

AN ANALYSIS OF DEIXIS IN BREAKING BAD SERIES

THESIS

This Thesis is submitted to fulfil the requirement

for the “Sarjana” Degree in English Tadris Study Program



Written by:

MUHAMMAD FARHAN PASHA

NIM. 20551039

ENGLISH *TADRIS* STUDY PROGRAM

TARBIYAH FACULTY

STATE ISLAMIC INSTITUTE OF CURUP

2025



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI
(IAIN) CURUP**

Jalan Dr. A.K. Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

A P P R O V A L

Nomor : 1687 /In.34/FT/PP.00.9/09/2025

Name : Muhammad Farhan Pasha
NIM : 20551039
Departement : English Tadris Study Program
Title : An Analysis of Deixis in Breaking Bad Series

Had examined by examining board of the English Tadris Study Program of Institut Agama Islam Negeri (IAIN) Curup, on:

Day / Date : Friday, August 15th 2025
Time : 09.30 AM – 11.00 AM
At : Room 1 TBI IAIN Curup

Had been received to fulfill the requirement for the degree of *Strata 1* in English Study Program of *Tarbiyah* of IAIN Curup.

Curup, August 2025

Examiners:

Head

Dr. Sakut Anshori, M.Hum.
NIP. 19811020 200604 1 002

Secretary

Meli Fauziah, M. Pd
NIP. 19940523 202012 2 003

Examiner I

Dr. Paidi Gusmuliana, M.Pd
NIP. 19840817 201503 1 004

Examiner II

Sarwo Edy, M.Pd
NIP. 19810607 202321 011

Dean

Faculty of Tarbiyah



Dr. Satrio, S.Ag., M.Pd
NIP. 19740921 200003 1 003

Hal : Pengajuan Sidang Munaqasah

Kepada Yth. Bapak Dekan Fakultas Tarbiyah IAIN Curup

Di

Curup

Assalamualaikum Warahmatullahi Wabarakatuh

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT. dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan yang penting, maka kami berpendapat bahwa skripsi atas nama Muhammad Farhan Pasha (20551039) sebagai Mahasiswa dari Program Studi Tadris Bahasa Inggris, dengan judul “**An Analysis of Deixis in Breaking Bad Series**” sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian Permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

Wassalamualaikum Warahmatullahi Wabarakatuh

Advisor



Dr. Sakut Anshori, S.Pd M.Hum

NIP. 19811020 200604 1 002

Curup, 20 June 2025

Co-Advisor



Meli Fauziah, M.Pd

NIP. 19940523 202012 2 003

STATEMENT OF OWNERSHIP

The researcher who signed below:

Name : Muhammad Farhan Pasha


NIM : 20551039

Study Program : Tadris Bahasa Inggris

Faculty : Tarbiyah

Declare that the "**An Analysis of Deixis in Breaking Bad**" thesis was written honestly and to the best of my ability. If this thesis has mistaken the following day, the author is prepared to assume responsibility for the consequences and any additional criticism from IAIN Curup and to abide by its policies.

Curup, 20 June 2025

 archer
Muhammad Farhan Pasha
NIM. 20551039

PREFACE

All praises to Allah SWT that the writer had finally finished writing this thesis entitled "An Analysis of Deixis in Breaking Bad Series".

This thesis is submitted as a part of the completion for undergraduate degree of strata 1 (S1) in English Study Program of IAIN Curup. The writer realizes that this thesis is far being perfect, therefore the writer really appreciates some suggestion and critics. for being perfect in the future.

Last but not least, the writer hopes that this thesis will be really useful to those who are interested in this field of study.

Curup, 20 June 2025

The Researcher

Muhammad Farhan Pasha

NIM. 20551039

ACKNOWLEDGEMENT

Assalamu'alaikum Warahmatullahi Wabarakatuh

Alhamdulillahirabbil'alamin, all praise and gratitude are due to Allah SWT for His endless mercy, blessings, and guidance, which enabled the researcher to complete this thesis. May peace and blessings be upon the Prophet Muhammad SAW, his family, companions, and all who follow his path until the Day of Judgment.

The researcher has completed this thesis entitled “*An Analysis of Deixis in the Breaking Bad Series.*” Throughout this journey, the researcher received support, assistance, and valuable guidance from many individuals. Therefore, the researcher would like to express heartfelt appreciation to:

1. Prof. Dr. Idi Warsah, M.Pd.I, as the Rector of IAIN Curup.
2. Dr. Sutarto, M.Pd, as the Dean of the Tarbiyah Faculty.
3. Mrs. Jumatul Hidayah, M.Pd, as the Head of the English Study Program at IAIN Curup.
4. Mr. Dr. Sakut Anshori, S.Pd, M.Hum, as the researcher's thesis advisor, for the continuous support, guidance, and motivation until the completion of this thesis.
5. Mrs. Meli Fauziah, M.Pd, as the Co-Advisor, for her valuable time, corrections, and encouragement throughout the writing process.
6. Mrs. Henny Septia Utami, M.Pd, for her kindness and support—may it be returned in kind.
7. Mr. Abd. Zain, M.Li, as the research informant, for his valuable contribution—thank you very much.
8. Mr. Rizki Indra Guci, M.Pd, for his advice and insightful thoughts.
9. All lecturers of the English Study Program IAIN Curup, for their dedication, knowledge, and encouragement throughout the researcher's academic journey.
10. And to all those who have supported and helped the researcher, whose names cannot be mentioned one by one—thank you very much for everything.

Finally, the writer needs construction suggestion for being perfect in the future. Hopefully, the result of this research can give beneficial contribution to the development of education in other school for acknowledgment above, and those are not mentioned, may Allah give them the best reward. Aamiin.

Curup, 20 June 2025

The Researcher

Muhammad Farhan Pasha

NIM. 20551039

MOTTO AND DEDICATION

“There may be more beautiful times, but this one is ours.”

- Jean-Paul Sartre

With heartfelt respect, I dedicate this thesis to:

1. To my mother—thank you for being both mother and father, for standing by me through every storm, for your unwavering love, and for being my closest friend. Your prayers and silent strength have carried me farther than words can say.
2. To my advisor, Mr. Dr. Sakut Anshori, S.Pd, M.Hum, and my co-advisor, Mrs. Meli Fauziah, M.Pd, your guidance was a steady light in moments of doubt. Thank you for your wisdom, patience, and support that shaped this thesis into its final form.
3. To the lecturers of the English Study Program at IAIN Curup, thank you for nurturing minds and hearts, and for the dedication you poured into each lesson. Your knowledge has become part of the foundation on which I stand.
4. To my friends in the English Study Program, thank you for the laughter, shared struggles, and endless encouragement. This journey would not have been the same without you.
5. To my beloved alma mater, IAIN Curup. The memories and lessons here will remain a part of me forever.

ABSTRACT

Muhammad Farhan Pasha, 2025 : **An Analysis of Deixis in Breaking Bad Series**
Student ID Number : **20551039**
Advisor : **Dr. Sakut Anshori, S.Pd, M.Hum**
Co-Advisor : **Meli Fauziah, M,Pd**

This study examines the use of deixis in the pilot episode of the television series *Breaking Bad*, employing a pragmatic approach based on George Yule's theory, which categorizes deixis into person, spatial, and temporal types. The study aims to identify and categorize the types of deixis and analyze their functions in the episode's dialogue and narrative. Using a descriptive qualitative research design, data were collected from the script of *Breaking Bad*'s pilot episode through document analysis. The findings reveal 1,052 deictic instances, with person deixis being the most dominant (527 instances), followed by temporal deixis (446 instances), and spatial deixis (79 instances). The second-person singular pronoun "you" was the most frequent, reflecting the episode's focus on direct character interactions. Person deixis establishes participant roles, spatial deixis grounds the narrative in specific locations, and temporal deixis drives the plot through time-sensitive actions. These findings highlight the critical role of deixis in enhancing narrative coherence and audience engagement in television series. The study offers pedagogical implications for teaching pragmatics and serves as a foundation for future research on deixis in contemporary media.

Keywords: *Pragmatics, Deixis, Television Series, Breaking Bad*

TABLE OF CONTENTS

APPROVAL.....	ii
LEMBAR PENGAJUAN SKRIPSI.....	iii
STATEMENT OF OWNERSHIP.....	iv
PREFACE.....	v
ACKNOWLEDGEMENT.....	vi
MOTTO AND DEDICATION.....	viii
ABSTRACT.....	ix
TABLE OF CONTENTS.....	x
LIST OF TABLES.....	xii
LIST OF IMAGES.....	xiii
CHAPTER I INTRODUCTION.....	1
A. Background of the Research.....	1
B. Research Questions.....	4
C. Research Objectives.....	4
D. Significances of the Research.....	5
E. The Scope and Limitation of the Research.....	5
F. Definition of Key Terms.....	6
CHAPTER II LITERATURE REVIEW.....	8
A. Definition of Deixis.....	8
B. Type of Deixis.....	10
1. Person Deixis.....	11
2. Spatial Deixis.....	13
3. Temporal Deixis.....	15
C. Function of Deixis.....	16
D. Breaking Bad Series.....	17
E. Review of Previous Related Studies.....	19
CHAPTER III RESEARCH METHODOLOGY.....	21
A. Research Design.....	21
B. Source of Data.....	22
C. Data Collection Technique.....	22
D. Instrument of The Research.....	23
E. Data Analysis Technique.....	25

F. Trustworthiness.....	27
CHAPTER IV FINDING AND DISCUSSION.....	29
A. Finding.....	29
1. Type of Deixis Found in the Pilot Episode of Breaking Bad Series.....	29
2. The Function of Each Deixis Found in the Pilot Episode of Breaking Bad Series.....	33
B. Discussion.....	39
CHAPTER V CONCLUSION.....	43
A. Conclusion.....	43
B. Suggestions.....	44
REFERENCES.....	46
APPENDICES.....	49

LIST OF TABLES

Table 2.1 Person Deixis.....	12
Table 3.1 Person Deixis Analysis.....	24
Table 3.2 Spatial Deixis Analysis.....	25
Table 3.3 Temporal Deixis Analysis.....	25
Table 4.1 Type of Deixis Found in the Pilot Episode of Breaking Bad Series.....	29
Table 4.2 The Function of Person Deixis Found in the Pilot Episode of Breaking Bad Series.....	33
Table 4.3 The Function of Spatial Deixis Found in the Pilot Episode of Breaking Bad Series.....	36
Table 4.4 The Function of Temporal Deixis Found in the Pilot Episode of Breaking Bad Series.....	38

LIST OF IMAGES

Image 2.1 Breaking Bad.....	17
-----------------------------	----

CHAPTER I INTRODUCTION

A. Background of the Research

Language is a dynamic system fundamental to human social interaction, serving as the primary mode of communication within communities and societies.¹ It facilitates the exchange of ideas, emotions, and information, allowing individuals to express their thoughts, beliefs, and experiences effectively.² Within the broad field of linguistics, pragmatics plays a crucial role in understanding how language is used in real-world contexts. Pragmatics focuses on the practical use of language in verbal interactions, considering situational and contextual factors, and analyzing the intended meaning of speakers within an utterance.³

A key concept within pragmatics is deixis, defined by Yule as a linguistic concept where the interpretation of words or phrases directly depends on the contextual setting of the utterance.⁴ Deixis enables language users to refer to people, places, and objects within their immediate environment, bridging language and context for precise and efficient communication. Deictic expressions, such as pronouns ("I," "You," "He"), adverbs of place ("Here," "There"), and temporal expressions ("now," "tomorrow"), are categorized by Yule into three primary types: person,

¹ Asif Agha, *Language and Social Relations* (Cambridge University Press, 2006), xxiv.

² Eka Apriani, Sakut Anshori, and Sarwo Edy, *EFEKTIVITAS ENGLISH ZONE DALAM MENINGKATKAN KEMAMPUAN BERBICARA BAHASA INGGRIS MAHASISWA DI IAIN CURUP*, no. 2 (2019), xvii.

³ George Yule, *Pragmatics* (Oxford university press, 1996).

⁴ Melly Novitasari, Mimas Ardhianti, and Henricus Supriyanto, 'ANALISIS DEIKSIS NASKAH DRAMA CALIGULA KARYA ALBERT CAMUS', *Jurnal Kependidikan*, 8.1 (2023), pp. 156–64.

spatial, and temporal deixis.⁵ Understanding these categories is essential for interpreting contextual cues, identifying conversational participants, and maintaining coherence in discourse. The effective use of deictic elements is crucial in everyday communication, enhancing mutual understanding and enabling clear and precise references between speakers and listeners.

In contemporary times, the application of deixis extends beyond conventional daily conversations, permeating various forms of popular media and literature, including magazines, speeches, novels, movies, news, and television series.⁶ This heightened interest in studying deixis within literary and media contexts is underscored by the recognition that these forms have evolved into prominent and valuable mediums for language acquisition and learning, offering both entertainment and intrinsic educational value. As researchers increasingly explore language acquisition through popular literary media, the importance of deixis in enhancing linguistic comprehension within these authentic contexts becomes even more apparent.

Based on a pre-observation by researcher in the English Department, many students face challenges in comprehending the meanings of some words or phrases. The meaning of these words or phrases directly depends on the contextual setting of the utterance, both in real-life contexts and in literature or popular media such as novels, movies, or television series. One

⁵ George Yule, *The Study of Language* (Cambridge university press, 2022).

⁶ Waheeb S Albiladi, Fahad H Abdeen, and Felicia Lincoln, 'Learning English through Movies: Adult English Language Learners' Perceptions', *Theory and Practice in Language Studies*, 8.12 (2018), pp. 1567–74.

effective medium that delves into how pragmatics, specifically deixis, works is through authentic materials.

Among the most prominent forms of contemporary media, television series stand out as a significant cultural phenomenon, captivating global audiences and offering rich authentic material for studying language and communication.⁷ One notable example is the American crime series *Breaking Bad*, created by Vince Gilligan for AMC. Set in Albuquerque, New Mexico, the series follows high school chemistry teacher Walter White's descent into methamphetamine production after a cancer diagnosis. *Breaking Bad* has received widespread critical acclaim for its exceptional writing, strong character development, intricate plot, and, crucially, its nuanced dialogue. The complexity and authenticity of the language used in *Breaking Bad* make it a compelling subject for in-depth linguistic research, particularly concerning the various forms of deixis embedded within its conversations.

Despite the extensive study of deixis in general linguistics, its specific application in analyzing television series, especially a critically acclaimed show like *Breaking Bad*, remains relatively unexamined. While studies exist on deixis in other media, such as the analysis of deictic expressions in the movie script of *Hotel Transylvania 3: Summer Vacation* by Niami Ainul Y. (2021), research specifically focused on the long-form narrative and intricate character interactions within television series is less common. This

⁷ Esta De Fossard and John Riber, *Writing and Producing for Television and Film* (Sage, 2005), II.

research aims to address this gap by exploring how deictic elements function within the authentic, contextualized dialogue of *Breaking Bad*. This exploration will not only contribute to the academic understanding of deixis in popular media but also offer valuable insights for English language education by demonstrating how these elements enhance learners' comprehension of practical language use, thereby contributing to more effective teaching and learning strategies.

Building upon existing relevant research, the researcher demonstrates a keen interest in undertaking an in-depth investigation focused on deixis within the context of the television series *Breaking Bad*. The proposed thesis is titled **"AN ANALYSIS OF DEIXIS IN BREAKING BAD SERIES."**

B. Research Questions

Based on the background provided, the research problem is formulated as follows:

1. What types of deixis are found in the pilot episode of the "*Breaking Bad*" series?
2. How does each deixis serve its function in the pilot episode of the "*Breaking Bad*" series?

C. Research Objectives

Based on the research questions, the objectives of the research can be formulated as follows:

1. To examine and categorize the types of deixis present in the pilot episode of "Breaking Bad" series.
2. To explain the function of each type of deixis identified in the pilot episode of the "Breaking Bad" series.

D. Significances of the Research

This research offers significant contributions to both the academic community and language education practices, namely:

1. For educators, its insights will benefit educators by informing the development of more authentic pedagogical tools that enhance learners' comprehension of context-dependent language use and pragmatic competence.
2. For students, this study provides empirical understanding and in-depth insight into deixis and how deixis is applied within a popular authentic television series like Breaking Bad.

E. The Scope and Limitation of the Research

This study aims to analyze deixis as manifested in the pilot episode of Breaking Bad. Through a pragmatic approach, it seeks to identify and categorize the types and functions of deixis present in the episode's dialogue based on George Yule's deixis theory. This research is primarily limited to the English language dialogue found exclusively in the pilot episode of Breaking Bad, allowing for a detailed and comprehensive pragmatic exploration of deictic expressions, ensuring the depth and validity of the analysis.

F. Definition of Key Terms

In this section, key terms are defined to facilitate a clearer understanding of the context. The definitions of these terms are provided below:

1. Deixis

According to Yule, Deixis, a technical term derived from Greek, constitutes one of the fundamental operations inherent in utterances. Essentially, deixis involves "pointing" through language. Any linguistic form employed to achieve this act of "pointing" is termed a deictic expression.⁸

2. Person Deixis

Person deixis is related directly in the grammatical categories of person. The function of person deixis is to indicate person. According to Huang, there are three categories of person deixis, such as first person, second person and third person.⁹ According to Renkema, deixis to person is realized using personal pronoun.¹⁰

3. Spatial Deixis

Place deixis concerns the encoding of spatial location relative to the location participant in the speech event. According to Yule, place deixis is where the relative location of people and things is being indicated. The function of place deixis is to indicate place.¹¹

4. Temporal Deixis

⁸ Yule, *Pragmatics*.

⁹ Yan Huang, *Pragmatics* (OUP Oxford, 2014).

¹⁰ Jan Renkema and Christoph Schubert, *Introduction to Discourse Studies*, 2018.

¹¹ Yule, *Pragmatics*.

According to Levinson, time deixis pertains to the encoding of temporal points and spans relative to the time at which an utterance was made or a message was written. Essentially, time deixis is used to specify when an utterance occurred. Its function is to indicate time, using terms like now, then, yesterday, tomorrow, today, tonight, next week, last week, and this week.¹²

5. Breaking Bad Series

Breaking Bad is a critically acclaimed American television series created by Vince Gilligan for AMC, depicting the transformation of Walter White, a high school chemistry teacher who turns to manufacturing methamphetamine after a terminal cancer diagnosis. The series explores complex themes of morality, crime, and the consequences of personal choices.

¹² Stephen C Levinson, *Pragmatics* (Cambridge university press, 1983).

CHAPTER II LITERATURE REVIEW

A. Definition of Deixis

According to Cruse, the main aspects of linguistic pragmatics involve meanings that rely on context, with two types deemed significant.¹³ The first type is termed conversational implicature, which refers to the meaning that speakers aim to communicate but do not express directly. The second type is referred to as context-dependent meaning, which indicates different entities, locations, or times. A common term used to identify objects in language is reference, and the manner in which speakers utilize this as a reference point is known as deixis.

Deixis is a specialized term derived from Greek that refers to fundamental elements within utterances. It signifies pointing through language, and expressions that serve this purpose are termed deictic expressions. For instance, when someone inquires about something unfamiliar, they might say, "What is that?" In this case, the term "that" acts as a deictic expression, referencing a specific item or object. Yule states that deictic expressions are among the very first concepts that humans, even as infants, learn to use in order to refer to individuals through person deixis, to locations via spatial deixis, or to times through temporal deixis.¹⁴

The concept that pragmatics involves examining aspects of language necessitating attention to its users prompted a natural, subsequent limitation

¹³ Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, 2004.

¹⁴ Yule, *Pragmatics*.

of the term within analytical philosophy. This is because one element of natural language that undeniably requires such consideration is the study of deixis. Levinson noted that, at its core, deixis examines how languages encode or grammaticalize elements of the context in which an utterance or speech event occurs, thereby also concentrating on how utterances are understood based on the context of the speech.¹⁵

Deixis is the simplest example of how language and context interact within language structures.¹⁶ The main examples focus on the usage of demonstratives, first and second person pronouns, tense indicators, specific adverbs indicating time and place such as "now" and "here," along with various grammatical elements that relate closely to the context of an utterance. Deixis essentially reflects the relationship between language and the context of an utterance, which is clearly illustrated in linguistic structures. Deictic components serve to point out a range of contextual features, including the speaker, references to time, and specific locations.

Marmaridou posits that a perfect cognitive model underpins the understanding of deixis. The capacity to construct a mental environment where both the speaker and the listener seem to be simultaneously present at a specific moment is what characterizes a deictic expression.¹⁷ This area of cognition pertains to the concept of the deictic center, which is triggered by a deictic expression. Deixis takes place when both the speaker and the listener share the same contextual situation. The meaning intended by the

¹⁵ Levinson, *Pragmatics*.

¹⁶ Levinson, *Pragmatics*.

¹⁷ Sophia S A Marmaridou, *Pragmatic Meaning and Cognition* (John Benjamins Publishing, 2000), LXXII.

utterance, collaboratively constructed by both the speaker and the listener, is contained within a deictic expression under specific conditions.

The significance of words is noteworthy, as each has a specific meaning that remains constant regardless of who employs them or in what context. However, languages also include a limited number of words whose meanings are influenced by the users and the circumstances of their usage. These words are referred to as deictic words, and the overall occurrence of these words is known as deixis.¹⁸

Deixis, as explained above, functions to indicate particular objects or items, and its interpretation relies entirely on the context established by the speaker and listener. This study will concentrate solely on Yule's theory of deixis.

B. Type of Deixis

In order to gain a deeper insight into the workings of deixis in language, it is important to recognize the different categories that aid in this contextual "pointing." Yule suggests that deixis can be classified into three primary types, which break down deixis into these three categories:

1. Person Deixis

Yule clarified that person deixis serves to denote three fundamental components in communication. Person deictics identify the three essential roles in utterances, which are the speaker ('first person'), the individual(s) being addressed ('second person'), and the individual or

¹⁸ John I Saeed, *Semantics* (John Wiley & Sons, 2015), XXV.

individuals who are not the speaker or the addressee ('third person').¹⁹ This implies that discussing person deixis involves the use of personal pronouns such as "I," "you," "he," "she," "it," "we," and "they."

In person deixis refers to a linguistic expression that aids in identifying specific individuals within a context that has not yet been expressed linguistically. Arguably, the most prevalent examples of personal deixis are the pronouns *I* and *you*.²⁰ Nonetheless, personal deixis can also encompass possessive adjective, possessive, and reflexive pronoun.

Moreover, recognizing the individuals involved in a text falls under person deixis. This concept describes how to utilize terms to indicate the audience that the writer or speaker aims to address. The categories of person deixis encompass the first person, the second person, and the third person, which are presented in the table below.

Table 2.1 *Person Deixis*

Person	Singular	Plural
First Person	I, me, my, mine, myself	We, us, our, ours, ourselves
Second Person	You, yours, yourself	You, your, yours, yourselves
Third Person	He, she, it, him, her, his, its, himself,	They, them, theirs,

¹⁹ Yule, *Pragmatics*.

²⁰ Bingyun Li and Chaoqun Xie, 'Betty J. Birner. 2013. Introduction to Pragmatics. Malden, MA: Wiley-Blackwell. Pp. x + 344. CAN \$48.95 (Softcover).', *Canadian Journal of Linguistics/Revue Canadienne de Linguistique*, 64.1 (2019), 2018/09/18 Edition, pp. 155–58, doi:DOI: 10.1017/cnj.2018.24.

	herself	themselves
--	---------	------------

In English, deixis can be categorized into three distinct types: first person, second person, and third person. The first person refers to the speaker, the second person denotes the intended receiver of the message, and the third person includes all other individuals referenced in the conversation, excluding the first and second persons.

a. First Person

The term "first person deixis" refers to indicating the speaker using the word "I," or referring to both the speaker and individuals included with the speaker by saying "We." In this context, the speaker is identified as the sender of the message. Singular pronouns like "I" and "Me" are examples of first-person deixis. Plural pronouns such as "We" and "Our" also illustrate first-person deixis. Phrases like "*I* really adore you" and "*We*'re in this together" exemplify first-person deixis.

b. Second Person

The term "second person deixis" describes the intended focus of an utterance. This form refers to the individual being addressed. The speaker's reference to one or more target utterances is captured through second-person forms. Examples of second-person deixis include "you" and other pronouns. An illustration of second-person deixis is found in the phrase, "*You* should see the movie."

c. Third Person

In this section, the third person is employed to refer to the other individuals involved in the speaking event, rather than using the first or second person. Gender distinctions are made through third-person singular pronouns like "he/him" and "she/her." The pronoun "He" is used for subjects identified as male, while "She" pertains to subjects identified as female. "They" serves as a plural third-person reference, in contrast to the singular usage of "He" and "She." Examples of third-person deixis include the phrases "*He* moved to Yorkshire," "*She* reads book," and "*They*'re your friends."

2. Spatial Deixis

Spatial deixis pertains to the notion of distance, indicating the relative position within an utterance. Modern English employs only the terms "here" and "there" to differentiate locations, whereas Old English featured a broader variety of words for spatial deixis.²¹ Spatial deixis corresponds to the position of the speakers. The use of place adverbs can signify whether the speaker's location is close or distant. Cutting noted that spatial deixis consists of words that indicate a location, within the context of utterances, using demonstrative adverbs such as 'there' and 'here,' along with demonstrative adjectives and pronouns like 'this,' 'that,' 'these,' and 'those.'²²

²¹ Yule, *Pragmatics*.

²² Cutting and Joan, *Pragmatics and Discourse - A Resource Book for Students* (n.d.)

The concepts of "here" and "there" represent the most fundamental types of spatial deixis. As noted by Cruse, the distinction between "here" and "there" is largely dependent on context: "here" could refer to this room, Manchester, Earth, and so forth.²³ The demonstratives "this" and "that" are primarily viewed as spatial deictic terms in their most basic applications, although they often carry more abstract connotations. "This" and "here" are categorized as proximal deixis, while "that" and "there" are referred to as distal deixis. Proximal terms are generally interpreted with respect to the speaker's position and denote locations close to the speaker. Distal terms may simply signify "away from the speaker," yet in some languages, they may differentiate between "near the addressee" or "away from both the speaker and the addressee."

Moreover, a language's deixis forces a speaker to construct a framework for understanding it.²⁴ "It's too loud *here*, let's go somewhere quieter *there*" is a simple example of location deixis. The "here and there" are choosing locations based on how close they are to the speaker's position. Naturally, the adverbs' structure will alter if the speaker shifts positions. It can be said that the former location was noisy, while this one is quieter.

<<http://site.ebrary.com/lib/keris/Doc?id=10016807&page=1>>.

²³ Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*.

²⁴ Saeed, *Semantics*, XXV.

3. Temporal Deixis

Temporal deixis refers to terms that express the concept of space transformed into the concept of time.²⁵ The occurrence of an event in connection to the time of speech is denoted by temporal deixis. Terms such as now, then, yesterday, today, tomorrow, last week, tonight, and soon serve as indicators of temporal deixis.²⁶ It's important to understand the distinction between the moments of utterance and acceptance. When both the speaker and listener recognize the timing and purpose of the communication, identifying time deixis becomes simpler.

Moreover, the units of time in the speech are indicated through time deixis. To identify specific moments or durations, you can utilize the temporal deixis function.²⁷ Put differently, time deixis involves the speaker's reference to time in relation to a specific temporal point. Examples of temporal deixis include "Sign this *now*" and "Back in the day, vinyl was *now*." The first statement is situated in the speaker's immediate context, making it proximate. In contrast, the second statement referring to a past "present", which does not fit the speaker's current situation, categorizing it as distal.

Based on the reasoning presented, the researcher concludes that deixis is a critical aspect of pragmatics in which understanding utterances relies on analyzing their context. There are three categories

²⁵ Yule, *Pragmatics*.

²⁶ Charles Kreidler, *Introducing English Semantics* (Routledge, 2002).

²⁷ Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*.

of deixis: temporal, spatial, and personal. Personal deixis pertains to points related to individuals, spatial deixis pertains to points of location, and temporal deixis pertains to points in time. Each expression of deixis must be interpreted in relation to the speaker's intended audience, location, and time. This is because certain terms in language cannot be understood at all if the context is not known.

C. Function of Deixis

Deixis acts as a tool for pointing.²⁸ Here, pointing refers to identifying a person or object, known as person deixis. The term "person deixis function" denotes the speaker or object involved in an utterance. Person deixis is categorized into three types: first-person, second-person, and third-person. First-person deixis is used to refer to the speaker who is delivering the message. Second-person deixis refers to the addressee, who is the listener or recipient of the message. Third-person deixis addresses individuals who are neither the speaker nor the addressee. Spatial deixis highlights the word that signifies the speaker's physical location, with two possible variants: proximal (near the speaker) and distal (away from the speaker). Finally, temporal deixis pertains to the word that indicates the moment when the utterance occurred.²⁹

²⁸ Yule, *Pragmatics*.

²⁹ Aulia Fauziah, 'An Analysis of Deixis in "A Thousand Words" Movie Scripts' By Steve Koren (Thesis Publication)', *Tulung Agung: IAIN Tulung Agung*, 2015.

D. Breaking Bad Series

A television series is a serialized show that consists of several episodes that are either aired on television or made available on streaming services.³⁰ With recurrent characters and places, these episodes usually create a coherent plot. TV shows cover a wide range of genres, such as comedy, science fiction, drama, and thrillers, to appeal to a wide range of viewer tastes.

Image 2.1 Breaking Bad



The widely acclaimed television series "Breaking Bad," which was developed by Vince Gilligan, takes place in Albuquerque, New Mexico. The story centers on Bryan Cranston's character, Walter White, a high school chemistry teacher who turns into a methamphetamine manufacturer, and Aaron Paul's portrayal of Jesse Pinkman, his former student and partner crime. The show explores Walter White's moral decline as he becomes

³⁰ Kathleen Loock, 'American TV Series Revivals: Introduction', *Television & New Media*, 19.4 (2018), pp. 299–309.

more involved in the drug trade in an effort to provide for his family after receiving a terminal cancer diagnosis.³¹

"Breaking Bad" has won multiple important awards and received praise for its complex plot, complex characters, and compelling tension. These awards include two Golden Globes, including Best Television Series – Drama, and sixteen Primetime Emmy Awards, including Outstanding Drama Series five times and Outstanding Lead Actor in a Drama Series for Bryan Cranston four times. Along with multiple other honors from industry and critics' associations, the series has also won two Peabody Awards for excellence in television broadcasting.³²

Furthermore, based on user ratings, "Breaking Bad" has an outstanding IMDb score of 9.5/10, making it one of the highest-rated TV shows on the platform.³³ With a 97% audience rating and a 96% critics approval rating, it also keeps its near-perfect score on Rotten Tomatoes.³⁴ This has led to "Breaking Bad" being recognized by both critics and audiences as one of the best television shows ever.

E. Review of Previous Related Studies

Numerous studies have focused on the analysis of deixis. Labale, Rahman, and Dabamona (2024) investigated deixis in the script of the movie "Turning Red" using George Yule's classification, which divides

³¹ 'Breaking Bad (TV Series 2008–2013) - Plot - IMDb', n.d.
<<https://www.imdb.com/title/tt0903747/plotsummary/>> [accessed 3 March 2025].

³² Lara C Stache, *Breaking Bad: A Cultural History* (Rowman & Littlefield, 2017).

³³ 'Breaking Bad (TV Series 2008–2013) - Ratings - IMDb', n.d.
<<https://www.imdb.com/title/tt0903747/ratings/>> [accessed 3 March 2025].

³⁴ 'Breaking Bad | Rotten Tomatoes', n.d.
<https://www.rottentomatoes.com/tv/breaking_bad> [accessed 3 March 2025].

deixis into three categories: personal, spatial, and temporal. Through a descriptive qualitative methodology, they discovered that personal deixis appeared most frequently, with 192 occurrences, followed by spatial deixis at 69 occurrences, and temporal deixis at 36 occurrences. This study offers a practical, contextual resource for teachers to explain deixis using a movie, making the concept more engaging for students.³⁵

A noteworthy source is a study titled "Deixis Analysis Used by Main Characters in the Movie Script of Hotel Transylvania 3: Summer Vacation," carried out by Niami Ainul Y. (2021) from the English Education Department at the Faculty of Tarbiyah and Teacher Training, State Islamic Institute (IAIN) of Tulungagung. In this study, based on Yule's framework, the analysis revealed 180 occurrences of personal deixis, 9 occurrences of spatial deixis, and 18 occurrences of temporal deixis in the movie script. This study provides a substantial theoretical contribution in a classic narrative.³⁶

Another relevant study is "An Analysis of Deixis in Pride and Prejudice Movie" conducted by Eva Lutfi Mawadah (2022) from Walisongo State Islamic University (UIN). Following Yule's theory, this research identified personal deixis as the most prevalent type 2,009 occurrences, with spatial deixis 263 occurrences as the second most common, and temporal deixis 118 occurrences noted as less frequent, yet still significant, in the deixis

³⁵ Zdulfikar Labale, Abd Rahman, and Miftahulfadlik Dabamona Dabamona, 'An Analysis of Deixis Using Movie Turning Red', *JOEE: Journal of English Education*, 1.1 (2024), pp. 47–56.

³⁶ AINUL YUFA NIAMI, *DEIXIS ANALYSIS USED BY THE MAIN CHARACTERS IN MOVIE SCRIPT OF "HOTEL TRANSYLVANIA 3: SUMMER VACATION"*, 2020.

analysis. This study study emphasizes the importance of deixis in everyday spoken language.³⁷

³⁷ Eva Lutfi, *AN ANALYSIS OF DEIXIS IN PRIDE AND PREJUDICE MOVIE THESIS Submitted in Partial Fulfillment for the Requirement for Degree of Bachelor in Education in English Education* (2022).

CHAPTER III RESEARCH METHODOLOGY

A. Research Design

This research employs a qualitative research design. The primary method for data collection is document analysis, specifically focusing on the script of the pilot episode of the series *Breaking Bad*.³⁸ This qualitative approach is chosen for its ability to provide rich, in-depth understanding and detailed explanations of linguistic phenomena. The data for this study primarily consist of verbal and textual elements from the script, rather than numerical or statistical data.³⁹

The rationale for adopting this descriptive qualitative design is to systematically examine and describe the use of deixis within the chosen document. Specifically, the researcher aims to identify and explain each instance of three distinct types of deixis as theorized by Yule present in the pilot episode. This study seeks to offer precise insights into how deictic expressions function in the series' narrative, thereby contributing to a deeper understanding of its linguistic elements.⁴⁰

B. Source of Data

In this study, the data is taken from the script of the pilot episode of "Breaking Bad." Researcher includes all 587 utterances in the script,

³⁸ C R Kothari, 'Research Methodology: Methods and Techniques', *New Age International*, 2004.

³⁹ LR Gay, Geoffrey E Mills, and Peter Airasian, *EDUCATIONAL RESEARCH* (n.d.).

⁴⁰ Hossein Nassaji, 'Qualitative and Descriptive Research: Data Type versus Data Analysis', in *Language Teaching Research*, no. 2, preprint, SAGE Publications Ltd, 16 March 2015, XIX, pp. 129–32, doi:10.1177/1362168815572747.

allowing the researcher to thoroughly examine and analyze deictic expressions within the specific episode. These materials are considered authentic, as they originate from actual events or are documents generated by the individuals involved.⁴¹ Essentially, the script acts as the primary data source for this study. Without this documented data, researchers might find it difficult to grasp anything more than fundamental occurrences or to effectively relay accurate information to others.

C. Data Collection Technique

In the process of conducting research, gathering data is a crucial stage. Frequently used methods for data collection in qualitative research include observation, conducting interviews, and analyzing documents or artifacts. Artifacts can refer to a variety of items, including audio and video recordings, photographs, games, artwork, or any other materials that provide relevant insights. In this context, the pilot episode of the "Breaking Bad" series and its script are considered the artifacts being examined.⁴²

Given this explanation, the researcher employed the documentary technique for gathering data. This approach was chosen due to the research's focus on obtaining information from the scripts of the pilot episode of the television series "Breaking Bad." In collecting the data, the researcher followed a systematic approach, which can be outlined as follows:

1. The researcher acquired the pilot episode of the television series.

⁴¹ Ary Donald, Jacobs Lucy, and K Sorensen Christine, 'Introduction to Research in Education Eight Edition', *Canada. Wdsworth*, 2010.

⁴² Donald Ary and others, 'Introduction to Research in Education 8th Edition', *Canada: Wadsworth Cengage Learning*, 8.8 (2010), pp. 1–320.

2. The researcher thoroughly viewed the pilot episode.
3. The researcher obtained the script of the pilot episode of "Breaking Bad" created by Vince Gilligan.
4. The researcher analyzed the utterances in the script according to Yule's theory.

D. Instrument of The Research

According to Vanderstoep and Johnston, a research instrument is a tool that researchers use to help gather, collect, and analyze information, which ultimately supports the creation of a cohesive report.⁴³ In this study, both a human instrument and an analysis table were used. The human instrument refers to the researcher, who carried out tasks like sourcing materials, collecting data, and personally analyzing the findings. Moreover, an analysis table was used to display the results of the data analysis, making it easier to categorize deixis types for better understanding.

1. Researcher

As stated by Bodgan and Biklen, the researcher acted as the main tool in this study because of the use of a human instrument. They go on to explain that the responsibilities of the researcher included designing, gathering, analyzing, and presenting the research results.⁴⁴

2. Document Analysis Table

⁴³ Scott W Vanderstoep and Deidre D Johnson, *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches* (John Wiley & Sons, 2008).

⁴⁴ Robert Bogdan and Sari Knopp Biklen, *Qualitative Research for Education* (Allyn & Bacon Boston, MA, 1997), CCCLXVIII.

An analysis table functions as an organized method for sorting and categorizing qualitative data to enhance the analysis process. Generally, it involves creating a table or matrix where data can be systematically arranged and compared based on key themes, concepts, or categories.⁴⁵ Below is a document analysis table developed by a researcher based on George Yule's theory, divided into three parts to categorize and explain the function of each deixis:

Table 3.1 Person Deixis Analysis

No	Utterance		First Person		Second Person		Third Person		Function					Reference
			Singular	Plural	Singular	Plural	Singular	Plural	Subject	Object	Possessive Adjective	Possessive Pronoun	Reflexive Pronoun	
1.	U14/00:02:36-00:02:39	You are the love of my life.			You				√					Skyler
2.			My								√			Walter

Table 3.2 Spatial Deixis Analysis

No	Utterance		Place Deixis			
			Distal	Proximal	Reference	Specific Place Deixis
1.	U10/00:02:15-00:02:20	I live at 308 Negra Arroyo Lane, Albuquerque, New				308 Negra Arroyo Lane, Albuquerque, New Mexico, 87104.

⁴⁵ B Miles Matthew, A Michael Huberman, and Johnny Saldana, 'Qualitative Data Analysis: A Methods Sourcebook', preprint, Sage Publications Thousand Oaks, CA, USA:, 2014.

		Mexico, 87104.				
2.	U78/00:08:32- 00:08:34	Is there something wrong with your table?	There		Chad's table	

Table 3.3 Temporal Deixis Analysis

No	Utterance		Verb	Simple Present	Simple Past	Simple Future	Present Progressive	Past Progressive	Future Progressive	Present Perfect	Past Perfect	Future Perfect	Present Perfect Progressive	Past Perfect Progressive	Future Perfect Progressive	Past Future	Pure Time Deictic Word
1.	U12/00:02:25- 00:02:28	I am speaking to my family now.	Am				✓										
2.																	Now

E. Data Analysis Technique

In this study, the researcher used content analysis to evaluate the data. Content analysis entails examining documentary materials like books, magazines, newspapers, and any verbal content that is either written or spoken.⁴⁶ This approach concentrates on analyzing written or visual resources to identify particular characteristics within those materials.

Based on this definition, the researcher scrutinized the content of documentary materials, specifically printed documents. This method was

⁴⁶ C R Kothari, 'Research Methodology: Methods and Techniques', *New Age International*, 2004.

selected because the document analyzed was derived from the script of the "Breaking Bad" pilot episode.

The data analysis followed the content analysis process as described in Donald Ary's book.⁴⁷ The procedure was organized into the following steps:

1. Identifying the phenomena to be studies. This research focused on occurrences of deixis in the pilot episode of "Breaking Bad."
2. Defining the unit of analysis and media source. The script of the pilot episode of "Breaking Bad" was utilized as the main media source for observation and analysis. Yule's book "Pragmatics" provided the theoretical framework to define and categorize the various types of deixis.
3. Developing thorough and non-overlapping coding categories. These categories, derived from Yule's theory of deixis, included Person Deixis, Spatial Deixis, and Temporal Deixis. During this stage, the researcher arranged these categories into an analysis table to support systematic data extraction and classification of the verbal content.
4. Determining the boundaries of data analysis. The entire dialogue from the pilot episode of "Breaking Bad" was selected as the unit of analysis, ensuring comprehensive coverage of the linguistic phenomena within that particular episode.
5. Analyzing the data. The final phase involved systematically describing each identified instance of deixis, clarifying its type, and elaborating on its function within the context of the script.

⁴⁷ Ary and others, 'Introduction to Research in Education 8th Edition'.

F. Trustworthiness

In qualitative research, data validity pertains to how accurately the information gathered reflects the phenomena being studied, as well as the researcher's capacity to report it truthfully. As noted by Creswell and Miller, validity is established by confirming that the research outcomes genuinely reflect the viewpoints of researchers, participants, or the broader audience.⁴⁸

Reliability, on the other hand, relates to the dependability and precision of the measuring instrument or tool utilized to evaluate a specific phenomenon. To put it more simply, reliability refers to the uniformity of results achieved from the same measurement over time. Susan Stainback describes reliability as the steadiness and stability of data or outcomes.⁴⁹ In qualitative research, data is deemed reliable when the researcher's observations align with the real-world conditions observed in the field. This study depends on informants to improve both the validity and dependability of its results.

1. Informant

Data requirements are regarded as having strong validity and reliability when there is alignment between the actual observations in the field and the views or frameworks of the informants, sources, or participants engaged in the study. This correspondence is essential because qualitative research aims to thoroughly describe

⁴⁸ John W Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (pearson, 2015).

⁴⁹ Susan Stainback and William Stainback, *Understanding & Conducting Qualitative Research*. (ERIC, 1988).

and comprehend events or phenomena from the perspective of the informants.⁵⁰

⁵⁰ Metodologi Emzir and M Pd, 'Metodologi Penelitian Kualitatif Analisis Data', *Jakarta: Raja Grafindo*, 2012.

CHAPTER IV FINDING AND DISCUSSION

A. Finding

1. Type of Deixis Found in the Pilot Episode of Breaking Bad Series

After collecting data from the pilot episode, researcher analyzed the spoken utterances for deixis. Applying George Yule's theory of deixis, this study identified three distinct types: person deixis, spatial deixis, and temporal deixis.⁵¹ The details will be provided within the table and explanation below:

Table 4.1 *Type of Deixis Found in the Pilot Episode of Breaking Bad Series*

Type of Deixis			Frequency
Person	First Person	Singular	215
		Plural	36
	Second Person	Singular	228
		Plural	5
	Third Person	Singular	34
		Plural	9
Spatial	Proximal		27
	Distal		25
	Specific Location		27
Temporal	Verb Tenses		396
	Adverbs of Time		50
Total			1052

a. Person Deixis

⁵¹ Yule, *Pragmatics*.

Person deixis refers to the encoding of a participant's participation in a speech event in which an utterance in the question is delivered. Person deixis encodes the roles of participants in a speech event, categorized into first person, second person, and third person. The first category is grammatical reference of the speaker to himself; the second person is encoding reference of the speakers to one or more addressees; and the third person is encoding reference from the speakers or addressee to individuals or entities that are not intended by the speakers or addressee.⁵²

Based on the table, the researcher identified 527 instances of person deixis, which were categorized into three sub categories. The majority of these instances were first-person (251) and second-person (233), while third-person was far less frequent (43). Each category was further divided into singular and plural subcategories. For first-person deixis, the 251 instances included both singular forms, such as "I" (146), "me" (36), "my" (31), and "myself" (2), as well as plural forms like "we" (28), "us" (3), and "our" (5). The high frequency of "I" reflects the perspective of the speakers. Similarly, second-person deixis, with 233 instances, consisted of singular forms like "you" (subject, 152), "you" (object, 45), "your" (29), and "yourself" (2), along with plural forms of "you" (subject, 5). The prevalence of the singular

⁵² Yule, *Pragmatics*.

"you" (subject) indicates frequent direct address. Finally, third-person deixis, which was the least common, included 34 singular instances ("he" 17, "she" 3, "it" 2, "him" 7, "his" 5) and nine plural instances ("they" 6, "them" 3). This category was often used to refer to characters who were absent from the conversation.

b. Spatial Deixis

Levinson stated that place deixis is spatial specification of relative locations toward anchorage points in speech event. There are some place deictic words, particularly in English the verbs “here” and “there” and the demonstrative pronoun “this/these” and “that/those”. “Here” and “this/these” is called proximal place deixis, it means the location is near speaker. While “there” and “that/those” is called distal place deixis, it means the location is away from speaker.⁵³

Based on the table, the researcher identified a total of 79 instances of spatial deixis, which were divided into three categories: proximal, distal, and specific location. Proximal deixis accounted for 27 instances, including "this" (13), "these" (3), and "here" (11). There were 25 instances of distal deixis, comprising "that" (10), "those" (7), and "there" (8). Finally, there were 27 instances of deixis related to a specific location. Proximal deixis and specific locations were the most common,

⁵³ Yule, *Pragmatics*.

which reflects the episode's focus on immediate surroundings and precise references. The relatively low overall frequency of spatial deixis suggests that the episode prioritizes character interactions over detailed spatial descriptions.

c. Temporal Deixis

Temporal deixis, like all other types of deixis, is primarily concerned with the roles of the players. Time is related to the encoding points and the distance between the time when the utterance is spoken or the written message is imprinted.⁵⁴

Based on the table, the researcher identified a total of 446 instances of temporal deixis. The majority of these were verb tenses (396), while a smaller number were pure time deictic words (50). The simple present tense was the most frequent form with 273 instances, which reflects immediate action and anchors the speaker to the current context.⁵⁵ The past tense was also common, with 57 instances often used in reflective dialogue. The remaining 50 instances were pure time deictic words, such as "now." The high frequency of temporal deixis overall indicates the episode's dynamic pacing and its constant shifting between present actions, past reflections, and future plans.

⁵⁴ Yule, *Pragmatics*.

⁵⁵ Yule, *Pragmatics*.

2. The Function of Each Deixis Found in the Pilot Episode of Breaking Bad Series

After examining the pilot episode, the researcher identified that each type of deixis serves a distinct function when utilized in utterance. The functions of each deixis are detailed in the following table and explanation below:

a. Person Deixis

Person deixis refers to the individual who delivered the utterance or conveyed the message. Person deixis contains three basic grammatical types. Both the explanation and the example are provided here.

Table 4.2 The Function of Person Deixis Found in the Pilot Episode of Breaking Bad Series

Person Deixis					
Categories		Found Examples	Grammatical Function	Function	Overall Function
First Person	Singular	Walter: I live at 308 Negra Arroyo Lane, Albuquerque, New Mexico, 87104.	Subject	Speakers	Clarifies the role of participants.
		Walter: Things that you'll come to learn about me ...	Object		
		Walter: My name is Walter Hartwell White.	Possessive Adjective		
		Skyler: And I'd do it myself , except you don't want me on the stepladder.	Reflexive Pronoun		
	Plural	Walter: We will produce a chemically pure and stable product...	Subject		
		Walter: You let us both live...	Object		
		Hank: Our agents took the suspects by surprise.	Possessive Adjective		
Second	Singular	Walter: You are the	Subject	Addressees	

Person		<i>love of my life.</i>			
		<i>Walter: I hope you know that.</i>	Object		
		<i>Walter: I said, "fuck you." And your eyebrows.</i>	Possessive Adjective		
		<i>Krazy8: Why don't you tell him yourself? Made bail this morning</i>	Reflexive Pronoun		
	Plural	<i>Hank: Hey, sit and spin, both of you.</i>	Subject		
Third Person	Singular	<i>Jesse: ...all a sudden at age, what, 60, he's just gonna break bad?</i>	Subject	Third party/others	
		<i>Carmen: She's not showing at all, is she?</i>	Subject		
		<i>Walter: Hey. It's me. I'm alone.</i>	Subject		
		<i>Skyler: I don't want him dicking you around tonight.</i>	Object		
		<i>Hank: ...lives up to his name in there.</i>	Possessive Adjective		
	Plural	<i>Walter Jr.: They're obviously very stupid.</i>	Subject		
		<i>Skyler: No, you know what? Don't even look at them.</i>	Object		

For the first person, the singular forms consist of "*I*," "*me*," "*my*," "*mine*," and "*myself*." Each of these carries a distinct function: "*I*" is used as a subject, "*me*" as an object, "*my*" as a possessive adjective, "*mine*" as a possessive pronoun, and "*myself*" as a reflexive pronoun. In the Breaking Bad pilot episode, the researcher identified the use of several of this deixis, although the deixis "*mine*" was not found. In the plural form, the deixis are "*we*," "*us*," "*our*," "*ours*," and "*ourselves*." Here, "*we*" serves as the subject, "*us*" as the object, "*our*" as a possessive adjective, "*ours*" as a possessive pronoun, and "*ourselves*" as the reflexive pronoun. The analysis revealed that plural first

person were also present in the pilot episode, but *"ours"* and *"ourselves"* were absent.

For the second person, the singular pronouns include *"you,"* *"your,"* *"yours,"* and *"yourself."* *"You"* may function as both subject and object, *"your"* as a possessive adjective, *"yours"* as a possessive pronoun, and *"yourself"* as a reflexive pronoun. In the pilot episode, *"you"* occurred frequently, but *"yours"* was not identified. In the plural, the forms are *"you,"* *"your,"* *"yours,"* and *"yourselves,"* with *"you"* serving as both subject and object, *"your"* as the possessive adjective, *"yours"* as the possessive pronoun, and *"yourselves"* as the reflexive pronoun. The analysis shows that these forms were only partially represented, as *"your,"* *"yours,"* and *"yourself"* were absent from the data.

The third person is represented in the singular by *"he,"* *"she,"* *"it,"* *"him,"* *"her,"* *"his,"* *"its,"* *"himself,"* *"herself,"* and *"itself."* These pronouns perform the grammatical functions of subject, object, possessive adjective, possessive pronoun, and reflexive pronoun. The findings indicate that several of these forms occurred in the pilot episode; however, *"her"* and *"herself"* were not present. In the plural, the pronouns consist of *"they,"* *"them,"* *"their,"* *"theirs,"* and *"themselves."* These correspond respectively to subject, object, possessive adjective, possessive pronoun, and reflexive pronoun. The analysis demonstrates that

plural third-person pronouns were also used in the episode, although "*their*," "*theirs*," and "*themselves*" were not found.

Overall, person deixis function to clarifies the role of participants such as speakers, addressees, and others. either individually or collectively.

b. Spatial Deixis

Spatial deixis or place deixis is a word that refers to the location mentioned by the speaker.⁵⁶ Place deixis is divided into three categories: distant, proximal, and particular. The following example and explanation of place deixis found in the Breaking Bad pilot episode.

Table 4.3 The Function of Spatial Deixis Found in the Pilot Episode of Breaking Bad Series

Spatial Deixis			
Categories	Found Examples	Function	Overall Function
Proximal	Walter Jr: Yeah. Dad, come check this out.	Refers to near objects	Establish the location and provide foundation for the settings.
	Walter: No, this is an volumetric flask. You wouldn't cook in one of these .	Refers to near objects (pl.)	
	Bogdan: Are you here to work, or to stare at the skies?	Refers to near location	
Distal	Skyler: Hank, how much money is that ?	Refers to far objects	
	Jesse: Those? Those.... You're keeping those on, right?	Refers to far objects (pl.)	
	Walter: Is there something wrong with your table?	Refers to far location	
Specific Location	Walter: I live at 308 Negra Arroyo	Refers to precise locations	

⁵⁶ Yule, *The Study of Language*.

	<i>Lane, Albuquerque, New Mexico, 87104.</i>		
--	------------------------------------------------------	--	--

Proximal deixis consists of the forms “*this*,” “*these*,” and “*here*,” which are used to indicate objects or locations in close proximity to the speaker. In contrast, distal deixis includes the forms “*that*,” “*those*,” and “*there*,” which refer to objects or locations situated at a greater distance from the speaker. Furthermore, place-specific expressions, such as addresses or proper place names, can also function as spatial deixis. For instance, the mention of Walter’s specific address in the script exemplifies the use of spatial deixis. Overall, spatial deixis function to establish the location and provide foundation for the settings.

c. Temporal Deixis

Temporal deixis or time deixis is concerned with the time when the speaker speaks or the relative distance at which the speech is spoken or the written message is imprinted.⁵⁷ The following example and explanation of an utterance that has time deixis.

Table 4.4 *The Function of Temporal Deixis Found in the Pilot Episode of Breaking Bad Series*

Temporal Deixis			
Categories	Found Examples	Function	Overall Function

Yule, *The Study of Language*.

Verb/Tenses	Simple Present	<i>Walter: Oh, my God. Oh, my God. Think, think, think.</i>	Current action/state	Sets to regulate and drives the timeline.
	Simple Past	<i>Doctor: You understood what I've just said to you?</i>	Past action/state	
	Simple Future	<i>Walter: Things that you'll come to learn about me...</i>	Future action/state	
	Present Progressive	<i>Walter: I am speaking to my family now</i>	Ongoing current action	
	Past Progressive	<i>Walter: ...I was thinking of driving up to Los Alamos. They've got this--</i>	Ongoing past action	
	Present Perfect	<i>Jesse: No, they're onto that. They've got dogs that sniff around.</i>	Past action with present relevance	
	Present Perfect Progressive	<i>Krazy8: Yeah, that's some stone-fine tick-tick you been cooking there, ése.</i>	Ongoing past action continuing into the present	
	Past Future	<i>Walter: I'd be willing to sell it to you...</i>	Future in the past	
Adverbs of Time		<i>Walter: I am speaking to my family now</i>	Current time	
		<i>Skyler: And then what after that?</i>	Subsequent time	
		<i>Walter: You lost your partner today. What's-his-name.</i>	Same day	
		<i>Walter: We start tomorrow.</i>	Next day	

In temporal deixis, both verb tenses and adverbs of time considered as deictic expressions. Verb tenses, such as the present, past, and future, serve as grammatical markers that locate an action or event within a specific point in time relative to the moment of speaking. deictic time adverbs include such as “now,” “then,” “soon,” “lately,” “today,” “yesterday,” “tomorrow,” “soon,” and the sequence of time. Overall, temporal deixis functionate to sets to regulate and drives the timeline.

B. Discussion

Understanding of pragmatics that relates to language context or grammatical aspects in spoken language or speech occurrences is known as deixis.⁵⁸ One This indicates that deixis is not just talking about linguistic features but also being aware of the context and meaning of utterances.

Person deixis identifies participants (speaker, addressee, others). For example, “I” in “I live at 308 Negra Arroyo Lane” establishes Walter as the speaker, while “you” in “You are the love of my life” directly engages Skyler, fostering emotional connection. Third-person “he” in “He’s just gonna break bad?” refers to an absent Walter, highlighting Jesse’s scepticism.

The findings reveal that person deixis dominates in the pilot episode of *Breaking Bad*, driven by the frequent use of “you” and “I”, reflecting the series’ character-driven narrative. This aligns with Niami Ainul Y.’s study of *Hotel Transylvania 3*, where person deixis (180 instances) was prevalent due to dialogue-heavy scripts.⁵⁹ The high frequency of second-person “you” underscores direct interactions, such as Walter’s emotional address to Skyler or confrontations with Jesse, which establish character relationships and motivations early in the series. This supports Levinson’s view that person deixis is central to encoding participant roles, enhancing audience understanding of relational dynamics.⁶⁰

⁵⁸ Yule, *Pragmatics*.

⁵⁹ NIAMI, *DEIXIS ANALYSIS USED BY THE MAIN CHARACTERS IN MOVIE SCRIPT OF “HOTEL TRANSYLVANIA 3: SUMMER VACATION”*.

⁶⁰ Levinson, *Pragmatics*.

Spatial deixis indicates locations relative to the speaker. Proximal “here” in “Are you here to work?” situates Bogdan at the car wash, while distal “that” in “How much money is that?” points to a distant object, grounding the narrative in specific settings. Spatial deixis is the least frequent, suggesting that TV series prioritize character and temporal dynamics over spatial descriptions. However, specific locations like “308 Negra Arroyo Lane” provide narrative grounding, supporting Yule’s argument that spatial deixis enhances contextual clarity.⁶¹ The balance of proximal and distal terms (e.g., “here” vs. “that”) reflects the episode’s oscillation between immediate settings (e.g., the car wash) and referenced external locations (e.g., the drug bust site).

Temporal deixis marks time relative to the utterance. “Now” in “I am speaking to my family now” emphasizes the present moment, while “tomorrow” in “We start tomorrow” signals future intent, driving the plot forward.

Temporal deixis is the second most prevalent, with Simple Present tense dominating, reflecting the episode’s fast-paced, immediate action, such as Walter’s urgent “Think, think, think” during a crisis. The use of time adverbs like “now” and “tomorrow”, alongside other temporal markers (52, e.g., “lately,” “someday”), aligns with Marmaridou’s concept of temporal deixis anchoring utterances in a narrative timeline, crucial for Breaking Bad’s plot progression.⁶² Compared to Labale et al.’s findings in Turning

⁶¹ Yule, *Pragmatics*.

⁶² Marmaridou, *Pragmatic Meaning and Cognition*, LXXII.

Red (36 instances), the higher frequency here (446 instances) may reflect the series' emphasis on time-sensitive decisions, such as Walter's rapid descent into crime, with the provided data confirming a diverse range of tenses and adverbs.⁶³

The dominance of person deixis may be attributed to the focus on establishing character identities and relationships, a critical narrative strategy in introducing Walter's transformation. The functions of deixis—identifying participants, locations, and time—enhance coherence, as Patrick notes, by aligning the audience with the speaker's perspective.⁶⁴ For example, Walter's use of "I" in confessional monologues creates intimacy, while "you" in dialogues with Jesse drives conflict, aligning with Marmaridou's idea of deixis constructing a shared mental space.⁶⁵

Learning deixis through an authentic material like *Breaking Bad* provides significant academic and pedagogical benefits. From a pragmatic perspective, students gain a deeper understanding of how context determines meaning, as Yule emphasizes that deixis is "language tied to context," where expressions like "you," "now," and "here" cannot be interpreted without reference to speaker, addressee, time, and place.⁶⁶ From a language learning perspective, the series functions as authentic material, enabling learners to connect vocabulary, grammar particularly tense and listening comprehension with real-life communication; for instance,

⁶³ Labale, Rahman, and Dabamona, 'An Analysis of Deixis Using Movie *Turning Red*'.

⁶⁴ Patrick Griffiths, *Introduction to English Semantics and Pragmatics* (Edinburgh university press, 2006).

⁶⁵ Marmaridou, *Pragmatic Meaning and Cognition*, LXXII.

⁶⁶ Yule, *Pragmatics*.

Walter's frequent use of "I" to assert identity or "you" to confront others illustrates how deixis reveals interpersonal dynamics.⁶⁷ Moreover, in terms of pragmatic competence, deixis helps students recognize how language constructs social relations, as Agha argues that deixis is central to understanding interpersonal positioning, while temporal deixis underscores urgency and decision-making.⁶⁸ Finally, using a globally acclaimed series like *Breaking Bad* enhances learner motivation, as its international recognition (IMDb 9.5/10; Rotten Tomatoes 97%) offers not only entertainment but also cultural insights, thereby enriching pragmatic learning while fostering critical media literacy.⁶⁹ Overall, analyzing deixis in *Breaking Bad* demonstrates how linguistic theory, authentic media, and language pedagogy intersect to create meaningful and engaging learning experiences.

⁶⁷ Albiladi, Abdeen, and Lincoln, 'Learning English through Movies: Adult English Language Learners' Perceptions'.

⁶⁸ Agha, *Language and Social Relations*, XXIV.

⁶⁹ Stephen D.. Krashen, *Principles and Practice in Second Language Acquisition* (Pergamon, 1985).

CHAPTER V CONCLUSION

A. Conclusion

This research analyzes deixis in the pilot episode of *Breaking Bad*, identifying 1,052 instances of deictic references. These references are categorized as follows: 527 instances of person deixis (first person singular: 215, plural: 36; second person singular: 228, plural: 5; third person singular: 34, plural: 9), 79 instances of spatial deixis (proximal: 27, distal: 25, and specific location: 27), and 446 instances of temporal deixis (verbs and tenses: 396, and adverbs of time: 50). Person deixis is the most prevalent, with the second-person singular pronoun “you” occurring most frequently (152 times). This dominance reflects the narrative’s focus on direct interactions between characters, aligning with the goal of establishing relationships and motivations. This observation supports Levinson’s view that person deixis is crucial for identifying participants in a discourse.

Person deixis clarifies the roles of speakers, addressees, and third parties, fostering relational clarity within the narrative. Spatial deixis grounds the audience in specific locations, such as “here” or “there” to indicate speaker relative location enhancing the story’s realism. Temporal deixis anchors events in time, using expressions like “now” for immediate actions and “tomorrow” for future plans, or verb and tenses which drive the plot’s urgency and progression.

B. Suggestions

After obtaining the results of this study, the researcher would provide suggestions to the educators, the student, and the next researcher.

1. Teachers and Lecturers

This study serves as a valuable resource for teachers and lecturers in teaching pragmatics, particularly deixis. For English teachers, it offers an innovative learning medium that leverages contemporary media, such as TV series, to develop contextual analysis activities. In these activities, students can identify deictic expressions in TV series dialogues, linking them to the speaker's intent and context, thereby enhancing pragmatic competence, especially in grammar and listening skills. Additionally, using multimedia, such as subtitles or scripts, creates an engaging learning experience, enabling students to analyze deixis in alignment with the study's findings on its educational value.

2. Students

This study equips learners with new insights into grammar and the interpretation of utterance context and meaning. By understanding deixis, students can determine the speaker, addressee, time, and place of an utterance. To reinforce this understanding, learners can practice analyzing TV series dialogues to identify deictic expressions, improving their ability to comprehend how context shapes meaning.

3. Future Researchers

This study provides guidance and serves as a reference for researchers interested in exploring pragmatics, particularly deixis.

Future researchers can conduct comparative studies to examine deictic patterns across different TV genres, such as comedy versus drama, to investigate how narrative style influences deixis, building on the findings of Labale et al. (2024) and Niami Ainul Y. (2021). Additionally, researchers can explore deixis in non-English TV series to assess how cultural norms affect deictic usage, particularly the dominance of person deixis, thereby broadening the understanding of cross-cultural variations.

REFERENCES

- Agha, Asif, *Language and Social Relations* (Cambridge University Press, 2006), XXIV
- Albiladi, Waheeb S, Fahad H Abdeen, and Felicia Lincoln, 'Learning English through Movies: Adult English Language Learners' Perceptions', *Theory and Practice in Language Studies*, 8.12 (2018), pp. 1567–74
- Apriani, Eka, Sakut Anshori, and Sarwo Edy, *EFEKTIVITAS ENGLISH ZONE DALAM MENINGKATKAN KEMAMPUAN BERBICARA BAHASA INGGRIS MAHASISWA DI IAIN CURUP*, no. 2 (2019), xvii
- Ary, Donald, and others, 'Introduction to Research in Education 8th Edition', *Canada: Wadsworth Cengage Learning*, 8.8 (2010), pp. 1–320
- Bogdan, Robert, and Sari Knopp Biklen, *Qualitative Research for Education* (Allyn & Bacon Boston, MA, 1997), CCCLXVIII
- 'Breaking Bad | Rotten Tomatoes', n.d.
https://www.rottentomatoes.com/tv/breaking_bad [accessed 3 March 2025]
- 'Breaking Bad (TV Series 2008–2013) - Plot - IMDb', n.d.
<https://www.imdb.com/title/tt0903747/plotsummary/> [accessed 3 March 2025]
- 'Breaking Bad (TV Series 2008–2013) - Ratings - IMDb', n.d.
<https://www.imdb.com/title/tt0903747/ratings/> [accessed 3 March 2025]
- Creswell, John W, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (pearson, 2015)
- Cruse, Alan, *Meaning in Language: An Introduction to Semantics and Pragmatics*, 2004
- Cutting, and Joan, *Pragmatics and Discourse - A Resource Book for Students* (n.d.)
<http://site.ebrary.com/lib/keris/Doc?id=10016807&page=1>
- Donald, Ary, Jacobs Lucy, and K Sorensen Christine, 'Introduction to Research in Education Eight Edition', *Canada. Wadsworth*, 2010
- Emzir, Metodologi, and M Pd, 'Metodologi Penelitian Kualitatif Analisis Data', *Jakarta: Raja Grafindo*, 2012
- Fauziah, Aulia, 'An Analysis of Deixis in "A Thousand Words" Movie Scripts" By Steve Koren (Thesis Publication)', *Tulung Agung: IAIN Tulung Agung*, 2015
- Fossard, Esta De, and John Riber, *Writing and Producing for Television and Film* (Sage, 2005), II
- Gay, LR, Geoffrey E Mills, and Peter Airasian, *EDUCATIONAL RESEARCH* (n.d.)
- Griffiths, Patrick, *Introduction to English Semantics and Pragmatics* (Edinburgh university press, 2006)

- Huang, Yan, *Pragmatics* (OUP Oxford, 2014)
- Kothari, C R, 'Research Methodology: Methods and Techniques', *New Age International*, 2004
- , 'Research Methodology: Methods and Techniques', *New Age International*, 2004
- Krashen, Stephen D., *Principles and Practice in Second Language Acquisition* (Pergamon, 1985)
- Kreidler, Charles, *Introducing English Semantics* (Routledge, 2002)
- Labale, Zulfikar, Abd Rahman, and Miftahulfadlik Dabamona Dabamona, 'An Analysis of Deixis Using Movie Turning Red', *JOEE: Journal of English Education*, 1.1 (2024), pp. 47–56
- Levinson, Stephen C, *Pragmatics* (Cambridge university press, 1983)
- Li, Bingyun, and Chaoqun Xie, 'Betty J. Birner. 2013. Introduction to Pragmatics. Malden, MA: Wiley-Blackwell. Pp. x + 344. CAN \$48.95 (Softcover).', *Canadian Journal of Linguistics/Revue Canadienne de Linguistique*, 64.1 (2019), 2018/09/18 Edition, pp. 155–58, doi:DOI: 10.1017/cnj.2018.24
- Looch, Kathleen, 'American TV Series Revivals: Introduction', *Television & New Media*, 19.4 (2018), pp. 299–309
- Lutfi, Eva, *AN ANALYSIS OF DEIXIS IN PRIDE AND PREJUDICE MOVIE THESIS Submitted in Partial Fulfillment for the Requirement for Degree of Bachelor in Education in English Education* (2022)
- Marmaridou, Sophia S A, *Pragmatic Meaning and Cognition* (John Benjamins Publishing, 2000), LXXII
- Miles Matthew, B, A Michael Huberman, and Johnny Saldana, 'Qualitative Data Analysis: A Methods Sourcebook', preprint, Sage Publications Thousand Oaks, CA, USA:, 2014
- Nassaji, Hossein, 'Qualitative and Descriptive Research: Data Type versus Data Analysis', in *Language Teaching Research*, no. 2, preprint, SAGE Publications Ltd, 16 March 2015, XIX, pp. 129–32, doi:10.1177/1362168815572747
- NIAMI, AINUL YUFA, *DEIXIS ANALYSIS USED BY THE MAIN CHARACTERS IN MOVIE SCRIPT OF "HOTEL TRANSYLVANIA 3: SUMMER VACATION"*, 2020
- Novitasari, Melly, Mimas Ardianti, and Henricus Supriyanto, 'ANALISIS DEIKSIS NASKAH DRAMA CALIGULA KARYA ALBERT CAMUS', *Jurnal Kependidikan*, 8.1 (2023), pp. 156–64
- Renkema, Jan, and Christoph Schubert, *Introduction to Discourse Studies*, 2018
- Saeed, John I, *Semantics* (John Wiley & Sons, 2015), xxv
- Stache, Lara C, *Breaking Bad: A Cultural History* (Rowman & Littlefield, 2017)

Stainback, Susan, and William Stainback, *Understanding & Conducting Qualitative Research*. (ERIC, 1988)

Vanderstoep, Scott W, and Deidre D Johnson, *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches* (John Wiley & Sons, 2008)

Yule, George, *Pragmatics* (Oxford university press, 1996)

——, *The Study of Language* (Cambridge university press, 2022)

A P P E N D I C E S



KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

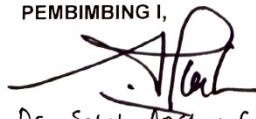
KARTU BIMBINGAN SKRIPSI

NAMA	Muhammad Fathan Pasha
NIM	20551039
PROGRAM STUDI	Tadris Bahasa Inggris
FAKULTAS	Tarbiyah
DOSEN PEMBIMBING I	Dr. Sakul Anshori, S.Pd., M.Hum
DOSEN PEMBIMBING II	Meli Fauziah, M.Pd
JUDUL SKRIPSI	An Analysis of Dexis Breaking Bad Series
MULAI BIMBINGAN	
AKHIR BIMBINGAN	

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING I
1.	04/2024	Revisi Background	
2.	11/2024	Revisi Research Question	
3.	10/2024	Revisi Bab I	
4.	12/2024	Revisi Bab II	
5.	20/2025	Revisi Bab III	
6.	10/2025	Bimbingan instrument penelitian	
7.	21/2025	Revisi instrument	
8.	7/2025	Acc Penelitian	
9.	7/2025	Bimbingan Bab 4	
10.	18/2025	Revisi Bab 4 dan 5	
11.	04/2025	Acc Bab 4 dan 5	
12.	04/2025	Acc sidang skripsi	

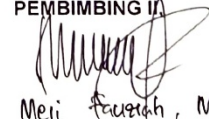
KAMI BERPENDAPAT BAHWA SKRIPSI INI SUDAH
DAPAT DIAJUKAN UJIAN SKRIPSI IAIN CURUP,

PEMBIMBING I,


Dr. Sakul Anshori, S.Pd., M.Hum
NIP. 19811020 2006 071002

CURUP,202

PEMBIMBING II


Meli Fauziah, M.Pd.
NIP. 196940523 2020122003

- Lembar Depan Kartu Bimbingan Pembimbing I
- Lembar Belakang Kartu Bimbingan Pembimbing II
- Kartu ini harap dibawa pada setiap konsultasi dengan Pembimbing I dan Pembimbing II



KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

KARTU BIMBINGAN SKRIPSI


NAMA	Muhammad Farhan Pasha
NIM	20551039
PROGRAM STUDI	Tarbiyah Bahasa Inggris
FAKULTAS	Tarbiyah
PEMBIMBING I	Dr. Sakut Anshori, S.Pd., M. Hum
PEMBIMBING II	Meli Fauziah, M.Pd
JUDUL SKRIPSI	An Analysis of deixis in Breaking Bad Series
MULAI BIMBINGAN	
AKHIR BIMBINGAN	

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING II
1.	18/12/2024	Search theory about function of deixis, Review the instrument	Meli
2.	13/01/2025	Revisi Instrument	Meli
3.	21/02/2025	Acc Penelitian	Meli
4.	9/03/2025	Bimbingan Hasil Penelitian	Meli
5.	22/03/2025	Chapter III	Meli
6.	8/04/2025	Chapter IV	Meli
7.	15/04/2025	Chapter IV	Meli
8.	07/05/2025	Chapter IV	Meli
9.	14/05/2025	Chapter IV	Meli
10.	21/05/2025	Chapter IV dan V	Meli
11.	18/06/2025	Bimbingan Abstract	Meli
12.	03/07/2025	Acc	Meli

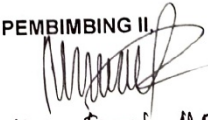
KAMI BERPENDAPAT BAHWA SKRIPSI INI
SUDDAH DAPAT DIAJUKAN UJIAN SKRIPSI IAIN
CURUP

CURUP,202

PEMBIMBING I,


Dr. Sakut Anshori, M. Hum
NIP. 198110202006091002

PEMBIMBING II


Meli Fauziah, M.Pd
NIP. 199405232020122003



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP
FAKULTAS TARBIYAH**

Alamat : Jalan DR. A.K. Gani No 1 Kotak Pos 108 Curup-Bengkulu Telpn. (0732) 21010
Fax. (0732) 21010 Homepage <http://www.iaincurup.ac.id> E-Mail : admin@iaincurup.ac.id

Nomor : 704 Tahun 2024

**Tentang
PENUNJUKAN PEMBIMBING 1 DAN 2 DALAM PENULISAN SKRIPSI
INSTITUT AGAMA ISLAM NEGERI CURUP**

- Menimbang** : a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud ;
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk diserahi tugas sebagai pembimbing I dan II ;
- Mengingat** : 1. Undang-Undang Nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional ;
2. Peraturan Presiden RI Nomor 24 Tahun 2018 tentang Institut Negeri Islam Curup;
3. Peraturan Menteri Agama RI Nomor : 30 Tahun 2018 tentang Organisasi dan Tata Kerja Institut Agama Islam Negeri Curup;
4. Keputusan Menteri Pendidikan Nasional RI Nomor 184/U/2001 tentang Pedoman Pengawasan Pengendalian dan Pembinaan Program Diploma, Sarjana dan Pascasarjana di Perguruan Tinggi;
5. Keputusan Menteri Agama RI Nomor 019558/B.II/3/2022, tanggal 18 April 2022 tentang Pengangkatan Rektor IAIN Curup Periode 2022 - 2026.
6. Keputusan Direktur Jenderal Pendidikan Islam Nomor : 3514 Tahun 2016 Tanggal 21 oktober 2016 tentang Izin Penyelenggaraan Program Studi pada Program Sarjana STAIN Curup
7. Keputusan Rektor IAIN Curup 0704/In.34/R/KP.07.6/09/2023 tanggal 29 September 2023 tentang Pengangkatan Dekan Fakultas Tarbiyah Institut Agama Islam Negeri Curup.
- Memperhatikan** : 1. Permohonan Saudara Muhammad Farhan Pasha tanggal 18 November 2024 dan kelengkapan persyaratan pengajuan Pembimbing Skripsi
2. Berita Acara Seminar Proposal Pada Hari Kamis tanggal 25 Juli 2024

M E M U T U S K A N :

Menetapkan

- Pertama** : 1. **Dr. Sakut Anshori, S.Pd., M.Hum** **19811020 200604 1 002**
2. **Meli Fauziah, M.Pd** **19940523 202012 2 003**

Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

N A M A : **Muhammad Farhan Pasha**

N I M : **20551039**

JUDUL SKRIPSI : **An Analysis of Deixis in Breaking Bad Series**

- Kedua** : Proses bimbingan dilakukan sebanyak 12 kali pembimbing I dan 12 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;
- Ketiga** : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;
- Keempat** : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;
- Kelima** : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;
- Keenam** : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh IAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan ;
- Ketujuh** : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;

Ditetapkan di Curup,
Pada tanggal 18 November 2024

Dekan,

Sutarto

Tembusan :

1. Rektor
2. Bendahara IAIN Curup;
3. Kabag Akademik kemahasiswaan dan kerja sama;
4. Mahasiswa yang bersangkutan;

Br³⁵eaking Ba⁵⁶d

CREATED BY
Vince Gilligan

EPISODE 1.01

"Pilot"

Diagnosed with terminal lung cancer, a high school chemistry teacher resorts to cooking and selling methamphetamine to provide for his family.

WRITTEN BY:
Vince Gilligan

DIRECTED BY:
Vince Gilligan

ORIGINAL BROADCAST:
January 20, 2008

NOTE: This is a transcription of the spoken dialogue and audio, with time-code reference, provided without cost by 8FLIX.com for your entertainment, convenience, and study. This version may not be exactly as written in the original script; however, the intellectual property is still reserved by the original source and may be subject to copyright.

MAIN EPISODE CAST

Bryan Cranston	...	Walter White
Anna Gunn	...	Skyler White
Aaron Paul	...	Jesse Pinkman
Dean Norris	...	Hank Schrader
Betsy Brandt	...	Marie Schrader
RJ Mitte	...	Walter White, Jr.
Max Arciniega	...	Krazy-8
John Koyama	...	Emilio Koyama
Steven Michael Quezada	...	Steven Gomez
Marius Stan	...	Bogdan Wolynetz
Aaron Hill	...	Jock
Gregory Chase	...	Dr. Belknap
Carmen Serano	...	Carmen Molina
Evan Bobrick	...	Chad
Roberta Marquez Seret	...	Chad's Girlfriend
Allan Pacheco	...	Irving
Jason Byrd	...	Chemistry Student
Linda Speciale	...	Sexy Neighbor
Jesus Ramirez	...	Jock's Friend #1
Joshua S. Patton	...	Jock's Friend #2

1
00:01:08,151 --> 00:01:10,028
Oh, my God.

2
00:01:10,195 --> 00:01:11,780
Christ!

3
00:01:14,992 --> 00:01:16,827
Shit.

4
00:01:23,917 --> 00:01:26,336
Oh, God. Oh, my God.

5
00:01:26,503 --> 00:01:29,339
Oh, my God. Oh, my God.
Think, think, think.

6
00:01:32,801 --> 00:01:34,511
Oh, my gosh.

7
00:02:03,957 --> 00:02:06,168
Okay. Come on, come on, come on.

8
00:02:06,543 --> 00:02:08,211
Come on.

9
00:02:13,050 --> 00:02:15,218
My name is Walter Hartwell White.

10
00:02:15,385 --> 00:02:20,891
I live at 308 Negra Arroyo Lane,
Albuquerque, New Mexico, 87104.

11
00:02:21,058 --> 00:02:24,936
To all law-enforcement entities,
this is not an admission of guilt.

12
00:02:25,103 --> 00:02:28,065
I am speaking to my family now.

13
00:02:34,780 --> 00:02:36,782
Skyler.

14
00:02:36,990 --> 00:02:39,201
You are the love of my life.

15
00:02:39,368 --> 00:02:41,370
I hope you know that.

16
00:02:42,746 --> 00:02:44,790
Walter Jr.

17
00:02:44,998 --> 00:02:47,084
You're my big man.

18
00:02:47,417 --> 00:02:52,047
There are--
There are going to be some things--

19
00:02:52,214 --> 00:02:54,883
Things that you'll
come to learn about me...

20
00:02:55,050 --> 00:02:56,760
...in the next few days.

21
00:02:56,927 --> 00:03:02,432
I just want you to know
that no matter how it may look...

22
00:03:02,599 --> 00:03:05,268
...I only had you in my heart.

23
00:03:11,274 --> 00:03:13,026
Goodbye.

24
00:05:12,771 --> 00:05:14,856
--money before the panel
earlier this year.

25
00:05:15,023 --> 00:05:16,525
Happy birthday.

26

00:05:19,027 --> 00:05:20,195
Look at that.

27
00:05:21,071 --> 00:05:23,532
That is veggie bacon.

28
00:05:23,698 --> 00:05:25,534
Believe it or not. Zero cholesterol...

29
00:05:25,700 --> 00:05:28,286
...and you won't even
taste the difference.

30
00:05:29,162 --> 00:05:30,914
What time do you think
you'll be home?

31
00:05:31,081 --> 00:05:32,249
Same time.

32
00:05:32,415 --> 00:05:34,543
I don't want him
dicking you around tonight.

33
00:05:34,709 --> 00:05:38,588
You get paid till 5,
you work till 5. No later.

34
00:05:40,090 --> 00:05:41,591
Hey.

35
00:05:42,384 --> 00:05:44,427
-Hey, happy birthday.
-Well, thank you.

36
00:05:44,594 --> 00:05:46,471
You're late again.

37
00:05:46,680 --> 00:05:49,266
There was no hot water again.

38
00:05:49,432 --> 00:05:51,309

I have an easy fix for that.

39

00:05:51,476 --> 00:05:56,106
You wake up early, and then you get
to be the first person in the shower.

40

00:05:56,273 --> 00:05:57,899
I have an idea.

41

00:05:59,985 --> 00:06:03,321
How about
buy a new hot-water heater?

42

00:06:03,947 --> 00:06:08,285
How's that idea?
For the million-billionth time.

43

00:06:10,745 --> 00:06:13,290
-Did you take your echinacea?
-Yeah.

44

00:06:13,456 --> 00:06:15,417
I think it's getting better.

45

00:06:15,584 --> 00:06:18,086
What the hell is this?

46

00:06:18,253 --> 00:06:19,462
-Hey.
-It's veggie bacon.

47

00:06:19,629 --> 00:06:22,507
We're watching our cholesterol,
I guess.

48

00:06:22,716 --> 00:06:26,428
Not me. I want real bacon.
Not this fake crap.

49

00:06:26,595 --> 00:06:28,221
Too bad. Eat it.

50

00:06:29,222 --> 00:06:33,852
-This smells like Band-Aids.
-Eat it.

51
00:06:39,357 --> 00:06:43,278
-So how does it feel to be old?
-How does it feel to be a smart-ass?

52
00:06:44,154 --> 00:06:45,822
Good.

53
00:06:47,449 --> 00:06:49,117
Eat your veggie bacon.

54
00:07:08,178 --> 00:07:09,888
-You're all set?
-Yeah, I'm fine.

55
00:07:10,055 --> 00:07:13,016
-All right, see you at home.
-Okay, see you.

56
00:07:16,686 --> 00:07:18,396
Chemistry.

57
00:07:18,563 --> 00:07:21,316
It is the study of what?

58
00:07:22,651 --> 00:07:24,194
Anyone?

59
00:07:25,528 --> 00:07:26,905
Ben.

60
00:07:27,072 --> 00:07:29,866
-Chemicals.
-Chemicals.

61
00:07:30,033 --> 00:07:32,410
No.

62
00:07:32,577 --> 00:07:35,038

Chemistry is....

63

00:07:35,205 --> 00:07:40,418
Well, technically,
chemistry is the study of matter.

64

00:07:40,585 --> 00:07:43,713
But I prefer to see it
as the study of change.

65

00:07:43,880 --> 00:07:46,549
Now, just-- Just think about this.

66

00:07:46,716 --> 00:07:48,259
Electrons.

67

00:07:48,426 --> 00:07:50,011
They...

68

00:07:50,720 --> 00:07:52,180
...change their energy levels.

69

00:07:52,347 --> 00:07:54,224
Molecules.

70

00:07:54,391 --> 00:07:57,227
Molecules change their bonds.

71

00:07:57,811 --> 00:08:02,524
Elements. They combine
and change into compounds.

72

00:08:02,732 --> 00:08:05,402
Well, that's-- That's all of life, right?

73

00:08:05,568 --> 00:08:08,196
I mean, it's just--
It's the constant, it's the cycle.

74

00:08:08,363 --> 00:08:13,243
It's solution, dissolution,
just over and over and over.

75
00:08:13,410 --> 00:08:18,415
It is growth, then decay,
then transformation.

76
00:08:20,834 --> 00:08:24,421
It is fascinating, really.

77
00:08:29,884 --> 00:08:31,386
Chad.

78
00:08:32,721 --> 00:08:34,973
Is there something wrong
with your table?

79
00:08:37,600 --> 00:08:40,729
Okay, ionic bonds.

80
00:08:49,654 --> 00:08:51,614
Are you done?

81
00:08:53,867 --> 00:08:57,454
Ionic bonds. Chapter six.

82
00:09:08,882 --> 00:09:11,468
One, two, three makes 10,
and 10 makes 20.

83
00:09:11,634 --> 00:09:12,635
There's your receipt.

84
00:09:12,802 --> 00:09:15,180
Just hand this disc
to your car-wash professional.

85
00:09:15,388 --> 00:09:17,640
Thank you. Come again.

86
00:09:29,027 --> 00:09:32,155
He's not coming. He says he quits.

87

00:09:32,822 --> 00:09:34,324
I'm gonna run the register.

88
00:09:34,824 --> 00:09:37,327
Bogdan, no. We talked about this.

89
00:09:37,494 --> 00:09:39,954
I'm short-handed, Walter.
What am I to do?

90
00:09:42,832 --> 00:09:44,542
Walter?

91
00:09:46,002 --> 00:09:47,962
What am I to do?

92
00:10:08,024 --> 00:10:10,360
Hey, Mr. White.

93
00:10:11,194 --> 00:10:15,031
-Make those tires shine, huh?
-Oh, my God.

94
00:10:15,198 --> 00:10:17,742
You will not believe
who's cleaning Chad's car.

95
00:10:17,951 --> 00:10:19,828
Mr. White.

96
00:10:19,994 --> 00:10:21,204
From chemistry.

97
00:10:41,057 --> 00:10:43,101
Surprise!

98
00:10:43,685 --> 00:10:45,103
Happy birthday, Dad.

99
00:10:45,270 --> 00:10:47,480
-Happy birthday.
-Happy birthday.

100
00:10:48,690 --> 00:10:52,443
-Oh, you're so very late.
-Happy birthday.

101
00:10:52,610 --> 00:10:57,532
Really, I'm serious, Skylar.
I mean, you're flat as a washboard.

102
00:10:57,699 --> 00:10:59,409
You look awesome.

103
00:10:59,576 --> 00:11:03,413
-She's not showing at all, is she?
-She's showing a little.

104
00:11:04,539 --> 00:11:07,208
Carmen, this is my sister, Marie.

105
00:11:07,375 --> 00:11:09,544
-Nice to meet you.
-Hi.

106
00:11:10,753 --> 00:11:13,590
Glock 22,
that's my daily carry, okay?

107
00:11:13,756 --> 00:11:16,593
I mean, unless you're talking,
what, Plus P Plus loads...

108
00:11:16,759 --> 00:11:18,428
...you can forget the 9 mil.

109
00:11:18,595 --> 00:11:21,431
Shit, I seen one of those
bounce off a windshield one time.

110
00:11:21,598 --> 00:11:23,558
-Yeah, with you shooting.
-Hey.

111

00:11:24,267 --> 00:11:27,270
If you're gonna bring a gun, baby,
you gotta bring enough gun.

112
00:11:27,437 --> 00:11:29,230
Forty caliber.

113
00:11:30,064 --> 00:11:31,649
-This is awesome.
-Nice, isn't it?

114
00:11:31,816 --> 00:11:35,778
-Yeah. Dad, come check this out.
-Yeah, I see it.

115
00:11:35,945 --> 00:11:38,406
-Come on, take it.
-Yeah. Check it out, Walt.

116
00:11:40,325 --> 00:11:44,287
-No, no, it's just heavy.
-That's why they hire men.

117
00:11:45,538 --> 00:11:46,998
Hey, it's not gonna bite you.

118
00:11:47,165 --> 00:11:50,793
Looks like Keith Richards
with a glass of warm milk, doesn't he?

119
00:11:52,128 --> 00:11:54,756
Hey, Walt. Everybody, listen up,
listen up, listen up.

120
00:11:54,923 --> 00:11:58,760
I'm gonna give a toast, a little toast
to my brother-in-law. Come here.

121
00:11:59,177 --> 00:12:03,306
Walt, you got a brain
the size of Wisconsin...

122
00:12:03,473 --> 00:12:05,808

...but we're not gonna hold that
against you.

123
00:12:06,643 --> 00:12:08,353
But your heart's in the right place.

124
00:12:08,561 --> 00:12:11,105
Your heart's in the right place.
We love you, man.

125
00:12:11,272 --> 00:12:13,816
Everybody, to Walt.

126
00:12:18,988 --> 00:12:21,157
Oh, shit. Turn on channel three.

127
00:12:24,285 --> 00:12:26,871
At which point we apprehended three
individuals and placed them in custody.

128
00:12:27,080 --> 00:12:29,666
I'm proud to say
the outstanding professionalism...

129
00:12:29,832 --> 00:12:33,127
...of my fellow agents
at the Albuquerque District Office...

130
00:12:33,294 --> 00:12:36,005
...resulted in a substantial amount
of methamphetamine...

131
00:12:36,172 --> 00:12:37,674
...being taken off the streets.

132
00:12:37,840 --> 00:12:39,676
-Were any shots fired?
-No, ma'am.

133
00:12:39,842 --> 00:12:41,886
Our agents took the suspects
by surprise.

134
00:12:42,095 --> 00:12:46,015
-Damn. The TV does add 10 pounds.
-Ten pounds?

135
00:12:46,182 --> 00:12:48,851
Hey, sit and spin, both of you.

136
00:12:49,018 --> 00:12:51,104
-Hank.
-What?

137
00:12:51,688 --> 00:12:53,982
Sorry. You didn't see that.

138
00:12:54,399 --> 00:12:55,650
So charming.

139
00:12:55,817 --> 00:12:59,821
--clearly an ongoing operation.
One which was well-organized....

140
00:12:59,988 --> 00:13:02,532
-Hank, how much money is that?
-It's about 700 grand.

141
00:13:02,699 --> 00:13:03,992
It was a pretty good haul.

142
00:13:04,158 --> 00:13:07,036
As I say, it's a good day
for the citizens of Albuquerque...

143
00:13:07,203 --> 00:13:10,039
...when we can put this big a dent
in the local drug trade.

144
00:13:10,206 --> 00:13:13,334
Well, that's unusual, isn't it?
That kind of cash?

145
00:13:14,127 --> 00:13:19,007
Well, it's not the most we ever took.

It's easy money, till we catch you.

146
00:13:19,507 --> 00:13:22,260
Walt, just say the word
and I'll take you on a ride-along.

147
00:13:22,427 --> 00:13:24,762
You can watch us knock down
a meth lab, huh?

148
00:13:24,929 --> 00:13:26,889
Get a little excitement in your life.

149
00:13:27,515 --> 00:13:29,726
Yeah, someday.

150
00:13:38,526 --> 00:13:40,278
Which one's this?

151
00:13:40,445 --> 00:13:44,741
That faux-Lalique vase
I picked up at the Super-Swap.

152
00:13:49,746 --> 00:13:50,747
How's it doing?

153
00:13:50,913 --> 00:13:55,168
Well, I met my reserve
and there's still two minutes.

154
00:14:02,175 --> 00:14:03,926
What's up?

155
00:14:04,093 --> 00:14:06,471
You tell me, birthday boy.

156
00:14:09,057 --> 00:14:11,809
Oh, hey, so, what's up for Saturday?

157
00:14:12,477 --> 00:14:15,313
Car wash.
Bogdan says he needs me.

158
00:14:15,480 --> 00:14:19,817
-Till what time? Noon, 1-ish?
-Probably 2, more like it.

159
00:14:19,984 --> 00:14:22,445
And then what after that?

160
00:14:24,072 --> 00:14:25,740
Actually...

161
00:14:26,449 --> 00:14:30,912
...I was thinking of driving up
to Los Alamos. They've got this--

162
00:14:31,079 --> 00:14:34,916
The visitor center has an exhibit on
that's really supposed to be--

163
00:14:35,083 --> 00:14:37,835
-You're not gonna paint?
-No, I'll paint.

164
00:14:38,628 --> 00:14:40,963
It's just that this--

165
00:14:41,130 --> 00:14:46,511
You know, this exhibition
on the Mars-rover photographs are....

166
00:14:46,844 --> 00:14:50,139
I mean, the detail
really is just supposed to be amazing.

167
00:14:50,306 --> 00:14:52,975
It's just that I really need you to paint
at some point.

168
00:14:53,142 --> 00:14:55,311
The sooner that back bedroom
gets finished....

169

00:14:55,478 --> 00:14:56,479
I know.

170
00:14:56,646 --> 00:14:59,816
And I'd do it myself, except you don't
want me on the stepladder.

171
00:14:59,982 --> 00:15:02,360
-I will paint.
-Okay.

172
00:15:05,363 --> 00:15:08,491
-What is going on down there?
-No, it's--

173
00:15:08,658 --> 00:15:10,827
Is he asleep?

174
00:15:11,828 --> 00:15:14,455
No, it's nothing. He's just....

175
00:15:14,622 --> 00:15:17,792
You know. Well, you gotta be careful
about the baby and--

176
00:15:17,959 --> 00:15:21,212
Well, don't worry about the baby.
This is just for you.

177
00:15:21,379 --> 00:15:25,508
We are just doing you tonight.

178
00:15:25,842 --> 00:15:28,761
So just close your eyes...

179
00:15:29,053 --> 00:15:31,764
...relax, and let it....

180
00:15:34,517 --> 00:15:37,186
-Close your eyes.
-Oh, okay.

181

00:15:37,562 --> 00:15:39,272
Okay.

182
00:15:40,773 --> 00:15:42,525
There you go.

183
00:15:42,817 --> 00:15:44,402
That's it.

184
00:15:44,819 --> 00:15:46,904
That's it.

185
00:15:47,196 --> 00:15:49,824
There you go.

186
00:15:49,991 --> 00:15:52,034
Keep it going.

187
00:15:52,368 --> 00:15:54,537
Keep it going.

188
00:15:55,037 --> 00:15:57,540
Keep it going.

189
00:15:58,040 --> 00:16:02,378
Keep-- Yes! Fifty-six.

190
00:16:52,929 --> 00:16:56,390
This is so embarrassing.
I am fine, honestly.

191
00:16:57,225 --> 00:16:58,935
It's just some bug going around.

192
00:16:59,101 --> 00:17:01,479
First, my wife had it, then my son,
and now me.

193
00:17:01,646 --> 00:17:05,983
It's just-- It's just like a chest cold.

194

00:17:06,150 --> 00:17:07,944
Could be some low blood sugar
as well.

195
00:17:08,110 --> 00:17:11,447
I didn't have the greatest breakfast
this morning. Honestly, I didn't.

196
00:17:11,614 --> 00:17:14,617
Hey, listen, can you do me a favor?
Can you just...

197
00:17:14,784 --> 00:17:16,786
...drop me off at a corner
somewhere?

198
00:17:18,287 --> 00:17:20,081
No, sorry.

199
00:17:20,790 --> 00:17:23,292
It's just that
I don't have the greatest insurance.

200
00:17:23,459 --> 00:17:25,294
Take a couple of deep breaths
for me.

201
00:17:31,801 --> 00:17:34,136
Is there anybody
you want us to contact for you?

202
00:17:34,303 --> 00:17:36,514
No. God, no.

203
00:17:36,681 --> 00:17:38,933
Lean forward for me, would you?

204
00:17:41,769 --> 00:17:46,399
-Mr. White, are you a smoker?
-No, never.

205
00:17:48,109 --> 00:17:49,402
Why do you ask?

206
00:18:29,191 --> 00:18:31,027
Mr. White?

207
00:18:31,861 --> 00:18:33,696
Mr. White?

208
00:18:34,864 --> 00:18:36,073
Yes?

209
00:18:37,366 --> 00:18:39,452
You understood
what I've just said to you?

210
00:18:40,369 --> 00:18:41,662
Yes.

211
00:18:41,829 --> 00:18:44,665
Lung cancer. Inoperable.

212
00:18:46,459 --> 00:18:51,547
I'm sorry. I just need to make sure
you fully understand.

213
00:18:52,006 --> 00:18:58,012
Best-case scenario, with chemo,
I'll live maybe another couple years.

214
00:18:59,555 --> 00:19:01,390
It's just...

215
00:19:01,557 --> 00:19:04,226
...you've got mustard on your....

216
00:19:05,895 --> 00:19:08,731
Right there. You got mustard there.

217
00:19:08,981 --> 00:19:10,566
Right there.

218
00:19:19,700 --> 00:19:21,619

So my records show that I paid it...

219
00:19:21,786 --> 00:19:24,830
...and I certainly don't feel
that we owe any late--

220
00:19:24,997 --> 00:19:26,582
Yeah, all right.

221
00:19:26,749 --> 00:19:30,169
Well, I'll check with the bank
and maybe the post office...

222
00:19:30,336 --> 00:19:32,588
...if they lost it or something.

223
00:19:32,755 --> 00:19:35,841
Yeah, let me look into that. Okay.

224
00:19:36,008 --> 00:19:37,134
Thank you.

225
00:19:40,179 --> 00:19:41,806
Hey.

226
00:19:41,972 --> 00:19:43,599
Hey.

227
00:19:46,143 --> 00:19:49,522
Did you use the MasterCard
last month?

228
00:19:49,689 --> 00:19:52,733
Fifteen eighty-eight at Staples?

229
00:19:58,656 --> 00:20:00,616
We needed printer paper.

230
00:20:01,283 --> 00:20:04,328
Walt, the MasterCard's
the one we don't use.

231
00:20:05,371 --> 00:20:06,789
Okay.

232
00:20:07,415 --> 00:20:10,459
So how was your day?

233
00:20:11,669 --> 00:20:13,462
Oh, you know.

234
00:20:14,630 --> 00:20:16,632
I don't know. It was...

235
00:20:19,260 --> 00:20:20,761
...fine.

236
00:20:47,830 --> 00:20:50,249
Hey, Walter.

237
00:20:50,416 --> 00:20:51,876
Walter.

238
00:20:52,042 --> 00:20:55,755
Walter. I'm shorthanded.
I need you outside to do wipe downs.

239
00:20:55,921 --> 00:20:57,006
-Come on.
-What?

240
00:20:57,173 --> 00:20:59,216
I said I need you
to do some wipe downs.

241
00:20:59,383 --> 00:21:01,761
Are you here to work,
or to stare at the skies?

242
00:21:01,927 --> 00:21:03,846
Come on. Let's go.

243
00:21:05,681 --> 00:21:07,183

Come on, man.

244
00:21:07,349 --> 00:21:08,851
Fuck you, Bogdan.

245
00:21:09,018 --> 00:21:12,855
-What?
-I said, "fuck you." And your eyebrows.

246
00:21:17,568 --> 00:21:19,528
Wipe down this.

247
00:22:20,756 --> 00:22:24,051
Hank? Hank, it's Walt. Hey.

248
00:22:24,260 --> 00:22:26,804
Oh, listen. I didn't wake you, did I?

249
00:22:26,971 --> 00:22:29,306
Oh, good, good.

250
00:22:29,473 --> 00:22:33,060
Oh, no, no.
Nothing's wrong. I just...

251
00:22:33,269 --> 00:22:39,275
I've been thinking about
that offer of that ride-along.

252
00:22:39,859 --> 00:22:41,819
It's the last house on the right.
See it?

253
00:22:41,986 --> 00:22:44,029
Not the two-story one,
the one next to it.

254
00:22:44,196 --> 00:22:47,074
Kind of.... I don't know,
what do you call that?

255
00:22:47,283 --> 00:22:49,952

-Green?
-Sage.

256
00:22:50,411 --> 00:22:51,704
Sage?

257
00:22:51,871 --> 00:22:54,164
Do you work at the fucking
Pottery Barn? Jesus.

258
00:22:54,331 --> 00:22:56,542
Sage. That's the word for it.

259
00:22:56,709 --> 00:22:59,670
My fault the only word
your dumb-ass knows is "green"?

260
00:22:59,837 --> 00:23:02,882
"Cheese-dick." I know that one.
How about that?

261
00:23:03,549 --> 00:23:05,968
Anyway, it's the sage one. See it?

262
00:23:06,176 --> 00:23:08,721
So, what tells you it's a meth lab?

263
00:23:08,888 --> 00:23:10,180
Just our snitch.

264
00:23:10,347 --> 00:23:13,017
Says some dude who
goes by "Cap'n Cook"...

265
00:23:13,183 --> 00:23:14,810
...lives up to his name in there.

266
00:23:14,977 --> 00:23:19,064
Says he always adds
a dash of chili powder.

267
00:23:19,231 --> 00:23:22,151

You exuberant Mexicans.

268
00:23:22,318 --> 00:23:24,570
"Cap'n Cook"?
That's a white boy's name.

269
00:23:24,737 --> 00:23:25,863
Dopey as hell too.

270
00:23:26,030 --> 00:23:28,032
Yeah? I'll tell you what.

271
00:23:28,198 --> 00:23:30,784
I got you 20 bucks
that says he's a beaner.

272
00:23:30,951 --> 00:23:33,329
-All right.
-You're on.

273
00:23:35,122 --> 00:23:37,666
All right.
Come on, come on, come on.

274
00:23:41,086 --> 00:23:43,756
All right. School bus is clear.
You got the green light.

275
00:23:43,923 --> 00:23:45,549
Copy that.

276
00:23:53,182 --> 00:23:55,643
Watch this. Makes them shit.

277
00:23:59,146 --> 00:24:00,481
Go, go, go, go!

278
00:24:11,283 --> 00:24:12,952
Meth labs are nasty on a good day.

279
00:24:13,118 --> 00:24:15,412
You mix that shit wrong

and you got mustard gas.

280
00:24:15,579 --> 00:24:17,665
Phosphine gas.

281
00:24:18,415 --> 00:24:20,626
-I think.
-Yeah, exactly.

282
00:24:20,793 --> 00:24:23,379
One whiff will kill you.
That's why the respirators.

283
00:25:11,719 --> 00:25:14,054
House is clear.
One suspect in custody.

284
00:25:14,221 --> 00:25:16,598
Copy that. The suspect...

285
00:25:16,765 --> 00:25:18,976
...might he be of
the Latino persuasion?

286
00:25:19,143 --> 00:25:22,146
Driver's license says
"Emilio Koyama."

287
00:25:22,312 --> 00:25:26,650
-Asian. Pay up, sucker.
-Hey, hey. First name, Emilio.

288
00:25:26,817 --> 00:25:28,485
That's at least half a beaner.

289
00:25:28,652 --> 00:25:31,488
Tell you what, I'll let you off for a 10.

290
00:25:32,948 --> 00:25:34,116
Cheer up, Gomey.

291
00:25:34,283 --> 00:25:36,534

-You people still got J. Lo.
-Hank.

292
00:25:37,535 --> 00:25:39,621
Do you think I might
get to go inside?

293
00:25:39,788 --> 00:25:41,832
See the actual lab?

294
00:25:45,669 --> 00:25:48,922
Yeah. Yeah, I'll tell you what,
we're gonna go peek our heads in...

295
00:25:49,089 --> 00:25:51,091
...check it out first.

296
00:25:51,258 --> 00:25:54,011
Stay here a minute. Let's go, Frank.

297
00:26:13,906 --> 00:26:15,324
Oh, God.

298
00:26:23,791 --> 00:26:24,875
Oh, God.

299
00:26:32,424 --> 00:26:33,717
Oh, my God.

300
00:26:35,719 --> 00:26:37,221
Pinkman?

301
00:26:54,196 --> 00:26:55,697
Cap'n.

302
00:27:33,569 --> 00:27:37,865
Hey. It's me. I'm alone.

303
00:27:43,871 --> 00:27:47,875
-How'd you find me?
-You're still in our filing system.

304
00:27:51,086 --> 00:27:54,298
So your aunt owns this place, right?

305
00:27:54,464 --> 00:27:55,632
I own it.

306
00:27:59,219 --> 00:28:00,846
Look, no one's looking for you.

307
00:28:01,013 --> 00:28:02,764
Why are you here?

308
00:28:02,931 --> 00:28:05,184
I was curious.

309
00:28:05,767 --> 00:28:08,270
Honestly, I never expected
you to amount to much...

310
00:28:09,104 --> 00:28:11,148
...but methamphetamine?

311
00:28:12,858 --> 00:28:14,985
I didn't picture that.

312
00:28:16,320 --> 00:28:19,865
-There's a lot of money in it, huh?
-Don't know what you're talking about.

313
00:28:20,032 --> 00:28:21,783
-No?
-Not a clue.

314
00:28:23,911 --> 00:28:25,662
Cap'n Cook?

315
00:28:26,121 --> 00:28:28,040
That's not you?

316
00:28:33,962 --> 00:28:35,923
Like I said,

no one is looking for you.

317
00:28:36,131 --> 00:28:40,135
Look, I don't know what you think
you're doing here, Mr. White.

318
00:28:40,302 --> 00:28:42,554
I mean, if you're planning
on giving me some...

319
00:28:42,721 --> 00:28:46,141
...bull-winder about getting right
with Jesus or turning myself in--

320
00:28:46,308 --> 00:28:49,228
-Not really.
-High school was a long time ago.

321
00:28:49,394 --> 00:28:53,899
You ain't Welcome Back, Kotter,
so step off. No speeches.

322
00:28:54,066 --> 00:28:55,859
Short speech.

323
00:28:56,193 --> 00:28:59,488
You lost your partner today.
What's-his-name.

324
00:29:00,656 --> 00:29:02,282
Emilio?

325
00:29:03,200 --> 00:29:05,744
Emilio is going to prison.

326
00:29:07,246 --> 00:29:10,874
The DEA took all your money,
your lab.

327
00:29:12,042 --> 00:29:13,669
You've got nothing.

328

00:29:13,835 --> 00:29:15,462
Square one.

329
00:29:16,255 --> 00:29:18,340
But you know the business...

330
00:29:19,341 --> 00:29:21,802
...and I know the chemistry.

331
00:29:24,721 --> 00:29:27,015
I'm thinking...

332
00:29:27,182 --> 00:29:29,393
...maybe you and I could partner up.

333
00:29:40,779 --> 00:29:44,449
You wanna cook crystal meth?

334
00:29:45,742 --> 00:29:47,160
You.

335
00:29:47,327 --> 00:29:50,831
You and me.

336
00:29:50,998 --> 00:29:52,541
That's right.

337
00:29:55,294 --> 00:29:59,715
Either that, or I turn you in.

338
00:30:10,058 --> 00:30:12,602
-What the hell is this?
-Damned if I know.

339
00:30:12,769 --> 00:30:14,896
I described it as mosaic folk art.

340
00:30:15,063 --> 00:30:17,733
-And somebody bought it?
-Yeah, some guy in Minneapolis.

341

00:30:17,899 --> 00:30:20,360
Fourteen dollars plus shipping. Yes.

342
00:30:20,527 --> 00:30:23,530
At this rate,
in 50 or 60 years you'll be rich.

343
00:30:24,656 --> 00:30:28,744
-So how goes the novel?
-It's not a novel, actually, which I--

344
00:30:28,910 --> 00:30:30,495
You're not writing a novel?

345
00:30:30,662 --> 00:30:32,748
-You told me you were.
-No. Short stories.

346
00:30:32,914 --> 00:30:35,500
I said that if eventually
I have enough good ones...

347
00:30:35,667 --> 00:30:37,461
...that maybe I'll try...

348
00:30:38,503 --> 00:30:40,172
...and publish another collection.

349
00:30:40,339 --> 00:30:42,883
Those really didn't sell.

350
00:30:43,467 --> 00:30:46,928
I just thought a novel
would be easier to sell.

351
00:30:47,095 --> 00:30:49,598
Yeah, well, maybe so.

352
00:30:50,349 --> 00:30:53,185
Ever want me to read anything,
I could critique it for you.

353

00:30:55,562 --> 00:30:56,980
No.

354
00:30:58,648 --> 00:31:02,694
I mean, I'm just not
at that stage where I....

355
00:31:03,111 --> 00:31:06,573
-No.
-Open offer.

356
00:31:07,866 --> 00:31:11,411
-So, what's up with Walt lately?
-What do you mean? He's fine.

357
00:31:11,578 --> 00:31:13,497
He just seems...

358
00:31:13,663 --> 00:31:15,624
...I don't know. Quieter than usual.

359
00:31:16,500 --> 00:31:18,335
Turning 50 is a big deal.

360
00:31:18,502 --> 00:31:22,297
I mean, I'm sure as hell
not looking forward to 40.

361
00:31:23,673 --> 00:31:25,967
You're gonna be a basket-case.

362
00:31:30,389 --> 00:31:33,892
-So it's a mid-life crisis.
-No. He's just quiet.

363
00:31:35,060 --> 00:31:38,063
-How's the sex?
-Marie, Jesus.

364
00:31:38,522 --> 00:31:39,981
I guess that answers that.

365

00:32:22,691 --> 00:32:23,984
You just gonna sit there?

366
00:32:32,492 --> 00:32:34,786
Look at this. Look at this.

367
00:32:34,953 --> 00:32:39,624
Kjeldahl-style recovery flask,
800 millilitres. Very rare.

368
00:32:39,791 --> 00:32:42,544
You got your usual paraphernalia,
Griffin beakers...

369
00:32:42,711 --> 00:32:46,673
...your Erlenmeyer flask.
But the pièce de résistance...

370
00:32:46,882 --> 00:32:51,511
...a round-bottom boiling flask,
5000 millilitres.

371
00:32:54,514 --> 00:32:57,309
I cook in one of those. A big one.

372
00:32:58,810 --> 00:33:00,395
One of these?

373
00:33:01,021 --> 00:33:04,274
No, this is an volumetric flask.
You wouldn't cook in one of these.

374
00:33:04,441 --> 00:33:07,486
-Yeah. I do.
-No, you don't.

375
00:33:07,652 --> 00:33:11,531
A volumetric flask is for
general mixing and titration.

376
00:33:11,698 --> 00:33:14,534
You wouldn't apply heat
to a volumetric flask.

377
00:33:14,701 --> 00:33:16,578
That's what a boiling flask is for.

378
00:33:16,745 --> 00:33:19,122
Did you learn nothing
from my chemistry class?

379
00:33:19,289 --> 00:33:22,375
No. You flunked me, remember?

380
00:33:22,542 --> 00:33:24,836
-No wonder.
-Prick.

381
00:33:25,003 --> 00:33:28,507
And let me tell you something else.
This ain't chemistry.

382
00:33:28,673 --> 00:33:30,675
Okay, this is art.

383
00:33:30,842 --> 00:33:32,427
Cooking is art...

384
00:33:32,594 --> 00:33:35,722
...and shit I cook is the bomb,
so don't be telling me.

385
00:33:35,931 --> 00:33:38,391
Shit you cook is shit.

386
00:33:38,558 --> 00:33:40,644
I saw your setup. Ridiculous.

387
00:33:40,810 --> 00:33:43,480
You and I will not make garbage.

388
00:33:43,647 --> 00:33:46,399
We will produce a chemically pure
and stable product...

389
00:33:46,566 --> 00:33:48,818
...that performs as advertised.
No adulterants.

390
00:33:48,985 --> 00:33:52,822
-No baby formula. No chili powder.
-No, no. Chili P's my signature.

391
00:33:52,989 --> 00:33:54,199
Not anymore.

392
00:33:55,450 --> 00:33:58,411
Yeah, well, we'll see about that.

393
00:33:58,578 --> 00:34:01,081
-What the hell is this?
-Lab safety equipment.

394
00:34:01,248 --> 00:34:04,751
We're also gonna have
an emergency eye-wash station.

395
00:34:04,960 --> 00:34:07,587
These chemicals
and their fumes are toxic.

396
00:34:07,754 --> 00:34:09,422
In case you didn't you know that.

397
00:34:09,589 --> 00:34:12,801
Well, you can dress up
like a faggot if you want. Not me.

398
00:34:18,098 --> 00:34:23,103
Listen, this stuff doesn't
stay more than a day.

399
00:34:23,270 --> 00:34:26,523
-I thought we were gonna cook here.
-No, we're not gonna cook here.

400
00:34:26,690 --> 00:34:29,693

Okay, this is my house.
I don't shit where I eat.

401
00:34:29,859 --> 00:34:33,196
-Well, then where are we gonna work?
-You tell me.

402
00:34:33,363 --> 00:34:37,033
This is your deal . You wanna smoke
it up, smoke it up at your house.

403
00:34:37,617 --> 00:34:40,912
No, I didn't think so. Oh, well.

404
00:34:42,581 --> 00:34:44,040
Well...

405
00:34:44,666 --> 00:34:48,003
...what if we rented one of those
self-storage places?

406
00:34:48,169 --> 00:34:51,006
You know, those little orange garages?
Worked out of there?

407
00:34:51,172 --> 00:34:55,051
No, they're onto that.
They've got dogs that sniff around.

408
00:34:56,803 --> 00:34:59,681
RV, that's what you want.

409
00:35:00,682 --> 00:35:02,267
What, like a Winnebago?

410
00:35:04,644 --> 00:35:06,062
Yeah.

411
00:35:07,814 --> 00:35:12,485
I know a dude who wants to sell his.
He just goes camping with it.

412

00:35:12,652 --> 00:35:15,071
But a mobile meth lab?
That'd be the bomb.

413
00:35:15,238 --> 00:35:18,366
I mean, you can drive way out
in the boonies.

414
00:35:19,200 --> 00:35:20,702
Be all evasive.

415
00:35:48,271 --> 00:35:51,775
Dude, this isn't even 7 grand,
all right? My guy wants 85.

416
00:35:51,941 --> 00:35:54,819
This is all the money
I have in the world.

417
00:35:55,111 --> 00:35:57,489
You're a drug dealer. Negotiate.

418
00:35:59,115 --> 00:36:01,576
You are not how I remember
you from class.

419
00:36:01,743 --> 00:36:04,579
-I mean, like, not at all.
-Yeah, well, I gotta go.

420
00:36:04,746 --> 00:36:06,206
Wait. Wait. Hold up.

421
00:36:07,582 --> 00:36:10,835
Tell me why you're doing this.
Seriously.

422
00:36:11,586 --> 00:36:15,256
-Why do you do it?
-Money, mainly.

423
00:36:16,591 --> 00:36:20,553
-There you go.

-No, come on, man.

424
00:36:20,720 --> 00:36:23,181
Some straight like you,
giant stick up his ass...

425
00:36:23,348 --> 00:36:26,685
...all a sudden at age, what, 60,
he's just gonna break bad?

426
00:36:27,102 --> 00:36:29,270
-I'm 50.
-It's weird, is all.

427
00:36:29,437 --> 00:36:31,648
Okay, it doesn't compute. Listen...

428
00:36:31,815 --> 00:36:34,442
...if you've gone crazy or something...

429
00:36:34,609 --> 00:36:38,446
...I mean, if you've gone crazy,
or depressed.

430
00:36:38,613 --> 00:36:40,782
I'm just saying.

431
00:36:41,825 --> 00:36:43,743
That's something
I need to know about.

432
00:36:43,910 --> 00:36:46,121
Okay, I mean, that affects me.

433
00:36:51,835 --> 00:36:53,962
I am awake.

434
00:36:57,966 --> 00:36:59,008
What?

435
00:37:03,012 --> 00:37:04,139
Buy the RV.

436
00:37:06,141 --> 00:37:08,184
We start tomorrow.

437
00:37:13,648 --> 00:37:15,650
How's it coming in there?

438
00:37:16,025 --> 00:37:18,069
Fine.

439
00:37:24,284 --> 00:37:26,703
Do you want me or your dad?

440
00:37:28,538 --> 00:37:30,665
Dad.

441
00:37:46,473 --> 00:37:49,267
So how are those feeling in the waist?
Are they too tight?

442
00:37:49,434 --> 00:37:51,728
You don't want to get them
if they're too tight.

443
00:37:51,895 --> 00:37:55,148
They're-- They're pretty shrunk.

444
00:37:55,315 --> 00:37:57,984
Are you sure you don't want the--?
Like a different kind?

445
00:37:58,193 --> 00:37:59,944
Like, you know, the skinny jeans...

446
00:38:00,111 --> 00:38:02,697
...because those are in style.
The skaters wear them.

447
00:38:03,281 --> 00:38:06,493
-Do I look like a skater?
-All right.

448
00:38:06,701 --> 00:38:09,704
Mom, get them, my big-boy pants.

449
00:38:11,456 --> 00:38:15,210
Mommy, could you zip up
my big-boy pants?

450
00:38:20,882 --> 00:38:22,008
-Don't.
-What?

451
00:38:24,135 --> 00:38:26,554
-Don't.
-Walt.

452
00:38:29,349 --> 00:38:31,226
I have no idea.

453
00:38:32,644 --> 00:38:34,729
No, you know what?
Don't even look at them.

454
00:38:34,896 --> 00:38:37,941
-They're obviously very stupid.
-Yep.

455
00:38:38,107 --> 00:38:39,234
Yeah.

456
00:38:41,319 --> 00:38:44,447
I think that-- I think those jeans
look really good on you.

457
00:38:44,614 --> 00:38:47,408
I think you should get them
if you like them, okay?

458
00:38:47,575 --> 00:38:50,537
Why don't you hang out here
for a second? I'll be right back.

459
00:38:50,745 --> 00:38:51,746

Fine.

460

00:38:52,247 --> 00:38:56,751
Hey, Mommy, I think I pinched a loaf
in my brand-new big-boy pants.

461

00:39:04,092 --> 00:39:07,303
-What are you doing?
-What's wrong? Having trouble walking?

462

00:39:07,637 --> 00:39:10,265
Get off me! Get off me!

463

00:39:13,601 --> 00:39:15,103
I'll mess you up, man.

464

00:39:15,270 --> 00:39:17,564
You'll have one shot.
You'd better make it good.

465

00:39:17,981 --> 00:39:20,316
You waiting for your girlfriends?
Better go.

466

00:39:20,483 --> 00:39:23,486
You'd better go. Take it.
Take your shot. Take it!

467

00:39:24,654 --> 00:39:25,780
Come on.

468

00:39:26,322 --> 00:39:28,449
-Come on.
-Come on, let's get out of here.

469

00:39:28,616 --> 00:39:29,993
Let's go.

470

00:39:31,578 --> 00:39:33,121
Psycho.

471

00:40:08,740 --> 00:40:11,242

Yeah, nothing but cows.

472
00:40:11,409 --> 00:40:14,746
Got some big cow house
way out that way, like two miles...

473
00:40:14,913 --> 00:40:17,457
...but I don't see nobody.

474
00:40:17,707 --> 00:40:22,211
-"Cow house"?
-Yeah. Where they live.

475
00:40:22,378 --> 00:40:23,630
The cows.

476
00:40:24,839 --> 00:40:28,927
Whatever, man.
Shit, yeah. Let's cook here.

477
00:40:30,970 --> 00:40:32,680
Cow house.

478
00:40:33,389 --> 00:40:34,641
God help me.

479
00:40:46,736 --> 00:40:50,865
-What are you doing?
-These are my good clothes.

480
00:40:51,658 --> 00:40:54,160
You can't go home
smelling like a meth lab.

481
00:40:54,369 --> 00:40:56,871
Yeah, you can. I do.

482
00:40:57,747 --> 00:41:02,669
Those? Those....
You're keeping those on, right?

483
00:41:11,010 --> 00:41:13,513

Come on. Daylight's burning.

484

00:41:14,222 --> 00:41:16,224
Oh, my God.

485

00:41:23,731 --> 00:41:26,442
Wow, this is a good look for you.

486

00:41:26,609 --> 00:41:29,904
I mean, you're maybe only
the world's second-biggest homo.

487

00:41:30,071 --> 00:41:32,490
Would you shut up and help me?

488

00:41:32,949 --> 00:41:35,243
Oh, yeah. Oh, yeah.

489

00:41:35,410 --> 00:41:39,998
-Work it. Baby, work it.
-Turn that off.

490

00:42:46,522 --> 00:42:48,816
This is glass-grade.

491

00:42:49,650 --> 00:42:55,073
You got-- Jesus, you got crystals
in here 2 inches, 3 inches long.

492

00:42:55,239 --> 00:42:56,866
This is pure glass.

493

00:42:58,576 --> 00:43:00,787
You're a goddamn artist.

494

00:43:01,329 --> 00:43:04,082
This is art, Mr. White.

495

00:43:04,582 --> 00:43:06,667
Well, actually,
it's just basic chemistry...

496
00:43:06,834 --> 00:43:09,629
...but thank you, Jesse.
I'm glad it's acceptable.

497
00:43:09,796 --> 00:43:12,590
Acceptable?
You're the goddamn Iron Chef.

498
00:43:12,840 --> 00:43:15,551
Every jibhead from here to Timbuktu's
gonna want a taste.

499
00:43:17,011 --> 00:43:22,016
-Man, I gotta try this.
-No. No.

500
00:43:22,517 --> 00:43:24,936
No. We only sell it. We don't use it.

501
00:43:26,187 --> 00:43:27,855
Okay, since when?

502
00:43:28,689 --> 00:43:31,192
Listen, you've been watching
way too much Miami Vice.

503
00:43:31,359 --> 00:43:32,610
That ain't happening.

504
00:43:36,656 --> 00:43:39,534
So, what now?

505
00:43:41,369 --> 00:43:42,620
How do we proceed?

506
00:43:46,749 --> 00:43:48,918
We cook more tomorrow.

507
00:43:50,044 --> 00:43:51,879
Meantime...

508

00:43:52,296 --> 00:43:54,674
...I know just the guy to talk to.

509
00:43:56,217 --> 00:43:57,927
Get him. Come on.

510
00:44:03,933 --> 00:44:07,103
Hey, yo. Kraze, how you doing,
my man?

511
00:44:09,355 --> 00:44:13,568
Hey, you got a new dog.
Right on, man.

512
00:44:13,860 --> 00:44:15,736
What's his name?

513
00:44:16,779 --> 00:44:20,783
Yeah, I had a dog like that once,
except maybe like twice as big.

514
00:44:20,950 --> 00:44:22,577
Super-purebred.

515
00:44:22,743 --> 00:44:26,330
Now, me personally, I would train him
to go straight for the nutsack.

516
00:44:26,497 --> 00:44:28,583
Just shut your mouth
and show me your money.

517
00:44:28,749 --> 00:44:30,293
I ain't buying, ése.

518
00:44:31,252 --> 00:44:32,962
I'm selling.

519
00:44:42,013 --> 00:44:45,600
Tell me that ain't the finest scante
you ever laid eyes on.

520

00:44:46,601 --> 00:44:48,936
Go ahead. Try it.

521
00:44:49,103 --> 00:44:51,731
Hey, poochie. How you doing?

522
00:44:52,481 --> 00:44:54,609
Jesus Christ.

523
00:44:55,276 --> 00:44:58,112
Yeah. Booya! See, what'd I say?

524
00:44:58,905 --> 00:45:00,656
-It's all right.
-It's all right?

525
00:45:00,823 --> 00:45:02,617
It's all right? Yeah, it's all right.

526
00:45:02,783 --> 00:45:06,120
-So what? You're back in business?
-Hell, yeah, I'm back.

527
00:45:06,370 --> 00:45:09,790
With a vengeance.
Vato loco gotta make a living.

528
00:45:09,957 --> 00:45:12,752
You know, with your cousin
gone away and all....

529
00:45:13,461 --> 00:45:16,214
And listen, homes, about that....

530
00:45:17,798 --> 00:45:20,301
Really broke me up about Emilio.

531
00:45:21,010 --> 00:45:23,012
That dude is like my brother.

532
00:45:23,304 --> 00:45:26,224
-You okay? You talk to him?

-Yeah, I talk to him.

533

00:45:26,515 --> 00:45:30,519
Said when the feds came, you were
out sticking it in some neighbor lady.

534

00:45:30,686 --> 00:45:34,982
-Hey, you know, I got lucky twice.
-I don't know, man.

535

00:45:35,316 --> 00:45:36,901
Emilio...

536

00:45:38,986 --> 00:45:41,405
...he thinks maybe
you dimed on him.

537

00:45:41,948 --> 00:45:45,034
Whoa, whoa, hey, hey.
That is bullshit.

538

00:45:45,826 --> 00:45:47,954
That is bullshit, Krazy, eh?

539

00:45:48,162 --> 00:45:50,790
I should kick his punk ass
for even thinking that.

540

00:45:51,332 --> 00:45:53,834
You know what? Next time
you talk to Emilio...

541

00:45:54,001 --> 00:45:55,711
...you tell him for me, all right?

542

00:45:59,840 --> 00:46:02,927
Why don't you tell him yourself?
Made bail this morning.

543

00:46:03,094 --> 00:46:06,013
Go ahead, pendejo. Kick my ass.

544

00:46:06,222 --> 00:46:07,764
Hey, listen--

545
00:46:10,893 --> 00:46:12,853
Where did you get this?

546
00:46:14,730 --> 00:46:17,566
Because I know your little punk ass
didn't cook it.

547
00:46:46,637 --> 00:46:50,850
Damn, man. What are you,
some kind of nudist?

548
00:46:52,809 --> 00:46:56,147
Yeah, that's some stone-fine tick-tick
you been cooking there, ése.

549
00:46:56,314 --> 00:46:57,982
How about you come work for me?

550
00:46:59,734 --> 00:47:02,403
I'd be willing to sell it to you...

551
00:47:02,903 --> 00:47:04,322
...if the price is right.

552
00:47:15,333 --> 00:47:17,418
Out here all by yourself, huh?

553
00:47:25,009 --> 00:47:29,096
Hey, I know you.
He was there when I got busted.

554
00:47:29,263 --> 00:47:31,307
-He's with the DEA.
-No.

555
00:47:32,016 --> 00:47:34,560
You rata snitch motherfucker.

556
00:47:34,935 --> 00:47:36,270

Run, Mr. White! Run!

557
00:47:46,655 --> 00:47:48,199
I say we cap them both.

558
00:47:55,623 --> 00:47:57,666
You really cook up that batch?

559
00:47:59,794 --> 00:48:02,296
-Yeah.
-You an artist.

560
00:48:04,131 --> 00:48:06,883
-It's a damn shame.
-Wait.

561
00:48:07,051 --> 00:48:08,469
Wait a minute.

562
00:48:09,136 --> 00:48:13,808
Listen to me.
I'll teach you my recipe, huh?

563
00:48:13,974 --> 00:48:16,185
What do you say?
You wanna cook like me?

564
00:48:19,522 --> 00:48:21,524
You let us both live...

565
00:48:22,733 --> 00:48:26,404
...and I will teach you, huh?

566
00:48:55,850 --> 00:48:57,852
Put the cigarette out.

567
00:49:00,646 --> 00:49:02,064
Please....

568
00:49:45,524 --> 00:49:48,985
Move it, homes. Ain't got all day.

569
00:49:51,697 --> 00:49:53,073
Okay.

570
00:52:18,052 --> 00:52:19,553
Shit!

571
00:54:04,408 --> 00:54:06,034
What happened?

572
00:54:08,704 --> 00:54:11,290
Hey, what'd you do to them?

573
00:54:13,208 --> 00:54:16,962
Red phosphorus in the presence
of moisture and accelerated by heat...

574
00:54:17,171 --> 00:54:19,506
...yields phosphorus hydride.

575
00:54:20,549 --> 00:54:22,551
Phosphine gas.

576
00:54:22,926 --> 00:54:25,095
One good whiff and....

577
00:54:49,703 --> 00:54:51,371
We gotta....

578
00:54:53,373 --> 00:54:56,710
We gotta clean this up.

579
00:55:43,924 --> 00:55:45,759
Where were you?

580
00:55:54,059 --> 00:55:55,686
Walt....

581
00:55:58,272 --> 00:56:00,774
I don't know what's
been going on with you lately...

582
00:56:00,941 --> 00:56:03,735
-...but--
-Nothing, honey. I'm fine.

583
00:56:03,902 --> 00:56:08,156
Whatever it is, I'll tell you this.

584
00:56:08,699 --> 00:56:11,952
I do not like it
when you don't talk to me.

585
00:56:13,328 --> 00:56:16,331
The worst thing you can do
is shut me out.

586
00:57:02,377 --> 00:57:04,129
Walt....

587
00:57:06,548 --> 00:57:11,053
Oh, Walt, is that you?



This transcript is for educational use only.
Not to be sold or auctioned.

Breaking Bad Pilot Episode Person Deixis

No	Utterance		First Person		Second Person		Third Person		Function					Reference
			Singular	Plural	Singular	Plural	Singular	Plural	Subject	Object	Possessive Adjective	Possessive Pronoun	Reflexive Pronoun	
1.	U1/00:01:08-00:01:10	Oh, my God.	My								✓			Walter's God
2.	U4/00:01:23-00:01:26	Oh, God. Oh, my God.	My								✓			Walter's God
3.	U5/00:01:26-00:01:29	Oh, my God.	My								✓			Walter's God
4.		Oh, my God. Think, think, think.	My								✓			Walter's God
5.	U6/00:01:32-00:01:34	Oh, my gosh.	My								✓			Walter
6.	U9/00:02:13-00:02:15	My name is Walter Hartwell White.	My								✓			Walter
7.	U10/00:02:15-00:02:20	I live at 308 Negra Arroyo Lane, Albuquerque, New Mexico, 87104.	I						✓					Walter
8.	U12/00:02:25-00:02:28	I am speaking to my family now.	I						✓					Walter
9.			My								✓			Walter's Family
10.	U14/00:02:36-00:02:39	You are the love of my life.			You				✓					Skyler
11.			My								✓			Walter
12.	U15/00:02:39-00:02:41	I hope you know that.	I						✓					Walter
13.					You					✓				Skyler
14.	U17/00:02:44-00:02:47	You're my big man.			You				✓					Walter Jr.
15.			My								✓			Walter Jr.

16.	U19/00:02:52-00:02:54	Things that you'll come to learn about me...			You				√					Walter Jr.
17.			Me							√				Walter
18.	U21/00:02:56-00:03:02	I just want you to know that no matter how it may look...	I						√					Walter
19.					You					√				Walter Jr.
20.	U22/00:03:02-00:03:05	...I only had you in my heart.	I						√					Walter
21.					You					√				Walter Jr.
22.	U29/00:05:25-00:05:28	...and you won't even taste the difference.			You				√					Walter
23.	U30/00:05:29-00:05:30	What time do you think you'll be home?			You				√					Walter
24.					You				√					Walter
25.	U32/00:05:32-00:05:34	I don't want him dicking you around tonight.	I						√					Skyler
26.							Him			√				Skyler
27.					You					√				Walter
28.	U33/00:05:34-00:05:38	You get paid till 5, you work till 5. No later.			You				√					Walter
29.					You				√					Walter
30.	U36/00:05:44-00:05:46	You're late again.			You				√					Walter Jr.
31.	U38/00:05:49-00:05:51	I have an easy fix for that.	I						√					Skyler
32.	U39/00:05:51-00:05:56	You wake up early, and then you get to be the first person in the shower.			You				√					Walter Jr.
33.					You				√					Walter Jr.
34.	U40/00:05:56-00:05:57	I have an idea.	I						√					Walter Jr.
35.	U43/00:06:10-00:06:13	Did you take your echinacea?			You				√					Walter
36.					Your						√			Walter
37.	U44/00:06:13-00:06:15	I think it's getting better.	I						√					Walter
38.	U47/00:06:19-00:06:22	We're watching our		We					√					Walter's Family

39.		cholesterol, I guess.		Our						√			Walter's family
40.			I					√					Walter's
41.	U48/00:06:22-00:06:26	Not me. I want real bacon. Not this fake crap.	Me						√				Walter Jr.
42.			I					√					Walter Jr.
43.	U53/00:06:47-00:06:49	Eat your veggie bacon.			Your					√			Walter Jr.
44.	U54/00:07:08-00:07:09	-You're all set? -Yeah, I'm fine.			You				√				Walter Jr.
45.			I					√					
46.	U55/00:07:10-00:07:13	-All right, see you at home. -Okay, see you.			You					√			Walter Jr.
47.					You					√			Walter
48.	U78/00:08:32-00:08:34	Is there something wrong with your table?			Your						√		Chad
49.	U80/00:08:49-00:08:51	Are you done?			You				√				Chad
49.	U83/00:09:11-00:09:12	There's your receipt.			Your						√		Carwash Customer
50.	U84/00:09:12-00:09:15	Just hand this disc to your car-wash professional.			Your						√		Carwash Worker
51.	U86/00:09:29-00:09:32	He's not coming. He says he quits.					He		√				Ex Carwash Worker
52.							He		√				Ex Carwash Worker
53.	U87/00:09:32-00:09:34	I'm gonna run the register.	I						√				Bogdan
54.	U88/00:09:34-00:09:37	Bogdan, no. We talked about this.		We					√				Walter & Bogdan
55.	U89/00:09:37-00:09:39	I'm short-handed, Walter. What am I to do?	I						√				Bogdan
56.			I						√				Bogdan
57.	U91/00:10:08-00:10:10	What am I to do?	I						√				Bogdan
58.	U93/00:10:11-00:10:15	Oh, my God.	My								√		Chad girlfriend's god
59.	U94/00:10:15-00:10:17	You will not believe who's			You				√				Person on the phone

		cleaning Chad's car.												
60.	U100/00:10:48- 00:10:52	Oh, you're so very late.			You				√					Walter
61.	U101/00:10:52- 00:10:57	Really, I'm serious, Skyler. I mean, you're flat as a washboard.	I						√					Carmen
62.			I						√					Carmen
63.					You				√					Skyler
64.	U102/00:10:57- 00:10:59	You look awesome.			You				√					Skyler
65.	U103/00:10:59- 00:11:03	-She's not showing at all, is she? -She's showing a little.					She		√					Skyler
66.							She		√					Skyler
67.							She		√					Skyler
68.	U105/00:11:07- 00:11:09	Nice to meet you.			You					√				Marie
69.	U106/00:11:10- 00:11:13	Glock 22, that's my daily carry, okay?	My								√			Hank
70.	U107/00:11:13- 00:11:16	I mean, unless you're talking, what, Plus P Plus loads...	I						√					Hank
71.						You			√					People at party
72.	U108/00:11:16- 00:11:18	...you can forget the 9 mil.				You			√					People at party
73.	U109/00:11:18- 00:11:21	Shit, I seen one of those bounce off a windshield one time.	I						√					Hank
74.	U110/00:11:21- 00:11:23	Yeah, with you shooting.			You					√				Hank
75.	U111/00:11:24- 00:11:27	If you're gonna bring a gun, baby, you gotta bring enough gun.				You			√					People
76.						You			√					People
77.	U114/00:11:31- 00:11:35	Yeah, I see it.	I						√					Walter
78.	U117/00:11:45- 00:11:46	Hey, it's not gonna bite you.			You					√				Walter
79.	U118/00:11:47- 00:11:50	Looks like Keith Richards with a glass of warm milk,					He		√					Walter

		doesn't he?												
80.	U120/00:11:54-00:11:58	I'm gonna give a toast, a little toast to my brother-in-law. Come here.	I						√					Hank
81.			My								√			Hank
82.	U121/00:11:59-00:12:03	Walt, you got a brain the size of Wisconsin...			You				√					Walter
83.	U122/00:12:03-00:12:03	...but we're not gonna hold that against you.		We					√					Hank & People at party
84.					You					√				Walter
85.	U123/00:12:06-00:12:08	But your heart's in the right place.			Your						√			Walter
86.	U124/00:12:08-00:12:11	Your heart's in the right place. We love you, man.			Your						√			Walter
87.				We					√					Hank & people party
88.	U127/00:12:24-00:12:26	At which point we apprehended three individuals and placed them in custody.		We					√					Hank & DEA
89.	U128/00:12:27-00:12:29	I'm proud to say the outstanding professionalism...	I						√					Hank
90.	U129/00:12:29-00:12:33	...of my fellow agents at the Albuquerque District Office...	My								√			Hank
91.	U133/00:12:39-00:12:41	Our agents took the suspects by surprise.		Our							√			DEA
92.	U135/00:12:46-00:12:48	Hey, sit and spin, both of you.				You			√					Gomez & Marie
93.	U137/00:12:51-00:12:53	Sorry. You didn't see that.			You				√					Walter Jr.
94.	U142/00:13:04-00:13:04	As I say, it's a good day for the citizens of Albuquerque...	I						√					Hank

95.	U143/00:13:07-00:13:10	...when we can put this big a dent in the local drug trade.		We					√					Hank & DEA
96.	U145/00:13:14-00:13:19	Well, it's not the most we ever took.		We					√					Hank & DEA
97.				We					√					Hank & DEA
98.	U146/00:13:19-00:13:22	Walt, just say the word and I'll take you on a ride-along.	I						√					Hank
99.					You					√				Walter
100.	U147/00:13:22-00:13:24	You can watch us knock down a meth lab, huh?			You				√					Walter
101.				Us						√				Hank & DEA
102.	U148/00:13:24-00:13:26	Get a little excitement in your life.			Your						√			Walter
103.	U151/00:13:40-00:13:44	That faux-Lalique vase I picked up at the Super-Swap.	I						√					Skyler
104.	U153/00:13:50-00:13:55	Well, I met my reserve and there's still two minutes.	I						√					Skyler
105.	U155/00:14:04-00:14:06	You tell me, birthday boy.			You				√					Walter
106.	U157/00:14:12-00:14:15	Car wash. Bogdan says he needs me.					He		√					Bogdan
107.			Me							√				Walter
108.	U161/00:14:26-00:14:30	...I was thinking of driving up to Los Alamos. They've got this-	I						√					Walter
109.							They		√					Other
110.	U163/00:14:35-00:14:37	-You're not gonna paint? -No, I'll paint.			You				√					Walter
111.			I						√					Walter
112.	U165/00:14:41-00:14:46	You know, this exhibition on the Mars-rover photographs are...			You				√					Skyler

113 .	U166/00:14:46-00:14:50	I mean, the detail really is just supposed to be amazing.	I						√					Walter
114 .	U167/00:14:50-00:14:52	It's just that I really need you to paint at some point.	I						√					Walter
115 .	U169/00:14:55-00:14:56	I know.	I						√					Skyler
116 .	U170/00:14:56-00:14:59	And I'd do it myself, except you don't want me on the stepladder.	I						√					Skyler
117 .			Myself									√		Skyler
118 .					You				√					Walter
119 .			Me							√				Skyler
120 .	U171/00:14:59-00:15:02	I will paint.	I						√					Walter
121 .	U173/00:15:08-00:15:10	Is he asleep?					He		√					Other (WD)
122 .	U174/00:15:11-00:15:14	No, it's nothing. He's just...					He		√					Other (WD)
123 .	U175/00:15:14-00:15:17	You know. Well, you gotta be careful about the baby and-			You				√					Skyler
124 .					You				√					Skyler
125 .	U176/00:15:17-00:15:21	Well, don't worry about the baby. This is just for you.			You				√					Walter
126 .	U177/00:15:21-00:15:25	We are just doing you tonight.		We					√					Skyler
127 .					You					√				Walter
128 .	U178/00:15:25-00:15:28	So just close your eyes...			Your						√			Walter
129 .	U180/00:15:34-00:15:37	Close your eyes.			Your						√			Walter
130 .	U182/00:15:40-00:15:42	There you go.			You				√					Walter
131 .	U185/00:15:47-00:15:49	There you go.			You				√					Walter
132 .	U190/00:16:52-00:16:56	This is so embarrassing. I am fine, honestly.	I						√					Walter

133 .	U192/00:16:59-00:17:01	First, my wife had it, then my son, and now me.	My								√			Skyler
134 .			My								√			Walter Jr.
135 .			Me							√				Walter
136 .	U195/00:17:08-00:17:11	I didn't have the greatest breakfast this morning. Honestly, I didn't.	I						√					Walter
137 .			I						√					Walter
138 .	U196/00:17:11-00:17:14	Hey, listen, can you do me a favor? Can you just...			You				√					Paramedic
139 .			Me							√				Walter
140 .					You				√					Paramedic
141 .	U197/00:17:14-00:17:16	...drop me off at a corner somewhere?	Me							√				Walter
142 .	U199/00:17:20-00:17:20	It's just that I don't have the greatest insurance.	I						√					Walter
143 .	U200/00:17:23-00:17:25	Take a couple of deep breaths for me.	Me							√				Paramedic
144 .	U201/00:17:31-00:17:34	Is there anybody you want us to contact for you?			You				√					Walter
145 .				Us						√				Paramedic
146 .					You					√				Walter
147 .	U203/00:17:41-00:17:46	Lean forward for me, would you?	Me							√				Paramedic
148 .					You				√					Walter
149 .	U204/00:17:41-00:17:46	Mr. White, are you a smoker?			You				√					Walter
150 .	U205/00:17:48-00:17:49	Why do you ask?			You				√					Paramedic
151 .	U209/00:18:37-00:18:39	You understood what I've just said to you?			You				√					Walter
152 .			I						√					Doctor
153 .					You					√				Walter
154 .	U212/00:18:46-00:18:51	I'm sorry. I just need to	I						√					Doctor

155 .		make sure you fully understand.	I						√					Doctor
156 .					You				√					Walter
157 .	U213/00:18:52-00:18:58	Best-case scenario, with chemo, I'll live maybe another couple years.	I						√					Walter
158 .	U215/00:19:01-00:19:04	...you've got mustard on your...			You				√					Doctor
159 .					Your						√			Doctor
160 .	U218/00:19:19-00:19:21	So my records show that I paid it...	My								√			Skyler
161 .			I						√					Skyler
162 .	U219/00:19:21-00:19:24	...and I certainly don't feel that we owe any late-	I						√					Skyler
163 .				We					√					Walter's Family
164 .	U221/00:19:26-00:19:30	Well, I'll check with the bank and maybe the post office...	I						√					Skyler
165 .	U222/00:19:30-00:19:32	...if they lost it or something.						They	√					Other (PO)
166 .	U223/00:19:32-00:19:35	Yeah, let me look into that. Okay.	Me							√				Skyler
167 .	U227/00:19:46-00:19:49	Did you use the MasterCard last month?			You				√					Walter
168 .	U229/00:19:58-00:20:00	We needed printer paper.		We					√					Walter's Family
169 .	U230/00:20:01-00:20:04	Walt, the MasterCard's the one we don't use.		We					√					Walter's Family
170 .	U232/00:20:07-00:20:10	So how was your day?			Your						√			Walter
171 .	U233/00:20:11-00:20:13	Oh, you know.			You				√					Skyler
172 .	U234/00:20:14-00:20:16	I don't know. It was...	I						√					Walter
173 .	U238/00:20:52-00:20:55	Walter. I'm short-handed. I need you outside to do wipe downs.	I						√					Bogdan
174 .			I						√					Bogdan

175 .					You					√				Walter
176 .	U240/00:20:57-00:20:59	I said I need you to do some wipe downs.	I						√					Bogdan
177 .			I						√					Bogdan
178 .					You					√				Walter
179 .	U241/00:20:59-00:21:01	Are you here to work, or to stare at the skies?			You				√					Walter
180 .	U244/00:21:07-00:21:08	Fuck you, Bogdan.			You					√				Bogdan
181 .	U245/00:21:09-00:21:12	I said, "fuck you." And your eyebrows.	I						√					Walter
182 .					You					√				Bogdan
183 .					Your						√			Bogdan
184 .	U247/00:22:20-00:22:24	Hank? Hank, it's Walt. Hey.					It		√					Walter
185 .	U248/00:22:24-00:22:26	Oh, listen. I didn't wake you, did I?	I						√					Walter
186 .					You					√				Hank
187 .			I						√					Walter
188 .	U250/00:22:29-00:22:33	Oh, no, no. Nothing's wrong. I just...	I						√					Walter
189 .	U251/00:22:33-00:22:39	I've been thinking about that offer of that ride-along.	I						√					Walter
190 .	U254/00:22:44-00:22:47	Kind of.... I don't know, what do you call that?	I						√					Hank
191 .					You					√				Gomez
192 .	U257/00:22:51-00:22:54	Do you work at the fucking Pottery Barn? Jesus.			You				√					Gomez
193 .	U259/00:22:56-00:22:59	My fault the only word your dumb-ass knows is "green"?	My								√			Gomez
194 .					Your						√			Hank

195 .	U260/00:22:59-00:23:02	"Cheese-dick." I know that one. How about that?	I						√					Hank
196 .	U262/00:23:06-00:23:08	So, what tells you it's a meth lab?			You					√				Hank
197 .	U263/00:23:08-00:23:10	Just our snitch.		Our							√			DEA/Snitch
198 .	U265/00:23:13-00:23:14	...lives up to his name in there.					His				√			Cap'n Cook
199 .	U266/00:23:14-00:23:19	Says he always adds a dash of chili powder.					He		√					Cap'n Cook
200 .	U267/00:23:19-00:23:22	You exuberant Mexicans.			You				√					Cap'n Cook
201 .	U270/00:23:26-00:23:28	Yeah? I'll tell you what.	I						√					Hank
202 .					You					√				Gomez
203 .	U271/00:23:28-00:23:30	I got you 20 bucks that says he's a beaner.	I						√					Hank
204 .					You					√				Gomez
205 .							He		√					Cap'n Cook
206 .	U272/00:23:30-00:23:33	You're on.			You				√					Gomez
207 .	U274/00:23:41-00:23:43	All right. School bus is clear. You got the green light.			You				√					DEA
208 .	U276/00:23:53-00:23:55	Watch this. Makes them shit.					The m			√				Drug Dealers
209 .	U279/00:24:13-00:24:15	You mix that shit wrong and you got mustard gas.			You				√					Walter
210 .					You				√					Walter
211 .	U281/00:24:18-00:24:20	I think.	I						√					Walter
212 .	U282/00:24:20-00:24:23	One whiff will kill you. That's why the respirators.			You					√				Walter
213 .	U285/00:25:16-00:25:18	...might he be of the Latino persuasion?					He		√					Drug Dealer
214 .	U289/00:25:28-00:25:31	Tell you what, I'll let you off for a 10.			You					√				Gomez

215 .	U291/00:25:34-00:25:36	You people still got J. Lo.			You				√					Gomez
216 .	U292/00:25:37-00:25:39	Do you think I might get to go inside?			You				√					Hank
217 .			I						√					Walter
218 .	U294/00:25:45-00:25:48	Yeah. Yeah, I'll tell you what, we're gonna go peek our heads in...	I						√					Hank
219 .					You					√				Walter
220 .				We					√					Hank & Gomez
221 .				Our							√			Hank & Gomez
222 .	U299/00:26:32-00:26:33	Oh, my God.	My								√			Walter's god
223 .	U302/00:27:33-00:27:37	Hey. It's me. I'm alone.					It		√					Walter
224 .			I						√					Walter
225 .	U303/00:27:43-00:27:47	-How'd you find me? -You're still in our filing system.			You				√					Walter
226 .			Me							√				Jesse
227 .					You				√					Jesse
228 .				Our							√			J. P. Wynne's
229 .	U304 00:27:51-00:27:54	So your aunt owns this place, right?			Your						√			Jesse
230 .	U305/00:27:54-00:27:55	I own it.	I						√					Jesse
231 .	U306/00:27:59-00:28:00	Look, no one's looking for you.			You					√				Jesse
232 .	U307/00:28:01-00:28:02	Why are you here?			You				√					Walter
233 .	U308/00:28:02-00:28:05	I was curious.	I						√					Walter
234 .	U309/00:28:05-00:28:08	Honestly, I never expected you to amount to much...	I						√					Walter
235 .					You					√				Jesse
236 .	U311/00:28:12-00:28:14	I didn't picture that.	I						√					Walter
237 .	U312/00:28:16-00:28:19	Don't know what you're talking about.			You				√					Walter

238 .	U315/00:28:26-00:28:28	That's not you?			You				√					Jesse (Cap'n Cook)
239 .	U316/00:28:33-00:28:35	Like I said, No one is looking for you.	I						√					Walter
240 .					You					√				Jesse
241 .	U317/00:28:36-00:28:40	Look, I don't know what you think you're doing here, Mr. White.	I						√					Jesse
242 .					You				√					Walter
243 .					You				√					Walter
244 .	U318/00:28:40-00:28:42	I mean, if you're planning on giving me some...	I						√					Jesse
245 .					You				√					Walter
246 .			Me							√				Jesse
247 .	U319/00:28:42-00:28:46	...bull-winder about getting right with Jesus or turning myself in--	Myse lf										√	Jesse
248 .	U321/00:28:49-00:28:53	You ain't Welcome Back, Kotter, so step off. No speeches.			You				√					Walter
249 .	U323/00:28:56-00:28:59	You lost your partner today. What's-his-name.			You				√					Jesse
250 .					Your						√			Jesse
251 .							His				√			Emilio
252 .	U326/00:29:07-00:29:10	The DEA took all your money, your lab.			Your						√			Jesse
253 .					Your						√			Jesse
254 .	U327/00:29:12-00:29:13	You've got nothing.			You				√					Jesse
255 .	U329/00:29:16-00:29:18	But you know the business...			You				√					Jesse
256 .	U330/00:29:19-00:29:21	...and I know the chemistry.	I						√					Walter
257 .	U331/00:29:24-00:29:27	I'm thinking...	I						√					Walter
258 .	U332/00:29:27-00:29:29	...maybe you and I could			You				√					Jesse

259 .		partner up.	I						√					Walter
260 .	U333/00:29:40-00:29:44	You wanna cook crystal meth?			You				√					Walter
261 .	U334/00:29:45-00:29:47	You.			You				√					Walter
262 .	U335/00:29:47-00:29:50	You and me.			You				√					Walter
263 .			Me							√				Jesse
264 .	U337/00:29:55-00:29:59	Either that, or I turn you in.	I						√					Jesse
265 .					You					√				Jesse
266 .	U338/00:30:10-00:30:12	Damned if I know.	I						√					Skyler
267 .	U339/00:30:12-00:30:14	I described it as mosaic folk art.	I						√					Skyler
268 .	U342/00:30:20-00:30:23	At this rate, in 50 or 60 years you'll be rich.			You				√					Skyler
269 .	U343/00:30:24-00:30:28	It's not a novel, actually, which I--	I						√					Skyler
270 .	U344/00:30:28-00:30:30	You're not writing a novel?			You				√					Skyler
271 .	U345/00:30:30-00:30:32	You told me you were.			You				√					Skyler
272 .			Me							√				Marie
273 .					You				√					Skyler
274 .	U346/00:30:32-00:30:35	I said that if eventually I have enough good ones...	I						√					Skyler
275 .			I						√					Skyler
276 .	U347/00:30:35-00:30:37	...that maybe I'll try...	I						√					Skyler
277 .	U350/00:30:43-00:30:46	I just thought a novel would be easier to sell.	I						√					Marie
278 .	U352/00:30:50-00:30:53	Ever want me to read anything, I could critique it for you.	Me							√				Marie
279 .			I						√					Marie

280 .					You					√				Skyler
281 .	U354/00:30:58-00:31:02	I mean, I'm just not at that stage where I...	I						√					Marie
282 .			I						√					Marie
283 .			I						√					Marie
284 .	U356/00:31:07-00:31:11	What do you mean? He's fine.			You				√					Walter
285 .							He		√					Walter
287 .	U357/00:31:11-00:31:13	He just seems...					He		√					Walter
288 .	U358/00:31:13-00:31:15	...I don't know. Quieter than usual.	I						√					Marie
289 .	U360/00:31:18-00:31:22	I mean, I'm sure as hell not looking forward to 40.	I						√					Skyler
290 .			I						√					Skyler
291 .	U361/00:31:23-00:31:25	You're gonna be a basket-case.			You				√					Marie
292 .	U362/00:31:30-00:31:33	No. He's just quiet.					He		√					Walter
293 .	U364/00:31:38-00:31:39	I guess that answers that.	I						√					Marie
294 .	U365/00:32:22-00:32:23	You just gonna sit there?			You				√					Jesse
295 .	U368/00:32:39-00:32:42	You got your usual paraphernalia, Griffin beakers...			You				√					Jesse/Other
296 .	U369/00:32:42-00:32:46	...your Erlenmeyer flask. But the pièce de résistance...			Your						√			Jesse/Other
297 .	U371/00:32:54-00:32:57	I cook in one of those. A big one.	I						√					Jesse
298 .	U373/00:33:01-00:33:04	No, this is an volumetric flask. You wouldn't cook in one of these.			You				√					Jesse/other
299 .	U374/00:33:04-00:33:07	-Yeah. I do. -No, you don't.	I						√					Jesse

300 .					You				√					Jesse
301 .	U376/00:33:11-00:33:14	You wouldn't apply heat to a volumetric flask.			You				√					Jesse
302 .	U378/00:33:16-00:33:19	Did you learn nothing from my chemistry class?			You				√					Jesse
303 .			My								√			Walter
304 .	U379/00:33:19-00:33:22	No. You flunked me, remember?			You				√					Walter
305 .			Me							√				Jesse
306 .	U381/00:33:25-00:33:28	And let me tell you something else. This ain't chemistry.	Me							√				Jesse
307 .					You					√				Walter
308 .	U384/00:33:32-00:33:35	...and shit I cook is the bomb, so don't be telling me.	I						√					Jesse
309 .			Me							√				Jesse
310 .	U385/00:33:35-00:33:38	Shit you cook is shit.			You				√					Jesse
311 .	U386/00:33:38 - 00:33:40	I saw your setup. Ridiculous.	I						√					Walter
312 .					Your						√			Jesse
313 .	U387/00:33:40-00:33:43	You and I will not make garbage.			You				√					Jesse
314 .			I						√					Walter
315 .	U388/00:33:43-00:33:46	We will produce a chemically pure and stable product...		We					√					Walter & Jesse
316 .	U390/00:33:48/-00:33:52	No, no. Chili P's my signature.	My								√			Jesse
317 .	U392/00:33:55-00:33:58	Yeah, well, we'll see about that.		We					√					Jesse & Walter
318 .	U394/00:34:01-00:34:04	We're also gonna have an emergency eye-wash station.		We					√					Walter & Jesse
319 .	U396/00:34:07-00:34:09	In case you didn't you know that.			You				√					Jesse

320 .					You				√					Jesse
321 .					You				√					Walter
322 .	U397/00:34:09-00:34:12	Well, you can dress up like a faggot if you want. Not me.			You				√					Walter
323 .			Me							√				Jesse
324 .			I						√					Walter
325 .	U399/00:34:23-00:34:26	-I thought we were gonna cook here. -No, we're not gonna cook here.		We					√					Walter & Jesse
326 .				We					√					Jesse & Walter
327 .			My								√			Jesse
328 .	U400/00:34:26-00:34:29	Okay, this is my house. I don't shit where I eat.	I						√					Jesse
329 .			I						√					Jesse
330 .				We					√					Walter & Jesse
331 .	U401/00:34:29-00:34:33	-Well, then where are we gonna work? -You tell me.			You				√					Walter
332 .			Me							√				Jesse
333 .					Your						√			Walter
334 .	U402/00:34:33-00:34:37	This is your deal. You wanna smoke it up, smoke it up at your house.			You				√					Walter
335 .					Your						√			Walter
336 .	U403/00:34:37-00:34:40	No, I didn't think so. Oh, well.	I						√					Jesse
337 .	U405/00:34:44-00:34:48	...what if we rented one of those self-storage places?		We					√					Walter & Jesse
338 .	U406/00:34:48-00:34:51	You know, those little orange garages? Worked out of there?			You				√					Jesse
339 .	U407/00:34:51-00:34:55	No, they're onto that.						They	√					DEA
340 .		They've got dogs that sniff around.						They	√					DEA

341 .	U408/00:34:56-00:34:59	RV, that's what you want.			You				√					Walter
342 .	U411/00:35:07-00:35:07	I know a dude who wants to sell his. He just goes camping with it.	I						√					Jesse
343 .							His				√			Combo (Person who sell his RV)
344 .							He		√					Combo (Person who sell his RV)
345 .	U413/00:35:15-00:35:18	I mean, you can drive way out in the boonies.	I						√					Jesse
346 .					You				√					Walter
347 .	U415/00:35:48-00:35:51	Dude, this isn't even 7 grand, all right? My guy wants 85.	My								√			Combo (Person who sell his RV)
348 .	U416/00:35:51-00:35:54	This is all the money I have in the world.	I						√					Walter
349 .	U417/00:35:55-00:35:57	You're a drug dealer. Negotiate.			You				√					Jesse
350 .	U418/00:35:59-00:36:01	You are not how I remember you from class.			You				√					Walter
351 .			I						√					Jesse
352 .					You					√				Walter
353 .	U419/00:36:01-00:36:01	-I mean, like, not at all. -Yeah, well, I gotta go.	I						√					Jesse
354 .			I						√					Walter
355 .	U421/00:36:07-00:36:10	Tell me why you're doing this. Seriously.	Me							√				Jesse
356 .					You					√				Walter
357 .	U422/00:36:11-00:36:15	Why do you do it?			You				√					Walter
358 .	U423/00:36:16-00:36:20	There you go.			You				√					Jesse
359 .	U424/00:36:20-00:36:23	Some straight like you, giant stick up his ass...			You					√				Walter
360 .							His				√			Walter
361 .	U425/00:36:23-00:36:26	...all a sudden at age, what,					He		√					Walter

		60, he's just gonna break bad?												
362 .	U426/00:36:27-00:36:29	I'm 50.	I						√					Walter
363 .	U428/00:36:31-00:36:34	...if you've gone crazy or something...			You				√					Walter
364 .	U429/00:36:34-00:36:38	...I mean, if you've gone crazy, or depressed.	I						√					Jesse
365 .					You				√					Walter
366 .	U430/00:36:38-00:36:40	I'm just saying.	I						√					Jesse
367 .	U431/00:36:41-00:36:43	That's something I need to know about.	I						√					Jesse
368 .	U432/00:36:43-00:36:46	Okay, I mean, that affects me.	I						√					Jesse
369 .			Me							√				Jesse
370 .	U433/00:36:51-00:36:53	I am awake.	I						√					Walter
371 .	U436/00:37:06-00:37:08	We start tomorrow.		We					√					Walter & Jesse
372 .	U439/00:37:24-00:37:26	Do you want me or your dad?			You				√					Walter Jr.
373 .			Me							√				Skyler
374 .					Your						√			Walter
375 .	U442/00:37:49-00:37:51	You don't want to get them if they're too tight.			You				√					Walter Jr.
376 .	U444/00:37:55-00:37:57	Are you sure you don't want the--? Like a different kind?			You				√					Walter Jr.
377 .					You				√					Walter Jr.
378 .	U445/00:37:58-00:37:59	Like, you know, the skinny jeans...			You				√					Walter Jr.
379 .	U447/00:38:03-00:38:06	Do I look like a skater?	I						√					Walter Jr.
380 .	U448/00:38:06-00:38:09	Mom, get them, my big-boy pants.	My								√			Walter Jr.
381 .	U449/00:38:11-00:38:15	Mommy, could you zip up my big-boy			You				√					Walter Jr.

382 .		pants?	My							√			Walter Jr.
383 .	U452/00:38:29-00:38:31	I have no idea.	I						√				Skyler
384 .	U453/00:38:32-00:38:34	No, you know what? Don't even look at them.			You				√				Walter Jr.
385 .								The m		√			Jocks group
386 .	U454/00:38:34-00:38:34	They're obviously very stupid.						They	√				Jocks group
387 .	U456/00:38:41-00:38:44	I think that-- I think those jeans look really good on you.	I						√				Skyler
388 .			I						√				Skyler
389 .					You					√			Walter Jr.
390 .	U457/00:38:44-00:38:47	I think you should get them if you like them, okay?	I						√				Skyler
391 .					You				√				Walter Jr.
392 .					You				√				Walter Jr.
393 .	U458/00:38:47-00:38:50	Why don't you hang out here for a second? I'll be right back.			You				√				Walter Jr.
394 .			I						√				Skyler
395 .	U460/00:38:52-00:38:56	Hey, Mommy, I think I pinched a loaf in my brand-new big-boy pants.	I						√				Jock
396 .			I						√				Jock
397 .			My								√		Jock
398 .	U461/00:39:04-00:39:07	What are you doing?			You				√				Walter
399 .	U462/00:39:07-00:39:10	Get off me! Get off me!	Me							√			Jock
400 .			Me							√			Jock
401 .	U463/00:39:13-00:39:15	I'll mess you up, man.	I						√				Jock
402 .					You					√			Walter
403 .	U464/00:39:15-00:39:17	You'll have one shot. You'd better make it good.			You				√				Jock
404 .					You				√				Jock

405 .	U465/00:39:17-00:39:20	You waiting for your girlfriends? Better go.			You				√					Jock
406 .					Your						√			Jock
407 .	U466/00:39:20-00:39:23	You'd better go. Take it. Take your shot. Take it!			You				√					Jock
408 .					Your						√			Jock
409 .	U473/00:39:23-00:40:17	...but I don't see nobody.	I						√					Jesse
410 .	U474/00:40:17-00:40:22	Yeah. Where they live.						They	√					Cows
411 .	U478/00:40:33-00:40:34	God help me.	Me							√				Walter
412 .	U479/00:40:46-00:40:50	-What are you doing?			You				√					Walter
413 .		-These are my good clothes.	My								√			Walter
414 .	U480/00:40:51-00:40:54	You can't go home smelling like a meth lab.			You				√					Jesse
415 .	U481/00:40:54-00:40:56	Yeah, you can. I do.			You				√					Walter
416 .			I						√					Jesse
417 .	U482/00:40:57-00:41:02	Those? Those.... You're keeping those on, right?			You				√					Walter
418 .	U484/00:41:14-00:41:16	Oh, my God.	My								√			Jesse's god
419 .	U485/00:41:23-00:41:26	Wow, this is a good look for you.			You					√				Walter
420 .	U486/00:41:26-00:41:29	I mean, you're maybe only the world's second-biggest homo.	I						√					Jesse
421 .					You				√					Walter
422 .	U487/00:41:30-00:41:32	Would you shut up and help me?			You				√					Jesse
423 .			Me							√				Walter
424 .	U491/00:42:49-00:42:55	You got-- Jesus, you got crystals in here 2 inches, 3 inches long.			You				√					Walter
425 .					You				√					Walter

426 .	U493/00:42:58-00:43:00	You're a goddamn artist.			You				√					Walter
427 .	U496/00:43:06-00:43:09	...but thank you, Jesse. I'm glad it's acceptable.			You					√				Jesse
428 .			I						√					Walter
429 .	U497/00:43:09-00:43:12	Acceptable? You're the goddamn Iron Chef.			You				√					Walter
430 .	U499/00:43:17-00:43:22	Man, I gotta try this.	I						√					Jesse
431 .	U500/00:43:22-00:43:24	No. We only sell it. We don't use it.		We					√					Walter & Jesse
432 .				We					√					Walter & Jesse
433 .	U502/00:43:28-00:43:31	Listen, you've been watching way too much Miami Vice.			You				√					Walter
434 .	U505/00:43:41-00:43:42	How do we proceed?		We					√					Walter & Jesse
435 .	U506/00:43:46-00:43:48	We cook more tomorrow.		We					√					Walter & Jesse
436 .	U508/00:43:52-00:43:54	...I know just the guy to talk to.	I						√					Jesse
437 .	U510/00:44:03-00:44:07	Hey, yo. Kraze, how you doing, my man?			You				√					Krazy 8
438 .			My								√			Krazy 8
439 .	U511/00:44:09-00:44:13	Hey, you got a new dog. Right on, man.			You				√					Krazy 8
440 .	U513/00:44:16-00:44:20	Yeah, I had a dog like that once, except maybe like twice as big.	I						√					Jesse
441 .	U515/00:44:22-00:44:26	Now, me personally, I would train him to go straight for the nutsack.	Me							√				Jesse
442 .			I						√					Jesse
443 .							Him			√				Krazy 8 dog
444 .	U516/00:44:26-00:44:28	Just shut your mouth and show me your money.			Your						√			Jesse
445 .			Me							√				Kraszy 8

446 .					Your						√			Jesse
447 .	U517 00:44:28 - 00:44:30	I ain't buying, ése.	I						√					Jesse
448 .	U518 00:44:31 - 00:44:32	I'm selling.	I						√					Jesse
449 .	U519 00:44:42,	Tell me that ain't the finest scante you ever laid eyes on.	Me							√				Jesse
450 .					You				√					Krazy 8
451 .	U521 00:44:49 - 00:44:51	Hey, poochie. How you doing?			You				√					Krazy 8 dog
452 .	U523 00:44:55 - 00:44:58	Yeah. Booya! See, what'd I say?	I						√					Jesse
453 .	U526 00:45:02 - 00:45:06	-So what? You're back in business? -Hell, yeah, I'm back.			You				√					Jesse
454 .			I						√					Jesse
455 .	U528 00:45:09 - 00:45:12	You know, with your cousin gone away and all....			You				√					Krazy 8
456 .					Your						√			Krazy 8
457 .	U531 00:45:21 - 00:45:23	That dude is like my brother.	My								√			Jesse
458 .	U532 00:45:23 - 00:45:26	-You okay? You talk to him? -Yeah, I talk to him.			You				√					Krazy 8
459 .					You				√					Krazy 8
460 .							Him			√				Emilio
461 .			I						√					Krazy 8
462 .							Him			√				Emilio
463 .	U533 00:45:26 - 00:45:30	Said when the feds came, you were out sticking it in some neighbor lady.			You				√					Jesse
464 .	U534 00:45:30 - 00:45:34	-Hey, you know, I got lucky twice. -I don't know, man.			You				√					Krazy 8
465 .			I						√					Jesse
466 .			I						√					Krazy 8

467 .	U536 00:45:38 - 00:45:41	...he thinks maybe you dimed on him.					He		√					Emilio
468 .					You				√					Jesse
469 .							Him			√				Emilio
470 .	U539 00:45:48 - 00:45:50	I should kick his punk ass for even thinking that.	I						√					Jesse
471 .							His				√			Emilio
472 .	U540 00:45:51 - 00:45:53	You know what? Next time you talk to Emilio...			You				√					Krazy 8
473 .					You				√					Krazy 8
474 .	U541 00:45:54 - 00:45:55	...you tell him for me, all right?			You				√					Jesse
475 .							Him			√				Emilio
476 .			Me							√				Jesse
477 .	U542 00:45:59 - 00:46:02	Why don't you tell him yourself? Made bail this morning.			You				√					Jesse
478 .							Him			√				Emilio
479 .					Your self								√	Jesse
480 .	U543 00:46:03 - 00:46:06	Go ahead, pendejo. Kick my ass.	My								√			Emilio
481 .	U545 00:46:10 - 00:46:12	Where did you get this?			You				√					Jesse
482 .	U546 00:46:14 - 00:46:17	Because I know your little punk ass didn't cook it.	I						√					Krazy 8
483 .					Your						√			Jesse
484 .	U547 00:46:46 - 00:46:50	Damn, man. What are you, some kind of nudist?			You				√					Walter
485 .	U548 00:46:52 - 00:46:56	Yeah, that's some stone- fine tick-tick you been cooking there, ése.			You				√					Walter
486 .	U549 00:46:56 - 00:46:57	How about you come work for me?			You				√					Walter

487 .			Me							√				Krazy 8
488 .	U550 00:46:59 - 00:47:02	I'd be willing to sell it to you...	I						√					Walter
489 .					You					√				Krazy 8
490 .	U552 00:47:15 - 00:47:17	Out here all by yourself, huh?			Your self								√	Walter
491 .	U553 00:47:25 - 00:47:29	Hey, I know you. He was there when I got busted.	I						√					Emilio
492 .					You					√				Walter
493 .							He		√					Walter
494 .			I						√					Emilio
495 .	U554 00:47:29 - 00:47:31	He's with the DEA.					He		√					Walter
496 .	U555 00:47:32 - 00:47:34	You rata snitch motherfucker.			You				√					Jesse
497 .	U557 00:47:46 - 00:47:48	I say we cap them both.	I						√					Emilio
498 .				We					√					Emilio & Krazy 8
499 .	U558 00:47:55 - 00:47:57	You really cook up that batch?			You				√					Walter
500 .	U559 00:47:59 - 00:48:02	You an artist.			You				√					Walter
501 .	U562 00:48:09 - 00:48:13	Listen to me. I'll teach you my recipe, huh?	Me							√				Walter
502 .			I						√					Walter
503 .					You					√				Krazy 8
504 .			My								√			Walter
505 .	U563 00:48:13 - 00:48:16	What do you say? You wanna cook like me?			You				√					Krazy 8
506 .					You				√					Krazy 8
507 .			Me							√				Walter
508 .	U564 00:48:19 - 00:48:21	You let us both live...			You				√					Krazy 8
509 .				Us						√				Walter & Jesse

510 .	U565 00:48:22 - 00:48:26	...and I will teach you, huh?	I						√					Walter
511 .					You					√				Krazy 8
512 .	U572 00:54:08 - 00:54:11	Hey, what'd you do to them?			You				√					Walter
513 .								The m		√				Krazy 8 & Emilio
514 .	U577 00:54:49 - 00:54:51	We gotta....		We					√					Walter & Jesse
515 .	U578 00:54:53 - 00:54:56	We gotta clean this up.		We					√					Walter & Jesse
516 .	U579 00:55:43 - 00:55:45	Where were you?			You				√					Walter
517 .	U581 00:55:58 - 00:56:00	I don't know what's been going on with you lately...	I						√					Skyler
518 .					You					√				Walter
519 .	U582 00:56:00 - 00:56:03	Nothing, honey. I'm fine.	I						√					Walter
520 .	U583 00:56:03 - 00:56:08	Whatever it is, I'll tell you this.	I						√					Skyler
521 .					You					√				Walter
522 .	U584 00:56:08 - 00:56:11	I do not like it when you don't talk to me.	I						√					Skyler
523 .					You					√				Walter
524 .			Me							√				Skyler
525 .	U585 00:56:13 - 00:56:16	The worst thing you can do is shut me out.			You				√					Walter
526 .			Me							√				Skyler
527 .	U587 00:57:06 - 00:57:11	Oh, Walt, is that you?			You				√					Walter

Breaking Bad Pilot Episode Spatial Deixis

No	Utterance		Place Deixis			
			Distal	Proximal	Reference	Specific Place Deixis
1.	U10/00:02:15-00:02:20	I live at 308 Negra Arroyo Lane, Albuquerque, New Mexico, 87104.				308 Negra Arroyo Lane, Albuquerque, New Mexico, 87104.
2.	U30/00:05:29-00:05:30	What time do you think you'll be home?				Home (White's residence)
3.	U55/00:07:10-00:07:13	All right, see you at home.				Home (White's residence)
4.	U78/00:08:32-00:08:34	Is there something wrong with your table?	There		Chad's table	
5.	U114/00:11:31-00:11:35	Yeah. Dad, come check this out.		This	Hank's gun	
6.	U116/00:11:40-00:11:44	That's why they hire men.	That		DEA	
7.	U129/00:12:29-00:12:33	of my fellow agents at the Albuquerque District Office				Albuquerque District Office
8.	U131/00:12:36-00:12:37	being taken off the streets.				The Streets
9.	U140/00:12:59-00:13:02	Hank, how much money is that?	That		Money in the news program	
10.	U142/00:13:04-00:13:07	As I say, it's a good day for the citizens of Albuquerque				Albuquerque
11.	U143/00:13:07-00:13:10	when we can put this big a dent in the local drug trade.				Local drug trade
12.	U147/00:13:22-00:13:24	You can watch us knock down a meth lab, huh?				Meth lab
13.	U151/00:13:40-00:13:44	That faux-Lalique vase				The Super-Swap

		I picked up at the Super-Swap.				
14	U157/00:14:12-00:14:15	Car wash. Bogdan says he needs me.				Car wash
15	U161/00:14:26-00:14:30	I was thinking of driving up to Los Alamos. They've got this				Los Alamos
16	U162/00:14:31-00:14:34	The visitor center has an exhibit on that's really supposed to be				The Visitor Center
17	U168/00:14:53-00:14:55	The sooner that back bedroom gets finished	That		Back bedroom in White's residence	
18						Back bedroom in White's residence
19	U172/00:15:05-00:15:08	What is going on down there?	There		Walter's crotch	
20	U216/00:19:05-00:19:08	Right there. You got mustard there.	There		Doctor's coat	
21	U221/00:19:26-00:19:30	Well, I'll check with the bank and maybe the post office				The bank
22						The post office
23	U238/00:20:52-00:20:55	Walter. I'm short-handed. I need you outside to do wipe downs.				Outside car wash
24	U241/00:20:59-00:21:01	Are you here to work, or to stare at the skies?		Here	Car wash	
25	U246/00:21:17-00:21:19	Wipe down this.		This	Walter's Crotch	
26	U254/00:22:44-00:22:47	Kind of.... I don't know, what do you call that?	That		Meth lab house	
27	U265/00:23:13-00:23:14	...lives up to his name in there.	There		Meth lab	
28	U283/00:25:11	House is				House (Meth

.	-00:25:14	clear. One suspect in custody.				lab)
29.	U293/00:25:39 -00:25:41	See the actual lab?				Meth Lab
30.	U296/00:25:51 -00:25:54	Stay here a minute. Let's go, Frank.		Here	In a Car	
31.	U307/00:28:01 -00:28:02	Why are you here?		Here	Jesse's house	
32.	U317/00:28:36 -00:28:40	Look, I don't know what you think you're doing here, Mr. White.		Here	Jesse's House	
33.	U325/00:29:03 -00:29:05	Emilio is going to prison.				Prison
34.	U326/00:29:07 -00:29:10	The DEA took all your money, your lab.				Meth lab
35.	U338/00:30:10 -00:30:12	What the hell is this?		This	Skyler belonging Marie holding	
36.	U340/00:30:15 -00:30:17	Yeah, some guy in Minneapolis.				Minneapolis
37.	U365/00:32:22 -00:32:23	You just gonna sit there?	There		Bench in Jesse's house	
38.	U366/00:32:32 -00:32:34	Look at this. Look at this.		This	Lab equipment Walter in car	
39.				This	Lab equipment in car	
40.	U371/00:32:54 -00:32:57	I cook in one of those. A big one.	Those		Volumetric flask in car	
41.	U372/00:32:58 -00:33:00	One of these?		These	Volumetric flask in car	
42.	U373/00:33:01 -00:33:04	No, this is an volumetric flask. You wouldn't cook in one of these.		These	Volumetric flask in car	
43.	U378/00:33:16 -00:33:19	Did you learn nothing from my chemistry class?				Chemistry class
44.	U393/00:33:58	What the hell		This	Lab safety	

.	-00:34:01	is this?			equipment in car	
45 .	U398/00:34:18 -00:34:23	Listen, this stuff doesn't stay more than a day.		This	Lab equipment in garage	
46 .	U399/00:34:23 -00:34:26	-I thought we were gonna cook here. -No, we're not gonna cook here.		Here	Jesse's house	
47 .				Here	Jesse's house	
48 .	U405/00:34:44 -00:34:48	what if we rented one of those self- storage places?	Those		Self- storage places	
49 .	U406/00:34:48 -00:34:51	You know, those little orange garages? Worked out of there?	Those		Self- storage places	
50 .	407/00:34:51- 00:34:55	No, they're onto that. They've got dogs that sniff around.	That		Self- storage places	
51 .	U408/00:34:56 -00:34:59	RV, that's what you want.	That		Winnebago RV	
52 .	U415/00:35:48 -00:35:51	Dude, this isn't even 7 grand, all right? My guy wants 85.		This	Walter money Jesse holding	
53 .	U416/00:35:51 -00:35:54	This is all the money I have in the world.		This	Walter money Jesse holding	
54 .	U437/00:37:13 -00:37:15	How's it coming in there?	There		Changing room	
55 .	U441/00:37:46 -00:37:49	So how are those feeling in the waist? Are they too tight?	Those		A Jeans pants Walter Jr. wearing	
56 .	U446/00:38:00 -00:38:02	...because those are in style. The skaters wear them.	Those		Trendy skinny jeans	
57 .	U456/00:38:41 -00:38:44	I think that-- I think those	Those		A Jeans pants	

		jeans look really good on you.			Walter Jr. wearing	
58 .	U458/00:38:47 -00:38:50	Why don't you hang out here for a second? I'll be right back.		Here	In front of mirror	
59 .	U468/00:39:26 -00:39:28	Come on, let's get out of here.		Here	Clothes shop	
60 .	U472/00:40:11 -00:40:14	Got some big cow house way out that way, like two miles				Cow house (Cattle shed)
			That way		Toward Cow house (Cattle shed)	
61 .	U474/00:40:17 -00:40:22	"Cow house"?				Cow house (Cattle shed)
62 .	U477/00:40:30 -00:40:32	Cow house.				Cow house (Cattle shed)
63 .	U476/00:40:24 -00:40:28	Whatever, man. Shit, yeah. Let's cook here.		Here	In the middle of desert	
64 .	U479/00:40:46 -00:40:50	-These are my good clothes.		These	Near hanging Walter's cloths	
65 .	U480/00:40:51 -00:40:54	You can't go home smelling like a meth lab.				Meth lab
66 .	U482/00:40:57 -00:41:02	Those? Those.... You're keeping those on, right?	Those		Walter's underwear	
67 .	U489/00:41:35 -00:41:39	-Turn that off.	That		Handy Cam Jesse holding	
68 .	U490/00:42:46 -00:42:48	This is glass-grade.		This	Methamphe tamine on counter	
69 .	U491/00:42:49 -00:42:55	You got-- Jesus, you got crystals in here 2 inches, 3 inches long.		Here	Methamphe tamine on counter	
70 .	U494/00:43:01 -00:43:04	This is pure glass.		This	Methamphe tamine on counter	
71 .	U498/00:43:12 -00:43:15	Every jibhead from		Here	Albuquerque	

72 .		here to Timbuktu's gonna want a taste.				Timbuktu
73 .	U499/00:43:17 -00:43:22	-Man, I gotta try this.		This	Methamphe tamine on the counter	
74 .	U519/00:44:42 -00:44:45	Tell me that ain't the finest scante you ever laid eyes on.	That		Methamphe tamine Jesse brought	
75 .	U545/ 00:46:10- 00:46:12	Where did you get this?		This	Methamphe tamine Jesse brought	
76 .	U548/ 00:46:52- 00:46:56	Yeah, that's some stone- fine tick-tick you been cooking there, ése.	There		Winnebago RV	
77 .	U553/ 00:47:25- 00:47:29	Hey, I know you. He was there when I got busted.	There		Busted meth lab	
78 .	U558/ 00:47:55- 00:47:57	You really cook up that batch?	That		Methamphe tamine Jesse brought	
79 .	U587/ 00:57:06- 00:57:11	Oh, Walt, is that you?	That		A thing behind Skyler	

Breaking Bad Pilot Episode Temporal Deixis

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Breaking Bad Pilot Episode Person Deixis Breakdown

Category	Subcategory	Term	Frequency	Function
First Person	Singular	I	146	Subject
		Me	36	Object
		My	31	Possessive Adjective
		Myself	2	Reflexive Pronoun
	Plural	We	28	Subject
		Us	3	Object
		Our	5	Possessive Adjective
Second Person	Singular	You (Subject)	152	Subject
		You (Object)	45	Object
		Your	29	Possessive Adjective
		Yourself	2	Reflexive Pronoun
	Plural	You	5	Subject
Third Person	Singular	He	17	Subject
		She	3	Subject
		It	2	Subject
		Him	7	Object
		His	5	Possessive Adjective
	Plural	They	6	Subject
		Them	3	Object

Total 527

Breaking Bad Pilot Episode Spatial Deixis Breakdown

Category	Term	Frequency	Function
Proximal	This	13	Refers to near objects
	These	3	Refers to near objects (pl.)
	Here	11	Refers to near location
Distal	That	10	Refers to far objects
	Those	7	Refers to far objects (pl.)
	There	8	Refers to far location
Specific Location	Named places (e.g., “308 Negra Arroyo Lane”)	27	Refers to precise locations
Total		79	

Breaking Bad Pilot Episode Temporal Deixis Breakdown

Category	Subcategory	Term/Example	Frequency	Function
Tenses	Simple Present	Is, are, think	273	Current action/state
	Simple Past	Said, was, did	57	Past action/state
	Simple Future	Will, gonna	41	Future action/state
	Present Progressive	Am/is/are + -ing	18	Ongoing current action
	Past Progressive	Was/were + -ing	1	Ongoing past action
	Present Perfect	Have/has + past participle	4	Past action with present relevance
	Present Perfect Progressive	have/has + present participle	1	Ongoing past action continuing into the present
	Past Future	Would + bare infinitive	1	Future in the past
Sequence of Time	Now	Now	2	Current time
	Then	Then	2	Subsequent time
	Today	Today	1	Same day
	Tomorrow	Tomorrow	2	Next day
	Others	E.g., lately, someday, at some point	43	Other time references

Total

446

Correction Feedback:**1. Consistency in Classifying Person Deixis**

Most of the data related to *person deixis* has been classified appropriately. However, several entries require further review, particularly in determining their functions.

Suggestion: Re-examine any inconsistent data to ensure classification consistency.

2. Understanding of Spatial Deixis

Students demonstrate a fairly good understanding of *spatial deixis*, as reflected in the accuracy of classification, especially regarding *distal* and *proximal* types. However, type of *reference* and *specific deixis* need further exploration. Some entries in these categories require re-evaluation.

Suggestion: Conduct a more in-depth analysis of referential and specific types of *spatial deixis* to ensure proper classification.

3. Accuracy in Identifying Time Deixis

In this section, students appear to need a deeper understanding of *time deixis*, particularly in its articulation through English tenses. Classification errors are still evident, as shown in data example no. 99: “Sorry you didn’t see that.” In this example, the word *see* was marked as a *time deixis* in the *simple present* tense, whereas the presence of *didn’t* clearly indicates the *simple past* tense.

Suggestion: Strengthen understanding of grammatical structures, particularly tenses, to accurately identify *time deixis*.

VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled "**An Analysis of Deixis in Breaking Bad Series**" arranged by :

Name : Muhammad Farhan Pasha

NIM : 20551039

Study Program : English Study Program

Faculty : Tarbiyah

With my undersigned :

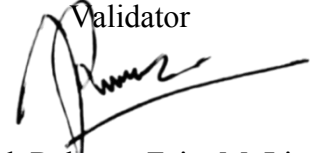
Name : Abd. Rahman Zain, S.S., M. Li.

Position : Researcher in Linguistics and Translation

Confirmed that the Rubric is correctly used to check students' narrative paragraph writing and the assessment results can be reliably accounted for.

Curup, June 18, 2025

Validator

A handwritten signature in black ink, appearing to be 'Rahman', with a long horizontal stroke extending to the right.

Abd. Rahman Zain, M. Li.

BIODATA VALIDATOR

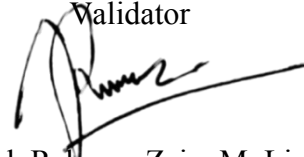
1. Informasi Pribadi

Nama Lengkap : Abd. Rahman Zain
Tempat, Tanggal Lahir : Situbondo, 18 September 1992
Jenis Kelamin : Laki-Laki
Alamat : Situbondo, Jawa Timur
Email : zainarablack@gmail.com

2. Daftar Riwayat Pendidikan

Pendidikan : Magister
Universitas : Universitas Sebelas Maret Surakarta
Tahun Lulus : 2021
Jurusan : Ilmu Linguistik dan Penerjemahan

Curup, June 18, 2025
Validator



Abd. Rahman Zain, M. Li.