

TIME DEIXIS IN ANTHONY MCCARTEN'S SCREENPLAY *THE THEORY OF EVERYTHING*

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Abstract

This research is about time deixis on the screenplay of *The Theory of Everything* by Anthony McCarten with various indicators that explain the whole analysis, such as multiverse concepts in the physics law that are in force. The lack of understanding of language and time deixis is a serious problem often creating chaos in human civilization, resulting in something very extraordinary bad impact on life that seems to have nothing to do at all. This research is useful to make humanity aware of the importance of understanding language and understanding pluralism as a new era of human, not only in culture but also the way to learn. In the fact, that has small probability of success to rebel it off since it involves the prosperity of human life throughout the world. However, this study does not aim to force readers to change the ideology, perspective, and point of view that have been believed, only as the informative research showing new concepts of understanding literary work and life concepts so far. Notwithstanding, political interests in the future may be able to restructure all policies that have been mutually agreed internationally, if the agreement is nearing a saturation point. The method used in this study is a scientific methodology with qualitative description by collecting data through the screen play and literary review. And, various historical and future suggestions are also presented in this study. The results show that there are exposures of time deixis in the screenplay: ambiguity, polysemy, and vagueness.

Keywords: civilization; ideology; pluralism, time deixis

1. Introduction

Miscommunication, either non-verbal or verbal, can create a larger recession scale that will magnify some bad impacts. They are such as economic crisis, conflict and violence, and extreme poverty as the beginning of plague, famine, war and death by design, not only human but also all creatures and nature. Therefore, good communications are the main keys to solve those. Communication is a process of exchanging information between individuals through a system that is common or prevalent, both with symbols, signals, or behavior or actions (Himstreet and Baty, 1987). The analogy of this is '*Butterfly Effect*', as an underlying principle of chaos. To minimize these, many preventive steps are taken. One of them is by developing good

communication on early level of language skills since infant, as the language development (Kennison, 2013).

Those communications need different adequate disciplines. Non-verbal communications require some adequate psychology disciplines, including visual cues such as body language, distance and physical environment, paralanguage, and haptic, (Giri, 2009). Meanwhile, verbal communications require some adequate linguistic disciplines, which performance use language form of speech, conversation, handwriting, narratives, manual communication, oral communication, storytelling, vocalization, written communication. Both non-verbal and verbal communications require semiotics.

The Theory of Everything is a film produced by screenplay visualization of a British drama biography in 2014. It tells of a Cambridge University astrophysics student Stephen Hawking starting a romantic relationship with a student majoring in literature Jane Wilde. While pursuing his research, Stephen's muscles began to malfunction, causing Stephen to fall and hit his head on the ground. Stephen knows that he has motor neuron disease. When Stephen becomes closed and focused on his work, Jane claims that she loves Stephen. Then, they married. And after that, Stephen developed a theory about the visibility of black holes and became a world-famous physicist.

In this research object, there are characters named Stephen, Jane, and Jonathan. They used some time deixis in a triologue conversation in scene of the screenplay as the best sample for this research. Therefore, time deixis becomes important to be investigated because it is one of main problems in language of ambiguity, polysemy, and vagueness.

2. Literature Review

2.1 Cognitive Semantics

Cognitive semantics is the study of linguistic meaning. Cognitive semantics holds that language is part of a more general human cognitive ability, and can therefore only describe the world as people conceive of it, (Croft, 2004). Moreover, ambiguity, polysemy, and vagueness are terms used in cognitive semantics referring to different instances of plurality of meaning. According to Deane (1988) these three phenomena “form a gradient between total semantic identity” (vagueness) “and total semantic distinctness”.

Something is called ambiguous when it can be understood in two or more possible senses or ways. A word or sentence is ambiguous when it has more than one sense. A sentence is ambiguous if it has two (or more) paraphrases which are not themselves paraphrases of each other. For example, “We saw her duck” is a paraphrase of “We saw her lower her head”, and of “We saw the duck belonging to her”. In this case, we consider that *we saw her duck* is ambiguous (Joannette, Goulet 1990). “Ambiguity can arise in a sentence for a number of reasons; through the ascription of multiple meanings to single words, through the assignment of different syntactic structures to a sentence, or through the use of certain expression that may have semantic scope”.

Furthermore, according to Levinson (193), lexical ambiguity is any ambiguity resulting from the ambiguity of a word. For example, in the sentence *The captain corrected the list* is lexically ambiguous. The word list has two possible meanings, either record (short pieces of information, such as people's name) or lean (in a ship). Lexical ambiguity can be created from because of polysemy and homophony.

Structural ambiguity appears because of the resemblance of phrase. Each word which forms a phrase actually should be clear, but the combination can be interpreted more than one meaning. For example, in the sentence I met a number of old friends and acquaintances. The word old (past or someone who has been already old, in this case about age matter) in this sentence can be connected with friends (people who you know well but not in family members) and acquaintances which means people that you have met but do not know well. Structural ambiguity happens if there is a sentence which is ambiguous because its words relate each other in different ways, even though none words are ambiguous.

Moreover, polysemy occurs where a word has two or more related meanings. Example, Bright is shining, or intelligent. Then, to glare is to shine intensely, or to stare angrily. And, a deposit is minerals in the earth, or money in the bank. And, vagueness refers to a lack of clarity in meaning. For example, *Go down the road a ways and then turn right* is vague because “a ways” does not precisely explain how far one should go down the road.

2.2 Deixis

Levinson (1983) defines pragmatics as the study of deixis, implicature, speech acts, and aspects of the structure of discourse. Levinson (1983) also suggested that the most obvious way in the relationship between language and context is reflected in the structure of the languages themselves and in the embodiment of deixis. Levinson divides deixis into 5 categories, namely: person deixis, place deixis, time deixis, discourse deixis, and social deixis. Levinson says that deixis is a very easy way to study, the relationship between language and context or the relationship of deixis with language is reflected. Based on this understanding, it can be described as people deixis, place deixis, time deixis, discourse deixis, and social deixis.

People deixis, that is, giving forms according to their participation in language events when the utterance is spoken. For example, it is ‘I’, and ‘we’, as first person of people deixis; ‘you’ as second person of people deixis; ‘he’, ‘she’, ‘they’, and ‘it’, as third person of people deixis. Place deixis, namely giving form at location according to speakers in the language event. For example, it is ‘here’, and ‘there’ as adverbs of place; ‘this’, ‘that’, ‘these’, and ‘those’ as demonstratives; and, ‘comes’, and go as the motion verbs. Time deixis, namely giving form in the time span when an utterance is uttered. For example, it is ‘yesterday’, ‘now’, ‘tomorrow’, ‘then’, ‘two weeks’, and ‘night’. Discourse deixis is a reference to certain parts of the discourse that have been given or are being developed. For example, it is ‘therefore’, ‘still’, ‘in conclusion’, ‘to the contrary’, and ‘actually’; social deixis, namely the giving of forms according to social differences that refer to the participant's role, especially aspects of social relations between speaker and listener or speaker with some references. For example, it is ‘uncle’, ‘Mr.’, ‘Mrs.’, and ‘Sir’.

As the focus of this research, time deixis “is concerned with the ending temporal points and spans relative to the time at which an utterance is produced in a speech event” (Chomsky, 2002). It refers to the speaker’s speech. Distal is whether it spoken, before and after speech, and proximal is close to speech. It can manifest in lexical or grammatical forms. It is worth nothing that we also use elaborate systems of non-mechanical temporal references such as calendar time and clock time. However, these forms of temporal reference are learned a lot later than the deictic expressions like

'now', thus time deixis is useful to help the reader understand the meaning contained in the screenplay. Time deixis is also called temporal deixis.

3. Research Method

In conducting research, we need study design. Study design or research design refers to the strategy to integrate the different components of research projects in cohesive and coherence way. Some experts have different opinion about what is mean by research design. According to Creswell (1993) research design is plans and the procedures for research to detailed methods of data collection and analysis. For this research, descriptive qualitative method is used because this study focuses on the analysis or interpretation of the written material in context. Materials can include textbooks, newspapers, magazines, papers, films, manuscripts, articles, etc. The material of this study focused on screenplay of *The Theory of Everything*.

The data collection technique used in this study is documentation analysis. Documents as data sources are used to test, interpret, and predict. The source of data in this study is the screenplay *The Theory of Everything* by Anthony McCarten. The data of this study are time deixis contained in a scene in the screenplay *The Theory of Everything* by Anthony McCarten.

This study uses documentation analysis from within the screenplay of *The Theory of Everything* by Anthony McCarten. Documentation analysis is carried out to collect data sourced from archives and documents related to research

4. Discussion

This screenplay was adopted from Stephen Hawking's biopic, the character concretely existed on earth in *Brane universe*. But, as the continuity of this study, this screenplay is totally different. We assume this screenplay universe is from Anthony McCarten's thoughts in the symbolic form which finished written in 2013 on earth in *Milky Way galaxy* in *Brane Universe*, with *zeptosecond* and *Gregorian Calendar* system as its time law.

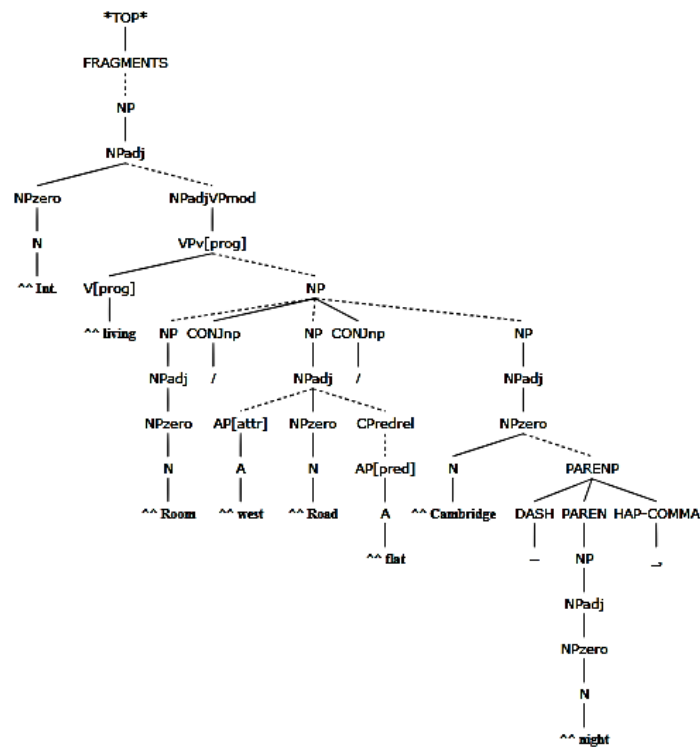
Every element mentioned in the screenplay is similar to the elements of earth. In this research, we determine that page 57 until 61 of the screenplay show the forms of time deixis in scene of Stephen, Jane, and Jonathan's triologue conversation in Anthony McCarten's screenplay *The Theory of Everything*.

4.1 Time Deixis Analysis of Ambiguity, Polysemy, and Vagueness in The Scene Heading of the Screenplay

To analyze time deixis ambiguity, polysemy, and vagueness in the scene Heading of the Screenplay, we find an utterance in page 57 of the screenplay as follows:

INT. LIVING ROOM/WEST ROAD FLAT/CAMBRIDGE –NIGHT
(McCarten, 2017)

In that scene heading, the phrase of time deixis is 'NIGHT', after dash which has the same function as parenthesis and can be analyzed in structural meaning. And, the author of this screenplay, Anthony McCarten, is identified as the deictic center, because only he mentions that phrase. However, his body is not present concretely at that time moment, and never be along the screenplay. And, to prove the existence of ambiguity, polysemy, and/ or vagueness of that utterance, we show its constituent structure tree diagram, as follows:



Picture 1.0
 C-Structure of INT. LIVING ROOM/WEST ROAD FLAT/CAM

As shown in the picture, NIGHT is the distal form of time deixis in the utterance of this scene. NIGHT is a phrase after DASH which is interpreted in parenthesis. Its function is as a confirmation of the time in the previous clause of same utterance. Its part of speech is adjective. However, its structural meaning cannot be identified in this case, because of the writing rule of *scene heading* that does not allow it; if it is not DAY, it must NIGHT, so, there is no ambiguity on it.

In general case, polysemy of NIGHT phrase can be identified as darkness, wax, paraffin, eve, eventide, dewfall, blackness, gloom, or opacity. However, as the default rules on writing a Scene Heading screenplay, the phrase NIGHT can only have one lexical meaning, namely the period of ambient darkness from sunset to sunrise in each twenty-four hours of the related scene of the screenplay. And, the appearance of the constituent structure will never help the existence of the polysemy of NIGHT in this utterance.

The only terminology in cognitive semantics that can be interpreted is vagueness. To prove it, we can determine West Road Flat - Cambridge in London in the approach of Brane Universe, as mentioned in the scene heading, in the coordinates of equinox 51030 '26 "N 007 '39" W and UTC + 1, similar in the galaxy *Milky Way* in *Brane universe*. There is no specific relative time mentioned to describe night as a time deixis phrase in scene heading.

Based on the explanation the coordinates of equinox and UTC, it can be interpreted as 06:30 P.M to 04:00 A.M of the night. That in terms of time division, early morning is also referred to as night although in the European zone division, it has

entered morning time. So, the distribution of it is more to the perspective of the people in the environment in referring to certain hours.

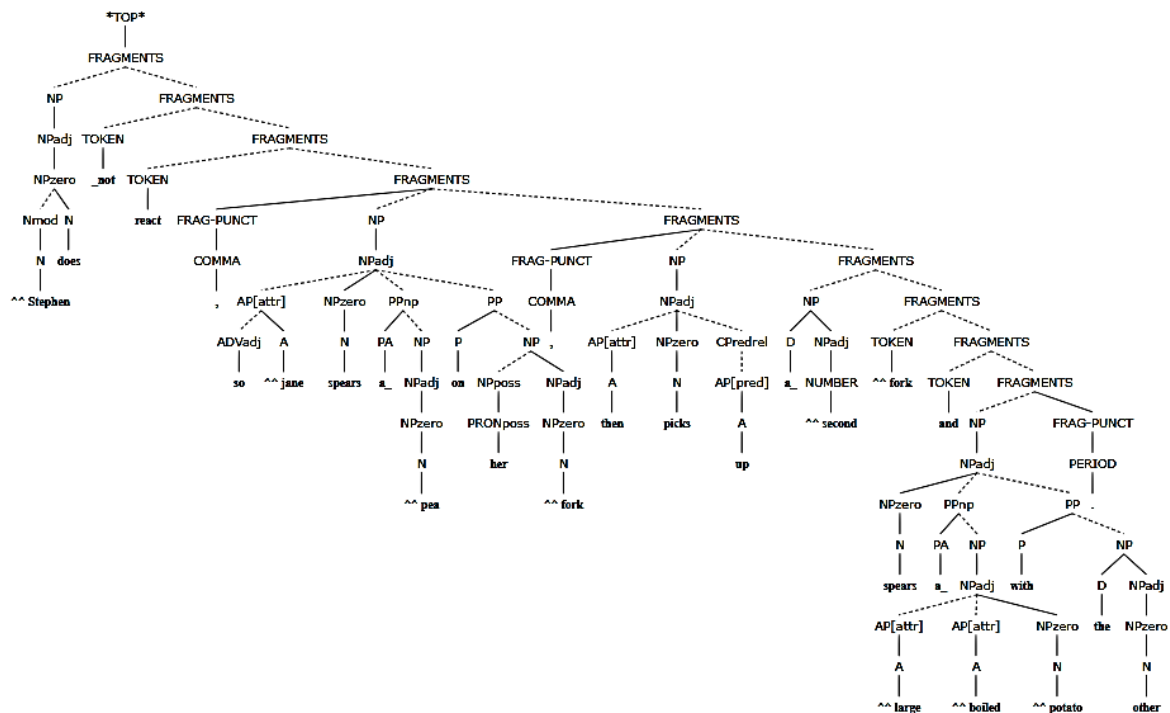
4.2 Time Deixis Analysis of Ambiguity, Polysemy, and Vagueness in the Action of the Screenplay

To analyze time deixis ambiguity, polysemy, and vagueness in the action of the screenplay, we find an utterance in page 58 of the screenplay as follows:

STEPHEN doesn't react, so JANE spears a PEA on her FORK, then picks up a SECOND FORK and spears a LARGE BOILED POTATO with the other. (McCarten, 2017)

In that *action*, the phrase of time deixis is 'then' can be analyzed in structural meaning. Anthony McCarten is identified as the deictic center. There is time deixis "then" in the second utterance. The phrase "then" in that action is a distal time that is in her zero conditional utterance, and is relative when referring to the *Gregorian calendar* with the physical laws on earth in Milky Way galaxy in Brane universe, regardless of the geographical and astronomical position of the phrase, because it is not bound by any space.

The phrase 'then' refers to the first *zeptosecond* after "JANE spears a PEA on her FORK" is finished, until "the SECOND FORK picks up and spears a POTATO LARGE BOILED with the other" is finished. And, its duration is based on the way JANE doing that action normally, but definitely it is less than one minute, because there is no information about slow motion or fast motion in hurry. And, to prove the existence of ambiguity, polysemy, or vagueness of that utterance, we show the constituent structure tree diagram of it, as follows:



Picture 2: C-Structure of STEPHEN doesn't react, so JANE spears a PEA on her FORK, then picks up a SECOND FORK and spears a LARGE BOILED POTATO with the other

As shown in the picture, 'then' is the distal form of time deixis in the utterance of this scene. 'Then' is an adverbial phrase attributive of third clause of this action. Its function is as a confirmation of the time in the previous clause of the same utility. So, its lexical meaning can be interpreted that 'then' means at a particular time in the past or in the future. And, its structural meaning according to the Tree Diagram can be identified at a glance to have the ability of the subject, whether the adverbs are Jane's attribute or Stephen's attribute, because, no relevant pronoun is placed on the clause in the form of the simple present tense.

However, in this research, it can be determined that 'then' is the attribute of JANE. The first proof, JANE and 'then' in the second clause, is directly under the same fragments, even though it breaks down on different branches. The second proof is referring to the context of Stephen's health condition itself, *Motor Neuron Disease*, of course the effect of it, he cannot lift anything, including being able to pick up a SECOND FORK. The STEPHEN Health condition context statement is proven as follows:

STEPHEN
I have a disease, Bri.

BRIAN
(whispers)
Is it--venereal, Stephen?

STEPHEN
No. Motor neuron disease. Lou Gehrig's Disease. He was a baseball player.
(McCarten, 2013: 29)

In general case, polysemy of 'then' can be identified as at that time, at that point, in those days, at that point in time, next, after that, afterwards, subsequently, later, in addition, also, besides, as well, additionally, on top of that, over and above that, moreover, furthermore, what's more, to boot, too, in that case, that being the case, that being so, under those circumstances, and it follows that

However, as the default rules on writing an action of screen play, the phrase 'then' can only have various lexical meanings, namely at a particular time in the past or in the future. And, the appearance of the constituent structure might help the existence of the polysemy of 'then' in this utility, as long as it functions as a time process that occurs after the previous clause.

To prove its vagueness, we can determine verbs 'spears' and 'picks' have the parallel tense in the action at normal duration. there is no specific relative time mentioned to describe night as a time deixis phrase in that action. In conclusion, based on the explanation the coordinates of equinox 51030 '26 "N 007 '39" W and UTC + 1, similar in the galaxy *Milky Way* in *Brane universe* and UTC, it can be interpreted as a very short moment of 06:30 P.M to 04:00 A.M from second clause to third clause of the utterance.

4.3 Time Deixis Analysis in the Dialogue of the Screenplay

To analyze time deixis in The Dialogue of The Screenplay, we find an utterance in page 60 of the screenplay as follow:

JANE (CONT'D)

But if you want to incorporate peas into the menu, which Stephen now wants to do, then it all goes. (McCarten, 2017)

In that dialogue, Jane is the deictic center. There is time deixis phrase "now" in the second clause, and "then" in the third clause. The phrase "now" in Jane's dialogue indexed is a proximal time that is in her zero conditional utterance, and is relative when referring to the Julian calendar with the physical laws on earth in Milky Way galaxy in Brane universe, regardless of the geographical and astronomical position of the phrase, because it is not bound by any space. The phrase now refers to the first zeptosecond to "want to incorporate peas in the menu" right when the phrase "now" is finished spoken by Jane. In spite of saying it to Jonathan, but in fact, she said it for everyone in the world. In this case, Jonathan is only the objective example.

Furthermore, the duration of that time continues until it is done in the future. However, the phrase "now" in the utterance can refer to the duration that has been done before that is distal backward from the deictic center. This is proven in Stephen's dialogue before, where the actual duration for incorporating "incorporate peas into the menu" was done before the Jane's dialogue. The process of "incorporate peas into the menu" use time as a driving force for the process because the process cannot happen without time.

Meanwhile, the phrase "then" in Jane's dialogue indexed is the distal time contained in her zero conditional utterance, and is relative when referring to the Gregorian calendar with the physical laws on earth in Milky Way galaxy in Brane universe, regardless of geographical and astronomical positions the phrase, because it is not bound by any space. The phrase then refers to the first *zeptosecond* after the desire "to incorporate peas in the menu" is done in the future until an indefinite period of time. This is a prediction of what will happen in the future of "it all goes". However, "then" of the utterance can refer to the duration starts during which the "My new project - disproves it" ongoing.

5. Conclusion

Language is an arbitrary system of sound symbols used by the public for communication purposes. The use of language as communication is inseparable from meaning. That knowledge of meaning is very necessary for the communication interactions. Communication interactions make language a dynamic element. That language as a dynamic element is always analyzed and studied using various approaches, including physics. It introduced a new framework for all of physics and proposed new concepts of space and time in literary work like screenplay. And, space and time is one of the concepts of the universe. Space will be very dependent on time, and vice versa. Many scientific theories to the paradox have defined space and time. Therefore, knowing language epistemology of various knowledge especially in creating screenplay makes the development of industries win the competition against global uncertainties.

In examining time deixis in screenplay, various related disciplines like physics, geography, astronomy, linguistic, can be used as tools to understand and explain it furthest, without breaking the limits of the research, as long as it is logic and acceptable by the audiences that have open-minded personality. Furthermore, the screenplay is an abstract literary work from a human named Anthony McCarten living

on Earth in Milky Way Galaxy of Brane Universe. Also, It is a literary work in the form of a man's imagination that contains the narrative, dialogue, behavior, or instructions about a series of scenes played by the characters and all elements involved in it based on universal reflection, such as global uncertainty and many life concepts that come from collective unconscious of human being predecessors in unicellular or multicellular organism, whether in the past, present, or future time.

The analyzed scene of this research explains that a conversation has time deixis different perception from one reader to another, and it is not good to generalize everything into one scope. Furthermore, the unconscious items of the scene may have sensitive issue that hurt some people in the world. That is why pluralism acceptance and respect is needed in this new world order, without any force action and purpose to make them leave what one already believes. In the other hand, the annihilation of that acceptance only makes human being face its own armageddon or apocalypse by plague, famine, war, and death by design, however the opposite possibility of it still can be manifested.

This research has a brief impact for realizing the very importance of the survive of creative industry element as the political weapon to spread out hegemony or controlling human mind. So, screenplay writers need qualified educations, experiences, environments, researches, and other supporting factors in order to create a spectacular screenplay, especially with a fulfill knowledge of time deixis against the global uncertainties, with this scene research as the sample.

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