

**SOCIAL DEIXIS OF THE MAIN CHARACTER IN *THE  
HERCULES MOVIE***

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2019**

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HERCULES MOVIE***

**THESIS**

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**APPROVAL SHEET**

This to certify that Uyunurriqiyah Putri Utami's thesis entitled **Social Deixis of the Main Character in the Hercules Movie** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

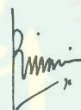
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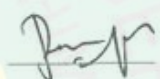
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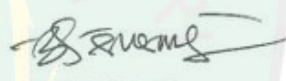
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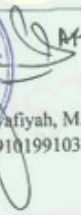


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## MOTTO

خَيْرُ النَّاسِ أَنْفَعُهُمْ لِلنَّاسِ

*“The best of the humans among you are the most useful for others”*



## DEDICATION

I dedicate this thesis to my beloved parents, the greatest parents in the world.

My mother, Mrs. Widaiyah, as my angel in my life who always supported me and never stopped praying for my success.

My father, Mr. Umar Faruq, the strongest person who always hugs me in every good way, who always teach me to be a strong woman.

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My friends, especially for Izzah Qurrota A, a million hug for you, Zulaihatul Karomah and Laili Kurnia W, who always supported me, and all of my friends that I cannot call one by one.

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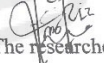
On this occasion, the writer would like to thank to her family, especially for his beloved parents, Mr. Umar Faruq and Mrs. Widaiyah who have given affection, love, prayer, finance, facility, and support in studying at the State Islamic University. They both are the most important thing in my life. And without them, I am nothing. My beloved brother and sisters, who always supported me.

The researcher also want to express my deepest gratitude to my esteemed advisor, H. Djoko Susanto, M.Ed., Ph.D., my genial thanks for your great guidance, critical comments, and correction of my thesis.

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Finally, I as the researcher expect and need more constructive criticism and suggestion from the readers to make this thesis more perfect.

Malang, 20<sup>th</sup> May 2019

  
The researcher



## ABSTRACT

Utami, Uyunurriqiyah Putri. 2019. “*Social Deixis of the Main Character in the Hercules Movie*” Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : H. Djoko Susanto, M.Ed., Ph.D.

*Keywords* : Deixis, Social Deixis.

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Language is a tool that is used by a human for interacting with others. In interacting, it is common that the listener is wrong in understanding the meaning of the word that is said by the speaker. The effect is miss-understanding between the speaker and the listener. The miss-interpreting meaning is not only held on interacting with others. It can be held when someone reads the script of the film when understanding the word used. As a result, the reader imagines very large meaning. In this case, social deixis is one of the pragmatic theories that can be a reference in case of miss-understanding. The aim of this research is to find the type of social deixis that is used in Hercules film Stephan C. Levinson’s theory.

The aims of this research are to explain what types of social deixis used in the film. Furthermore, the aim is to give a reference of words and phrases meanings. Then, the third aim is to represent the identity of the main character based on social deixis data that is found in the film. However, the data of this research is Hercules film script. It is analysed, identified, and classified.

The result of this research shows that there are five types of social deixis used in the Hercules film script. Firstly, there are three types of relational social deixis form. They are speaker and referent, speaker and addressee, and speaker and setting. Secondly, from the absolute forms of social deixis, there are two types; they are authorized speaker and authorized recipient. Besides, there are several words and phrases that are categorized as social deixis. There are several words and phrases that can represent the identity of the main character. For the example, the word “Mercenaries” that is said by Hercules and reverses to another person and himself that is a part of paid soldier. Furthermore, the function of words and phrases of social deixis that are found in Hercules film is a social level differentiator of speakers and people who are intended, to maintain politeness in language, and to maintain social behaviour.

## ABSTRAK

Utami, Uyunurriqiyah Putri. 2019. “*Deiksis Sosial dari Pemain Utama dalam Film Hercules*” Skripsi, Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing : Drs. H. Djoko Susanto, M.Ed., Ph.D.

Kata Kunci : Deixis, Social Deixis.

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Bahasa merupakan alat yang digunakan oleh manusia untuk berinteraksi dengan manusia lainnya. Dalam berinteraksi tidak jarang pendengar salah mengartikan makna dari kata yang dituturkan oleh pembicara. Akibatnya terjadilah salah faham diantara keduanya. Kesalahan dalam mengartikan makna suatu kata tidak hanya terjadi saat berinteraksi dengan orang lain. Pun ketika membaca naskah film juga sering kesulitan dalam memahami setiap kata yang digunakan. Sehingga dari sebuah teks tersebut kita akan menghasilkan imajinasi yang sangat luas. Dalam kasus ini, social deixis sebagai salah satu teori dalam pragmatik bisa dijadikan acuan dalam memahami masalah tersebut. Penelitian ini bertujuan untuk menemukan tipe-tipe deiksis sosial yang terdapat dalam film *Hercules* dengan menggunakan teori yang dikemukakan oleh Stephan C. Levinson.

Tujuan dari penelitian ini adalah untuk menjelaskan apa saja tipe-tipe deiksis sosial yang terdapat dalam film tersebut. Yang kedua adalah untuk memberikan rujukan makna kata atau frasa. Yang ketiga adalah merepresentasikan identitas pemeran utama berdasarkan data deiksis sosial yang ditemukan. Selanjutnya menjelaskan fungsi deiksis sosial dari data yang ditemukan. Adapun sumber data yang digunakan adalah naskah film *Hercules*. Data dikumpulkan dengan menganalisis, mengidentifikasi, dan mengklasifikasi.

Hasil dari penelitian ini menunjukkan bahwa ada lima bentuk sosial deiksis yang digunakan dalam naskah film *Hercules*. Pertama, dari bentuk relasional social deixis terdapat tiga tipe yaitu speaker and referent, speaker and addressee, dan speaker and setting. Kedua, dari bentuk absolute social deixis terdapat dua tipe yaitu authorized speaker dan authorized recipient. Dari beberapa kata atau frasa yang dikategorikan sebagai deiksis sosial, ada beberapa kata atau frasa yang dianggap mampu merepresentasikan identitas pemain utama. Misalnya, dari kata “Mercenaries” yang diungkapkan oleh Hercules dan merujuk pada orang lain juga bisa menjelaskan bahwa dia sendiri termasuk dalam bagian seorang tentara bayaran. Adapun fungsi kata atau frasa deiksis sosial yang ditemukan pada

film Hecules adalah sebagai pembeda tingkat sosial penutur dan orang yang dituju, untuk menjaga kesopanan dalam bahasa, dan untuk menjaga tingkah laku sosial.



## المخلص

اوتامي، عيون الرزقية فوتري. 2019. "ديكسيس الإجماعي من اللاعب الرئيس في فيلم هرجوليس".  
البحث العلمي. قسم أدب الإنجليزية. كلية الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية  
الحكومية مالانج.

المشرف : الدكتور الحاج جاكا سوسانتو الماجستير.

الكلمات المفتاحات : ديكسيس، الإجماعي ديكسيس.

اللغة هي الالة التي تستخدم الإنسان للتعامل مع الآخر. في التعامل، ليس قليل من الناس الذين يخطؤون في فهم المعنى من الكلمات التي تكلم المتكلم. وبالتالي، سيحدث الفهم الخطء بينهما. الخطء في فهم المعنى لا يحدث عند التعامل مع الإنسان الآخر فقط. لكن، عند يقرأ كتابة الفيلم أيضا. كثير منهم صعوبة في فهم كل الكلمات التي تستخدم. حتى من تلك الكتابة سنحصل التخيل الواسع. في هذه المسألة، الإجماعي ديكسيس واحدة من النظريات في التدول يستطيع ان يصدر لفهم تلك المسألة. يهدف هذا البحث لإكتشاف الأجناس من ديكسيس الإجماعي في فيلم هرجوليس باستخدام النظرية التي يُعرض ستيفان ج. لفينسون.

الهدف من هذا البحث هو لتبيين عن الأجناس من ديكسيس الإجماعي في ذلك الفيلم. والثاني، لإعطاء مصادر المعنى الكلمة أو العبارة. والثالث، هو يمثل الهوية من اللاعب الرئيس بناء على البيانات ديكسيس الإجماعي الإكتشاف. ثم، يبين الوظيفة ديكسيس الإجماعي من البيانات الإكتشافات. أما مصادر البيانات التي تستخدم هي كتابة الفيلم هرجوليس. تجمع البيانات بالتحليل، التعرف، والتصنيف.

يدلّ الحاصل البحث أنّ موجودا الخمسة الأشكال من الإجماعي ديكسيس التي تستخدم في كتابة الفيلم هرجوليس. الأولى، من الشكل القصصي الإجماعي ديكسيس يكون 3 الأشكال هي المتكلم وعظة المرجع، المتكلم والمرسل إليه، المتكلم والضبط. والثانية، من الشكل المطلق الإجماعي ديكسيس يكون 2 الأشكال، هي المتكلم المخول والمستلم المخول. من بضعة الكلمات أو العبارات التي تنقسم إلى الإجماعي ديكسيس، تكون بضعة الكلمات التي تحتسب ان تستطيع لتمثيل الهوية من اللاعب الرئيس. المثل من الكلمة "Mercenaries" التي يعبر هرجوليس ويصدر إلى الآخر يستطيع ان يبين أنّه يتضمّن البضعة من الجيوش البخشيش أيضا. أما وظيفة الكلمة أو العبارة ديكسيس الإجماعي التي تكتشف في فيلم هرجوليس هي تمييز لمقام الإجماعي المتكلم والمتكلم، لحفظ الأدب في اللغة، ولحفظ الأخلاق الإجماعي.

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## CHAPTER I

### INTRODUCTION

This chapter presents the background of the study which discusses the rationales of choosing the topic, problem of the study, objective of the study, scope and limitation, significance of the study, definition of key terms, and the research methodology which consists of research design, data source, research instrument, data collection and data analysis.

#### 1.1 Background of the study

Deixis is called as one of the most basic things in technical terms of speech (Yule, 1996). Deixis comes from the Greek word of which means to point and show. In other words, the contextual information either lexically or grammatically of which refers to certain things such as objects, place, social or time. Levinson (1983) states that deixis is an important topic studied to expose the hidden meaning of the text. Three expressions give the command to designate a particular context so that the meaning of speech can be clearly understood. Thus, deixis is used to solve problems in speech or text.

An analysis on deixis has been done by some researchers using different variety such as in the lyrics of song (Wati, 2014), in the slogans (Rozy, 2014), in the poetry and novel (Gjergii, 2015), in the website (Sholihah, 2015), in the article (Miftah, 2016), in the English and Persian Languages (Vaysi, 2016), and in the Speech (Fatimah, 2017). So, besides deixis used in the lyrics of the song, in the

slogans, in the poetry, etc. Social deixis also can be used in the script movie as the object of the study such as in this research.

In the case of deixis, there is one type of deixis of which includes the coding of social relations in linguistic expressions which refer to social status, namely social deixis. References expressed based on social differences that influence the role of the speaker and listener are known as social deixis. This difference can be shown in word selection. Social deixis means the aspect of the sentence that reflects or determined by a particular reality of the social situation in which speech acts occur (Fillmore in Sari, 2012: 86). With social deixis, we will greatly help to understand the social deixis relation to social status.

In addition, the researcher has also investigated deixis in one type, namely social deixis. As for the previous studies, those are social deixis in Hadiyya (Adane, 2014), in Movie Scripts (Jamjuri, 2015), in the Comparative Study perspective (Li, 2015), in a Students' Conversation (Savyanandaru & Yuliasri, 2017), and in the Movie King Arthur (Prasetyo, 2018).

An element of social deixis is often used in spoken and written language. The existence of social aspects of speech can be found in one of the cinematographic works or can be called a Movie. By observing the movie, the audience can get social values that can be applied in societies which are usually manifested into social deixis. In addition, the use of social deixis in film often arises because of social differences that exist between the participants. Deixis often uses in the social level. Social deixis is a reference that is stated based on social differences that affect the role of the speaker and listener.



The movie is one of the objects that are relevant to being the object of research. Stephen C. Levinson's theories of social deixis are employed in this research. He gives an explanation of the kinds of social deixis. There are two types of social deixis: relational social deixis and Absolute social deixis (Levinson, 1983). Deixis of which refers to some of the social characteristics of referrals is called as relational social deixis apart from the relative ranking of any reference or deictic reference for social relations between the speaker and the recipient. In English, relational social deixis can be a lexical item such as my father, teacher, niece, and can also be a pronoun like you, him, them, etc. Meanwhile, absolute social deixis is deictic references are usually expressed in certain address forms that do not include the comparison of the speaker and recipient's ranks such as Dear Sir, Mr. President, Your Honor, etc.

In addition, Hercules film is a movie directed by Brett Ratner. The film tells the story of the main cast (Hercules) who became the leader of the mercenary army. Hercules is referred to as a demigod, but when on a mission to work with one of the kingdoms that needed his energy with his friends, Hercules was betrayed and detained. Then he was encouraged by his friend to save himself from his chain and succeed. And with empty hands, Hercules finally able to kill his enemies. Then, the reason for choosing Hercules movie is because its script is easy to understand. Hercules film portrays social value which tells about the kingdom. That is why the researcher attracts to represent the identity of Hercules as the main character in the movie. So that, its considered capable of answering research questions about the identity of the main character.

The relevant study of this research was carried out by Prasetyo (2018) titled “Social Deixis in the Movie King Arthur: Legend of the Sword 2017”. He analyzes social deixis using the theory by Stephen C. Levinson in the Movie King Arthur. The aim of his research is to find the social deixis that can be identified in the Movie and to find the social relationship between the speaker and the reader based on the social factors in the Movie. The same topic is used in the study by Dewanti (2014) titled “Fillmore’s Social Deixis Found in Dee’s Perahu Kertas Novel”. She analyzes social deixis expressions used the thory of Fillmore. She conducted to find out the form of social deixis, the mostly found category of social deixis and the meaning of each social deictic expression.

Meanwhile, relevant study was carried out by Jamjuri (2014) titled “social deixis in Elizabeth the golden age movie script”. Jamjuri analyzes social deixis used in Elizabeth the golden age movie script by using the theory stated by Stephen C. Levinson. The result of this study shows that there are two kind of social deixis used in Elizabeth the Golden Age Movie Script by using Stephen C. Levinson theory. Although Jamjuri (2015) and I used the same theoretical framework, this research and the research which is conducted by Jamjuri (2015) have differences. He only found types of social deixis those are social deixis and social relationship.

As for the relations between social deixis and identity those are, social deixis is words or aspects of language structure that encoded the social identities of participants. Meanwhile, identity is words or signs or symbols that represent something. Through a word that is identified as social deixis, the word is also able

to explain one's identity. This is because the meaning of the social deixis is a word that signifies a person's social identity. So, social deixis and identities are interconnected.

For those reasons, the researcher definitely wants to do the research entitled *Social Deixis of the main character in the Hercules movie*. This study concentrates on one movie in its attempt to understand the kinds and the referential meaning of social deixis. Then, the researcher will represent the identity of the main character based on social deixis found. Although this research may have the same study with the last study mentioned above, this study proposed new aspects in the investigation. In this respect, the researcher surely confirmed that this study is thus more respect than Jamjuri's research.

## **1.2 Research Questions**

Based on the background of the study, the researcher would conduct research in line with these following research questions:

- a. What are the kinds of social deixis found in the Hercules Movie?
- b. What are the referential meanings of social deixis found in the Hercules movie?
- c. What are the functions of social deixis found in the Hercules movie?
- d. What are the identity representations of the main character in the Hercules movie?

## **1.3 Objectives of the study**

- a. To find out the kinds of social deixis that is used in the Hercules movie.

- b. To explain the referential meaning of social deixis in the Hercules movie.
- c. To describe the functions of social deixis are found in the Hercules movie.
- d. To describe the identity representations of the Hercules.

#### **1.4 Significance of the study**

The goal of this study is expected to give both theoretical and practical contributions. Theoretically, this study aims to expand the knowledge of the reader in understanding social deixis. The researcher also intends to show the readers the application of the theory to analyze of social deixis in the Hercules movie.

Practically, through the mapping of the social deixis in the Hercules movie, the results of this study are expected to provide a better understanding of ambiguous words contained in the original script to the readers or the next researchers. It is also important to study because a movie is a mass communication tool in which there are lessons that we can apply in the real world. Today film is a general consumer for the community in either a long duration or a short duration.

#### **1.5 Scope and Limitation**

In this study, the researcher aims to analyze the topic of social deixis in the pragmatic field. Therefore, the primary topic of this study is pragmatics. In this case, the focus of this study is to investigate the kinds of social deixis in the script of the Hercules movie proposed by Stephan C. Levinson (1983). The researcher

also shows the referential meaning in the Hercules movie and shows the representation of the main character in the Hercules movie which is produced by Flynn Picture Company, Radical Studios / Paramount Pictures, Metro-Goldwyn-Mayer Pictures in the 2014 years which consists of 98 minutes duration using pragmatics approach. The social deixis analyzes are based on Levinson and Yule's theory. Both the theory of social deixis is used because it is appropriate to answer the research questions. The researcher used this movie because the language used in this movie is easier to understand. The conversation in the script of Hercules movie is analyzed.

On the other hand, this study also has some limitation. The first limitation is the data to analyze. It is because the researcher identified some words with the similarity of answer. Thus, the researcher analyzes some words from the same data. Secondly, the data to identify the identity of Hercules also limited because of the explanation of the identity of Hercules only based on the word social deixis found.

### **1.6 Definition of Key Terms**

- a. Pragmatics : The study of what speakers mean (Yule, 2010: 113).
- b. Deixis : The words that have referents changing or moving.

- c. Social Deixis : a reference that is stated based on social differences that affect the role of the speaker and listener.
- d. Relational Social Deixis : a deictic references for social relations between the speaker and the recipient.
- e. Absolute social deixis : a deictic references which are expressed in the form of specific addresses and do not include a comparison of the ratings of speakers and recipients.
- f. Identity Representation : the description of someone, Hercules in this movie, or something in a particular way.

## **1.7 Research Method**

This section presents a research design, data source, data collection, and data analysis.

### **1.7.1 Research Design**

This study applied the descriptive qualitative method because the researcher wanted to find out the linguistic phenomena occurred in the Hercules movie. Qualitative research entails collecting primarily textual data and examining it using interpretive analysis (Crocker, 2009:5). The method provides a clear description of the problems of research. Furthermore, the qualitative method was used because the data were in the forms of words and phrases transcribed from Hercules movie.

### **1.7.2 Data Source**

The data source in this study is the script of Hercules movie (2014) produced by Flynn Picture Company, Radical Studios/Paramount Pictures, Metro-Goldwyn-Mayer Pictures in the 2014 years which consists of 98 minutes. The data of this study are the words and phrases. The data formed in the script which consists of 6161 word and the movie has 98 minutes duration. Hercules movie is used to ensure the data are analyzed clearly and correctly.

### **1.7.3 Research Instrument**

This study uses human or the researcher herself as the main instrument to gain, obtain, and collect the data.

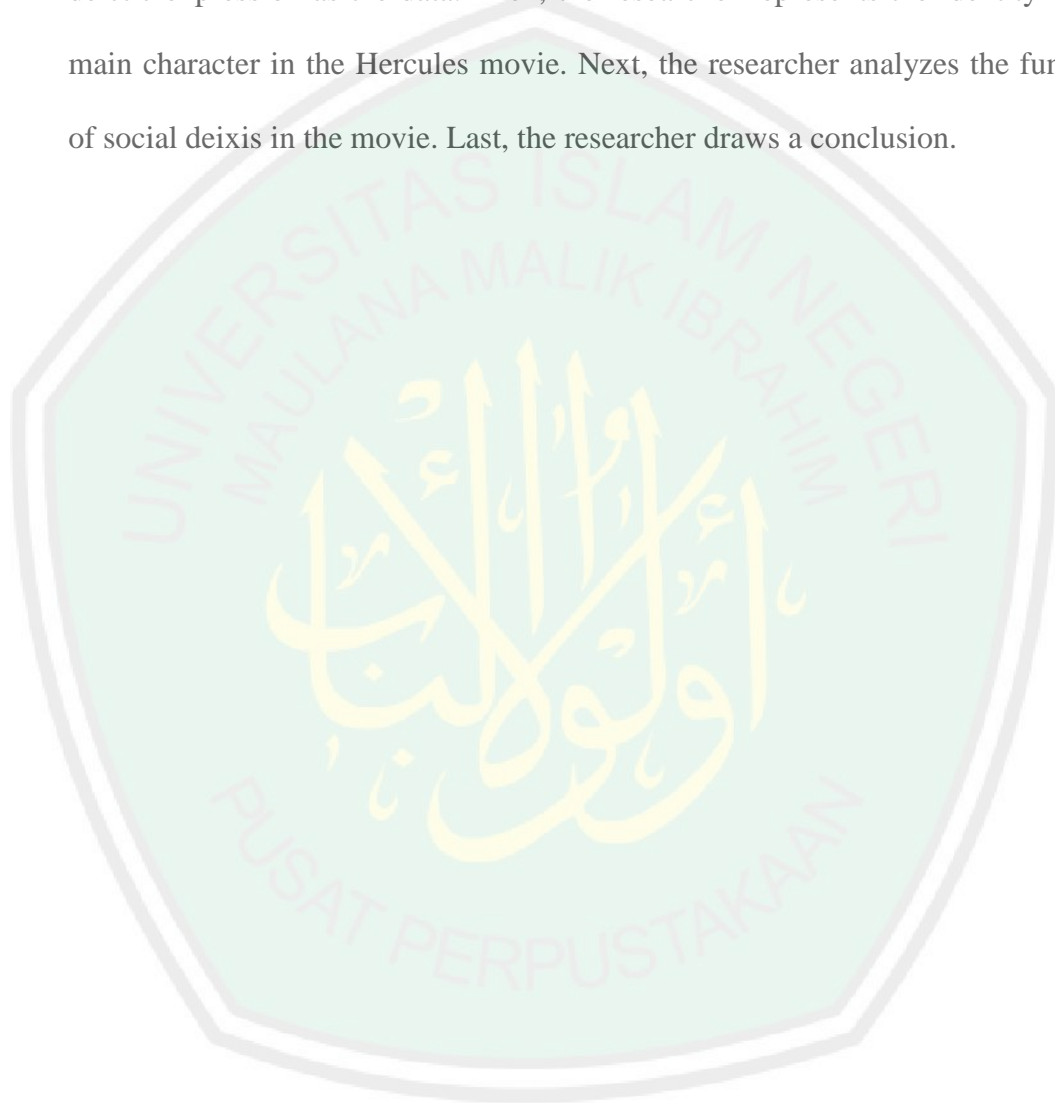
### **1.7.4 Data Collection**

The data is taken every 10 minutes of film screenings. The researcher takes several steps to collect the data. Firstly, the researcher watches the movie. Secondly, the researcher reads the whole Hercules movie script closely to find the data that spread throughout the text. Lastly, the researcher lists the data to classify the kinds of social deixis.

### **1.7.5 Data Analysis**

After collecting the data from the script of the Hercules movie, the researcher analyzes the data as follows: first, the researcher determines some word expressions that include in social deixis. Second, the researcher classifies the

social deixis that has been determined based on the kinds. Third, the researcher identifies the data to know what the kinds and functions of social deixis and put in the columns. Fourth, the researcher describes the referential meaning of the social deictic expression as the data. Then, the researcher represents the identity of the main character in the Hercules movie. Next, the researcher analyzes the function of social deixis in the movie. Last, the researcher draws a conclusion.





Below is an illustration of how the data were collected and analyzed.

**Table 1: Example of Data Collection and Analysis.**

No	Sentence					
1.	<p><i>Amphiaraus: <b>You</b> think <b>you</b> know the truth about him? You know nothing. <b>His</b> father was Zeus. The Zeus. <b>King of the gods</b>. His mother, Alcmena, a mortal woman. Together, they had a boy. Half human, half god. But <b>Zeus' queen</b>, Hera, saw this bastard child as an insult, a living reminder of her husband's infidelity. Alcmena named the boy Hercules, which means "glory of Hera," but this failed to appease the goddess. - This was no ordinary beast. It had a hide so tough, no weapon could penetrate it. But even this monster was no match for <b>the son of Zeus</b>.</i></p>					
	<b>Analysis Social Deixis</b>					
	Relational Social Deixis				Absolute Social Deixis	
	Speaker and Referent	Speaker and Addressee	Speaker and Bystander	Speaker and Setting	Authorized speaker	Authorized recipient
	King of the Gods, Zeus' queen	You	-	-	-	The son of Zeus
	<b>Reference meaning</b>			<b>King of the Gods</b>	Refer to Zeus.	
				<b>Zeus' queen</b>	Refers to Hera.	
				<b>You</b>	Refers to the audience.	
				<b>The son of Zeus</b>	Refers to Hercules.	
	<b>The function of social deixis found</b>			King of the Gods and Zeus' queen = as the differentiator of a person's social level between Amphiaraus as the speaker and Hera as the referent.		
				You and the son of Zeus = to maintain politeness in language.		

	<b>Identity representation of Hercules</b>	Identity representation of Hercules is shown by the word “the son of Zeus”. (The detail explanation in the datum 1)			
<b>2.</b>	<b>Sentences</b>				
	<i>Eurystheus</i>	: Well, men like us have the means to create our own paradise on Earth. Look. <b>Magnificent</b> , aren't they? Well, do not keep us in suspense. Are we safe from the monster Hydra?			
	<i>Hercules</i>	: The Hydra's heads, <b>Your Majesty</b> .			
	<b>Analysis Social Deixis</b>				
	<b>Relational social deixis</b>			<b>Absolute Social deixis</b>	
	Speaker and Referent	Speaker and Addressee	Speaker and Bystander	Speaker and Setting	Authorized Speaker
	-	-	-	Magnificent	Your Majesty
	<b>Reference meaning</b>		Magnificent	Refers to the castle	
			Your Majesty	Refers to King Eurystheus	
	<b>The function</b>		Magnificent = to maintain politeness in language between Hercules as the speaker and King Eurystheus as the addressee.		
			Your Majesty = to maintain social attitudes between Hercules as the speaker and King Eurystheus as the recipient.		
	<b>Identity representation of Hercules</b>	Identity representation of Hercules is shown by the word “your majesty”. (the detail explanation was in the datum 8)			

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter will deal with the theories of social deixis which supporting the research and previous studies. This theoretical framework also guides the researcher to do the process of answering the research problems.

#### 2.1 Theoretical Framework

##### 2.1.1 Pragmatics

In linguistics, the study of meaning in context is called pragmatics. According to Cruse (2006) pragmatics is also referred to as the study of aspects of meaning that depend on the context. The point is to assume how close or far the listener and how much the speaker needs to talk. Pragmatic constraints are the rules of the use of language regarding the form and meaning associated with the intent of the speaker, context and circumstances. So, pragmatics is the science of language of which studied the use of language that is associated with the context is known.

Levinson (1983: 9) states that pragmatics is the study of language that studies the relation of language to its context, the context in question experiences a grammatical process, and codified so that it cannot be separated from the structure of its language. This opinion is reinforced by Nababan (1987: 2) which states that pragmatics is the rule of language usage, namely the choice of language forms and the determination of their meaning in accordance with the intent, context, and communication situation.

Meanwhile, Yule (2006: 3-4) added that pragmatics were not only studies of meanings conveyed by speakers (or authors) and interpreted by listeners (readers). The scope of pragmatic includes the study of the intent of speakers, the study of contextual meanings, the study of how more is conveyed than what is said, and the study of expressions of distance relations.

From the understanding mentioned, it can be concluded that pragmatics is a language study related to context and meaning. Pragmatics learns the intent of speakers when speaking something, contextual meaning, how to say something, and learn phrases from a distance.

### **2.1.2 Deixis**

The word "deixis" comes from the Greek "Deiktikos" means direct pointer. According to Yule (2006: 13), deixis is a technical term derived from Greek that is used for one of the fundamental things we do with speech. Whereas according to Purwo (1984: 10), a word is said to be deixis if the referent moves around, depending on who is the speaker and depends on the time and place where the word is spoken. Like the example of the word "What film is that?", the word "that" includes a deixis expression used to refer to a sudden context.

Deixis is the most obvious way to describe the relationship between language and context in the structure of the language itself. Deixis can be a place, person, object, event or activity that is being discussed in the relationship of the dimensions of space and time when spoken. Deixis is defined as an expression related to the context. For the example on the phrase "I am on vacation to his

house, my friend", from this example, the pronoun "I" and "He" can only be traced from the context of speech.

Deixis means "designation" through language that refers to forms related to the context of the speaker. Chaer (2010: 57) argues that deixis is a relationship between words used in speech acts with referent words that are not fixed or can change and move. As long as deixis used correctly, certainly speech acts can be well understood.

Deixis is a word which can be said to be deixis if it changes depending on who is the speaker and depends on the time and place where the word was spoken. Nababan (1987: 40) states with reference terms such as where, words or phrases that refer to words, phrases or expressions that have been used or given.

Based on the limitations, it can be concluded that deixis is a word that has a reference of which changes depending on the speaker when expressing speech that is influenced by the context and situation when the speech takes place. Deixis is a word or phrase whose referral moves depending on who is the speaker, the time, and the place where the unit of language is spoken. The deixis phenomenon is the most obvious way to describe language relations and context within the structure of the language itself. Deixis is divided into several types; one of them is social deixis.

#### **2.1.2.1 Social Deixis**

Cruse (2006: 166) stated that expressions with the function to show the position of reference on the scale of social status and intimacy relative to speakers

are referred to known as social deixis. Social deixis relates to aspects of sentences that reflect certain facts about social situations when the speech acts occur. social deixis shows social differences or differences caused by social factors such as gender, age, position in society, education, work and so on that are present in participants in real verbal communication, especially those related to the aspect of the role between speakers and addressee, or speakers on other topics or references.

Fillmore in Levinson (1983: 89) says that social deixis is an aspect that leads to the use of sentences to give a strong assessment of an event in a social situation where the conversation takes place. From some of these meanings, it can be concluded that social deixis is deixis of which related to the social environment between speakers and speech partners or writers with readers. It is influenced by differences in society, as a person's social status, class, and social group so that deixis causes respect for people and politeness in language. By understanding social deixis, a person can speak well, politely, and in accordance with the norms that apply in certain community groups.

#### **2.1.2.1.1 Kinds of Social Deixis**

According to Levinson (1983: 90), social deixis has two basic forms, namely relational and absolute social deixis. Relational social deixis is social deixis that relates to relative or respectful ratings addressed by speakers to their references, opponents, or something they talk about. Absolute social deixis is the forms of language that have been set for speakers or only the speakers. Absolute

social deixis is sometimes associated with different social status (higher and lower). Following is the description of the two forms of social deixis:

#### **2.1.2.1.1.1 Relational Social Deixis**

Relational social deixis is social deixis that relates to relative rankings or respect directed by speaker and referent, speakers and addressee, speakers and listeners/viewers, and speakers and setting. Relational social deixis can also be lexical items (my husband, teacher, cousin, etc.) and pronouns (you, him, etc.).

The form relations of social deixis between the speaker and the referent can only be delivered by referring to or targeting respect for whom the respect is addressed. While the honorific form of the addressee, the respect can be directly conveyed without having a target referenced to be referred. A bystander honorific is a language that is used by speakers to signify a form of respect that is not only directed to the people but also to express something that is being discussed, the audience/bystander is not involved in the speech. Speakers and setting is a form of language that is related to politeness with the choice of words as a form of formalism and politeness to convey a matter or event.

##### **2.1.2.1.1.1.1 Speaker and Referent (Referent Honorifics)**

The first form of relational social deixis is the relationship between the speakers and the referent. Referent honorifics are forms that are employed by the speaker to show respect towards the referent (Huang, 2014: 209). It explains that a reference honorific is a form of language used by the speaker to show respect for

the person referred to. The form relations of the speaker's social deixis and its reference can only be conveyed by referring to and targeting the respect for whom that respect is shown. Reference honorifics express more about the status of the person being discussed of which coded with the title or greeting. For example, it is encoded in the form of a title, namely Professor or Doctor and others which are usually placed before someone's name.

A variety of relational social deixis that holds between speaker and referent. Referent honorifics are forms used by a speaker to show respect towards a referent. In this type of honorifics, respect or honor can only be conveyed by referring to the target of the respect. This explains that the relational social deixis also adheres to speakers and references. Referent honorifics are forms of language used by the speakers to show respect for the references. In this referent honorifics, respect or expressions of respect can only be conveyed by reference to a respected target. The following example of a speaker and a referral (Referent honorifics):

*“When I went on vacation, I met **Professor Doctor Wicaksono** at the place of buying souvenirs.”*

The quotation is a quote from a conversation spoken by Lisa to her friend, in the novel, from the quote shows the form of relational social deixis in the category of reference honorifics. The reference honorifics are indicated by the respect coded in the form of a title that is *Professor Doctor Wicaksono*. In this case, Lisa is the speaker, while the target person to be referred to is Professor Doctor Wicaksono. The form of honors in the title *Professor* given by speakers to *Wicaksono* as the



person referred to aims to show that *Wicaksono* has high education and becomes a researcher. The designation of the Professor refers to professional respect; it means that he is experts in certain fields of science.

#### 2.1.2.1.1.1.2 Speaker and Addressee (Addressee Honorifics)

Huang (2014: 209) reveals that the addressee honorifics are a type of relational social deixis that holds between speaker and addressee. Addressee honorifics are linguistics from used by a speaker to signify respect towards speaker and addressee. In this type of honorifics, respect or honor can be conveyed without a direct reference to the target of the respect is necessary. For example is the use of ma'am. That explains that the form of relations of social deixis is also related to the speakers and addressee. Addressee honorifics are a form of language used by speakers/writers to signify respect for their addressee. The form relations of social deixis also related to the speakers and addressee. In the addressee honorifics, respect can be immediately conveyed without having a target referenced or referred to. For example, the word Mr/Mrs, you, and others, have shown a sense of respect to the addressee even though the respect without mentioning the subject or name of the person. The following examples from the speakers and addressee (addressee honorifics):

*Lisa: "I want to see you, are you at the office now, **Ma'am**?"*  
*The teacher: "Yes, please come"*

The quotation is an excerpt of the conversation spoken by Lisa to the teacher, from the quote shows the existence of a form of relational social deixis in

the category of addressee honorifics. In this case, Lisa is the speaker, while the role of the addressee is the teacher. In the quote, Lisa gave the teacher a question by using the word “ma'am”. The word “Ma'am” was used to honor his partner (addressee) because Lisa was a student of the teacher. The word "Ma'am" aims to respect the addressee, it can be said that the speech shows the form of relational social deixis, namely the relationship between the speaker and the addressee encoded as "Ma'am".

#### **2.1.2.1.1.3 Speaker and Bystander (Bystander Honorifics)**

The third form of social deixis is the relationship between the speakers and listeners/bystander/readers who are not speakers. Huang (2014: 209) stated that bystander honorifics are forms that are used by the speaker signify respect to a bystander, including participants in the role of audience and non-participants overhears. A classic example is ‘mother in law’ and brother in law. It explains that the bystander honorifics are a form of respect that is not only addressed to people but also to state something that is being discussed, the listener/reader is not involved in the conversation.

Levinson (1983: 90) stated that the third kind of relational information, that is the speaker and bystander, is more rarely encoded in bystander honorifics. The term bystander here does duty as a cover term for participants in audience role and for non-participating overhears”. It explains that the third form of relational is between the speakers and observers. The term observer here does his job as the role of the listener/reader who observes what is spoken by the

speaker/writer, both the person being discussed and the matter being discussed. The third form of bystander honorifics occurs as a result of naming, nickname, and also expressions given to other people or observers based on the social context that occurs around them. Here are examples of speakers and bystander (bystander honorifics):

*“I was amazed by what they did; I was very impressed with **the Orange Troops**. Although the risks they face are very large, but they still risk their lives for the victims trapped in the fire place.”*

In the quote above there is the nickname of "the orange troops". The nickname of "the orange troops" includes the form of relational social deixis that is categorized as bystander honorifics. The audience does not engage in conversation with the speaker, but the audience observes the sentence or code used by the speaker. The nickname of "the orange troops" is addressed to "Damkar" or "Fire Extinguisher" of which prepared to deal with the problem of fire or disaster.

#### **2.1.2.1.1.1.4 Speaker and Setting (Formality Levels)**

Levinson (in Horn and Gregory Ward, 2006: 120) stated that the fourth form of social deixis relation is the form of respect that is conveyed in relation to places and events. Many European languages have different special terms used for a formal, for example in English "eat" to "dine", "home" to "residence". The form of social deixis relations can be seen from the level of formality of a language that can be used by considering the place and can be used to express a social context or event.

### 2.1.2.1.1.2 Absolute Social Deixis

Absolute social deixis is the forms that have been set for the speakers only. Absolute social deixis is sometimes associated with different social statuses, for example, higher social status and lower social status. The forms of social deixis are absolutely divided into two, namely authorized speaker and authorized recipient. Authorized speaker is the forms of language that are absolutely coded as the speakers. While authorized recipient is a form of honor that is restricted by the recipients.

#### 2.1.2.1.1.2.1 Authorized Speaker

In terms of social deixis information, it can be said that there are forms of language that is absolutely coded as the speakers only. This form is called as a form of absolute authorized speaker. For example, if in a kingdom, said Patik, Servant, Paduka / your majesty, which can only be used by speakers (subordinates of the king). Authorized speakers are a form of respect that can only be used by speakers.

*“At first I was a chef at one of the famous restaurants. I had gotten the best chef nomination at the time, but due to an accident I was finally forced to stop being a chef.”*

The quote was taken from YouTube between Carlos and a journalist. In this case, Carlos acts as a speaker, while in the speech spoken by Carlos there is the word 'I' includes an absolute form of social deixis categorized as authorized speaker. The word 'I' is only used to show intimacy and only used to be limited to

fellow peers and is not used against those who are much older, such as teachers, lecturers, or foreigners.

#### **2.1.2.1.1.2.2 Authorized Recipient**

The second form of absolute social deixis is authorized recipient. Authorized recipient is a form of honor that is restricted by recipients. Levinson (1983: 91) stated that there are many forms of language intended for authorized recipients and entitled, for example, restrictions such as the mention of titles (Your Honor, Mr. President, etc.). Authorized recipient used as an honorary title or title addressed to recipients who are entitled or authorized to receive it, for example, the use of "His Majesty" is used only for speakers in the kingdom. The mention of one's title can indicate a person's position, class, and social status. The following is an example of authorized recipient:

*“How is the opinion of Ustadz Hamzah seeing the many natural disasters now?”*

In the sentence above, there is a form of absolute social deixis in the form of authorized recipient, which is the limitation of honorary titles which is only intended to the authorized recipient. This was indicated by the Ustad's call. Ustad's honorary recipients were only addressed to a man who became a teacher in the Islamic religion, while the Ustad's call and recipient were only intended for religion in Islam.

#### **2.1.3 Reference Meaning**

In social interaction, speakers often use linguistic forms to refer to something. The action is carried out to allow a speech partner, or reader, to recognize something; this is referred to as a reference. According to Yule (1996: 17) reference is intended to see the ability of the speaker or writer to allow the listeners or the readers to identify something.

The linguistic form has widely defined by Yule (1996: 17-18) that the deictic expression is called as referring expressions. Some of them are noun phrases which are definite, or indefinite (e.g. 'a man', 'a woman', 'a beautiful place'), proper nouns, and pronouns (example: 'he', 'they', 'this', 'that'). So, just by choosing one type of reference expression, the partner already knows what the speaker assumes.

References are clearly shown to the speakers' goals, example: to identify something and speakers believe in language use. For successful references to occur, we must recognize the role of inference. The role of inference is necessary to produce a good reference. And also there is no direct relationship between entities and words, the task of the partner is to conclude correctly of which entity the speaker intended to recognize by using a specific reference phrase (Yule, 1996: 17).

From the explanation above, the researcher concludes that reference is the act of the speaker in referring to something in the utterance and deixis is an expression used to refer to something in utterance. So, both of them have an interrelated relationship.

#### **2.1.4 Functions of Social Deixis**

Social deixis is associated with pragmatics. Social deixis has a contribution in giving birth to a form of speech that is in accordance with the social situation of a particular society. In other words, by understanding social deixis, a person can speak well, politely, and in accordance with the norms that apply in certain community groups. The presence of deixis causes politeness or language ethics. Because the form or variety of languages chosen is in harmony with the socio-cultural aspects possessed by the participants involved in language events.

Social deixis in society used as a language ethic that affects the social position between the speaker, the listener, or the one being discussed. As for the function of social deixis, those are (1) as one form of effectiveness of sentences or languages, for example; police; (2) as a differentiator of a person's social level, distinguishing between the social level of the writer, the person discussing and the reader, for example; Drs, Prof, because those who get the title Drs or Prof are people who take higher education, so it is called as social differentiator (3) to maintain politeness in language, for example; commercial sex workers, husband, wife, father, etc.; (4) to maintain societal attitudes, use a greeting system to refine language, for example; sungkem.

#### **2.1.5 Identity Representation**

Words that are detected as social deixis can represent one's identity. Identity is someone's identification that can be revealed through writing/words,

symbols, IDs, etc. while representation means using language to express something meaningfully, or represent someone else. Representation is an important part of the process of which language is produced and exchanged among existing symbols. Representation involves the use of language in signs that represent or represent something.

Literal representation means "reappearance" of something that happened before, mediating and playing it back to describe the relationship between the text and reality. Representation can also mean a depiction of the social world in an incomplete and narrow way. Thus, representation is the process by which members of a culture use language to produce meaning. Language, in this case, is defined more broadly, namely as any system that uses signs. Signs here can be verbal or nonverbal.

According to Grossberg in Winarni (2010), the concept of representation is an activity to create reality, but not the real reality. This is used to describe the expression of the relationship between the text and reality. So, the representation referred to in this paper is trying to see the reality that is built in a creative film.

## **2.2 Previous studies**

There are several studies that have investigated the topic of social deixis. The first study was conducted by Jamjuri (2016) entitled *social deixis in Elizabeth the golden age movie script*. In this case, Jamjuri reported deixis social data contained in Elizabeth the Golden Age film to find out the types, reference meanings, and interpretations in the film. The similarities, one of which is that



social deixis is one topic that is strong in understanding the meaning of words and phrases. This research deals with pragmatics field. It analyzes social deixis used in Elizabeth the golden age movie script by using the social deixis theory stated by Stephen C. Levinson. The objective of this research is to describe the types of social deixis used in Elizabeth the golden age movie script. The researcher used the qualitative method. The result of this research shows two types of social deixis that are used in Elizabeth the golden age movie script those are, social deixis and social relationship.

Following up the research about social deixis of which done by Jamjuri (2016), Prasetyo (2018) did the study under the title is *social deixis in the movie King Arthur: legend of the sword 2017* by using the theory stated by Stephen C. Levinson. The aim of this study is to find the social deixis identified in the King Arthur: legend of the sword (2017) movie. Furthermore, several questions raised here are to find out the relationship between the speaker and the reader based on the social factors in the movie. To collect the data the researcher used the observation and documentation analysis. The results of this study, there are social relationship and 2 kinds of social deixis.

Another study of which investigated the topic of 'social deixis' is the study of this topic's production in the Novel and it focuses on the meaning of social deictic expression by Dewanti (2014). The study is entitled *Fillmore's social deixis found in dee's perahu kertas novel*. In this study, the aim of this study is to find out the forms of social deixis, the mostly category of social deixis and the meaning of each social deictic expression. This study used a qualitative method in

which its aim to find out the words used as the data. As for its result, the researcher stated that the most dominant type is category honorifics which include 21 data. It means that the author is very respectful in calling someone's name.

Based on the previous studies, there are two theories that can be used in this study. Those are social deixis theory by Stephan C. Levinson and Fillmore. As for this study, the researcher used social deixis theory by Levinson. There are the reasons for choosing the theory of social deixis by Levinson, those are because he has a detailed explanation of social deixis and he has many types in social deixis that are easily understood.



## CHAPTER III

### FINDINGS AND DISCUSSION

This chapter will prove research finding and discussion about social deixis in the Hercules movie. The main purpose of this chapter is to answer the questions based on the research questions that have been written in chapter one. This section presents the analysis of the Hercules Movie. The researcher classifies the data in every ten minutes when the film is playing. Then, the data were analyzed descriptively based on social deixis.

#### 3.1 Research Findings

This section presents the data analysis of social deixis used in the script of the Hercules movie by Brett Ratner. The data were analyzed descriptively based on the social deixis theory proposed by Stephan C. Levinson (1983).

In general, Levinson (1983) states that social deixis divided into two-part, those are relational social deixis and absolute social deixis. Relational social deixis relates to the relative rankings or respect directed by speaker and referent, speakers and addressee, speaker and listeners/viewers, and speakers and setting. Meanwhile, absolute social deixis is the language form that has been set for the speakers only. The detail explanation of the data found will be presented below:

#### Datum 1

*Amphiaraus: You think you know the truth about him? You know nothing. His father was Zeus. The Zeus. **King of the gods.** His mother,*

*Alcmene, a mortal woman. Together, they had a boy. Half human, half god. But **Zeus' queen**, Hera, saw this bastard child as an insult, a living reminder of her husband's infidelity. Alcmene named the boy Hercules, which means "glory of Hera," but this failed to appease the goddess. She wanted him dead. Luckily, he took after his father. Once he reached manhood, the gods commanded him to perform Twelve Labors, twelve dangerous missions. If he completed them all and survived, Hera agreed to finally let him live in peace. He fought the Lernean Hydra! He battled the Erymanthean Boar! But his greatest Labor was the Nemean Lion. This was no ordinary beast. It had a hide so tough, no weapon could penetrate it. But even this monster was no match for **the son of Zeus**.*

Analysis:

As can be seen from datum 1, there are two words and five phrases which are categorized as social deixis. Those are, '**You, King of the gods, Zeus' queen, and the son of Zeus**'. The word '**You**' is categorized as relational social deixis addressee honorifics types. The word '**you**' was used by a speaker to signify the respect toward the addressee. The addressee here is the audience who watched the Hercules movie as an opening to introduce the Hercules figure to the audience. Then, the function of the word '**you**' is to maintain politeness in language.

The phrase '**King of the gods**' indicates as relational social deixis referent honorifics types. It is because the speaker (Amphiarus) shows respect toward Zeus, the king who has very strong energy and influential for the society. Besides that, the aim of the speaker used the word '**King of the gods**' is to glorify and emphasize that Zeus is a very respectable person. Then, the function of the phrase '**King of the gods**' is as the differentiator of a person's social level between Amphiarus as the speaker and Zeus as the referent.

The second phrase categorized as relational social deixis looks at the phrase *'Zeus' queen'*. The phrase categorized as referent honorifics because Amphiarus as the speaker used the word Queen when called the Zeus' wife (Hera). The word Queen that was used by Amphiarus is to show his respect among Hera. Thus, the function of the social deixis found is as the differentiator of a person's social level between Amphiarus as the speaker and Hera as the referent.

The last social deixis shows in the phrase *'The son of Zeus'* indicates absolute social deixis authorized recipient types. It is different from the data above because the phrase *'The son of Zeus'* is the form of language which is only intended for the people who are authorized to receive the title. The phrase *'The son of Zeus'* spoken by the speaker (Amphiarus) refers to Hercules. Then, the function of the social deixis found is to maintain politeness in language.

From the phrase *'The son of Zeus'*, the researcher argues that it can answer the research question about the identity of the main character. The phrase *'The son of Zeus'* does not only symbolize that Hercules was the son of a king (Zeus). But with the nickname given, he was responsible for keeping his father's name. That is as a wise and fair king.

## Datum 2

*Hercules : The king of this land has offered me gold to dispose of you. So leave, or die. I get paid either way.*

*Gryza : Make him bleed.*

Analysis:

As can be seen from datum 2, there is a phrase which indicates relational social deixis. The phrase *'the king'* is categorized as the speaker and addressee types refer to Lolaus' father who had paid Hercules to free Lolaus from the kidnapper. The conversation began at a place where Lolaus was held. The phrase *'the king'* pronounced by Hercules is a form of the speaker's relationship with the person being addressed without adding the name as a form of respect to the addressee. Then, the function of the phrases *'the king'* is to maintain politeness in language.

In addition, from the phrase *'the king'* that was spoken by Hercules is a sign that he is someone who respects others. With the power that Hercules has, he can be arbitrary with others. However, Hercules did not take advantage of the strength that he has to make others worship to him. Moreover, he used his power for gold as a reward when he managed to win the fight or kill other people ordered by the king.

### Datum 3

*Amphiaraus : Unfortunately, My Lady, Hercules is fully committed till the Feast of Dionysus. We could, however, advance you to the front of the line, for the right price.*

*Ergenia : Hmm. I thought heroes fight for glory.*

*Hercules : But the mercenaries fight for gold.*

*Ergenia* : *Lord Cotys is a rich man.*

Analysis:

As can be seen from datum 3, there are two phrases which indicate social deixis categorized as relational social deixis. Those are '*My Lady and The mercenaries*'. The phrase '*My Lady*' as addressee honorifics spoken by Amphiaraus is to give respect to Cotys's child, Ergenia. Then, the function of the phrase '*My Lady*' is as the differentiator of a person's social level between Amphiaraus as the speaker and Ergenia as the referent. The difference of social level here is between the Amphiaraus as the mercenary and Ergenia as the son of a king.

The next social deixis shows from the phrase '*The mercenaries*'. The phrase '*The mercenaries*' indicates as referent honorifics because the speakers express more the status of the intended person. The reference meaning of the phrase '*The mercenaries*' refers to all mercenaries either in the film or in real life. Then, the function of the social deixis found is as one form of the effectiveness of languages.

On the other hand, from the last social deixis found, the researcher argues that it can answer the research question about the identity of Hercules. The word "Mercenary" taken from the following sentence:

*"Ergenia: Hmm. I thought heroes fight for glory.*

*Hercules: But the mercenaries fight for gold. "*

Indirectly Hercules showed that he was a Mercenary who helps others by expecting rewards. And from that word too, he is not too concerned with fighting for the right or wrong. However, the purpose of helping others is nothing but for a payment.

#### **Datum 4**

*General Sitacles* : **Lord Cotys** will see you now. Have you ever met royalty, Hercules?

*Hercules* : Once or twice.

Analysis:

As can be seen from datum 4, there is a phrase which categorized as social deixis, that is '**Lord Cotys**'. The phrase '**Lord Cotys**' indicate as relational social deixis referent honorifics types. It is because the speaker (Sitacles) used the word '**Lord**' to give respect for Cotys as a person who is authorized or powerful in the kingdom, Athens. The word '**Lord**' was also used to introduce Cotys' identity to Hercules. Thus, the function of the data found is as the differentiator of a person's social level between Sitacles as the speaker and Cotys as the referent. This social level difference is seen between Sitacles as a soldier and Cotys as a king.

#### **Datum 5**

*The waiter* : It is good to see **you** safe, **My Lady**.

*General Sitacles* : This war claims more victims every day. We were concerned, **My Lady**.



*Ergenia* : *Thank you, General Sitacles. I was well protected.*

Analysis:

As can be seen from datum 5, there are four phrases which indicate relational social deixis types. Those are '*you, My Lady (1), My Lady (2) and General Sitacles*'. The word '*you*' is categorized as speaker and addressee (addressee honorifics). The word '*you*' is part of the conversation spoken by a waiter to Ergenia. In this case, a waiter acts as a speaker, while Ergenia is the addressee. The word '*you*' spoken by a waiter is the way the waiter respects to Ergenia as a princess. Then, the function of the word '*you*' is to maintain politeness in language.

The position of the phrase '*my lady*' (1) is the same as the previous explanation. The phrase '*my lady*' is categorized as speaker and addressee (addressee honorifics) types. The phrase '*my lady*' aims to respect Ergenia as the partner. So, it can be said that the speech refers to the form of relational social deixis. That is the relationship between the speaker and the addressee which encoded in the form of greeting of '*my lady*'. Then, the function of the phrase '*my lady*' is to maintain politeness in language.

The phrase '*My Lady*' (2) is categorized as addressee honorific refers to Ergenia. It was spoken by Sitacles to show respect among Ergenia as the son of Lord Cotys. Then, the function of the phrase '*My Lady*' is as the differentiator of a person's social level between General Sitacles as the speaker and Ergenia as the referent.

The next social deixis shows from the phrase '**General Sitacles**'. The phrase '**general Siteclas**' is categorized as referent honorifics. The phrase '**General Sitacles**' was discovered when Ergenia responded to General Sitacles' statement. Although Ergenia is the daughter of King, Ergenia still calls the name Sitacles following her position. That is because Ergenia still shows respect for people who are older than him. Then, the function of the social deixis is as the differentiator of a person's social level between Ergenia as the speaker and General Sitacles as the referent. The social relationship shows by Ergenia as the daughter of Lord Cotys and General Sitacles as the right hand of Lord Cotys.

#### Datum 6

*General Sitacles* : Ah. The mighty Hercules. **An honor**. Though not quite as big an honor as I expected.

*Ergenia* : **General**, go tell my father Hercules is here.

Analysis:

As can be seen from datum 6, there is a phrase and a word that is categorized as absolute social deixis authorized recipient types, those are '**An honor and general**'. The phrase '**An honor**' is indicates authorized recipient types because the phrase was given to Hercules as an honorary title. It is also indicated Hercules's position as the visitor of Lord Cotys. Then, the function of the phrase '**An honor**' is to maintain social attitude between General Sitacles as the speaker and Hercules as the intended person.

On the other hand, the word *'general'* is categorized as the authorized recipient in absolute social deixis, that is the limitation of honorary nicknames that is only addressed to Sitacles as authorized persons to receive the nickname. Then, the function of the word *'general'* is as a differentiator of a person's social level between Ergenia as the speaker and Sitacles as the referent.

#### Datum 7

*Children : Father!*

*Hercules : Megara.*

*Megara : Welcome home, My love.*

Analysis:

As can be seen from datum 7, there is a phrase *'my love'*. The phrase *'my love'* is categorized as absolute social deixis in the form of authorized recipient. The word *'my love'* is intended as a form of respect that is only addressed to Hercules as her husband. From this phrase, besides being a mercenary, Hercules was a man who had a wife and child. So, naturally, Hercules exchanged his strength with gold in return because he was married. Then, the function of the phrase *'my love'* is to maintain politeness in language by Megara as Hercules's wife.

#### Datum 8

- Eurystheus* : Well, men like us have the means to create our own paradise on Earth. Look. **Magnificent**, aren't they? Well, do not keep us in suspense. Are we safe from the monster Hydra?
- Hercules* : The Hydra's heads, **Your Majesty**.

Analysis:

As can be seen from datum 8, there is a word and a phrase which indicates relational social deixis. Those are '**Magnificent and Your Majesty**'. The words '**Magnificent**' is categorized as formality level because the speaker was used the words '**magnificent**' as the form of respect that was conveyed in relation to the place, in the castle. In English, the word '**Magnificent**' have different special terms used for a formal situation. But, when in no formal situation, the speakers can use the word '**beautiful**'. Then, the function of the word '**magnificent**' is to maintain politeness in language between Hercules as the speaker and King Eurystheus as the addressee.

The last social deixis in datum 8 looks at the phrase '**your majesty**'. The phrase '**your majesty**' is categorized as absolute social deixis authorized recipient types. It is because the speaker used the phrase '**your majesty**' as an honorary title to King Eurystheus who has a higher social status than Hercules. Then, the function of the phrase '**your majesty**' is to maintain social attitudes between Hercules as the speaker and King Eurystheus as the recipient.

In addition, the phrase '**your majesty**' shows that Hercules has a good attitude. Although he is also the king in the same castle, the Hercules remains

humble even though he has succeeded to bring the Hydra's head as proof that he has defeated the Hydra.

### Datum 9

*Eurys's soldier : All hail King Eurystheus. And the mighty protector of Athens, Hercules!*

Analysis:

As can be seen from datum 9, the social deixis shows in the phrase '**King Eurystheus**'. The phrase '**King Eurystheus**' is categorized as relational social deixis referent honorifics types. The speaker used the word '**King**' because it shows respect to Eurystheus. The respect was shown to Eurystheus because he is a people who have power in the castle. Then, the function of the social deixis found is as the differentiator of a person's social level between the soldier as the speaker and King Eurystheus as the referent. The social relationship here is between the soldier and the king.

### Datum 10

*General Sitacles : Lord Cotys awaits.*

*Lord Cotys : Hercules. Welcome. An honor to host such a legend.*

*Hercules : Lord Cotys.*

*Lord Cotys : But in legend, you fight alone.*

*Hercules : My reputation would not exist without my comrades. Autolycus of Sparta. Tydeus of Thebes. Atalanta of Scythia. Lolaus of Athens. And Amphiaraus of Argos.*

Analysis:

As can be seen from datum 10, there is a word indicates social deixis that is the word '*Comrades*'. The word '*Comrades*' refers to Autolycus, Amphiaraus, Antalanta, and Tydeus. The word '*Comrades*' categorized as Formality level in using language because Hercules used the word '*Comrades*' in the royal troops. He has used the word '*Comrades*' is to maintain her attitudes. Then, the function of the social deixis found is to maintain politeness in an informal situation between Hercules as the speaker and Lord Cotys as the addressee.

In addition, from the word '*Comrades*', the researcher argues that can answer the research question about the identity of Hercules as the main character. As we know, in a classic story, Hercules is a mighty person and fights against his own evil. In the sense, he does not need someone else. From the word '*Comrades*', the identity of Hercules here is not the real hero who battle alone in the war but he needed help from other people and the myth of his strength is in doubt. Thus, the researchers concluded that so far Hercules needs other people to save his life.

### **Datum 11**

*Arius : Until it fell dead and Crete was saved. It's my favorite Labor. Also Queen Hippolyta's Belt, with its buxom Amazons and exciting bondage.*

*Hercules : Do you even know what that means?*

*Arius* : *No.*

Analysis:

As can be seen in datum 11, there is a phrase which indicates relational social deixis. The conversation spoken by Arius is shown the existence of social deixis which is categorized as referent honorifics. This is indicated by the word '*queen*', as a form of respect coded with a position. The term '*queen*' was given by Arius to Hippolyta refers to the title of respect that she is an Amazon. The function of the word '*queen*' is as a differentiator of a person's social level between Arius as the speaker and Hippolyta as the referent.

**Datum 12**

*Hercules* : ***Halt!***  
*The soldiers* : ***Halt! - Halt! - Halt!***  
*Lord Cotys* : *We are too late. Rhesus has already been here.*

Analysis:

As can be seen from datum 12, there is a word which indicates relational social deixis in formality level types. That is the word '***Halt***'. The word '***Halt***' is identified as formality level because the language that used is in the formal situation, a kingdom. The word '***Halt***' means '***Stop***' refers to all of the people on the battlefield. Then, the function of the word '***halt***' is to maintain social attitudes between Hercules as the speaker and all of the people in the battle war as the addressee.

**Datum 13**

*Antalanta* : ***Lady Artemis***, if I am to fall, let me be judged...

Analysis:

As can be seen from datum 13, there is a phrase which indicates relational social deixis referent honorifics types. That is the phrase '***Lady Artemis***'. The phrase '***Lady Artemis***' is categorized as referent honorifics because it is to show respect for his queen. The speakers express his differentiation in social status which is coded with the word '***Lady***'. Then, the function of the phrase '***Lady Artemis***' is as the differentiator of a social level between Antalanta as the speaker and Lady Artemis as the referent.

**Datum 14**

*General Sitacles* : Careful ***you*** don't cut ***yourself***, ***boy***.

Analysis:

As can be seen from datum 14, there are three words which indicate relational social deixis addressee honorifics types. Those are '***You, Yourself, Boy,***'. All of the social deixis in datum 14 are refers to Lolaus. The word social deixis was used because the speaker keeps his politeness in spoke even though his interlocutor is younger than him. It was indicated because the speaker knew that the addressee (Lolaus) was the son of a king, and also the niece of Hercules.



Therefore, the function of social deixis found here is to maintain politeness in language between General Sitacles as the speaker and Lolaus as the addressee.

### Datum 15

*Hercules* : *The scouts have returned. Rhesus has made his camp in Mount Asticus, 72 leagues away. Once these men are ready, we **march**. So, have you seen if we win or lose?*

*Autolycus* : *The gods have been annoyingly silent on that matter. What they have told me is that I'm soon to discover... there truly is a heaven or a hell.*

Analysis:

As can be seen from the datum 15, there is a word '**march**' which indicates social deixis. The word '**march**' is categorized as a speaker and setting in relational social deixis. The word '**march**' was used as a form of respect used by Hercules in a formal event replacing the word '*line up*'. The formal event that occurred in the conversation (datum 15) was on the battlefield where they were betting their lives. The standard / formal language was used by Hercules because in this incident Lord Cotys was watching the war. The word '**march**' is intended for all soldiers and kings to get ready to fight the enemy. So, the function of the word '**march**' is to maintain politeness in language.

### Datum 16

*Lolaus* : *Watch as **the Amazon** uses the arrows of Artemis...*

*Lord Cotys : Silence, **boy!***

Analysis:

As can be seen from datum 16, there is a phrase and a word which indicates social deixis. Those are *'the Amazon and boy'*. The phrase *'the Amazon'* is categorized as absolute social deixis authorized recipient types. It is referred to Antalanta as a mercenary who battles in the war. The phrase *'the Amazon'* spoken by Lolaus is as the form of honor and to show that Antalanta is the powerful women. The phrase *'the Amazon'* is also to mention Antalanta's social class. Then the function of the phrase *'the Amazon'* is to maintain politeness in the language used by Lolaus to Antalanta as the addressee.

On the other hand, the next social deixis looks in the word *'boy'*. The word *'boy'* categorized as relational social deixis addressee honorifics types. In this case, Lord Cotys is as the speaker, while Lolaus as the addressee. In the datum 13 above, Lord Cotys give a statement to Lolaus was used the word *'boy'*. The word *'boy'* used by Lord Cotys was to honor Lolaus as the king's son. Thus, the function of the word *'boy'* is to maintain politeness in the language used by Lord Cotys to Lolaus as the addressee.

### **Datum 17**

*Ergenia : I didn't do it for my father. I did it for my son. If I disobeyed Cotys or resisted in any way, Arius would be executed. I did what any mother would. I protected my child. My husband was king. And Cotys poisoned him to take his place. Rhesus fought back. Civil war broke out.*

*Arius is the legitimate king. My father is old. He will not live forever, and once he is gone, my son will be a good king. And he will heal this land.*

As can be seen from datum 17, there is a word which indicates social deixis. The word **'I'** is categorized as absolute social deixis authorized speaker types. The word **'I'** is categorized as authorized speaker because coded as the speaker only. In this case, Ergenia acts as a speaker. The word **'I'** was used by Ergenis is to show intimacy and only used to be limited to Hercules as her peers. And the word **I** was to emphasize his identity as a mother and as a princess in the kingdom. Then, the function of the word **'I'** is to maintain politeness in language.

#### Datum 18

*General Sitacles : I overheard her conspiring with Hercules. They were planning to remove **the young Prince** from your protection.*

Analysis:

As can be seen from datum 18, there is a phrase which categorized as relational social deixis addressee honorifics types, that is **'the young Prince'**. The phrase **'The young prince'** refers to Ergenia's daughter, Arius. The phrase **'The young prince'** is categorized as referent honorifics to show respect to Arius as a grandchild of Lord Cotys. So, the function of the phrase **'the young prince'** is as the differentiator of a person's social level between General Sitacles as the speaker and Arius as the addressee.

**Datum 19**

*Hercules* : *Get away! Ahh!*

*Lord Cotys* : *Three wolves should be more than enough for **one lion**.*

Analysis:

As can be seen from datum 19, there is a phrase which indicates social deixis categorized as absolute social deixis authorized recipient types. That is the phrase '*One lion*'. The speaker used the phrase '*one lion*' is as a form of an honorary title. It is only used to Hercules who has power in the battle war, and he also has the history that he had defeated the Hydra alone. Then, the function of the word '*one lion*' is to maintain politeness in the language used by Lord Cotys to Hercules.

In addition, from the word '*one lion*', the researchers concluded that Hercules showed the true side of a Hercules who was able to fight alone, both against humans and animals. Also, the strength of Hercules was not only shown when he was promised by a fee. But he could show the side of his strength for justice and public welfare when he was betrayed by someone he had trusted.

**Datum 20**

*Amphiaraus* : ***You** want to know the truth about Hercules? There it is. To be honest, I prefer it to the legend. The world needs a hero they can believe in. Is he actually the son of Zeus? I don't think it really matters. **You** don't need to be a demigod to be a hero. **You** just need to believe you're a*

*hero. It's what worked for him. But then again, what the hell do I know? I'm supposed to be dead by now.*

Analysis:

As can be seen from datum 20, there is a word which categorized as speaker and addressee in relational social deixis types. That is the word *'you'*. The conversation is the closing sentence was spoken by Amphiaraus to the audience. In this case, Amphiaraus acts as the speaker and the audience is the addressee. In that sentence, Amphiaraus gives a statement to the audience using the word *'you'* (*anda*). The word *'you'* was used by Amphiaraus is to show respect to the addressee. The word *'you'* aims to respect his speech partners. Then, the function of the word *'you'* is to maintain politeness in language.

In addition, the speaker in the sentence also explains that Hercules is not just a legend. But he is real. And in the sentence, there is an understanding that a hero does not have to be a descendant of the king. The speaker also stressed that we can be heroes if we believe that we are heroes.

### 3.2 Discussion

This study focuses on the investigation of the social deixis used in the Hercules movie. As we know, social deixis is categorized as a kind of deixis which have some parts in every type. According to Levinson (1983), the kind of social deixis is divided into two parts; Relational social deixis and absolute social deixis. In addition, he also added that each type has a different type of division.

There are speaker and referent, speaker and addressee, speaker and bystander, and speaker and setting in relational social deixis. Then, in the absolute social deixis, there are authorized speaker and authorized recipient. From that case, the characters in the Hercules movie produce the data that show social deixis consisting of those types which means that the characters in the film include words related to social deixis.

### 3.2.1 Types of Social Deixis in the Hercules Movie

In this case, the researcher tries to explore the types of social deixis in the Hercules movie which is categorized as an action movie. Then, to explain the type of social deixis by players in the film Hercules, the researcher applies the theory proposed by Levinson (1983). Those are:

#### 1. Relational Social Deixis

The first type is the speaker and referent. This kind includes the word used by the speaker to show respect toward the referent. In this case, the researcher finds words of the social deixis produced by the actor. There are *king of the Gods, Zeus' queen, Lord Cotys, the mercenaries, general Siteclas, King Eurystheus, and lady Artemis*. Based on the data, the researcher argues that this type is often used by the actor because the background story of the kingdom-based film requires the actor to always include the title when calling or mentioning the opposite speaker who has a higher social level.

The second type is speaker and addressee, this kind includes the social deixis word that holds between the speaker and addressee to signify respect towards both of them. In this case, the researcher finds some word categorized as speaker and addressee type. There are *you, the king, my lady, yourself, and boy*. Based on the data found, the researcher argues that the most dominant types used by the actor is speaker and addressee types. It is because the actors often have conversations with the actors who are of the same or high social level. The speaker who used this type is to respect the addressee. It is also called the relationship between the speaker and the addressee.

The last type is speaker and setting, which includes as the formal language that can be used by considering the place or used to express a social context or event. In this case, the researcher finds some word categorized as formality level in the social event. There are *comrades, halt, magnificent, and charge*. Based on the data found, the researchers argue that the actor used the formal language because the event or the situation is in the social event to respect the referent or the addressee.

## 2. Absolute Social Deixis

Levinson 1983 called the second type as absolute social deixis in which this type has two parts. Those are authorized speaker and authorized recipient. First is authorized speaker. The authorized speaker type is used to the words that are absolutely referred to or coded as the speaker only. In this case, the researcher only found one data that includes this type, there

is the word '*I*'. Based on the data found, the researcher argues that this type is not too important to use because the Hercules movie emphasizes the seizure of the throne and the kingdom rather than emphasizing the identity of the actors.

Second is authorized recipient. The type of authorized recipient includes the word which is referring to give an honorary title to recipients who are entitled or authorized to receive it. In this case, the researcher found any word categorized this type. There are *the son of Zeus, an honor, your majesty, one lion, the amazon, and general*. Based on the data, the researchers argue that using this type in a movie that has a background as a kingdom is important to use. As we know, an honorary title to people who have a high social level is highly recommended to show our level of politeness towards the person being addressed.

From those data above, it can make the conclusion that the researcher finds the most used of the social deixis types in the Hercules movie can be categorized as the relational social deixis speaker and referent types, speaker and addressee types, speaker and setting types, absolute social deixis authorized speaker and authorized recipient types. On the other hand, the researcher cannot find the one type of social deixis which is categorized as the third types of relational social deixis proposed by Levinson 1983. That type is speaker and bystander.

In addition, the most dominant type used in the Hercules movie is the relational social deixis types. For this type, the researcher finds at least 17 data in



different part. Those parts include speaker and referent, speaker and addressee, and speaker and setting. All of the data found include the lexical item and pronoun.

Based on the findings related to the previous studies which have already mentioned in the review of related literature, the researcher finds out the similarities with the results of the previous studies.

In relations of the previous studies, where the researchers presented the findings of social deixis in the Elizabeth the golden age movie, the results of this study, Jamjuri (2018) explained that he only found two types of social deixes, namely referent speakers of relational social deixis types and authorized recipients of absolute social deixis types. In my study, it is found the data more than Jamjuri. The data obtained by researchers include speaker and referent, speaker and addressee, speaker and settings of the type of relational social deixis, and authorized recipients and authorized speakers of absolute social deixis types. Therefore, we can conclude that the comparison of this study and previous research is that the object of the study chosen by researchers lacks much data. As we know from the explanation of social deixis types is more inclined towards words encoding social status. For example in the word "King Eurystheus" which by giving a title before someone's name already represents a person's social status.

In addition, the present study could also consider a second previous study regarding social deixis by Prasetyo (2017). The results of this study, Prasetyo explained that he also found some data included in relational and absolute social

deixis which was shown based on the percentage of findings. There is the percentage of findings is 55% data found in relational social deixis and 45% data found in absolute social deixis. Besides that, Prasetyo found the data of social deixis according to the type. He also explained his findings, namely social relations between the speakers and the listeners based on social factors in *King Arthur: Legend of the Sword* (2017) movie. Unfortunately, in this case, the researchers do not use social relations between the speakers and the listeners. However, the researchers utilize social deixis found by linking these words or phrases by representing the identity of the main characters. Although the data obtained is not too much, the researchers argue that the word social deixis to represent the identity of the main players is enough. For example, from the word "mercenaries" the researcher was able to reveal that besides the son of a king, Hercules was only a mercenary who used his strength for a reward.

In addition to the two studies above, in terms of comparing the similarities and differences from the third previous study and this study, we can find out that the two studies have the same purpose. That is to classify the types of social deixis found in each object. The object is found in a novel or Movie.

On the other hand, the difference between this research and the last previous study that was presented in chapter 2 is in the case of the theory. The theory used by previous researchers is a theory proposed by Fillmore (1975). While this study applies the theory put forward by Levinson (1983) who has 4 types in relational social deixis and 2 types in absolute social deixis.

In addition, the most dominant types are used by all researchers in the search of the kind / the type of social deixis in the object of study used. Meanwhile, based on previous studies, the rare type of each researcher is speaker and bystander. This is because the researchers did not follow the audience in their research.

### **3.2.2 Functions of Social Deixis in the Hercules Movie**

Discussing the function which is acquired by the actor in the Hercules movie, the researcher find out the function of the social deixis found which are brought to the actor (Yule, 1996). In this case, the researcher found that there are five functions of social deixis, but based on the social deixis found in the Hercules movie, the researchers only found three functions. Those are:

First is as the differentiator of a person's social level between the speaker and the referent. As we know, in the life of a kingdom it is very important to pay attention to the level of difference in one's position. The difference in position illustrates the difference in one's status. In turn, certain positions are of high social value and other positions are low. The community generally pursues a position of high social value to get respect, respect and respect from the community.

In this movie, social level differences are indicated by calling someone's name. Which they add a few words like King, Lord, General, My Lady, and so on. This is commonly done in a kingdom.

Second is to maintain politeness in language. As we know that having politeness in the language is very necessary because one of the arguments starts with the inability of someone to maintain their language when communicating. In this movie, the speaker is more dominant in maintaining politeness in using a language. Such as in the word "boy" spoken by Lord Cotys of Lolaus. Although Lord Cotys has a higher position than Lolaus, he still maintains his politeness in using language when communicating even though the addressee is younger than him.

And the last function of social deixis is to maintain social attitudes. Maintaining social attitude is no less important than the function of social deixis before. The safeguarding of social attitude can be shown by respecting others, maintaining attitudes, and controlling volume while speaking. In this movie, this function is almost fully implemented. It can be seen from the choice of language used. Even though they are on the battlefield and they have to shout to give instructions, the speakers still use standard or formal language. For example, the word "Charge!!!" categorized as the language which is used when in a formal situation. Then when in informal, the speaker can be used the word "attack".

### **3.2.3 Identity Representation of the Main Character in Hercules Movie**

As explained in the literature review, identity is someone's identification that can be revealed through writing/words, symbols, IDs, etc. while representation means using language to express something meaningfully, or

represent someone else. Representation is an important part of the process by which language is produced and exchanged among existing symbols. Representation involves the use of language in signs that represent or represent something (Hall, 1997).

In addition, identity representation is not part of social deixis. But from the word social deixis found in the movie, the researcher argues that it can answer the question proposed in chapter one. Below the words following up with the explanation which is can describe the identity of the main character. Those are the son of Zeus, the mercenary, comrades, one lion, etc.

As explained in the analysis, it can be concluded that the four words above that represent the identity representation of the main player illustrate that Hercules is the son of a king who works as a mercenary. As for the strength he has, he is not a light-hearted person. Hercules pays a fee for the energy that he uses in the fighting. With the strength that he had, in the end of the story he was dubbed a lion who was hard to defeat both humans and wild animals at once.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

After analyzing the research finding and discussion in the previous chapter, the researcher also adds the conclusion and suggestions. The conclusion is drawn based on the formulation of the research question. Then, the suggestion is intended to give information to the next researchers who are interested in doing further research in social deixis.

#### 4.1 Conclusion

After analyzing the data in the previous chapter, the researchers find some words which indicate social deixis. There are two kinds of social deixis found in the Hercules movie, namely relational social deixis and absolute social deixis. The relational social deixis which is found in this research is speaker and referent, speaker and addressee, and speaker and setting. Meanwhile, absolute social deixis found in this research is authorized speaker and authorized recipient.

In this context, Speaker and referent are expressed to give respect to the referent by using the title before mentioning the name. Then, speaker and addressee are expressed to show respect directly without including the title. While the speaker and setting are expressed to show respect related to the place or event. Furthermore, the authorized speaker is expressed by the word or phrase which is coded as the speaker only. And the authorized recipient is expressed by the word or phrase which is indicating as a form of respect that restricted recipients.

On another hand, there are four functions of social deixis found after analyzing the data. Those are; as one form of the effectiveness of sentences or languages, as a difference of a person's social level, to maintain politeness in language, and to maintain societal attitudes.

As for the identity of Hercules, those are Hercules is a son of the king. he is a mercenary who is not battle alone, but he has five friends to help him in the fight. He is also a husband and a father. And at the end of the story, from the sentence "I am Hercules" he shows that he is a Hercules who has strength without having to be helped by his friends. This was because Hercules learned that he had been betrayed by the king who paid him to defeat his enemy.

In addition, the results of this study can be used as considerations in the development of linguistics, especially in the field of pragmatics, to learn more about social deixis. the results of this study are closely related to social values that are very much needed for students, especially in matters of communication. Moreover, this research that uses Levinson's theory can also be used as a reference in the study of social deixis for teachers or students who have an interest in using social deixis as a topic for their research.

#### **4.2 Suggestion**

Based on the findings and discussion presented in chapter 3, the researcher hopes that this research will be useful as a source for the next researchers. The researcher also wants to give suggestions to the readers or students who are

interested in the same topic, namely social deixis in pragmatics. And they can also use the same theory proposed by Stephan C. Levinson in the Pragmatics book by Laurence R. Horn and Georgy Ward. The suggestions are; first, in this study, the researchers did not find the type of speaker and bystander. The researcher suggested that the next researcher use the study object that includes the audience's response to finding words or phrases that could be categorized as speaker and bystander types. Second, researchers suggest finding other sources, such as social deixis which contains speech events or in written form, which is intended to obtain more data.





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**APPENDIX**  
**List of Appendix**

<b>Social Deixis Word</b>					
<b>Relational Social Deixis</b>				<b>Absolute Social Deixis</b>	
<b>Speaker and Referent (Referent Honorifics)</b>	<b>Speaker and Addressee (Addressee Honorifics)</b>	<b>Speaker and Bystander (Bystander Honorifics)</b>	<b>Speaker and Setting (Formality Level)</b>	<b>Authorized Speaker</b>	<b>Authorized Recipient</b>
King of the gods, Zeus' Queen, The king.	You	-	-	-	The son of Zeus.
Lord Cotys, King Eurystheus, General Sytacles,	You, My Lady, My Love, The king.	-	Comrades	-	An honor, Your majesty, the amazon.
Queen Hippolyta, Lord Cotys.	My lord	-	-	-	The son of Zeus,
Lord Cotys, Lady Artemis.		-	Halt, Comrades.	-	
Lord Cotys, King Eurystheus,	You, Your,	-	-	-	Son of Zeus.
My-Brother-in-arms	My Lady, My Lord, You, Yourself, Boy.	-	March	-	The son of Zeus.
Lord Cotys.	You, Your, Boy, My Lord,	-	Charge	I	The amazon
The king, My lady, The young prince, King Eurystheus.	You, Your, Nephew, Uncle, My friend.	-	Magnificent	-	-

Lord Cotys.	You, Your, My wife, My faithless daughter, the boy.	-	-	-	One lion, Warrior.
-	My brother, You.	-	March	-	-



## SYNOPSIS

On a stormy night, the son of the god Zeus and human Alcmene (Karolina Szymczak) was born. His mother named him Hercules, which meant "glory of Hera", to appease the goddess herself. Hera saw the boy's birth as an insult and planned to have him killed. Two serpents emerge from the eyes of a Hera statue and slither their way to child, but the young Hercules snaps their necks with his god-like strength.

As an adult, Hercules (Dwayne Johnson) went through his famed Twelve Labors. He treads through a swamp to take on the Lernean Hydra, slicing off their heads one by one. He faced the Erymanthian Boar, taking it down with his club. His most well-known labor was the slaying of the Nemean Lion, a beast whose hide was so powerful that no mere weapon could penetrate it.

The person telling this story, Lolaus (Reece Ritchie), who is also Hercules' nephew, is tied up and hanging over a wooden pike right below his groin. He is taken prisoner by pirates that have invaded Macedonia. The pirate leader starts to burn the rope that holds Lolaus, not believing a word of his story. The leader fails to see Hercules standing behind him, wearing the skin of the Nemean Lion on his head and boasting that he killed the beast with his bare hands...or so they say. Hercules charges forward with his comrades – the seer Amphiaraus (Ian McShane), Autolycus (Rufus Sewell), Atalanta (Ingrid Bolso Berdal), and Tydeus (Aksel Hennie) – and takes out all the pirates and pushes Lolaus to safety before he falls onto the pike. Hercules finishes off the leader with one powerful swing of his club.

Hercules and his allies go to a tavern to eat and drink. They are approached by a woman named Ergenia (Rebecca Ferguson), asking Hercules to help her father protect the kingdom of Thrace from a warlord. If he succeeds, he and his friends will be rewarded their weight in gold. Autolycus pushes a plate of food to Hercules and tells him to eat up.

The crew travels to Thrace. Ergenia's son Arius (Isaac Andrews) runs up to Hercules, eager to meet this legendary warrior after hearing about his Twelve Labors. General Sitacles (Peter Mullan) escorts Hercules and his crew to meet Ergenia's father. Hercules is asked if he's ever been this close to royalty. He recalls three years earlier when he traveled to the kingdom of King Eurystheus (Joseph Fiennes), bringing him the heads of the Hydra. He is also reunited with his wife Megara (Irina Shayk) and his three children. Hercules then experiences a vision of his family screaming, and the walls covered in blood.

Hercules is brought before Lord Cotys (John Hurt), Ergenia's father. He requests Hercules' help in fighting off an army led by the dreaded warlord Rhesus. He takes a look at Atalanta and says this mission holds no place for a woman, though she proves him wrong immediately by shooting two arrows at

the helmets of two soldiers, throwing it out of their hands. It is said that his soldiers are centaurs that laid waste to Cotys's force. Hercules agrees to train Cotys's soldiers in combat. It starts with the man holding their shields up for protection, but they are easily knocked down when Tydeus charges at them.

At night, Arius wanders around when he hears a snarling noise. He looks in the darkness to see Tydeus, who lunges at him, but the boy runs away. He is found by Hercules, who tells Arius that he and his friends found Tydeus as a child in Thebeas after a war overtook his home, and to this day, Tydeus does not speak a word. Hercules brings Arius back to his mother, who is in the hospice tending to the wounded and sickly. As a gift, Hercules gives Arius the tooth of the Nemean Lion, which excites the boy.

Hercules leads the soldiers to the Hessi Heartland. Lolaus tries to join the soldiers, but Hercules refuses to let him fight. The area has already been ravaged, with countless bodies sprawled everywhere, including young children, and the heads of men mounted on spikes for display. The soldiers come across several "fresh" bodies, which turn out to be savages that set up a trap for them. The soldiers line up with their shields up, and Hercules breaks off the head of one of Atalanta's arrows. One of the savages charges toward Hercules, and he punches the savages so hard that he flies backwards, with the arrowhead lodged in his skull. The Thracians take on the savages, while Hercules and his crew fight back, leaving Lolaus and Cotys to be guarded. Atalanta wields her claded bow while firing arrows without even having to look behind her. Tydeus charges like mad at the savages are overpowering them, Hercules and Amphiaraus ride a horse-drawn chariot with blades, killing every last savage in sight. The soldiers mourn their fallen, and Lolaus covers Hercules' wounds so that the others won't see him bleed like a mortal. Cotys calls out Rhesus, knowing he is behind this, unaware that the warlord is watching from afar.

Ergenia tends to Hercules' wounds back in Thrace. When she asks him if he has had a family before, he dodges the subject and sends her away. That night, he hears screaming. He wanders out and sees dead bodies everywhere, including those of his wife and children. Hercules is then faced with the three-headed dog of Hades, Cerberus. It is only a vision, however, as Tydeus comes by to snap Hercules out of it. This, as Amphiaraus states, has happened before.

The next morning, Ergenia finds Hercules' friends and asks Lolaus to tell her the truth about what happened to Hercules' family. Lolaus begins to say that it happened with Hera driving him mad, but Ergenia dismisses that as myth. Regardless, Autolycus tells Ergenia that they all have reason to trust Hercules.

Hercules leads the soldiers to Mount Asticus, where they see what appear to be centaurs in the distance. They run toward the Thracians, but they turn out to be simply men riding horses. Rhesus (Tobias Santelmann) makes his

presence known to the soldiers, through Hercules is not the least bit intimidated by him. The Thracians take on Rhesus's men, proving more powerful than before. The opposing army fires flaming arrows at the Thracians. Amphiaraus, thinking his time is coming, stands in there, welcoming death, but not a single arrow hits him. Rhesus charges toward Hercules on his horse, but Hercules grabs the horse and flips him and Rhesus over before sneering, "Fucking centaurs".

Rhesus and his men are taken back to Thrace where they are mocked and have garbage thrown at them. A feast is held, with Rhesus being chained up as a prisoner. Ergenia feels pity for him, and she tries to bring him water, but Cotys won't let her. Hercules gets Ergenia alone after seeing her look at Rhesus, and it is learned that it was Cotys that orchestrated the whole war to gain power and control over the kingdom, with Rhesus merely having gotten himself involved. Ergenia only wants Arius to be safe, since he will ascend to the throne after Cotys dies. She asks Hercules to take the boy with him, but he says no. He goes to confront Cotys, who shows no remorse over his actions and offers Hercules a place in his army. Hercules, of course, refuses.

The crew is given their gold, but Hercules wants to stay and help Thrace. Autolycus chooses to leave, taking his share of the gold with him, despite the others pleading with him to stay. Atalanta, Amphiaraus, and Tydeus agree to help Hercules fight Cotys. However, when they all go to face him, they are captured, along with Ergenia and Arius.

Hercules is chained up in the dungeon while his friends are locked in cells. He sees what appears to be Cerberus, but they are merely three vicious wolves. He enters King Eurystheus, who turns out to be in league with Cotys. It is also revealed that he drugged Hercules the night his family was murdered, sending the wolves to attack and kill them, because Eurystheus saw Hercules as a threat to his kingdom when his people cheered his name louder than Eurystheus. To make things worse, Cotys orders Ergenia to be executed right there in the dungeon. Amphiaraus tells Hercules to remember all that he has accomplished, and to remember who he is. He cries, "Who are you?!" And the man bellows, "I AMMMMM HERCULEEEES!" He breaks off the chains and swings at the executioner, stopping him from taking off Ergenia's head. She runs to free the others while the wolves attack Hercules. Hercules slams one against the wall, then breaks the jaw of another, and then finally kills the last one with the Nemean Lion's tooth (Arius passed it back to him while being captured).

With everyone, including Rhesus, freed, the Thracian soldiers try to attack. One hurls a spear that passes through fire at Amphiaraus, which he foresaw as his death. He stands there, ready to accept his fate, when Hercules grabs the spear and throws it back at the soldier. Hercules then goes after Eurystheus, who tries to weasel his way out of it by saying Cotys corrupted



him. He begs for forgiveness, but Hercules grabs Eurystheus's dagger and impales him with it. Sitacles then appears and grabs Hercules with his whip, but Iolaus impales him from behind, now ready to join the fight.

The final battle comes outside the palace, where Cotys stands before his soldiers. They bring out Arius, threatening to kill him if Hercules doesn't surrender. A soldier holds a knife at the boy's neck, but the man is killed by a knife, thrown by Autolycus, who has decided to return for his friends. The Thracians fight Hercules and his crew, while Arius runs back to his mother. Tydeus is struck by an arrow, but he doesn't let that stop him as he slays every soldier in his path. Hercules retrieves him, where Tydeus merely utters Hercules' name before dying. The crew spills oil and fire to block the Thracians, and Hercules begins to push the statue of Hera from its base. Cotys begins shouting at Hercules, calling him a coward and saying his family deserved to die. Hercules finally manages to break the statue from its base, causing it to come crashing down, crushing some soldiers while the head rolls and smashes into Cotys, throwing him over the edge of a cliff.

The surviving soldiers lay down their weapons and bow before Hercules, chanting his name. The rest of his crew stands behind him. Amphiarus delivers the closing lines by saying that he prefers this tale of Hercules to the myth. He says that you don't need to be a demigod to be a hero, but you just have to believe you can be a hero. He adds, "But what do I know? I'm supposed to be dead."

## Hercules (2014) Movie Script

Amphiaraus : You think you know the truth about him? You know nothing. His father was Zeus. The Zeus. King of the gods. His mother, Alceme, a mortal woman. Together, they had a boy. Half human, half god. But Zeus' queen, Hera, saw this bastard child as an insult, a living reminder of her husband's infidelity. Alceme named the boy Hercules, which means "glory of Hera," but this failed to appease the goddess. She wanted him dead. Luckily, he took after his father. Once he reached manhood, the gods commanded him to perform Twelve Labors, twelve dangerous missions. If he completed them all and survived, Hera agreed to finally let him live in peace. He fought the Lernean Hydra! He battled the Erymanthean Boar! But his greatest Labor was the Nemean Lion. This was no ordinary beast. It had a hide so tough, no weapon could penetrate it. But even this monster was no match for the son of Zeus.

(Macedonia beach, North Yunani 358 SM)

Gryza : What a load of crap!

Lolaus : Every word is true.

Gryza : You know what I think? This friend of yours doesn't even exist.

Lolaus : Laugh all you want. He's coming. And be warned, Gryza, he despises pirates.

Gryza : Macedonia has been good to us. Plenty of villages ripe for pillaging. We are here to stay. Finish him.

PG1 : The more you struggle, the faster you drop.

Lolaus : Indeed, your fleet is strong. I... Yet, as I was about to explain before I was so rudely interrupted, the Nemean Lion was strong, too. Yet, he still destroyed it. And not with a sword or a spear or arrows. No!

Hercules : I did it with my bare hands! Or so they say.

Gryza :Hercules.

Hercules : Is this all the men you have?

PG1 : There's 40 of us. One of you.

Hercules : The king of this land has offered me gold to dispose of you. So leave, or die. I get paid either way.

Gryza : Make him bleed.

Lolaus : Five men with a single blow. Still think you can destroy the son of Zeus?

Gryza : Bring me his head!

Hercules : Seems they need more convincing, Autolycus.

Autolycus : That's why we're here.

Hercules : Atalanta. Amphiaraus.

Amphiaraus : May Zeus forgive you.  
Hercules : Tydeus?  
PG2 : Die, Hercules!  
Gryza : Ah, good man.  
Lolaus : Hurry! Hurry! Uncle! Uncle, hurry! Hurry! Hurry! Any longer, Uncle...  
Hercules : And the girls would finally be safe from your attentions.  
Hercules : The rest of you may go. But not you.

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(Macedonia beach, North Yunani 358 SM)

Autolycus : Thirteen, 14, 15, 16, 17, 18, 19, 20.  
Atalanta : That was fun.  
Autolycus : Twenty pirates at two gold pieces a head, minus the headless ones. Let's see.  
Hercules : Not a bad night.  
Autolycus : You see how the pirates ran?  
Lolaus : My story softened their resolve.  
Autolycus : Their resolve must be broken, Iolaus. When you spread the legend of Hercules, make it bigger, scarier. The more they believe Hercules is truly the son of Zeus, the less likely they are to fight.  
Hercules : Amphiaraus?  
Hercules : Care to join us here on Earth?  
Amphiaraus : A lion and a crow in strange alliance, fighting across a sea of corpses.  
Autolycus : If you're going to use those herbs, Amphiaraus, at least share.  
Amphiaraus : Huh?

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Penjaga bar : Hold it! Hold it! Hold it! Hold it! Fight it!  
Atalanta : Keep practicing, boys! So who's next? You? You?  
Amphiaraus : Ah!  
Autolycus : That's a pretty sight.

Hercules : One more payday, Autolycus, that's all we need.

Autolycus : Then we get to live like the kings we've served.

Hercules : Or live simply.

Autolycus : You still dreaming of barbarian lands?

Hercules : Beyond the Aegean. At the shores of the Black Sea. That is where I will live out the rest of my days in solitude.

Autolycus : Boring, if you ask me.

Hercules : Maybe so, Autolycus. But I'll never find peace unless I move as far away as possible.

Autolycus : What of Tydeus? Without you to temper his rage, I fear what he may become.

Hercules : Tydeus will go with me. Civilization has become too civilized for us.

Lolaus : Uncle! Join us. The girls are eager to welcome you.

Lolaus : See? I told you I knew Hercules.

Girl 1 : Are you his servant?

Lolaus : I'm his nephew.

Girls 2 : Are you, really?

Lolaus : I tell of Hercules' Twelve Labors, like the Nemean Lion, the Apples of the Hesperides, the Belt of Hippolyta with its buxom naked Amazons and exciting bondage. I immortalize him...

Autolycus : He talks, while the rest of us fight. It is a wonder you share the same blood as Hercules.

Hercules : Have fun. Ladies.

Atalanta : What do you want with Hercules?

Ergenia : My words are for him, not you.

Hercules : Atalanta, it's all right.

Ergenia : You certainly are a hard man to find.

Hercules : Maybe I don't want anyone to find me.

Ergenia : I'm not just anyone. My name is Ergenia, daughter to Lord Cotys.

Hercules : Your father is most fortunate to have such a beautiful heir.

Ergenia : My father is most unfortunate. He battles a warlord, Rhesus. Our land is torn by civil war. Every day, villages are destroyed, crops ruined, innocents slaughtered.

Hercules : We all have problems.

Ergenia : Well, perhaps I can convince you to make our problems your own.

Amphiaraus : Unfortunately, My Lady, Hercules is fully committed till the Feast of Dionysus. We could, however, advance you to the front of the line, for the right price.

Ergenia : Hmm. I thought heroes fight for glory.

Hercules : But mercenaries fight for gold.

Ergenia : Lord Cotys is a rich man.

Amphiaraus : I like him already.

Ergenia : If you agree to aid him, he will pay your weight in gold.

Amphiaraus : Eat up.

Lolaus : "A lion and crow in strange alliance."

Autolycus : Told you.

Hercules : Where are we going?

Pelayan Pr : It is good to see you safe, My Lady.

General Sitacles : This war claims more victims every day. We were concerned, My Lady.

Ergenia : Thank you, General Sitacles. I was well protected.

General Sitacles : Ah. The mighty Hercules. An honor. Though not quite as big an honor as I expected.

Ergenia : General, go tell my father Hercules is here.

Lolaus : Uncle? Hera. Impressive.

Ergenia : It's meant to be. It took five years and a thousand men to build her temple. Hera is the patron goddess of Thrace. Everyone knows the legend, how Hera seeks to destroy Hercules. Perhaps the right cause might finally reconcile you.

Arius : Mother!

Ergenia : Arius.

Arius : You're Hercules.

Hercules : That's right.

Arius : My name is Arius. I know all your Labors by heart. You killed the giant Geryon with a single blow, cleaned the Augean stables in one night.

Ergenia : Hercules is probably tired.

Arius : And the Labor of the Hide, and the Labor of the Mares.

Ergenia : That's enough, Arius. Come along. Stay away from him. Men who deal in violence attract violence.

Arius : But he's Hercules. He's no mere mortal. He's the greatest!

General Sitacles : Lord Cotys will see you now. Have you ever met royalty, Hercules?

Hercules : Once or twice.

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(Athena)

Son : Father!

Hercules : Megara.

Megara : Welcome home, my love.

Eurystheus : Hercules!

Hercules : Whenever I'm here, I imagine this is what Elysium must look like.

Eurystheus : Well, men like us have the means to create our own paradise on Earth. Look. Magnificent, aren't they? Well, do not keep us in suspense. Are we safe from the monster Hydra?

Hercules : The Hydra's heads, Your Majesty.

Eurystheus : The masks of serpents. No wonder men thought they were monsters. You've done your sovereign a great service. Come. Let the people have their hero.

Prajurit Eurys : All hail King Eurystheus. And the mighty protector of Athens, Hercules!

Semua prajurit : Hercules! Hercules! Hercules!

Eurystheus : A man faced with such adoration might be tempted to think himself a god.

Hercules : I only want to be a Husband and a father.

General Sitacles : Lord Cotys awaits.

Lord Cotys : Hercules. Welcome. An honor to host such a legend.

Hercules : Lord Cotys.

Lord Cotys : But in legend, you fight alone.

- Hercules : My reputation would not exist without my comrades. Autolycus of Sparta. Tydeus of Thebes. Atalanta of Scythia. Lolaus of Athens. And Amphiaraus of Argos.
- Lord Cotys : Amphiaraus? The famed seer of Argos. It is said you have glimpsed your own death, so you fight each battle knowing that it is not yet your time to die. What else can you tell of the future?
- Amphiaraus : Only what the gods see fit to reveal.
- Lord Cotys : A shame. It would have been a great gift to know the outcome of this war.
- Amphiaraus : The gods can be frustrating sometimes, Lord Cotys.
- Lord Cotys : With respect, I fear that the task ahead might not be suitable for a woman, even if she is an Amazon warrior. I stand corrected.
- Lord Cotys : When the kings of yester year built this citadel, it was intended as the high seat of all Thrace. But now Thrace is divided.
- General Sitacles : This war has depleted our forces. We're left with nothing but farmers and merchants to replenish our army.
- Lord Cotys : It takes every one of us to resist Rhesus. People think that he cannot be killed by an ordinary mortal. Only by a god.
- General Sitacles : Rhesus is a sorcerer. His magic words confuse men, bend them to his will. He leads an army of monsters, half horse, half human.
- Lolaus : Centaurs? Atalanta : You've actually seen them?
- General Sitacles : They have been seen.
- Lord Cotys : Come, Hercules. Let me show you what misery Rhesus has brought us. Every week, more refugees arrive seeking my protection, most of them covered in blood, crippled or burnt by Rhesus' men. I feared nothing could ever be good again, till you arrived.
- Hercules : I'm just a mercenary fighting for gold.
- Lord Cotys : How we view ourselves is of little consequence. How others perceive us is important. And your name, like it or not, is a rallying cry.
- Ergenia : I have seen too much reality to trust in legends, and I am not alone. Nobody has any faith anymore. The people need a hero. They need someone to look up to. My son believes in you. Bring us peace, and... I will believe in you, too.
- Hercules : I'm convinced these are good people.
- Autolycus : I see. And who's more convincing, Cotys or his daughter?
- Atalanta : All the gold on Earth is not as convincing as a pair of breasts.

Autolycus : Maybe, but gold never ages.

Hercules : Which is why I got them to double our price.

Autolycus : Double your weight in gold? Well done.

Hercules : Amphiarus?

Amphiarus : If it be the will of Zeus.

Lolaus : Which title sounds more terrifying to our enemies? "Hercules: Savior of Thrace" or "Hercules: A Legend is Born"?

Autolycus : Both sound terrifyingly boring.

Atalanta : What are we supposed to do with an army of farmers?

Hercules : Train them. Amphiarus : Oh, shit.

Hercules : In war, there is one thing more important than killing. Surviving. My companions and I will show you how to stay alive, so that you may return home to your farms someday. Autolycus.

Autolycus : Shield wall! Form!

Hercules : Corpses! Every last one of you! Because your shield wall was weak. Dead. Dead. Very dead.

Hercules : Soldier, many lives depend on you. When attacked, lock your feet in the ground. You understand? Soldier 1 : Yes, sir.

Hercules : When a shield wall is strong, nothing can ever defeat it! You must learn to work together, react together. When you do, each individual will become a link in a chain that will be stronger than iron.

Autolycus : I hope the enemy has a sense of humor. Right. Today's lesson, how **not** to stab yourselves!

Phineas : It is imperative that we strike now, My Lord, given this opportunity.

Lord Cotys : Ah! There you are! Hercules, my scouts have brought news. Rhesus is on the move.

Phineas : Archers who shoot lightning from their bows. And infantry 4,000-strong, their minds bewitched. Demons march with them.

Hercules : So now we're fighting demons.

Phineas : No stranger than the monsters I hear you faced, Hercules. My Lord, Rhesus is preparing to attack Bessi lands. He will be on them within six days.

Lord Cotys : If the Bessi fall, we're next. Unless we intercept him.



Hercules : Your men need weeks, if not months, of training before they're ready.

Lord Cotys : The Bessi are a fierce but primitive tribe. If we do not protect them, then there will be a bloodbath.

Hercules : Face Rhesus with an untrained army and you risk losing far more than a single battle.

Phineas : My Lord, Rhesus is coming. I vouch my life on it.

Lord Cotys : The longer Rhesus lives, the more villages will be burnt and the more innocents will be killed. (berbicara kepada General Sitacles) Assemble your men. We march tomorrow.

Lord Cotys : Hercules, the gods have offered us a gift. We must not squander it.

Hercules : Are your gods going to be fighting with us?

Lord Cotys : No. The son of Zeus will.

General Sitacles : I've seen how you watch over Hercules. Tell me, how did a woman, beautiful woman, fall in with these hardened men? Killers? Son of Zeus need a woman's protection?

Atalanta : I don't protect him. I protect you from him.

Hercules : General, from now on, maybe you should favor the company of your men.

Hercules : He pulled a knife?

Atalanta : It was only a small prick.

Hercules : Your mother told you to stay away. You should listen.

Arius : What's wrong with him?

Hercules : Tydeus is my most loyal warrior. He was born in war. When I found him, he was more animal than human. He never speaks of what he saw. He never speaks at all. But he relives it every night. Come. Let's find your mother.

Arius : When I grow up, I want to be a great hero like you.

Hercules : Like me?

Arius : No hero is greater than Hercules. I know all your Labors. Like the Cretan Bull, you wrestled it for seven days and seven nights.

Hercules : Uh, that's a bit exaggerated.

Arius : And struck it 49 times with your club.

Hercules : Maybe not quite that many.

Arius : Until it fell dead and Crete was saved. It's my favorite Labor. Also Queen Hippolyta's Belt, with its buxom Amazons and exciting bondage.

Hercules : Do you even know what that means?

Arius : No.

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Arius : Mother.

Ergenia : Arius. You're supposed to be in bed.

Hercules : Why are you in the hospice?

Arius : My mother saves people's lives.

Ergenia : Many of our physicians were killed during battle. So, out of necessity, I taught myself the art of healing.

Arius : If I could be like you, I would protect all of Thrace and no one would ever get hurt.

Hercules : Here. I was going to give this to someone else, but I never got the chance. Only a hero may wear this. But to become a hero, you must grow strong.

Arius : Is this the Nemean Lion's tooth?

Hercules : It is.

Arius : Thank you.

Ergenia : Thank you.

Hercules : Good night.

Ergenia : Good night, Hercules.

Amphiarus : Have no fear. If you fall in the service of a just cause, your souls will go to Elysium, where they will dwell forever among the shades of heroes, like Theseus.

Amphiarus : And the great Achilles.

Autolycus : Or if you're lucky, you'll go to Hades, where all the fun people are.

Hercules : Lolaus. Your place is beside Lord Cotys, where it's safe.

Lolaus : I've been giving it a lot of thought, and I really feel I'm ready to fight.

Hercules : You're a storyteller, not a warrior.

Lolaus : We share the same blood.

Hercules : And I will not see it shed. Chariot. Now.

Hercules : Thracians, the shield wall is your home. Your shelter. When you sleep, the wall is your blanket. When you fight, the wall is your armor. The shield wall will never break formation as long as there is breath in your body. Remember these words, and you will taste victory.

General Sitacles : Move the army out! Move out!

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(Thrace)

Hercules : Halt!

Prajurit : Halt! - Halt! - Halt!

Lord Cotys : We are too late. Rhesus has already been here.

Hercules : Leave the chariots. We'll go down on foot.

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Hercules : The lion and crow cross a field of corpses.

Amphiarus : I hate being right all the time.

Hercules : Halt.

Prajurit : Halt! Halt!

Hercules : This head is rotting. A week old, at least.

Autolycus : Yet some of these bodies are fresh.

Lolaus : Uncle!

Autolycus : And we've walked into a trap.

Hercules : Shield wall! Form a single square! Protect Lord Cotys! Lolaus, go!

General Sitacles : Shield wall!

Hercules : We're here to help them. Why are they attacking?

General Sitacles : This is Rhesus' doing. They say his spells have the power to cloud minds. Turn comrades against each other. King's guards, around Lord Cotys!

Hercules : Amphiarus, do we die in this battle?

Amphiarus : My time's not come yet. Not sure about yours.

Hercules : That's comforting.

Amphiarus : I think he wants a challenge.

Lolaus : Hercules' fists have been dipped in the blood of the Hydra! Lethal to anyone but him! Watch!

Soldier 1 : Did you see that?

Soldier 2 : The gods fight on our side!

Lolaus : Hercules! Hercules! Hercules!

The soldiers : Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules!

Hercules : Battle position!

Antalanta : Lady Artemis, if I am to fall, let me be judged...

General Sitacles : Stand fast! Hold your position! Do not yield!

Hercules : No retreat! Stay in the wall!

General Sitacles : Hold the lines! Do not yield! Defend Lord Cotys! The wall has been breached! Seal up the shield wall! Defend Lord Cotys! Whip!

Hercules : Bring the chariots!

General Sitacles : Defend your Lord!

Hercules : Advance!

Lord Cotys : Make way! Where is Rhesus?

Hercules : Lord Cotys.

Lord Cotys : We came here to save this village, but, no, they killed half my army. Rhesus. This is all his doing.

Hercules : And yours. I warned you. Your men are brave, but untrained, unprepared for battle. Give me time to make warriors.

Lord Cotys : Very well.

Lolaus : Cover up, before your loyal army sees you bleed like a mortal.

General Sitacles : Phineas. You plead your life.

Phineas : And I gladly offer it. I failed to see this trap. The fault is mine! Spare the other scouts.

Autolycus : General Sitacles. I think we've lost enough men for the day, don't you? But just to avoid future misunderstandings, I'll be taking charge of your scouts from now on. Is that clear?

Phineas : Thank you.

Autolyceus : Another mistake, I'll end you myself.

Ergenia : I'm applying a salve of mint, chamomile and clay to seal the wound. This is extract of lithops for the pain, a powerful sedative. It should rest you after consuming it. It may have certain side effects.

Hercules : I don't need it.

Ergenia : Ah, forgive me, I forgot. No mortal can harm Hercules. And, uh, your lion's hide is indestructible? Drink, son of Zeus. Arius' father was the same, he distrusted medicines.

Hercules : Where is he now? Ergenia : Taken by the gods before my son was born.

Hercules : I'm sorry. I never knew my father. Ergenia : Well, he must have been very, very strong.

Hercules : Tell me about Arius.

Ergenia : Oh. He's a good boy. And someday, he will make a fine king. Do you have any children? Do they live in Athens?

Hercules : Thank you for your care.

Ergenia : The sedative will help you rest.

Eurystheus : How could you do such a terrible thing? By law, I should execute you, but I believe a more fitting punishment would be to let you live. So you can walk the earth in torment, haunted by the knowledge that you alone are responsible for the death of your loved ones. The great Hercules. Hands forever stained with innocent blood. Get out, you monster. Get out!

Amphiarus : It happened again, didn't it, hmm? Another vision of Cerberus, the three headed beast of Hades? The gods show you things they don't share with others.

Hercules : There's a word for that. Madness.

Amphiarus : When we were driven from Athens, I consulted the Oracle of Delphi... on your behalf. Do you remember her prophecy?

Hercules : "Hercules must finish the Labor that remains unfinished."

Amphiarus : And what is that, Hercules? Confront the beast that haunts you. Only then will you find peace. I speak from experience. No matter how far you run, no matter how fast you go, the beast will follow. Man cannot escape his fate.

Ergenia : Room for one more in your company?

Autolyceus : It'd be a pleasure having female companionship for a change. Atalanta doesn't quite count. No offense.

- Antalanta : If only your manhood was as long as your tongue.
- Autolycus : Both can satisfy in different ways.
- Ergenia : You're a famed storyteller, Iolaus. Grace me with a story.
- Lolaus : Any particular subject, My Lady?
- Ergenia : Murder, of a woman and her three children. Is it true? Did Hercules slaughter his own family?
- Antalanta : Who said so?
- Ergenia : Oh, soldiers talk. They say if Hercules ever returns to Athens, King Eurystheus will have him executed.
- Lolaus : Hercules had completed his Labors and returned home. But Hera...
- Ergenia : No myths. I want the truth.
- Autolycus : No one knows the truth. Not for sure. We found Hercules alone. His wife, Megara and the children, dead. He remembers nothing.
- Ergenia : Do you believe he is innocent?
- Autolycus : We grew up together, both orphans, trying to survive in the streets of Athens. We found a home in the army. Looked out for each other. Hercules' strength set him apart. Kings of Athens started to send him on all the most dangerous missions. Ergenia: The Twelve Labors.
- Autolycus : And he took me with him. To fight by his side. And with each mission, our numbers grew. Scythia, the Amazon kingdom where the royal family had been assassinated.
- Atalanta : My family was gone. Everyone was gone. Hercules helped me avenge their murder. He became my brother-in-arms.
- Autolycus : Thebes, the city of corpses, where we found a single child, still alive.
- Lolaus : Hercules took Tydeus in when everyone else saw nothing but a wild animal.
- Autolycus : You know how a rumor spreads. How a legend grows. Hercules' deeds were so incredible, they could not possibly have been performed by a mere mortal. So we played along. We encourage people to think Hercules was the son of Zeus. It's good. Scares the enemy. Iolaus helps. He talks nice.
- Ergenia : You're very loyal friends. You're avoiding my question.
- Atalanta : Hercules is a warrior. And there is something that haunts warriors. It can cloud their minds. We call it the Blood Rage.
- Ergenia : This rage afflicted Hercules.

Atalanta : He made me vow to keep the world away from him. To make sure that he would never harm innocents again.

Autolycus : And that, My Lady, is the truth.

Amphiaraus : The truth, whatever the truth, the death of his loved ones haunts Hercules. Only the gods can help him, if he listens.

Lolaus : Come! Gather around, soldiers of Thrace, and behold, when Hercules gives an order, even the gods listen. Zeus' master ironsmith, using the forges of your own citadel, has crafted these divine weapons that will make you invincible. As steel is hewn into shields, so, too, will you be hewn into warriors. You shall carry the shield of Hercules!

Soldier 1 : It's lighter.

Lolaus : Infused with the souls of Stymphalian birds from Hercules' sixth Labor!

Soldier 4 : Spirits of birds? How does that work, exactly?

Lolaus : Well, much as birds take flight, so, too, are these shields lighter than air. It's in the fibers. Here. Try on the helmet of Hercules.

Soldier 4 : It covers my whole face.

Lolaus : Forged after Hercules' very own helmet, when he defeated the demon Geryon.

General Sitacles : You sure it wasn't your horseshit that frightened Geryon to death? Mmm?

Lolacus : General Sitacles, perhaps you would care to inspect the armor of Hercules?

General Sitacles : Leather armor? Mmm? We will be skewered like pigs.

Lolaus : Linothorax. Hewn from the skin of the Erymanthean Boar. It's indestructible.

Soldier 1 : Wait. If it's indestructible, how did Hercules cut it off the boar?

Lolacus : He used an indestructible blade.

Soldiers : One, two. Hercules : Get up. Next! Autolycus : Again!

Atalanta : Both eyes open. Keep practicing.

Hercules : Firmer grip.

Atalanta : Elbow up. Good.

Autolycus : Shield wall! Form!

Atalanta : Stand tall. Excellent.

General Sitacles : Careful you don't cut yourself, boy.

Hercules : Again! dalam tenda:

Autolycus : Rhesus is here. Close enough to stick a blade between his ribs.

Hercules : What did you see?

Phineas : Centaurs. Half man, half horse. Hundreds of them.

Autolycus : He saw shadows in the night.

Phineas : My Lord, I will go ahead into the Rhesus camp. I will bring word of his plans.

Hercules : If we let them get past Mount Asticus, Thrace will fall.

Lord Cotys : You want to stop Rhesus?

Hercules : We'll go through the forest and they'll never see us coming.

Autolycus : It'll slow down our chariots. A gamble.

Hercules : I have a plan. The scouts have returned. Rhesus has made his camp in Mount Asticus, 72 leagues away. Once these men are ready, we march. So, have you seen if we win or lose?

Autolycus : The gods have been annoyingly silent on that matter. What they have told me is that I'm soon to discover... there truly is a heaven or a hell.

Hercules : When will you die?

Autolycus : Within a week in a place that looks an awful lot like hell. As always, the gods are generous with hints, but cheap on specifics. Oh, cheer up, Hercules. I've lived, not always well, but long enough. I'm ready for what's next.

Amphiaraus : Thracians, halt! Shield wall! Form! Battle positions! Tydeus?

General Sitacles : There is no enemy camp.

Hercules : This is the right place. Lolaus : Centaurs! They're real.

Hercules : It seems that we're expected. Centaurs?

Rhesus : You have come looking for a fight, and we are happy to oblige. Hercules. The son of Zeus. Your legend ends here.

Hercules : Look at me. Do I look afraid?

Lord Cotys : Phineas. Traitor! Hades will have you!

Phineas : After it has you, My Lord.



Rhesus : It is over, Cotys. Mount Asticus on your front. The woods at your back. And my troops outman you three to one. Surrender now, and we shall consider being merciful.

General Sitacles : Men die who speak to my lord in such a manner.

Rhesus : You've made your choice.

Hercules : Go! In this moment, on this day, become the man you were born to be! You have it within yourselves to write your own legends! Let it be to death or victory!

Rhesus : Charge!

Hercules : Shield wall! Flanks out!

Amphiaraus : Maybe today.

Hercules : Now!

Lolaus : Watch as the Amazon uses the arrows of Artemis...

Lord Cotys : Silence, boy!

Hercules : Spears forward!

General sitacles : Archers, ready! Loose! Hercules : Advance!

Rhesus : Set them aflame!

Hercules : Take cover! Defend Lord Cotys!

Amphiaraus : Maybe not.

Hercules : Shield wall! Attack! Push forward!

Rhesus : To kill a snake, cut off its head.

Lolaus : Victory is yours, Lord Cotys!

Lord Cotys : It is not over yet!

Hercules : Fucking centaurs.

The Soldiers : Hail, Lord Cotys! Hail, Lord Cotys! Hail, Lord Cotys! Hail, Lord Cotys! Hail, Lord Cotys! Halt!

General Sitacles : Get up. Get up. Up. Hercules : Enough!

Rhesus : You helped a tyrant enslave a nation.

Hercules : All I did was stop you from burning more villages.

Rhesus : I burned no villages.

Hercules : Then who did?

Rhesus : Ask yourself, if Cotys is beloved, why did he need to hire mercenaries to do his dirty work?

General Sitacles : Keep moving, dog.

Rhesus : You've been fighting on the wrong side.

Lord Cotys : Where are you going?

Ergenia : I'm taking some water to the prisoner.

Lord Cotys : Sit down. It's time.

General Sitacles : Thrace is finally united. One land, one King, one Thrace.

The Soldiers : One land! One King! One Thrace!

Rhesus : Thrace is not a man, a king, or a god! Thrace is her people!

Autolycus : Who cares what Rhesus claims? Our work is done. Let's collect our fee and be gone. Don't do anything foolish.

Atalanta : Where are you going?

Hercules : I saw pity in your eyes for Rhesus. Why? Look at me. Cotys is responsible for this war, isn't he? You lie very well. Clearly, your father's daughter.

Ergenia : I didn't do it for my father. I did it for my son. If I disobeyed Cotys or resisted in any way, Arius would be executed. I did what any mother would. I protected my child. My husband was king. And Cotys poisoned him to take his place. Rhesus fought back. Civil war broke out. Arius is the legitimate king. My father is old. He will not live forever, and once he is gone, my son will be a good king. And he will heal this land.

Ergenia : And you can help. Please, when you leave Thrace, take Arius with you. Please keep him safe.

Hercules : Find another savior.

General Sitacles : Hercules? The King commands your presence. My Lady.

Lord Cotys : Ah, champion of Thrace!

Autolycus : Something tells me we're not gonna get paid.

Hercules : You could be right. You wanted conquerors, not heroes. You betrayed me, Cotys.

Lord Cotys : Betrayed? A mercenary who has long since sold his conscience for gold can hardly presume to judge his employers. Let's not quibble about

details. We all know your legend, Hercules. But here is mine. When I was a general in the army of Thrace, I had dreams of ruling this kingdom. But thanks to you, my dreams have grown. I now crave an empire. My thousands will train more thousands, and they even more. The lessons of Hercules will spread. What you began here can never be stopped. And if you fear what such an army may do, then lead it.

- Hercules : You want me to serve you?
- Lord Cotys : Spare me the moral outrage. Child killer.
- Autolycus : Getting us all killed, bad idea.
- Lord Cotys : Well, I must take this as a "no". In that case, your services are no longer required. You will be paid in full. Bring them the gold.
- Autolycus : If we hurry, we can be spending our fortunes in Macedonia.
- Hercules : Take mine, too.
- Autolycus : What do you think you're doing? Let's go.
- Hercules : There will be no more innocent blood on my hands. I can't leave without setting this right.
- Autolycus : Oh, I see. And who's gonna be paying us for this suicidal endeavor?
- Hercules : Thrace needs our help.
- Autolycus : To hell with Thrace. We have gold. You remember the Black Sea. That beach you spoke of is within reach. Leave now, be free.
- Hercules : I would never be free.
- Autolycus : In this fight, you're alone.
- Amphiarus : Never saw that one coming.
- Lolaus : How can you just walk away?
- Hercules : It's all right. You've sacrificed your lives for me. Now you can finally be free. Whatever debt you feel you owe me is paid.
- Atalanta : Debt? You think we follow you because we owe you? Look around, Hercules. We're family. All we have is each other. We will fight for you. And if it's our time, we will die for you. Because you would die for us.
- Amphiarus : Take that, too. I have no need of it.
- Autolycus : This is madness.
- Amphiarus : You want madness? Tonight, a spear of flame will pierce my heart. Is that not the most insane death you've ever heard of?

Autolycus : Crazy. The lot of you.

Atalanta : Autolycus.

Hercules : Lolaus. Go with Autolycus.

Lolaus : I think I'll stay.

Hercules : Nephew.

Lolaus : Uncle, all I've ever done is tell stories of great deeds performed by others. It's time I stopped telling their stories. Started living my own.

Autolycus : Well, you may have all completely lost your minds, but not me. Not me.

Hercules : Autolycus? Live like a king, my friend.

Atalanta : What about Cotys?

Hercules : He paid us to save Thrace. Let's not disappoint him.

General Sitacles : Lay down your arms. Lay down your arms! Or your nephew dies first.

Lord Cotys : I invite you to join me. You refuse. I order you to leave. You return.

Ergenia : Get your hands off me.

General Sitacles : I overheard her conspiring with Hercules. They were planning to remove the young Prince from your protection.

Ergenia : No. Let go of him! Don't touch him! Arius! No! No! You're hurting him! No!

Arius : Hercules, no! Help me! Stop! Help! No! Argenia : Arius. No.!

Eurystheus : Magnificent, aren't they? An extraordinary species. Incredibly loyal. As long as they're fed. Remember them?

Eurystheus : They remember you. Confused, Hercules?

Lord Cotys : Kingdoms are won with armies, but empires are made by alliances. King Eurystheus and I will now rule all of Greece.

Hercules : Cerberus only exists in my mind.

Eurystheus : Speak a little louder, Hercules. I didn't quite catch that.

Hercules : The wolves. They were there that night. The wolves were there. You drugged me. The wolves were there the night my family was murdered.

Eurystheus : My men told me how your children screamed as my wolves gnawed on their bones. As their fangs despoiled your daughter's... pure flesh. When the people called out your name louder than mine, you see, when they saw you as a god, how long... before they saw you as their king?

Hercules : I wanted nothing!

Eurystheus : Precisely! Your sin, Hercules, was that you had no ambition! I can deal with an ambitious man! He can be bought! But a man who wants nothing has no price! Killing you would have turned Athens against me. I had to ruin your name.

Hercules : My wife! My children!

Lord Cotys : Well, you have our permission to join them in death. All of you! Starting with my faithless daughter!

Ergenia : No! Get off me! No! No! No! Unhand me! No!

Hercules : She's your own flesh and blood!

Lord Cotys : I will raise Arius to be my worthy successor!

Ergenia : You stay away from my boy! You monster, you bastard! You are a monster! You are a monster!

Ergenia : You are not a man! You're a demon!

Amphiarus : Who are you? Are you a murderer?

Ergenia : Damn you! I curse you!

Amphiarus : Are you a mercenary who turns his back on the innocent?

Ergenia : Stay away from my son!

Amphiarus : Are you only the legend? Or are you the truth behind the legend?

Ergenia : No! Father, please, please, please.

Amphiarus : We believe in you. We have faith in you. Have faith in yourself.

Ergenia : Save me!

Amphiarus : Remember the man that you are.

Ergenia : Father, the gods will punish you! You cannot escape this time!

Amphiarus : Remember the deeds you have performed, the Labors you have accomplished!

Lolaus : Leave her alone!

Amphiarus : Now, tell me!

Ergenia : Please!

Amphiarus : Who are you?

Hercules : I am Hercules!

Lord Cotys : Unleash the wolves!

Hercules : Get away! Ahh!

Lord Cotys : Three wolves should be more than enough for one lion.

Rhesus : Hurry! Hurry!

Atalanta : Hurry!

Atalanta : No! Hercules : Ahh!

Amphiaraus : The gods have revealed your innocence. The final Labor is complete.

Hercules : But I'm just getting started.

Amphiaraus : Doesn't take a vision to know what's waiting for us up there.

Amphi : My time. Excuse me. That was my moment, my fate.

Hercules : You're welcome.

Hercules : I'm going after Eurystheus!

Eurystheus : Hercules, listen to me. None of this is my fault. You see, Cotys poisoned my mind. Turned me against you. I like you. No, stop. I command you to stop! I'm your King! You took an oath to obey me! You swore to Zeus! Wait, wait, wait. You fight for gold. I have plenty of gold. Name your price. Find it in your heart to forgive.

Hercules : You want forgiveness? Ask my family for forgiveness.

General Sitacles : I've never killed a god before.

Lolaus : I really think I'm ready to fight now.

Hercules : Well done, warrior.

Rhesus : Eurystheus?

Hercules : Dead.

Ergenia : We need to find Arius.

Hercules : Follow me.

Hercules : Soldiers of Thrace! You followed me in battle. Follow me now.

Lord Cotys : Don't be fools! Hercules is mortal! Not a god! Anyone who sides with him will die! And I will show you. Bring him.

Ergenia : Arius!

Arius : Mama! No! He's your grandson!

Lord Cotys : You failed to save your children, Hercules. But you may yet save him.

Ergenia : Please, Father! No!

Lord Cotys : Admit defeat! Bow to me! You have until the count of three! One! Two!

Autolykus : Don't just stand there! Kill someone!

The Soldiers : Protect Lord Cotys!

Ergenia : Arius, run! Arius : Mother!

Lord Cotys : Get the boy!

Hercules : Tydeus!

Amphiarus : Hold them back!

Lord Cotys : Spears! Go through the fire!

Hercules : Easy, Tydeus.

Tydeus : Hercules.

Lord Cotys : Lock shields! March!

Hercules : Find peace, my brother.

Lord Cotys : As you said, Hercules, there is no way to defeat a shield wall! There is no way out! Come out and face me! You're no hero! You're no god! You're nothing but a mercenary! Your wife and children deserved to die!

Lord Cotys : What're you doing? Get back up there! Hercules must die!

Ergenia : Come on!

Lord Cotys : Kill that filthy bastard!

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The Soldiers : Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules! Hercules!

Amphiarus : You want to know the truth about Hercules? There it is. To be honest, I prefer it to the legend. The world needs a hero they can believe in. Is he actually the son of Zeus? I don't think it really matters. You don't need to be a demigod to be a hero. You just need to believe you're a hero. It's what worked for him. But then again, what the hell do I know? I'm supposed to be dead by now.

## Biography



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