this context, the speaker is Jo, and the other referents are Meg, Beth, and Amy. The utterance happened when Mr. Laurence, their neighbor, sent a feast, candy, ice cream, and cake to their house. Jo said that the idea was from Mr. Laurence's grandson, Laurie.</p> <p>Q:</p> <p>The intertextuality type is Quotation because the film directly quotes the same deixis from a sentence of the intertext (novel).</p>


						<p>Jo: "I know he did. <u>We</u> should make friends with him."</p> <p>00:31:30,840 --> 00:31:33,992</p>
15.	<u>It's</u> the dampness drying.	D15/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains third person deixis, the word <u>it</u> is not identified as the speaker or the addressee. In this sentence, Jo March referred 'it' word as the smell in the room. Jo and Meg were getting ready for the party. At one time, a strong smell of burnt hair permeated the room. Jo undertook to pinch Meg's hair with hot tongs.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word from the intertext (novel). Jo: "<u>It's</u> the dampness drying." 00:12:33,360 --> 00:12:34,635</p>
16.	There, <u>now</u> I'll take off the papers and you'll see a cloud of little ringlets," said Jo, putting down the tongs.	D16/TD/Q	Time deixis	Quotation		<p>TD: The main character Jo March uses the word <u>now</u> as the speaker indicates when Jo March tells Meg that she will take the hot tongs from Meg's hair.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "Now, I'll take this off and you'll see a perfect ringlet."</i></p> <p>00:12:36,680 --> 00:12:39,593</p>
17.	There, now <u>I</u> 'll take off the papers and you'll see a cloud of little ringlets," said Jo, putting down the tongs.	D17/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "Now, <u>I</u>'ll take this off and you'll see a perfect ringlet."</i></p> <p>00:12:36,680 --> 00:12:39,593</p>
18.	There, now I'll take off the papers and <u>you</u> 'll see a cloud of little ringlets," said Jo, putting down the tongs.	D18/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word 'you' was classified into first-person deixis. It referred to the addressee, Meg March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p>



						<p><i>Jo: "There, Now, I'll take this off and <u>you</u>'ll see a perfect ringlet."</i> 00:12:36,680 --> 00:12:39,593</p>
19.	<p><u>You</u> shouldn't have asked me to do it; I always spoil everything.</p>	D19/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second person deixis because it referred to Meg. It happened when Jo removed the hot tongs from Meg's hair because it was too hot. Meg's hair was slightly burnt and curled.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "<u>You</u> shouldn't have asked me to do it!"</i> 00:12:47,441 --> 00:12:50,081</p>
20.	<p>You shouldn't have asked <u>me</u> to do it.</p>	D20/PD/Q	Person deixis	Quotation		<p>PD: The word <u>me</u> was classified into second person deixis because it referred to Meg. It happened when Jo removed the hot tongs from Meg's hair because it was too hot. Meg's hair was slightly burnt and curled.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "You shouldn't have asked <u>me</u>."</i></p> <p>00:12:47,441 --> 00:12:50,081</p>
21.	"I didn't know anyone was here!" stammered Jo, preparing to back out as speedily as she had bounced in	D21/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "Oh! sorry, <u>I</u> didn't know anyone was here!"</i></p> <p>00:13:46,840 --> 00:13:51,312</p>
22.	"I didn't know anyone was <u>here</u> !" stammered Jo, preparing to back out as speedily as she had bounced in	D22/PLD/Q	Place deixis	Quotation		<p>PLD: The utterance contains the word <i>here</i>. It was classified into place deixis. The word 'here' referred to the place behind the curtain where Jo stood and met Laurie.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p>



						<p><i>Jo: "Oh sorry, I didn't know anyone was here!"</i> 00:13:46,840 --> 00:13:51,312</p>
23.	"Sha'n't <u>I</u> disturb you?"	D23/PD/Q	Person deixis	Quotation		<p>PD: The word <u>I</u> was classified into first-person deixis. It referred to the speaker, Jo March. It happened when Jo came to the place behind the curtain to avoid the crowded party, and Laurie looked a little startled and then asked Jo to stay.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "<u>I</u> won't disturb you?"</i> 00:13:51,400 --> 00:13:53,869</p>
24.	"Shan't I disturb <u>you</u> ?"	D24/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second-person deixis. It referred to Theodore Laurence as the addressee. It happened when Jo came to the place behind the curtain to avoid the crowded party, and Laurie looked a little startled and then asked Jo to stay.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "I won't disturb <u>you</u>?"</i></p> <p>00:13:51,400 --> 00:13:53,869</p>
25.	"Nicely, thank you, <u>Mr.</u> Laurence; but I am not Miss March, I'm only Jo," returned the young lady.	D25/SD/Q	Social deixis	Quotation		<p>SD: Jo march, as the speaker spoke the utterance <i>Mr.</i> word referred to the person whose jo speaks with as the honorific expression toward the polite pronouns between Jo March and Laurence (Laurie). Laurence or Laurie asks about Jo's cat, whom she brought before. In asking about her cat, Laurie calls Jo Miss March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "Yes, <u>Mr.</u> Laurence, but I'm not Miss March, I'm only Jo."</i></p> <p>00:13:57,920 --> 00:14:02,119</p>


26.	"Nicely, thank you, Mr. Laurence; but <u>I</u> am not Miss March, I'm only Jo," returned the young lady.	D26/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "Yes, Mr. Laurence, but <u>I</u>'m not Miss March, I'm only Jo."</i> 00:13:57,920 --> 00:14:02,119</p>
27.	"Nicely, thank you, Mr. Laurence; but <u>I</u> am not <u>Miss</u> March, I'm only Jo," returned the young lady.	D27/SD/Q	Social deixis	Quotation		<p>SD: Jo march, as the speaker spoke the utterance <u>Miss</u>. word referred to the herself, because Laurence (Laurie). call him Miss as the honorific expression toward the polite pronouns between him and Jo.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "Yes, Mr. Laurence, but <u>I</u>'m not <u>Miss</u> March, I'm only Jo."</i></p>



						00:13:57,920 --> 00:14:02,119
28.	<u>You</u> won't tell?	D28/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second-person deixis. It referred to Laurie as the addressees. Laurie said he would come to join the polka dance if Jo came too. But Jo said that she told Meg she wouldn't dance. Then Laurie asks Jo what the reason for that is.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "You won't tell?"</i> 00:15:00,280 --> 00:15:02,431</p>
29.	"Well, <u>I</u> have a bad trick of standing before the fire, and so I burn my frocks, and I scorched this one."	D29/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: "I scorched my dress. See? There."</i></p>


30.	"Well, I have a bad trick of standing before the fire, and so I burn <u>my</u> frocks, and I scorched this one.	D30/PD/Q	Person deixis	Quotation		<p>PD: The word <u>my</u> was classified into person deixis. It referred to the speaker Jo March. Jo said she couldn't attend the dance because her dress was scorched. She shows the part where the dress was scorched.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: "I scorched <u>my</u> dress. See? There. Meg told me to keep still, so no one would see it.</i> 00:15:04,040--> 00:15:12,191</p>
31.	"Well, I have a bad trick of standing before the fire, and so I burn my frocks, and I scorched <u>this one</u> .	D31/PD/C	Person deixis	Convention & configuration		<p>PD: The word <u>this one</u> was classified into person deixis. It referred to "it", in here it is a thing (Jo March's frocks). Jo said she couldn't attend the dance because her dress was scorched. She shows the part where the dress was scorched.</p> <p>C: The intertextuality type is convention and configuration because the deixis is changed from "this one" to "there". The</p>



						<p>speaker is the same as in the novel, the context is also the same. Jo said she couldn't attend the dance because her dress was scorched. She shows the part where the dress was scorched.</p> <p><i>Jo: "I scorched my dress. See? <u>There</u>."</i></p> <p>00:15:04,040--> 00:15:12,191</p>
32.	<u>You</u> may laugh, if you want to; it is funny, I know."	D32/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second-person deixis. It referred to Laurie as the addressees. Jo said, Laurie can laugh or making fun about her story she told before.</p> <p><i>Jo: "<u>You</u> can laugh if you want to. It's funny, I know."</i></p> <p>00:15:04,040--> 00:15:12,191</p>
33.	"but <u>I</u> don't see what you can do except get a carriage, or stay here all night," answered Jo, softly rubbing the poor ankle as she spoke."	D33/PD/Q	Place deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "<u>I</u> don't see what you can do except get a carriage or stay here all night."</i></p>



						00:16:19,560 --> 00:16:22,758
34.	"but I don't see what <u>you</u> can do except get a carriage, or stay here all night," answered Jo, softly rubbing the poor ankle as she spoke."	D34/PD/Q	Place deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>. It was classified into second-person deixis because it referred to the addressee, Meg March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. <i>Jo: "I don't see what <u>you</u> can do except get a carriage or stay here all night."</i> 00:16:19,560 --> 00:16:22,758</p>
35.	"But, I don't see what you can do except get a carriage, or stay <u>here</u> all night," answered Jo, softly rubbing the poor ankle as she spoke.	D35/PLD/Q	Place deixis	Quotation		<p>PLD: The utterance contains the word <u>here</u>. It was classified into place deixis because it implies the region is relatively close to the speaker 'Jo March.' The word <i>here</i> refers to the place where the party is held. Jo and Meg are attending the party. Then Meg sprained her ankle, and she can stand, so she was confused about how to get home.</p> <p>Q:</p>


						<p>The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext.</p> <p><i>Jo: "I don't see what you can do except get a carriage or stay <u>here</u> all night."</i></p> <p>00:16:19,560 --> 00:16:22,758</p>
36.	<p>"It's so early! <u>You</u> can't mean to go yet?" began Jo, looking relieved but hesitating to accept the offer."</p>	D36/PD/S	Person deixis	Source		<p>PD:</p> <p>The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to the addressee, Laurie. Jo was looking for help to get a carriage for Meg. Then Laurie offered his carriage.</p> <p>S:</p> <p>The intertextuality type is Source Coincident. The deixis remains the same, but the the word 'you' in the novel uttered by Jo, while in the film uttered by Meg.</p> <p><i>Meg: "No. It's so early. <u>You</u> can't mean to leave yet."</i></p> <p>00:16:29,600 --> 00:16:32,399</p>

37.	“ <u>I</u> wish it was Christmas or New Year all the time; wouldn't it be fun?	D37/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>I</u>, it was classified into first-person deixis because it referred to the speaker, Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. “<u>I</u> wish it was Christmas every day” 00:34:04,120 --> 00:34:07,352</p>
38.	<u>I</u> like good strong words, that mean something.	D38/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>I</u>, it was classified into first-person deixis because it referred to the speaker, Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: “<u>I</u> like good, strong words that mean something.”</i> 00:34:13,196</p>
39.	I had a queer time with aunt <u>today</u> , and, as I got the best of it, I'll tell you about it," began Jo, who dearly loved to tell stories.	D39/TD/C	Time deixis	Convention and configuration	-	<p>TD: The utterance contains the word <u>today</u>. It was classified into time deixis, which refers to the day when Jo having a queer time with her aunt. The context is in the living room in the evening, March's sisters</p>



						<p>were sewing together and Meg wants some amusement because she got a dismal day.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film.</p>
40.	<p>“<u>I</u>’m sure now that I shouldn’t be afraid of him. He looks as if he had a tremendous will of his own. He isn’t as handsome as my grandfather, but I like him.”</p>	D40/PD/Q	Person deixis	Quotation	 <p>I'm not scared of anyone. He looks stern,</p>	<p>PD: The utterance contains the word <u>he</u>. It was classified into third-person deixis because it referred to neither speaker nor addressee. It referred to Mr. Laurence, Laurie’s grandfather. Jo is standing in front of the portrait of the old gentleman in the picture, Mr. Laurence.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel).</p> <p><i>Jo: “<u>I</u>’m not scared of anyone. He looks stern, but my grandfather was much more handsome.”</i></p> <p>00:39:04,440 -->00:39:07,160</p>


41.	<p>“I’m sure now that I shouldn’t be afraid of him. <u>He</u> looks as if he had a tremendous will of his own. He isn’t as handsome as my grandfather, but I like him.”</p>	D41/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>he</u>. It was classified into third-person deixis because it referred to neither speaker nor addressee. It referred to Mr. Laurence, Laurie’s grandfather. Jo is standing in front of the portrait of the old gentleman in the picture, Mr. Laurence.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: “<u>He</u> looks stern, but my grandfather was much more handsome.”</i> 00:39:04,440 -->00:39:07,160</p>
42.	<p>“I’m sure now that I shouldn’t be afraid of him. He looks as if he had a tremendous will of his own. He isn’t as handsome as <u>my</u> grandfather, but I like him.”</p>	D42/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>my</u>. It referred to the speaker Jo March. Jo is standing in front of the portrait of the old gentleman in the picture, Mr. Laurence.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: “He looks stern, but <u>my</u> grandfather was much more handsome.”</i></p>



						00:39:04,440 -->00:39:07,160
43.	Thank you, <u>Sir</u> .	D43/PD/Q	Social deixis	Quotation		<p>SD: Jo March, as the speaker spoke the utterance, <u>Sir</u>. The word refers to the person Jo speaks with as the honorific expression toward the polite pronouns between Jo March and Mr. Laurence. Mr. Laurence is Laurie's grandfather. He put his finger under Jo's chin and said Jo got her grandfather's spirit.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deictic word of the intertext. "Oh, well, thank you, <u>Sir</u>." 00:39:19,000 --> 00:39:21,231</p>
44.	"What do <u>you</u> know? You never spoke to him, hardly," cried Jo, who was not sentimental	D44/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>. It was classified into second-person deixis because it referred to the addressee, Meg March. Jo and Meg talk about Laurie and his family. Laurie's father married an Italian Lady, and then Meg said Laurie has beautiful black eyes and pretty manners.</p> <p>Q:</p>


						<p>The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: "What do <u>you</u> know?"</i> 00:31:58,000 --> 00:31:59,976</p>
45.	"What do you know? You never spoke to <u>him</u> , hardly," cried Jo, who was not sentimental	D45/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>him</u>. It was classified into third-person deixis because it referred to neither speaker nor addressee. It refers to Laurie. Jo and Meg talk about Laurie and his family. Laurie's father married an Italian Lady, and then Meg said Laurie has beautiful black eyes and pretty manners.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "What do you know? You've barely spoken to <u>him</u>. Ow!"</i> 00:31:58,000 --> 00:31:59,976</p>
46.	" <u>You</u> 'll have to go and thank him," said Jo, by way of a joke; for the idea of the child's going never entered her head.	D46/PD/C	Person deixis	Convention and configuration	-	<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to Beth as the addressee. The context is Mr. Laurance sent a piano to Beth. Beth looked so</p>


						<p>excited and trembled. Jo asks her to go and thank Mr. Laurance.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film.</p>
47.	"You'll have to go and thank <u>him</u> ," said Jo, by way of a joke; for the idea of the child's going never entered her head.	D47/PD/C	Person deixis	Convention and configuration	-	<p>PD: The utterance contains the word <u>him</u> was classified into third-person deixis, it refers to neither speaker nor addressee, the word refers to Mr. Laurance who gave piano to Beth. The context is Mr. Laurance sent a piano to Beth. Beth looked so excited and trembled. Jo asks her to go and thank Mr. Laurance.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film.</p>



48.	“ <u>You</u> can't go, Amy.”	D48/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to Amy as the addressee. Meg and Jo will go to the theatre. Amy is not invited to go there, but she wants to go with them.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: “<u>You can't go.</u>”</i> 00:45:11,520 --> 00:45:15,400</p>
49.	Yes, <u>we</u> are; now do be still, and stop bothering.	D49/PD/Q	Person deixis	Quotation		<p>PD: The utterance contained first person deixis. The word <u>we</u> refer to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referent is Meg. Amy finds Meg and Jo getting ready to go out. Amy was curious about it, and Meg almost spoil something for Amy before Jo stopped her. However, already knew that they are going with Laurie.</p> <p>Q:</p>


						<p>The intertextuality type is Quotation because the film directly quotes from the novel's sentence or paragraph.</p> <p><i>Jo: "Yes, we are. Now, stop bothering."</i></p> <p>00:45:02,160 --> 00:45:06,279</p>
50.	Yes, we are; <u>now</u> do be still, and stop bothering	D50/TD/Q	Time deixis	Quotation		<p>TD: The utterance contains the word <u>now</u>, it was classified into time deixis because it referred to the time when the utterance was spoken. The word now indicates the time when Jo and Meg are getting ready to go out, and she asks Amy to be quiet and not to bother them.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "Yes, we are; <u>now</u> do be still, and stop bothering."</i></p> <p>00:45:02,160 --> 00:45:06,279</p>



51.	I should think <u>I</u> should think she'd hate to poke herself where she isn't wanted.	D51/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word I was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo: "No. <u>I</u> think you'd hate to poke yourself in where you're not wanted."</i> 00:45:23,960 --> 00:45:26,794</p>
52.	I should think <u>she</u> 'd hate to poke herself where she isn't wanted.	D52/PD/R	Person deixis	Revision		<p>PD: The utterance contains the word <u>she</u>, it was classified into third-person deixis because it referred to neither speaker nor addressee, it referred to Amy. Amy is not invited in going to the theaters with Laurie, and if suddenly she goes there, Jo will not go. And it will be very rude cause Laurie will not like it. Jo talks to Meg that she thinks Amy would hate to take a part where it does not involve her.</p> <p>R: The intertextuality type is Revision because the film presents a different deictic word. in the film. In the novel, the</p>



						<p>deictic word is 'she' because Jo talks with Meg, while in the film the deictic word is 'you' because Jo talking to Amy. The deictic word both in the novel and film refers to Amy as an addressee.</p> <p><i>Jo: "No. I think <u>you'd</u> hate to poke yourself in where you're not wanted."</i></p> <p>00:45:23,960 --> 00:45:26,794</p>
53.	I should think she'd hate to poke <u>herself</u> where she isn't wanted.	D53/PD/R	Person deixis	Revision		<p>PD: The utterance contains the word <u>herself</u>, it was classified into third-person deixis because it referred to neither speaker nor addressee, it referred to Amy.</p> <p>R: The intertextuality type is Revision because the film presents a different deictic word. in the film. In the novel, the deictic word is 'herself' because Jo talks with Meg, while in the film the deictic word is 'you' because Jo talking to Amy. The deictic word both in the novel and film refers to Amy as an addressee.</p> <p><i>Jo: "No. I think <u>you'd</u> hate to poke yourself in where you're not wanted."</i></p> <p>00:45:23,960 --> 00:45:26,794</p>
54.	"You can't sit with <u>us</u> , for our seats are reserved, and	D54/PD/C	Person deixis	Convention and	-	PD:



	you mustn't sit alone; so Laurie will give you his place, and that will spoil our pleasure; or he'll get another seat for you, and that isn't proper, when you weren't asked. You sha'n't stir a step; so you may just stay where you are," scolded Jo, crosser than ever, having just pricked her finger in her hurry."			configuration		<p>The word <u>us</u> refers to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referents are Meg, Laurie, and Mr. Brooke. The context is Amy wants to go to the theatre with Meg and Jo. She knows that they will be going with Laurie and Mr. Brooke. She said that she shall go. She thinks if she pays for herself, Laurie hasn't anything to do with it.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film.</p>
55.	Has anyone taken <u>my</u> book?	D55/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>my</u>, it was classified into first-person deixis because it referred to the speaker. The word <u>my</u> referred to Jo March. Jo thinks that Amy had forgiven and forgotten Jo's wrong about the theatre last night. But Jo was mistaken, in the afternoon she made a discovery that produced a tempest. Meg, Beth, and Amy were sitting together, and then Jo asks to them if y of them had taken her book or not.</p>



						<p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>o: "Has anyone taken <u>my</u> book?"</i> 00:47:39,240 --> 00:47:40,754</p>
56.	<u>That's</u> a fib!	D56/DD/Q	Discourse deixis	Quotation	 <p>No, I haven't. JO: That's a lie.</p>	<p>DD: The utterance contains discourse deixis. The word <u>that</u> referred to Amy's statement is that she doesn't know where Jo's novel is. Jo looks so fierce enough cause she feels that Amy knows where her book is.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "<u>That's</u> a lie."</i> 00:47:55,920 --> 00:47:57,639</p>
57.	You know something about it, and you'd better tell at once, or I'll make <u>you</u> .	D57/PD/Q	Person deixis	Quotation	 <p>Tell me, or I'll make you! Ahh!</p>	<p>PD: The utterance contains second-person deixis. The word <u>you</u> referred to Amy as the addressee. Jo forces Amy to tell where her novel is. She felt that Amy know something about her novel.</p> <p>Q:</p>


						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "Tell me, or I'll make <u>you</u>!"</i> 00:48:00,360 --> 00:48:01,999</p>
58.	<p><u>I</u> was an abominable thing, and she don't deserve to be forgiven.</p>	D58/PD/R	Person deixis	Revision		<p>PD: The utterance contains third-person deixis. The word <u>she</u> referred to was Amy. Jo's book was the pride of her heart, but Amy burnt it up, it is the pay for Jo being so cross about going to the theatre yesterday. Jo lay her head down on her mother and cry, she said to her mother that she really couldn't forgive Amy yet.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is 'it', but in the film the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p> <p><i>Jo: "She doesn't deserve my forgiveness."</i> 00:48:59,080 --> 00:49:01,356</p>

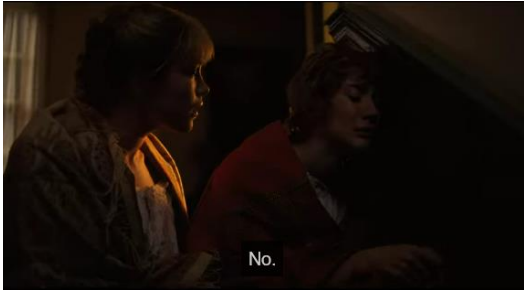

59.	It was an abominable thing, and <u>she</u> don't deserve to be forgiven.	D59/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains third-person deixis. The word <u>she</u> referred to was Amy. Jo's book was the pride of her heart, but Amy burnt it up, it is the pay for Jo being so cross about going to the theatre yesterday. Jo lay her head down on her mother and cry, she said to her mother that she really couldn't forgive Amy yet.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "<u>She</u> doesn't deserve my forgiveness."</i> 00:48:59,080 --> 00:49:01,356</p>
60.	Mother, if <u>she</u> should die, it would be my fault.	D60/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains third-person deixis. The word <u>she</u> refers to Amy. Amy fell into the river, and Jo and Laurie take him home. Jo was sitting with her mother by the bed while Amy was sleeping. Jo telling all that happened.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p>


						<p><i>Jo: "If <u>she</u> had died, it would have been my fault."</i></p> <p>00:51:53,400 --> 00:51:55,392</p>
61.	Mother, if she should die, it would be <u>my</u> fault.	D61/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains third-person deixis. The word <u>my</u> refers to the speaker, Jo March. Amy fell into the river, and Jo and Laurie take him home. Jo was sitting with her mother by the bed while Amy was sleeping. Jo telling all that happened.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "If she had died, it would have been <u>my</u> fault."</i></p> <p>00:51:53,400 --> 00:51:55,392</p>
62.	Why <u>you</u> are never angry!" and, for the moment, Jo forgot remorse in surprise.	D62/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains second-person deixis. The word <u>you</u> referred to her mother. The situation is when Jo and her mother talk together, and her mother said that her temper is the worst in the world.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "But <u>you're</u> never angry."</i></p> <p>00:52:30,800 --> 00:52:32,234</p>
63.	Come, <u>now</u> , do have him.	D63/TD/Q	Time deixis	Quotation	 <p>What? Come, now. Let's have him. He's a real boy.</p>	<p>TD: The utterance contains time deixis. The word <u>now</u> refers to the time Jo propose to Laurie as a new member of the P.C. The context is Jo and her three sisters have a club namely P.C 'Pickwick Club'. They had kept this up for a year. Jo makes a proposition to add Laurie as a member.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "Come, <u>now</u>. Let's have him."</i></p> <p>00:41:56,800 --> 00:41:59,838</p>
64.	Come, now, do have <u>him</u> .	D64/TD/Q	Time deixis	Quotation	 <p>What? Come, now. Let's have him. He's a real boy.</p>	<p>TD: The utterance contains time deixis. The word <u>now</u> refers to the time Jo propose to Laurie as a new member of the P.C. The context is Jo and her three sisters have a club namely P.C 'Pickwick Club'. They had kept this up for a year. Jo makes a proposition to add Laurie as a member.</p>



						<p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "Come, now. Let's have <u>him</u>."</i> 00:41:56,800 --> 00:41:59,838</p>
65.	"How do <u>you</u> know?"	D65/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains second-person deixis. The word <u>you</u> referred to Laurie as the addressee. Laurie tells the secret about where Meg gloves and Jo looks surprised and displeased.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "How do <u>you</u> know?"</i> 01:08:26,360 --> 01:08:27,589</p>
66.	"All <u>this time</u> ?"	D66/TD/Q	Time deixis	Quotation		<p>TD: The Utterance contains the deictic word, <u>this time</u>. The word refers to the time since Meg loses her glove until the time Jo knows where Meg's glove is.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "All this time?"</i></p> <p>01:08:28,760 --> 01:08:30,592</p>
67.	I'd like to see anyone try it.	D67/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains first-person deixis. The word <u>I</u> referred to Jo March as the speaker. The situation is when Laurie tell that Meg's glove was in Mr. Brooke's pocket, but rather than feel it's romantic she felt horrid about it, and she doesn't like the idea of anybody coming to take Meg away.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "I'd like to see anyone try it."</i></p> <p>01:08:38,920 --> 01:08:42,834</p>

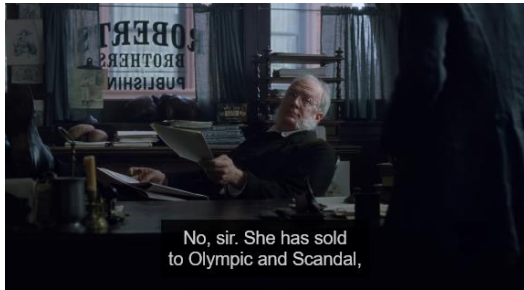
68.	No, not <u>now</u> ."	D68/TD/R	Time deixis	Revision		<p>TD: The utterance contains time deixis. The word <u>now</u> referred to the time when Jo crying. Meg asked Jo is father is the reason why she is crying. But at the time she crying because her hair that becomes very short.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is 'us', but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel. <i>Jo</i>: "No." 01:13:15,640 --> 01:13:16,640</p>
69.	" <u>I</u> want to finish my writing."	D69/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word I was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel). <i>Jo</i>: "Besides, <u>I</u> have to finish this story." 01:16:57,280 --> 01:17:00,956</p>

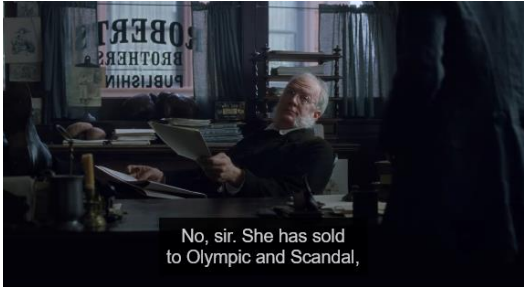

70.	"I'd go, but I want to finish <u>my</u> writing."	D70/PD/C	Person deixis	Convention and configuration		<p>PD: The utterance contains first-person deixis. The word 'my' referred to Jo March as a speaker. The context is no one can visit the Hummels family. Beth has been visited every day, Meg is too tired to go, and Jo wants to finish her writing.</p> <p>C: The deixis in the novel changed from 'my' to 'this'. It changes from Person deixis to place deixis. The original text (novel) radiates its influence through the film's adaptation. The speaker remains the same, Jo March. The context is also the same no one can visit the Hummels family. Beth has been visited every day, Meg is too tired to go, and Jo wants to finish her writing. <i>Jo: "Besides, I have to finish <u>this</u> story."</i> 01:16:57,280 --> 01:17:00,956</p>
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71.	"What shall <u>we</u> do?"	D71/PD/Q	Person deixis	Quotation		<p>PD: The utterance contained first person deixis, the word <u>we</u> is referred to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referent is Beth. Beth tells Jo that the baby of Mrs. Hummel died because of Scarlet fever. Beth was afraid If she has a fever.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "What do <u>we</u> do?"</i> 01:25:49,280 --> 01:25:50,280</p>
72.	"Excuse me, <u>I</u> was looking for the 'Weekly Volcano' office; I wished to see Mr. Dashwood."	D72/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "Excuse me. <u>I</u> was looking for the Weekly Volcano office."</i> 00:01:44,040 --> 00:01:48,359</p>

73.	"Excuse me, I was looking for the 'Weekly Volcano' office; I wished to see <u>Mr.</u> Dashwood."	D73/SD/Q	Social deixis	Quotation		<p>SD: Jo march as the speaker spoke utterance <u>Mr.</u> word referred to the person Jo talk with as the honorific expression toward the social relationship between Jo March and the person in the publishing office, Mr. Dashwood.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "I was looking for the Weekly Volcano office. I wish to see <u>Mr.</u> Dashwood."</i> 00:01:44,040 --> 00:01:48,359</p>
74.	"A friend of mine desired <u>me</u> to offer a story just as an experiment, would like your opinion—be glad to write more if <u>this</u> suits."	D74/PD/Q	Person deixis	Quotation		<p>PD: The word <u>me</u> was classified in first person deixis, it referred to Jo March as the speaker when he was asking someone in the publishing office.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p>


						<p><i>Jo: "A friend of mine desired <u>me</u> to offer a story, by her. She'd be glad to write more if this suits her."</i></p> <p>00:01:51,240 --> 00:02:00,949</p>
75.	"A friend of mine desired me to offer a story just as an experiment, would like <u>your</u> opinion—be glad to write more if <u>this</u> suit."	D75/PD/R	Person deixis	Revision		<p>PD: The word <u>your</u> was classified in second person deixis, it referred to Mr. Dashwood as the speaker when he was asking someone in addressee.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is 'your', but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p> <p><i>Jo: "A friend of mine desired me to offer a story, by her."</i></p> <p>00:01:51,240 --> 00:02:00,949</p>
76.	"A friend of mine desired me to offer a story just as an experiment, would like your opinion—be glad to write more if <u>this</u> suit."	D76/PLD/Q	Person deixis	Quotation		<p>PLD: The utterance contains the word <u>this</u>, it was classified into place deixis. The word <u>this</u> is the story that Jo gives to Mr. Dashwood.</p> <p>Q:</p>

						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "A friend of mine desired me to offer a story, by her. She'd be glad to write more if <u>this</u> suits her."</i></p> <p>00:01:51,240 --> 00:02:00,949</p>
77.	"No, <u>sir</u> ; she has had some experience, and got a prize for a tale in the 'Blarneystone Banner.'"	D77/SD/Q	Social deixis	Quotation		<p>SD:</p> <p>Jo march as the speaker spoke the utterance <u>Sir</u>, which refers to "Mr. Dashwood" as the addressee, it is an honorific expression toward the social relationship between Jo March and Dashwood.</p> <p>Q:</p> <p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "No, <u>Sir</u>, she has sold to Olympic and Scandal, and she got a prize for a tale at the "Blarney Stone Banner."</i></p> <p>00:02:01,040 --> 00:02:07,038</p>



78.	"No, sir; <u>she</u> has had some experience, and got a prize for a tale in the 'Blarneystone Banner.'"	D78/PD/Q	Person deixis	Quotation		<p>PD: The word <u>she</u> was classified into third-person deixis. It refers to Jo March's friend who writes the story. Jo offers the story written by her friend, which she wrote the story by herself. She doesn't want Mr. Dashwood knows that she is the writer of that story.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "No, Sir, <u>she</u> has sold to Olympic and Scandal, and she got a prize for a tale at the "Blarney Stone Banner."</i> 00:02:01,040 --> 00:02:07,038</p>
79.	"But, <u>sir</u> , I thought every story should have some sort of a moral, so I took care to have a few of my sinners repent."	D79/SD/R	Social deixis	Revision		<p>SD: Jo March as the speaker spoke the utterance <u>Sir</u> word that referred to the "Dashwood" as the addressee, it is an honorific expression toward the social relationship between Jo March and Dashwood.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is 'Sir', but in the</p>



						<p>novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p> <p><i>Jo: "I took care to have a few of my sinners repent."</i></p> <p>00:03:07,760 --> 00:03:10,275</p>
80.	"But, sir, I thought every story should have some sort of a moral, so <u>I</u> took care to have a few of my sinners repent."	D80/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel).</p> <p><i>Jo: "<u>I</u> took care to have a few of my sinners repent."</i></p> <p>00:03:07,760 --> 00:03:10,275</p>
81.	"But, sir, I thought every story should have some sort of a moral, so I took care to have a few of <u>my</u> sinners repent."	D81/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>my</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from a sentence of the intertext (novel).</p>



						<p><i>Jo: "I took care to have a few of <u>my</u> sinners repent."</i></p> <p>00:03:07,760 --> 00:03:10,275</p>
82.	<p>What do <u>you</u>—that is, what compensation—" began Jo, not exactly knowing how to express herself.</p>	D82/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> is classified into second-person deixis. It refers to Mr. Dashwood who Jo March spoke. Jo and Mr. Dashwood talk about the price for the story bring by Jo. She wants to ask about the compensation for the story.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. What compensation...? <i>Jo: "How do <u>you</u>-?"</i></p> <p>00:03:23,480 --> 00:03:26,314</p>
83.	<p>Very well; <u>you</u> can have it," said Jo, handing back the story, with a satisfied air; for, after the dollar-a-column work, even twenty-five seemed good pay</p>	D83/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second person deixis because it referred to Mr. Dashwood who Jo March spoke with Mr. Dashwood will give from twenty-five to thirty for the story that Jo brings to his office.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "What compensation--? <u>You</u> can have it."</i></p> <p>00:03:34,400 --> 00:03:36,312</p>
84.	<p>"Shall <u>I</u> tell my friend you will take another if she has one better than this?" asked Jo, unconscious of her little slip of the tongue, and emboldened by her success"</p>	D84/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March. Jo offers the story written by her friend, and she writes the story by herself She doesn't want Mr. Dashwood knows that she writes the story.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "Should <u>I</u> tell my, my friend, that you'll take another if she had one better than this?"</i></p> <p>00:03:44,280 --> 00:03:48,957</p>


85.	"Shall I tell <u>my</u> friend you will take another if she has one better than this?" asked Jo, unconscious of her little slip of the tongue, and emboldened by her success"	D85/PD/Q	Person deixis	Quotation		<p>PD: The word <u>my</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "Should I tell <u>my</u>, my friend</i> 00:03:44,280 --> 00:03:48,957</p>
86.	"Shall I tell my friend <u>you</u> will take another if she has one better than this?" asked Jo, unconscious of her little slip of the tongue, and emboldened by her success"	D86/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second person deixis, which referred Mr. Dashwood as the addressee.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "<u>you</u>'ll take another if she had one better than this?"</i> 00:03:44,280 --> 00:03:48,957</p>



87.	"Shall I tell my friend you will take another if <u>she</u> has one better than this ?" asked Jo, unconscious of her little slip of the tongue, and emboldened by her success"	D87/PD/Q	Person deixis	Quotation		<p>PD: The word <u>she</u> was classified into third person deixis, which referred to Jo March's friend who write the story. Jo offers the story written by her friend, and she writes the story by herself She doesn't want Mr. Dashwood knows that she writes the story.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "you'll take another if <u>she</u> had one better than this?"</i> 00:03:44,280 --> 00:03:48,957</p>
88.	"Shall I tell my friend you will take another if she has one better than <u>this</u> ?" asked Jo, unconscious of her little slip of the tongue, and emboldened by her success"	D88/PLD/Q	Person deixis	Quotation		<p>PLD: The utterance contains the word <u>this</u>, it was classified into place deixis. The word <u>this</u> is the story that Jo gives to Mr. Dashwood.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "you'll take another if she had one better than <u>this</u>."</i></p>



						00:03:44,280 --> 00:03:48,957
89.	"None at all, if <u>you</u> please; she doesn't wish her name to appear, and has no nom de plume," said Jo, blushing in spite of herself.	D89/PD/Q	Person deixis	Quotation		<p>PD: The word <u>you</u> was classified into second person deixis because it referred to Mr. Dashwood as the speaker. Mr. Dashwood asked Jo what name would her friend like to put in that story.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "Oh, yes - none at all if <u>you</u> please."</i> 00:04:02,480 --> 00:04:06,235</p>
90.	"Good morning, <u>Sir</u> ."	D90/SD/Q	Social deixis	Quotation		<p>SD: Jo March as the speaker spoke the utterance <u>Sir</u>, which refers to "Mr. Dashwood" as the addressee, it is an honorific expression toward the social relationship between Jo March and Dashwood.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p>



						<i>Jo: "Good morning, <u>Sir</u>. Good day."</i> 00:04:10,440 --> 00:04:12,909
91.	Yes, <u>you</u> are. You're a great deal too good for me, and I'm so grateful to you and so proud and fond of you. it would be a lie to say I do when I don't.	D91/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to the addressee, Laurie. Laurie confesses her feeling to Jo, but Jo never wants to make Laurie care for her. Laurie said to Jo that he hopes Jo would love him although he thinks he's not good enough for Jo.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: Yes, <u>you</u> are. You're a great deal too good for me.</i> 01:37:11,320 --> 01:37:21,395</p>
92.	Yes, you are. You're a great deal too good for <u>me</u> , and I'm so grateful to you and so proud and fond of you. it would be a lie to say I do when I don't.	D92/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>me</u> was classified into first-person deixis. It referred to the speaker Jo March. Laurie confesses her feeling to Jo, but Jo never wants to make Laurie care for her. Laurie said to Jo that he hopes Jo would love him although he thinks he's not good enough for Jo.</p>



						<p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: Yes, you are. You're a great deal too good for me.</i> 01:37:11,320 --> 01:37:21,395</p>
93.	and <u>I</u> 'm so grateful to you and so proud and fond of you. it would be a lie to say I do when I don't.	D93/PD/Q	Person deixis	Quotation		<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: <u>I</u>'m so grateful to you and so proud and fond of you, and I just--</i> 01:37:11,320 --> 01:37:21,395</p>
94.	<u>Our</u> quick tempers and strong wills would probably make us very miserable.	D94/PD/R	Person deixis	Revision		<p>PD: The utterance contained first person deixis, the word <u>our</u> refers to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referent is Laurie. Jo hasn't the least idea of loving anyone, and at the time she wants to tell something to</p>



						<p>Laurie. She asks Laurie to sit down and listen to her. Laurie threw himself down on the grass and looked up at Jo with an expectant face, and Jo.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is <u>our</u>, but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel. <i>Jo: "It would be a disaster if we married. We'd be miserable."</i> 01:37:41,680 --> 01:37:45,158</p>
95.	our quick tempers and strong wills would probably make <u>us</u> very miserable.	D95/PD/R	Person deixis	Revision	 <p>PD: The utterance contained first person deixis, the word <u>us</u> refers to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referent is Laurie.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is <u>us</u>, but in the novel the deixis is disappear. The film presents a different utterance, but still taking identity from the novel.</p>	



						<p>Jo: “It would be a disaster if we married. We’d be miserable.” 01:37:41,680 --> 01:37:45,158</p>
96.	I can't say yes truly, so I'm won't say it at all.	D96/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>I</u>, it was classified into first-person deixis because it referred to the speaker, Jo March. Laurie brings all his persuasive powers to bear as he said, she wants Jo to love him and be happy with him.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p>Jo: “<u>I</u> can't say yes truly, so I'm not going to say it at all.” 01:37:54,320 --> 01:37:59,236</p>
97.	<u>You</u> 'll see that I'm right.	D97/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to the addressee, Laurie. Jo hold fast to the resolution she had made when she decided that she did not love her boy, and never could. She will not say “Yes” truly to Laurie.</p> <p>Q:</p>



						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "And <u>you</u>'ll see that I'm right eventually,"</i></p> <p>01:37:59,320 --> 01:38:01,630</p>
98.	You'll see that <u>I</u> 'm right.	D98/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word I was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "And <u>you</u>'ll see that <u>I</u>'m right eventually,"</i></p> <p>01:37:59,320 --> 01:38:01,630</p>
99.	" <u>you</u> 'll get over this after a while, and find some lovely, accomplished girl, who will adore you, and make a fine mistress for your fine house.	D99/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to the addressee, Laurie. Laurie and Jo still argue about their feeling. Jo explains that Laurie will get over the situation after a while.</p> <p>Q:</p>

						<p>The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "Listen, <u>you</u>'ll find some lovely, accomplished girl"</i></p> <p>01:38:17,240 --> 01:38:27,756</p>
100.	"you'll get over this after a while, and find some lovely, accomplished girl, who will adore you, and make a fine mistress for <u>your</u> fine house. I shouldn't"	D100/PD/Q	Person deixis	Quotation	 <p>for your fine house, but I wouldn't.</p>	<p>PD: The utterance contains the word <u>your</u>, it was classified into second-person deixis because it referred to the addressee, Laurie.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p> <p><i>Jo: "she's gonna make a fine mistress for <u>your</u> fine house, but I wouldn't."</i></p> <p>01:38:17,240 --> 01:38:27,756</p>
101.	"and make a fine mistress for your fine house. <u>I</u> shouldn't.	D101/PD/Q	Person deixis	Quotation	 <p>for your fine house, but I wouldn't.</p>	<p>PD: In this utterance, the word <u>I</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel.</p>

						<i>Jo: "your fine house. I shouldn't."</i> 01:38:17,240 --> 01:38:27,756
102.	<u>we</u> should quarrel—we can't help it even now.	D102/PD/Q	Person deixis	Quotation		PD: The utterance contained first person deixis, the word <u>we</u> is referred to both speaker and other referents that are grouped with the speaker, in this context the speaker is Jo and the other referent is Laurie. Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "And we should quarrel"</i> 01:38:17,240 --> 01:38:27,756
103.	we should quarrel—we can't help it even <u>now</u> .	D103/TD/Q	Time Deixis	Quotation		TD: The main character Jo march uses the word <u>now</u> as the speaker indicates when Jo March tells to Laurie that they are not suited to each other. Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "because we can't help it even now."</i> 01:38:17,240 --> 01:38:27,756


104.	What does Amy call <u>you</u> ?	D104/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>you</u>, it was classified into second-person deixis because it referred to the addressee, Laurie. Jo and Laurie have a conversation that Laurie will marry her sister, Amy. In their conversation, Jo called Laurie “Teddy”, and when Laurie hear that Jo call him “Teddy” he feels good cause no one ever calls him that.</p> <p>Q: <i>The intertextuality type is Quotation because the film directly quotes from the novel's sentence or paragraph.</i> Jo: “What does Amy call <u>you</u>?” 01:47:22,120 --> 01:47:23,67</p>
105.	" <u>That</u> 's like her. Well, you look it;" and Jo's eyes plainly betrayed that she found her boy comelier than ever.	D105/DD/Q	Discourse deixis	Quotation		<p>DD: The utterance contains discourse deixis. The word <u>that</u> referred to Laurie’s statement is that Amy call him “my lord”.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. Jo: “<u>That</u> sounds like.” 01:47:25,840 --> 01:47:27,718</p>

106.	"That's like <u>her</u> . Well, you look it;" and Jo's eyes plainly betrayed that she found her boy comelier than ever.	D106/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>her</u>, it was classified into third-person deixis because it referred to neither speaker nor the addressee. The word referred to Amy. Jo and Laurie talk about how Amy calls Jo because they will be married and maybe Amy has a special name for Laurie. Jo finds out that Amy called Laurie, "my lord."</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "That sounds like <u>her</u>."</i> 01:47:25,840 --> 01:47:27,718</p>
107.	"That's like her. Well, <u>you</u> look it;" and Jo's eyes plainly betrayed that she found her boy comelier than ever.	D107/PD/R	Person deixis	Revision		<p>PD: The utterance contains the word you. It was classified into second-person deixis because it referred to the addressee. In here the addressee is Laurie.</p> <p>R: The intertextuality type is revision. The deictic word in the novel is you, but in the novel the deixis is disappear. The film</p>

						presents a different utterance, but still taking identity from the novel. 01:47:25,840 --> 01:47:27,718
108.	"Not empty <u>now</u> ;"	D108/TD/R	Time deixis	Revision		<p>TD: The utterance contains time deixis. The word <u>now</u> referred to the time when Jo put both hands into Mr. Bhaer's hands. It happened when Mr. Bhaer show that she loves Jo. But Mr. Bhaer has nothing to give back but a full heart and empty hands.</p> <p>R: The intertextuality type is Revision because the non-author reviser doesn't present the deixis in the film. <i>Jo: "They're not empty."</i> 02:04:24,600 --> 02:04:25,750</p>
109.	<u>I</u> want to open a school for little lads.	D109/PD/Q	Person deixis	Quotation		<p>PD: The utterance contains the word <u>I</u>, it was classified into first-person deixis because it referred to the speaker, Jo March. Jo's aunt died, but she had left Plumfield (Aunt March's house) for Jo. Jo's mom tells that the house will take a lot of money to keep in order. Jo suggests opening a school.</p> <p>Q:</p>

						<p>The intertextuality type is Quotation because the film directly quotes from the novel's sentence or paragraph. <i>Jo: "I'd like to open a school."</i> 01:55:08,400 --> 01:55:10,471</p>
110.	<p>"I knew you'd hurt your feet with <u>those</u> silly shoes. I'm sorry. But I don't see what you can do except get a carriage, or stay here all night," answered Jo, softly rubbing the poor ankle as she spoke</p>	D110/PLD/C	Place deixis	Convention & Configuration	-	<p>PLD: The utterance contains the word <u>those</u>. It was classified into place deixis because it implies the region is relatively close to the addressees 'Meg March.' The word <u>those</u> refers to the shoes which Meg wears that make her feet hurt. Jo and Meg are attending the party. Then Meg sprained her ankle, and she can stand, so she was confused about how to get home.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film.</p>
111.	<p>"Yes; all for <u>you</u>, my precious! Isn't it splendid of him? Don't you think he's the dearest old man in the world? Here's the key in the letter. We didn't open it, but we are dying to know what he says,"</p>	D111/PD/C	Person deixis	Convention & Configuration	-	<p>PD: The utterance contains the word <u>you</u>. It was classified into second-person deixis because it referred to the addressee. The word in the utterance refers to Beth who got the piano and letter from Mr. Laurence.</p>

	cried Jo, hugging her sister, and offering the note.					<p>C: The deixis in the novel disappears in the film because the scene did not appear in the film. 01:17:52,640 --> 01:17:55,120</p>
112.	"Yes; all for you, <u>my</u> precious! Isn't it splendid of him? Don't you think he's the dearest old man in the world? Here's the key in the letter. We didn't open it, but we are dying to know what he says," cried Jo, hugging her sister, and offering the note.	D112/PD/C	Person deixis	Convention & Configuration	-	<p>PD: In this utterance, the word <u>my</u> was classified into first-person deixis. It referred to the speaker Jo March.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film. 01:17:52,640 --> 01:17:55,120</p>
113.	"Yes; all for you, my precious! Isn't it splendid of <u>him</u> ? Here's the key in the letter. We didn't open it, but we are dying to know what he says," cried Jo, hugging her sister, and offering the note.	D113/PD/C	Person deixis	Convention & configuration	-	<p>PD: In this utterance, the word <u>him</u> was classified into third-person deixis. It refers to neither speaker nor addressee. The word <u>him</u> refers to Mr. Laurence who gave Beth a piano.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film. 01:17:52,640 --> 01:17:55,120</p>

114.	<p>"Yes; all for you, my precious! Isn't it splendid of him? <u>Here's</u> the key in the letter. We didn't open it, but we are dying to know what he says," cried Jo, hugging her sister, and offering the note.</p>	D114/PLD/Q	Place deixis	Quotation		<p>PLD: The utterance contains the word <u>here</u>. It was classified into place deixis because it referred to a location near the speaker. Jo, Meg and Amy bore Beth to the dining room to show a little cabinet piano. She gave the letter to Beth to read it.</p> <p>Q: The intertextuality type is Quotation because the film directly quotes the deixis from the novel. <i>Jo: "Here's a letter from the old gentleman."</i> 01:17:52,640 --> 01:17:55,120</p>
115.	<p>"Yes; all for you, my precious! Isn't it splendid of him? Don't you think he's the dearest old man in the world? <u>We</u> didn't open it, but we are dying to know what he says," cried Jo, hugging her sister, and offering the note.</p>	D15/PD/Q	Person deixis	Convention & configuration	-	<p>PD: In this utterance, the word <u>we</u> was classified into first-person deixis. It refers to both speaker and other referents that are grouped with the speaker. In this context, the speaker is Jo, and the other referents are Meg, Beth, and Amy.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film. 01:17:52,640 --> 01:17:55,120</p>

116.	"Yes; all for you, my precious! Isn't it splendid of him? Don't you think he's the dearest old man in the world? Here's the key in the letter. We didn't open it, but we are dying to know what <u>he</u> says," cried Jo, hugging her sister, and offering the note.	D116/PD/C	Person deixis	Convention & configuration		<p>PD: The utterance contains the word <u>he</u>. It was classified into third-person deixis because it referred to neither the speaker nor the addressee. It refers to Mr. Laurence who gave the piano to Beth.</p> <p>C: The deixis in the novel disappears in the film because the scene did not appear in the film. 01:17:52,640 --> 01:17:55,120</p>
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