

## THE USE OF DEIXIS IN WONDER WOMAN MOVIE

*Penggunaan Deiksis dalam Film Wonder Woman*

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Date Received: 9 January 2021, approved: 2 June 2021, final revision: 21 June 2021

### Abstract

This research analyzes the use of deixis in the Wonder Woman script. It describes the types and the deixis in the Wonder Woman script performed by both the actors and the actresses. A qualitative method employing a descriptive analysis design was utilized. The data source of this research was collected by downloading the movie script from YouTube. The data were observed, transcribed, and categorized into some types of deixis. The result showed five kinds of deixis performed in the Wonder Woman movie: first person, second person, third person, temporal, and discourse. The research concluded that the most performed deixis to the least one in the Wonder Woman movie is the first-person deixis, followed by second-person deixis, discourse deixis, third-person deixis, and temporal deixis. Substantially, this research had shown that film also used deixis as its speech type related to the communication done in the real world, although the film used in this study, Wonder Woman movie, was a fictional one.

**Keywords:** deixis analysis, linguistics, movie script

### Abstrak

*Penelitian ini menganalisis penggunaan deiksis dalam naskah film Wonder Woman. Penelitian bertujuan mendeskripsikan tipe dan deiksis dalam naskah film Wonder Woman yang diucapkan oleh aktor maupun aktris. Penelitian ini menggunakan metode kualitatif dengan desain analisis deskriptif. Sumber data dalam penelitian ini dikumpulkan dengan mengunduh naskah film dari YouTube. Data diamati, ditranskrip, dan dikategorikan ke dalam beberapa jenis deiksis. Hasil penelitian menunjukkan bahwa ada lima macam deiksis yang terdapat dalam film Wonder Woman: orang pertama, orang kedua, orang ketiga, temporal, dan wacana. Kesimpulan dari penelitian ini menunjukkan bahwa deiksis yang paling banyak muncul dalam film Wonder Woman adalah deiksis orang pertama, diikuti oleh deiksis orang kedua, deiksis wacana, deiksis orang ketiga, dan deiksis temporal. Secara substansial, penelitian ini menunjukkan bahwa film ini juga menggunakan deiksis sebagai jenis tuturannya terkait dengan komunikasi yang dilakukan di dunia nyata meskipun film yang digunakan dalam penelitian adalah film fiksi.*

**Kata kunci:** analisis deiksis, linguistik, naskah film

### 1. PRELIMINARY

Language is used as a means of communication. Gholami (2015) stated that language is, without doubt, principal in creating the global community. This can be to the extent that its non-existence makes globalization shake to the core (Sari & Zakrimal, 2020; Nisa et al., 2020). There

are five main components of linguistics in the English language: phonology, morphology, syntax, semantic, and pragmatics. Yule (1996) reported that "pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener." Yule (1996) also showed that "pragmatics includes

speech act, implicative, talk in interaction and other approaches to language behavior in philosophy, sociology, linguistics, and anthropology.”

Levinson (1983) explains that “deixis is a word that its referent always moves or changes depending on the context.” Levinson (1983) also reported that “the change of context in the sentence is often caused by the change of situation including personal, time and place.” Leech (1983) stated that the context would change depending on personal, time, and place because if the context is changing, the referent will be changing too. Leech (1983) also stated that deixis is any pointing that locates either a real-world referent or a linguistic referent in term of its orientation to the speaker spatially, temporally, discriminately, affectively.

In line with Carston (2002), he argues that “deixis is conceptualized in terms of an idealized cognitive model. A deictic expression builds up a mental space in which the speaker and the addressee are co-present at a given moment in time. The mental space evoked by a deictic expression involves the conceptualization of the deictic center.” Blaxter (1996) also argues that “deixis can be used in an empathetic sense to indicate emotional or other psychological distance or proximity between the speaker and referent.”

Some researchers have studied Wonder Woman movies. The first research by Op.Sunggu and Afriana (2020) analyzed the flouting maxims in the Wonder Woman movie and found reasons why the characters flouted the maxims by adopting the theory of Grice. The research results were 1 data of flouting-maxim quality, 2 data of flouting-maxim quantity, 2 data of flouting-maxim manner, and 7 data of flouting-maxim relations. The outcome is that the maxims flouted all the characters in the movie. Besides, maxim relation becomes the most frequently flouting-maxim.

Another researcher who studied Wonder Woman movie is Sukmawati (2020). She identified the types of presuppositions and the meanings of presuppositions found in the Wonder Woman movie. The study found 118 data of presuppositions in the

Wonder Woman movie, namely existential presuppositions (46.6%), factive presuppositions (26.3%), lexical presuppositions (9.3%), structural presuppositions (14.4%), non-factive presuppositions (1.7%), and counterfactual presuppositions (1.7 %).

However, some researchers uncovered the deixis of a movie script. Sasmita et al. (2018) found out the types of Personal, Time, Place, Discourse and Social Deixis and its reference by the main character in “A Thousand Words” movie script based on the proposed theory of Levinson. The research found the five types of deixis in a movie script, namely the person deixis (515 occurrences: I, me, we, us, my, you, your, he, she, it, they, them, him, her), time deixis (20 occurrences: now, today, on a Tuesday, three days, two days), place deixis (34 occurrences: here, there, in), discourse deixis (104 occurrences: his, that, those, these), and social deixis (1 occurrence: Mr.). Meanwhile, Ardeatika and Setiawan (2019) analyzed the types and the dominance of deixis in The Spider Wick Chronicles movie script. From the analysis, the researchers found four types of deixis in the movie script, namely: personal deixis, time deixis, place deixis, and discourse deixis.

The researchers chose to examine this topic since it benefits people to understand meaning effectively to point out something. Besides, deixis always includes language and society (Sulistiyowati et al., 2020; Sasmita et al., 2018; Jumaedah et al., 2020). Especially in Wonder Woman movie, deixis can be found the movie to get more understanding through this movie. The primary function of deixis is not merely to assist the hearer and speaker in understanding the meaning but also to assist them in comprehending the value of speaking (Noerrofi'a & Bahri, 2019). In the previous research, most of the data is from songs and textbooks. This research used movies that are popular in the world to watch movies while learning deixis. This research used the newest data from the previous study that is easy to be accessed by the reader. A movie entitled Wonder Women became the primary data in this research. It includes many utterances

about deixis that are deserving to be examined.

**2. RESEARCH METHOD**

This research employed a descriptive qualitative analysis to analyze the types of deixis in one of the movies. The object of this study is the script in the movie. The methods of research used in this paper are divided into three. They are in determining data sources, in collecting data, in analyzing and presenting the result. The data source of this study was collected by downloading the movie from YouTube. It was obtained through an observation of a script.

Data collection is a methodical procedure to collect and grade information from different sources. In obtaining the data, the researchers examined and interpreted the dialogue and transcribed it into written form. The way of analyzing data is as follows: classifying varieties of deixis used by the characters in the utterance, classifying the usage of the deixis by the characters into types of deixis, namely: person deixis, time deixis, place deixis, discourse deixis, and social deixis, classifying the context of the utterances, describing the usage of deixis by the characters and the referent of the deixis, and the last, concluding. It means that in analyzing the data, researchers used a descriptive method.

Furthermore, the final step is presenting the analysis based on their types. To describe and explain the analysis, researchers use the informal method. It means that the explanation uses ordinary words (Sudaryanto, 1986). In this way, all interpretations of deixis could be easy to understand.

**3. RESULT AND ANALYSIS**

The researchers analyzed the deixis performed by both the actors and the actresses in the Wonder Woman movie and classified the data into five categories of deixis: first person, second person, third person, temporal (time), and discourse. The result is presented as follow.

**3.1 First Person**

Horn and Ward (2006) describe that person deixis is primarily explained by the first pronoun in the singular and plural. In this study, 35 dialogues were found by the researchers and categorized into the first person.

**Table 1**  
**First Person in the Dialogue**

No.	Actor or Actress	Dialogue
1.	Steve	"This is Lame Duck. <b>I</b> got a force gazillion hurricane in <b>my</b> face! Visibility is zero, and <b>my</b> readings are."
2.	Steve	"They are short. <b>My</b> instrument panels having emotional issues; <b>I</b> am lost at sea."
3.	Diana	" <b>We</b> are? Good. <b>We</b> should be."
4.	Steve	"For the record, <b>I</b> am not helpless. <b>I</b> 'm just biding my time till <b>I</b> .....wake up."
5.	Steve	"The Amazons were Greek and Ancient. How can you speak <b>my</b> language?"
6.	Diana	" <b>I</b> will not kill a helpless human."
7.	Steve	"Where the hell am <b>I</b> ?"
8.	Steve	"Look, <b>I</b> just wanna rise a phone. <b>I</b> 've got important supplies on <b>my</b> plane. There's people waiting."
9.	Diana	"This is not as it should be. <b>I</b> 'll make it right."
10.	Steve	"Wait, no! <b>I</b> uh, <b>I</b>

need help. **I**'m stuck here. Do you speak English?"

The pronoun 'I' in Steve's speech was classified as the first person deixis referring to himself as the speaker (Levinson, 1983, p. 62). While another pronoun, we, was also classified as the first person referring to Steve and Diana. The context of Steve's speech above put on this sentence 'We are? Good. We should be that functioned as the epistemic context. The reason was that both Steve and Diana had the same knowledge behind the sentence 'We are? Good. We should be' they were talking about (Meurers, 2004, p.5).

### 3.2 Second Person

Pratiwi (2018) explains that the second person is dialogue to a person identified as the addressee. 22 dialogues were found by the researchers and categorized into second-person categories.

**Table 2**  
**Second Person in the Dialogue**

No.	Actor or Actress	Dialogues
1.	Ben	"Can barely read <b>you</b> . What's <b>your</b> bearing?"
2.	Diana	" <b>You</b> 're man."
3.	Steve	"Wow, No getting anything past <b>you</b> ."
4.	Steve	"Who are <b>you</b> ?"
5.	Diana	"Try to roll. Watch <b>your</b> arm."
6.	Diana	<b>You</b> feel safer now?"
7.	Diana	"And who will administer my fate? <b>You</b> ?"
8.	Hephestia	"Yes, it is. By all rights, <b>your</b> fate should be his."
9.	Hephestia	"And <b>you</b> have broken the first law. How do <b>you</b> think

the Queen will take that?"

10. Diana **You** overstep **your** authority, Hephestia."

The pronoun 'you' was uttered by four different actors in the dialogue. It refers to the people who were speaking at that time and were standing in front of them. For example, Diana's utterance 'You overstep your authority, Hephestia' was addressed to Hephestia. She pointed out Hephestia as second person deixis since her role was not taking turns speaking (Levinson, 1983, p. 62). Hence, Diana referred to her as the second person.

Furthermore, the underlined words 'Hephestia' above shown as antecedent within Diana's speech. She used antecedent in identifying her address (Hephestia), followed by the pronoun 'you' as the second person deixis. The context in Diana's speech above laid on the sentence of 'your authority' that functioned as the physical context. It was because 'your' referred to Hephestia that was physically presented during her speech (Panevov 'a & Hana, 2011, p.1).

### 3.3 Third Person

Blaxter (1996) also gives clearer information about the category of the third person includes dialogue to guidance not identified as the addressee. 7 utterances were found, which are categorized into the third person.

**Table 3**  
**Third Person in the Dialogue**

No.	Actor or Actress	Dialogues
1.	Angle	"Steve has fifteen sharp, gleaming spears in a semicircle around <b>his</b> head. <b>They</b> are held by fifteen women, armored and helmeted in the Greek style Backlit enough to be dark and

		almost in human."
2.	Hephestia	"Yes, it is. By all rights, your fate should be <b>his</b> ."
3.	Aethra	"This is unbelievable. What's to be done with <b>him</b> ?"
4.	Steve	<b>They</b> are short. My instrument panels having emotional issues; I am lost at sea."
5.	Aethra	"This is unbelievable. What's to be done with <b>him</b> ?"
6.	Angle	"The door as it is pulled right off its hinges—and there sands the silhouetted girl in the archaic white shift, perishing into the plane as the door continues to twirls in the air behind <b>her</b> , finally dropping out of sight as <b>she</b> steps tentatively into the plane and we hear a distant splash

The third person (they, her, his, and him) was used by some actors to point out the addressee when they were talking. Besides, Angle's utterance (his and their) consecutively showed the pronoun of Steve and spears. The usage of antecedent shown in the word 'her' and 'she' in Angle's speech (number 6) made sense towards distinguishing the pronoun as the third person. Moreover, the underlined phrase of

'Greek-style Backlit' above showed the context within Angle's utterance as the epistemic context. Angle and her hearers knew what kind of style Angle was talking about (Meurers, 2004, p. 5).

### 3.4 Temporal

Yule (1996) stated that temporal or time focuses on encoding time points and duration corresponding to when a statement is uttered. There was 1 dialogue that was found by the researchers and was categorized into temporal.

**Table 5**  
**The Temporal in the Dialogue**

No.	Actor or Actress	Dialogue
1.	Diana	"You feel safer <b>now</b> ?"

There was an adverb of time used by Diana in her speech as well as in Table 5. The adverb was 'now'. When Diana uttered the adverb 'now', she referred to the present time when they (Diana and her friend) were still speaking about Diana's friend's condition. The coding time of the speech contained 'now' as time deixis was present (Levinson, 1983, p. 77).

### 3.5 Discourse

Mey (2001) explains that discourse is expressed with most used terms in encoding space of time deixis. 14 dialogues were found by the researchers and were categorized into discourse.

**Table 5**  
**The Discourse in the Dialogue**

No.	Actor and Actress	Dialogue
1.	Steve	"Groundlings, <b>this</b> is Lame Duck. Come back."
2.	Ben	"Lame Duck, <b>this</b> is ground. Come back."
3.	Steve	"Hi, yeah, it's my leg. It's pinned. If you could get to a phone, get some

- equipment **here** to....”
4. Steve “Wait, no! I uh, I need help. I’m stuck **here**. Do you speak English?”
  5. Ben “**There** may be a little weather.”
  6. Ben “Steve, be advised, **there** may be a weather pattern heading.”
  7. Aethra “**This** is unbelievable. What’s to be done with him?”
  8. Hephestia “**That**’s for the Queen to decide.”
  9. Ben “Lame Duck, **this** is ground. Come back.”

Several demonstrative pronouns are laid on the script, such as this, that, here, and there. The demonstrative pronoun ‘there’ in Ben’s utterance above (number 5 and 6) was included as cataphora. It was because Ben attempted to predict and follow the situation they were getting in. On his own, he began the conversation by using there referring to the preceding part of his speech. Hence, it was included as a cataphora (Halliday & Hasan, 1976, p. 68). The cataphora above, there, were discourse deixis used in Ben’s speech.

Another demonstrative pronoun, that, (number 8) indicated as an anaphora since it referred back to the decision that would take in a big case (Halliday & Hasan, 1976, p. 68). The word ‘that’ referred back to the preceding speech that Hephestia had said: that is for the Queen to decide. Once again, the anaphora in Hephestia’s utterance above showed the usage of discourse deixis. The context found in the speech above was the epistemic context laid on the word ‘decide’ uttered by Hephestia. The word ‘decide’ refers to all

actions that the Queen will take in carrying out her intention. Both Hephestia and hearers knew what the message behind the word ‘decide’ was. Thus, it set that word as the epistemic context within their conversation (Meurers, 2004, p. 5).

Based on the data analysis presented above, the researchers conclude the result of the study or the percentage of deixis in the Wonder Woman script in the table below.

**Table 6**  
**The Percentage of Deixis**  
**in Wonder Woman Script**

No.	Categories of deixis	Quantity	Percentage
1.	First person	35	44%
2.	Second person	22	28%
3.	Third person	7	9%
4.	Temporal	1	1%
5.	Discourse	14	18%
<b>TOTAL</b>		<b>79</b>	<b>100%</b>

The result of the analysis of deixis showed that from the 5 categories of deixis which are performed in the Wonder Woman script. Those are first person, second person, third person, temporal, and discourse. Meanwhile, the most performed deixis to the least one in Wonder Woman script is: first person (44%), second person (28%), third person (9%), temporal (1%), and discourse (18%). Here, the first person was categorized as the most performed deixis in that interview.

### 3.6 Analysis

The use of deixis in Wonder Woman films is dominant. This study is different from previous studies that only focused on discussing presupposition (Sukmawati, 2020), flouting maxims (Op.Sunggu & Afriana, 2020), and figurative language (Dewi et al., 2020). This research provides novelty in the context of deixis analysis in Wonder Woman film.

In the context of deixis analysis, several researchers have conducted the same research but in different research objects

(See for example, Sasmita et al. (2018); Ardeatika & Setiawan (2019); Ulfah & Hidayat, 2020). The results are dissimilar because each movie script has a different scene, plot, and context. The duration in a film also affects the number of deixes that appear. In the Wonder Woman film, there is approximately 79 deixis with five categories, namely first-person deixis, second-person deixis, third-person deixis, temporal deixis, and discourse deixis. This number is far from the results of Ardeatika and Setiawan's research that only found 17 deixes. It is because Ardeatika and Setiawan only researched several categories of deixis.

However, Sasmita et al. (2018) managed to find 674 occurrences in the A Thousand Words film script. This number certainly far exceeds the amount that the researchers found in the Wonder Woman film script.

#### 4. CONCLUSION

Deixis words and phrases need context to understanding meaning. It means that the utterances should be based on the required context. This research provided an example of how the movie script was analyzed not only in classifying varieties of deixis used by the characters in the utterance but also in classifying the deixis' usage into types of deixis. The researchers have found 168 deixis. The researchers also found utterances that used person, temporal, place, discourse, and social deixis in the Wonder Woman movie script. The most type's deixis that appeared in the movie script is person deixis. Meanwhile, three types of context existed: physical, linguistic, and epistemic in all of the actors' deixis contained utterances.

In learning English context, the use of deixis in a film script can help students in critical language classrooms where they observe and become aware of what is happening in the real context regarding the use of deixis. When established, it is profoundly expected that students could perceive their learning process as meaningful and closely related to their life.

Furthermore, students can use this research as a reference to learn deixis expression and determine types of deixis.

They can apply it to interact in their daily activities. Teachers also can use this research for pragmatic learning material in the classroom. Deixis material can be one of the best materials to increase students' interest and enthusiasm in learning. A short English movie can be one of the options for them. Finally, this research still needs development in some sections. For further researchers eager to develop this research, this result could provide sufficient information to obtain a better result.

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#### APPENDIX The Script of Wonder Woman Movie

- 1) Steve : Groundlings, **this** is Lame Duck, Come back.
- 2) Steve : **This** is Lame Duck. **I** got a force gazillion hurricane in **my** face! Visibility is zero and **my** readings are.
- 3) Steve : **They** are short. **My**

- instrument panels having emotional issues; **I** am lost at sea.
- 4) Ben : Lame Duck, **this** is ground. Come back.
- 5) Ben : Steve, be advised, **there** may be a weather pattern heading.
- 6) Ben : **There** may be a little weather.
- 7) Steve : **I**'ll look out for that then.
- 8) Ben : Can barely read **you**. What's **your** bearing?
- 9) Angle : Windshield is pounded by rain, then isn't as the cloud whip away to reveal an island, green and lush.
- 10) Angle : The door as it is pulled right off its hinges—and **there** sands the silhouetted girl in the archaic white shift, perishing into the plane as the door continues to twirls in air behind **her**, finally dropping out of sight as **she** steps tentatively in to the plane and **we** hear a distant splash.
- 11) Diana : It's hollow...
- 12) Steve : Wait, no! **I** uh, **I** need help, **I**'m stuck **here**. Do **you** speak English?
- 13) Steve : Hi, yeah, it's **my** leg. It's pinned. If **you** could get to a phone, get some equipment **here** to....
- 14) Diana : **You** look horrible.
- 15) Steve : The leg's okay, but **I** think my wrist is broken.
- 16) Diana : No, **your** face, It's so....
- 17) Steve : Well, **I** was crashing, **you** know, **I** didn't have time to gussy up.
- 18) Diana : **I** saw, **your** glider doesn't seem to understand the air very well.
- 19) Steve : Storm fried **my** engine **I** didn't even think **I** was gonna make it. Actually, **I**'m not entirely sure **I** did.
- 20) Diana : **You**'re man.
- 21) Steve : Wow, No getting anything past **you**.
- 22) Steve : Who are **you**?
- 23) Steve : Trevor, It's, uh, nice to.
- 24) Steve : **We** gotta get out of **here**.
- 25) Steve : Whoah, No, not a plan **here**.
- 26) Diana : It's all right.
- 27) Steve : It's not all right.
- 28) Diana : Try to roll. Watch **your** arm.
- 29) Diana : **You** feel safer **now**
- 30) Angle : Steve has fifteen sharp, gleaming spears in a semicircle around **his** head. **They** are held by fifteen women, armored and helmeted in the Greek style Backlit enough to be dark and almost in human.
- 31) Steve : Look, **I** just wanna rise a phone. **I**'ve got important supplies on **my** plane, **there**'s people waiting.
- 32) Steve : So, did any of **you** guys hear about the 20<sup>th</sup> century? It just happened; it was so cool.
- 33) Diana : This is not as it should be. **I**'ll make it right.
- 34) Hephestia : It is not to be spoken to.
- 35) Diana : **You** overstep **your** authority, Hephestia.
- 36) Hephestia : And **you** have broken the first law. How do **you** think the Queen will take that?
- 37) Diana : That's **my** concern.
- 38) Hephestia : Yes, it is. By all rights **your** fate should be **his**.
- 39) Diana : And who will administer my fate? **You**?
- 40) Hephestia : **You** should have killed it.
- 41) Diana : **I** will not kill a helpless human.
- 42) Steve : For the record, **I** am not helpless. **I**'m just biding my time till **I**.....wake up.
- 43) Steve : Where the hell am **I**?
- 44) Diana : **This** is Themyscira. Home.
- 45) Diana : **We** are? Good. **We** should be.
- 46) Steve : The Amazons were Greek and Ancient. How can **you** speak **my** language?

- 47) Diana : All languages come from the same place.
- 48) Aethra : Diana is that really a...
- 49) Steve : **I** am Steve.
- 50) Aethra : **This** is unbelievable.  
What's to be done with **him**?
- 51) Hephestia : **That**'s for the Queen to decide.