Analyzing the Usage of English
Address Terms for the Speaker and Listener in Western Films

By
Nakakatsu Ohyama

1. Introduction

It is important to study the address terms socio-linguistically while analyzing the psychological distance of speakers and listeners in Western films. In order to study the address terms, it is necessary to define address terms for the speaker and listener. According to 鈴木 (1982:19), he defined address terms for the speaker as follows:

> An expression addresses terms for the speaker in a meaning which a
> speaker names oneself (translated by the author).

He also defined address terms for the listener as follows:

> An expression addresses terms for the listener in a meaning which a
> speaker faces each other as one's partner (translated by the author).

In examining the address terms, various researchers emphasized consciousness of social hierarchy and psychological distance as important factors. (武井, 1982; 唐須, 1991; 明石, 1991; 鷲山,1993; 陳, 2003). Their research results were base for building conceptual framework.

Based on this conceptual framework, 杉山・大山 (2013) researched "Analyzing the Usage of English Address Terms of Speakers, Listeners, and Other Individuals: Using British and American Novels as Material" and discussed the speech act socio-linguistically. The researchers also stated that consciousness of social hierarchy and psychological distance were major factors in analyzing the address terms (p.65-66). Based on this research including research method and conceptual framework, the researcher sets his purpose of this paper for analyzing the usage of English terms for speakers and listeners in Western films (1950s～present). Western films might reveal information related to English address terms for the speaker and listener in English so that

we can have tentative ideas about it from a long-term and wide range of perspectives.

2. Method

   With regard to the usage of English address terms for the speaker and listener, the researcher started to collect data from Western films which he watched in the past and asked his students to discuss information about this specific topic. Developing these research activities relied largely on his students' enthusiastic discussion. However, collection of data was still insufficient. In order to search for more information about this topic, he decided to utilize the internet. Although there were other search engines available such as Yahoo, he decided to choose Google since there were specific functions for the Google movie search (See Table1).

Table 1

The Internet Movie Script Database (IMSDb)

IMSDb
The web's largest movie script resource!

Search IMSDb

Tell her that her daughter ,,,
Alphabetical
\# A B C D E F G H
I J K L M N O P Q
R S T U V W X Y Z

Genre

Action	Adventure	Animation
Comedy	Crime	Drama
Family	Fantasy	Film-Noir
Horror	Musical	Mystery
Romance	Sci-Fi	Short
Thriller	War	Western

Foxcatcher (2015)   Interstellar (2014)   The Revenant (2016)

More >

Google movie transcripts were searched based on keywords which the researcher input into the Google movie search. The researcher could identify various Western films based on the keywords "Tell her that her daughter …" (See Table 2).

Table 2

Search results for 'Tell her that her daughter …'

Interstellar (2008-03 Draft)
Written by Jonathan Nolan

Show And Tell (Undated transcript)
Written by Jonathan Glassner

Storytelling (Undated Draft)
Written by Todd Solondz

A Leela Of Her Own (Undated transcript)
Written by Patric M. Verrone

Bad Teacher (2008-06 Draft)
Written by Lee Eisenberg,Gene Stupnitsky

Beasts of the Southern Wild (Undated Final draft)
Written by Lucy Alibar,Benh Zeitlin

Being There (1979-01 Draft)
Written by Jerry Kosinski,Robert C. Jones

Bend Her (Undated transcript)
Written by Mike Rowe

The Blues Brothers (Undated Draft)
Written by John Landis,Dan Aykroyd

The Brothers Bloom (Undated Draft)
Written by Rian Johnson

Cherokee Hair Tampons (Undated transcript)
Written by Trey Parker

After sorting the movie transcripts, he added other types of keywords searching for more information about specific films.

Data Analysis

The researcher collected the data in the form of movie transcripts and analyzed it qualitatively. First, it was coded into various categories based on a conceptual framework. Second, after sorting it based on specific codes, the researcher made notes on these. Third, examining the data allowed the researcher to divide the code into several sub-codes. The relationship between the sub-codes was analyzed. After examining the relationship, the researcher wrote his research notes. These sub-codes and research notes were utilized to establish a new conceptual framework which became a meaningful base for analyzing the use of English terms for the speaker and listener in Western movies.

3. Results

Most of the Western films were chosen from American ones:(Director) Gore

Velbinski's "Pirates of the Caribbean;" Arthur Hiller's "Love Story;" David. O. Celzunik's "Gone with the Wind," and Brian Helgeland's "42." The researcher also chose the Western films which were filmed in places other than the United States of America: James Cameron's "The Titanic" and Chris Columbus' "Harry Potter and the Sorcerer's Stone," in England ; William Wyler's "The Roman Holidays" in Italy; Laurence & James Powell's "Les Meserables" in France and Robert Wise's "The Sound of Music" in Austria.

In performing analysis of the data, the researcher focused on the psychological distance between the speaker and listener. He analyzed the usage of pronouns, first names and last names and continued analyzing the psychological distance. The first condition was to shorten psychological distance. In this case the speaker showed his or her intention to make a friendly approach to the listener. The second condition was to broaden psychological distance between the speaker and listener. In this case the speaker showed his or her intention to make an unfriendly approach to the listener. These two conditions were revealed for both the speaker and listener in Western films. Thus, four categories emerged, which are analyzed in the following sections of this paper.

3.1 Psychological distance

When the speaker tells the listener how to call himself, the speaker's emotion toward listeners should be reflected on. The purpose of this section is to identify the ways of 3.11) shortening psychological distance ---the usage of English address terms for the speaker ; 3.12) shortening psychological distance---the usage of English address terms for the listener; 3.13) broadening psychological distance---the usage of English address terms for the speaker; and 3.14) broadening psychological distance---the usage of English address terms for the listener.

3.11 Shortening psychological distance---the usage of English address terms for the
      speaker

(Case 1A) Gore Verbinski (2003) created the Pirates of the Caribbean . In this fantasy film, Elizabeth fell in love with an orphan whose name was Will Turner. This film contained the example of shortening psychological distance:

> Swann: Elizabeth, this is hardly appropriate.
>   (ignores her father)
>   Elizabeth: About the day we met. Do you remember?
>   Will: I could never forget it, Miss Swann.

> Elizabeth: Will, how many times must I ask you to call me 'Elizabeth'?
>
> Will: At least once more, Miss Swann. As always.

Since Will used Elizabeth's last name, Elizabeth felt awkward. Therefore, she asked Will to call her by her first name as a way of shortening psychological distance.

(Case 1B) The romantic film Titanic was produced by James Francis Camaron in 1997. In this romantic disaster film scene, the upper class Rose encountered lower class born Jack and called him by first name for the first time.

> Rose: Mr. Dawson. I …
>
> Jack: Jack.
>
> Rose: Jack. I felt like such an idiot. It took me all morning to get up
>
>   the nerve to face you.

When Rose was trying to speak her mind in this scene, Jack requested that she should call him by his first name rather than utilizing his last name "Mr. Dawson". Instantly she thought that it would be awkward to use his last name since he saved her life when she tried to jump into the ocean to kill herself due to her miserable life.

(Case 1C) James Cameron's (1997) the Titanic <cited above using different part of the film.> Toward the end of the movie, they fall in love and Jack helps Rose to survive even as the Titanic sinks into the ocean. The following scene takes place when Rose is rescued after the disaster.

> Rose is covered with a woolen shawl and walking with a group of
>
> steerage passengers. Immigration officers are asking them questions
>
> as they come off the gangway.
>
> Immigration officers: Name?
>
>   Rose: Dawson. Rose Dawson.

Rose uses Jack's family name to identify herself without any hesitation because her lover Jack continued to love Rose throughout the crisis just before his death. Such a crisis gave her encouragement to live and strengthen her determination by claiming to be Jack's wife.

3.12 Shortening psychological distance---the usage of English address terms for the

listener

(Case 2A) Laurence Connor & James Powell were directors to create the musical movie titled "Les Meserables." This film is based on the novel by Victor Hugo. In this movie, Cosette says to Marius in front of her house, "Dear Mademoiselle. Won't you say?" Due to sound effects and their background, this expression has a special effect. They see each other's eyes and they are instantly attracted to each other. Although they do not even know each other, feelings of affection are growing between them. Cosette spent her time in the midst of the revolutionary movement of the secret organization in her society not permitted to express her thought extensively while Marius was forced to spend his life as fugitive. Because of these two conditions, they felt a melancholy atmosphere which created a wall between them in this manner:

Cosette: A heart full of love! No fear, no regret.
Marius: My name is Marius Pontmercy.
Cosette: And mine's Cosette.
Marius: Cosette ... I don't know what to say -
Cosette: Then make no sound.
Marius: I am lost -
Cosette: I am found.
Marius: A heart full of light.
Cosette & Marius: A night bright as day -
Marius: And you must never go away, Cosette- Cosette!
Cosette: This is a chain we'll never break.

After introducing each other, Marius used her first name "Cosette." It is possible to state that Marius shortened his psychological distance with Cosette. Furthermore, Cosette referred to the two of them by utilizing "we" in the sentence "This is a chain we'll never break." Therefore, it is also possible to indicate that Cosette shortened her psychological distance with Marius.

(Case 2B) "Harry Potter and the Sorcerer's Stone" was released in 2001. Near the end of this film, Harry, Ron, and Hermione helped each other. In the following scene, they played a chess game. If Ron sacrificed himself in playing the chess game, Harry could get an advantage. Their conversation was as follows:

Harry: Wait a minute.
Ron: You understand right. Harry. Once I make my move, the Queen

will take me…then you'll be free to check the King.

Harry: No, Ron! No!

Hermione: What is it?

Harry: He's going to sacrifice himself.

Hermione: No, Ron, you can't! {Ron closes his eyes.} There must be
another way!

Ron: {turns to face Hermione.} Do you want to stop Snape or not? Harry, it's
you that has to go on. I know it. Not me, not Hermione, you. {Harry
nods.} Knight...to H-3.

They played the chess game and helped each other in an intense situation. Therefore, they tended to use their first names in their conversation. It is possible to state that because of this chess game, they shortened psychological distance among themselves.

(Case 2C) William Wyler (1953) was a director to create the Roman Holiday. In this film, a princess ran away from British guardian and met Joe Bradley, an American news reporter. They introduced themselves in the following way:

Ann: [presenting her hand] How do you do?

Joe: [shaking her hand] How do you do?

Ann: And you are?

Joe: Bradley, Joe Bradley.

Ann: Delighted.

Joe: You don't know how delighted I am to meet you.

Ann: [gesturing to the chair to her left] You may sit down.

Joe: Thank you very much. What's your name?

Ann: [she pauses, stalling] Er ... you may call me Anya.

The princess started to ask Joe Bradley's name and he gave her his full name. On the other hand, she hesitated to introduce herself, but she decided to introduce herself by using her first name "Anya". When Ann used pronouns rather than Joe Bradley's name and said "you may be sit down," they have psychological distance due to strong consciousness of social hierarchy.

(Case 2D) Arthur Hiller (1970) created a romantic film titled "Love Story." In this film, Oliver is born in rich family and have a negative relationship with his father, while Jennifer is born in a poor family that immigrated from Italy and has a positive

relationship with her father. Even though they were raised in quite different environments, they have a good courtship, build a stronger relationship together and have their dreams of getting married in the near future. When Oliver was trying to approach Jennifer near the telephone booth, she was talking with someone on the phone. He could only hear her side of the conversation, which included the following line:

> Jennifer: "Yeah. Of course! Absolutely. Oh, me too, Phil. I love you too, Phil."

When Oliver heard Jennifer's conversation with somebody, he was wondering whom she communicated with. He thought that she had an intimate relationship with somebody whose name was Phil. He was thinking about the name of Phil among his friends, but he could not figure out who she was speaking to. Finally Oliver made the decision to ask her:

> Oliver: Say Jen ...
> Jennifer: Yeah?
> Oliver: Uh --- who's Phil?
> Jennifer: My father.

Oliver was surprised to hear Jennifer's answer to his question since he had no expression of using a first name when talking with his father. It is possible to state that Jennifer, from Oliver's point of view, shortened her psychological distance with her father due to the fact that she used her father's first name when talking with him.

(Case 2E) David. O. Celzunik was a director to create a worldwide famous film "Gone with the Wind." This film is based on the novel by Margaret Mitchel. In this film, Scarlet's severely burning love was attracted to many film fans.

> Scarlett: What are you doing?
> Rhett Butler: I'm leaving you, my dear. All you need now is a divorce
> and your dreams of Ashley can come true.
> Scarlett: Oh, no! No, you're wrong, terribly wrong! I don't want to
> divorce. Oh Rhett, but I know tonight, when I … when I knew
> I love you, I ran home to tell home to tell you, oh darling, darling!
> Rhett Butler: Please don't go on with this. Leave us some dignity to remember
> out of our marriage. Spare us this last.
> Scarlett: This last? Oh Rhett, do listen to me. I must have loved you

> for years, only I was such a stupid fool, I didn't know it. Please
> believe me, you must care! Melly said you did.

Rhett Butler: I believe you. What about Ashley Wilkes?

Scarlett: I … I never loved Ashley.

Scarlett shocked to hear Rhett's commenting his decision "I'm leaving you, my dear. All you need now is a divorce and your dreams of Ashley can come true." Scarlett tried to shorten psychological distance using his first name in her utterance "Oh Rhett, do listen to me. I must have loved you for years …" Scarlett constantly tried to change Rhett's decision so that they can continue to be wife and husband. When Rhett asked a question to Scarlett, she unconsciously used Wilkes' first name "I never loved Ashley." In this specific situation, she should have used pronoun "him" indicating no intimate relationship with Ashley. David. O. Cezunik, the director of this film, asked Scarlett to use Wilkes' first name "Ashley," hinting that she was not ready for this new courtship with Rhett Butler. Furthermore, Scarlett might still have psychological intimate relationship with Ashley in her deep mind somewhere because she hesitatively answer Rhett's question "I … I never loved Ashley." Therefore, it is possible to state that Scarlett tried to shorten her psychological distance with his husband, Rhett.

3.13 Broadening psychological distance --- the usage of English address terms for the
     speaker

   (Case 3) James Cameron's (1997) the Titanic <cited previously using different part of the film.> At the end of the Titanic, Cal used "I" refer to himself and utilized "your mother" to compel Rose to listen and answer to what he was going to say. He tried to keep a personal relationship with Rose in this manner:

> Rose: Yes, I lived. How awkward for you.
>   Cal: Rose … Your mother and I have been looking for you …
>   Rose raised her hand up and tried to stop Cal.
> Rose: Please don't. Don't talk. Just listen.
>   …
>   Cal: What do I tell your mother?
> Rose: Tell her that her daughter died with the Titanic.

Cal kept using "your mother" as a way of encouraging her to answer his question. Rose had a strong determination to keep psychological distance from him by referring

"her daughter" instead of "I", which gave her independent thinking as herself. She hinted to Cal that she would make her own decision for herself. Therefore, it is possible to state that Rose broadened the psychological distance between them.

3.14 Broadening psychological distance --- the usage of English address terms for the listener

  (Case 4A) James Cameron's (1997) the Titanic <cited previously using different part of the film.> Having conflicts with her fiancé, Rose in Titanic lost her desire to live due to the fact that she was almost compelled to be Cal's fiancée. She was trying to jump into the ocean in order to kill herself. Jack stretched his hand and held Rose's hand tightly. The tragic love story continued as follows:

> Cal: What made you put your hands on my fiancée? Look at me, you fifth!
>   What did you think you were doing?
> ROSE: Cal, stop! It was an accident.
> CAL: An accident?
> ROSE: It was … stupid really. I was leaning over and I slipped.
>   (Rose looks at Jack, getting eye contact.)
>   I was leaning way over, to see the … ah … propellers.
>   And I slipped and I would have gone overboard … and Mr.
>   Dawson here saved me. And he almost went over himself.

  Rose was suffering in the relationship with her fiancé, Cal, who dated her with the assumption of marriage. Even though she was engaged to him, she did not sincerely want to marry Cal. Having lamented her own situation, she suffered in her soul. Everyday was a succession of troubles and torture for her mind. Due to this distress, she decided to jump into the ocean and kill herself. Right before Rose jumped into the ocean, Jack stretched his hand to grasp Rose's hand tightly and save her life. This event allows us to examine the relationship between Cal and Rose when Cal saw their grasped hands firmly. When speaking to Jack, Cal shouted "you fifth" bitterly.

  Rose explained that what had happened was a mere accident, because she leaned and tried to stare at the propeller of the ship. The film director James Francis Cameron wanted to express Rose's hesitation to come up with the object in the sentence: "I was leaning way over, to see the … ah … propellers."

  Although she knew Jack's full name, she used his last name instead of his first name. Her choice of Jack's last name indicated that she did not have an intimate relationship with Jack. She tried to hint that Jack was by chance there when she was

falling from the ship.

(Case 4B) James Cameron's (1997) the Titanic <cited above using different part of the film.> In the film Titanic, Cal still loved Rose but Rose did not love him any more. The following conversation demonstrates their relationship:

> Cal: You're precious to me, Rose.
> Rose: Jewels are precious. Goodbye, Mr. Hockley.

This conversation hints that Cal loved Rose from the bottom of his heart, saying "You are precious to me, Rose." He spoke to his fiancee using her first name. On the other hand, Rose instantly changed topic saying "Jewels are precious." She tried to broaden the psychological distance using her fiance's last name "Mr. Hockley" instead of his first name "Cal."

(Case 4C) Arthur Hiller's (1970) The Love Story <cited previously using different part of the film>. In the film "Love Story" Jennifer wondered how Oliver talked with his father. In getting an answer for her question, she conversed with Oliver in the following manner:

> Jennifer: What do you call yours?
> Oliver: My what?
> Jennifer: What term do you employ when you speak of your progenitor?
> Oliver: Sonovobitch.
> Jennifer: "To his face?" she asked.
> Oliver: I never see his face.
> Jennifer: He wears a mask?
> Oliver: In a way, yes. Of stone. Of absolute stone.

Since Oliver did not have a good relationship with his father, he employed the term "sonovobitch" when talking with his father. It is possible to indicate that he broadened his psychological distance due to the fact that he wanted to use "sonovobitch" when talking with his father.

(Case 4D) Robert Wise (1965) was a director to create the Sound of Music. In this film, Maria began working as an assistant nun of the religious office, but was later hired as a tutor for seven children by Captain Trapp. Although the children had been severely disciplined in military style, none of the previous tutors lasted long. Each of

them had quit the job due to various reasons. In such a situation Maria encountered Captain Trapp using awkward words:

  Captain Von Trapp: Good afternoon Fraulein.
                    Maria.: Good afternoon … Captain. (She stares at him)
  Captain Von Trapp: Why do you stare at me like that?
                    Maria: You don't look at all like a sea captain sir.
  Captain Von Trapp: Well you don't look at all like a governess.
                          (looks at the dress) I don't like that dress,
                          you'll have to change.

    For their first meeting Captain Trapp used Maria's last name and pronouns while Maria utilized "captain" or "sir" when talking to him. He summoned his children in military style using his whistle. He also tried to suggest calling her in the same way. She refused his suggestion in the following manner:

 Captain Von Trapp: That's Grettle. Now when I want you, this is what you
                          will hear …
                Maria: Oh, no, sir. I'm sorry, sir! I could never answer to a whistle.
                          Whistles are for animals, not for children. And definitely not
                          for me.

Captain Von Trapp used pronouns rather than utilizing Maria's first name. Therefore, it is possible to state that they broadened psychological distance due to strong consciousness of social hierarchy.

    (Case 4E) Robert Wise's (1965) the Sound of Music <cited above using different part of the film.> After Maria asked Captain Trapp not to use his whistle for summonting his children and her, she approached his children and tried to ask them to introduce themselves to her.

                Maria: At ease. Now that there's just us, would you please tell me
                          all your names again and how old you are.
                  Liesl: I'm Liesl, I'm 16 years old and I don't need a governess.
                Maria: I'm glad you told me, Liesl. We'll just be good friends.
            Fredrick: I'm Fredrick. I'm 14 years old and I'm impossible.
                Maria: Really, who told you that Fredrick?

      Fredrick: Fraulein Josephine. Four governesses ago.

Maria tried to use the children's first names while talking with them. However, they never called her by her name and they rejected her as a tutor. So it is possible to indicate that Liesl and Fredrick broadened psychological distance with Maria. This phenomenon for broadening their psychological distance was also found in the conversation between Captain Trapp and his subordinate:

     Fraulein Schmitt: Captain, I found this throwing rocks at Liesl's window.
    Captain Von Trapp: Who are you?
           Rolf: Oh, Captain. I didn't see, I mean, I didn't know … er, uh …
         HEIL!   (Rolf saultes)
    Captain Von Trapp: Why are you here, boy?
         Rolf: I have a telegram for Captain Von Trapp.
    Captain Von Trapp: (Snatching the telegram from Rolf) Alright,
          you've delivered your telegram now get out!

Rolf saluted and tried to talk with him using "captain" and "captain Von Trapp" while captain Trapp talked with his subordinate using "boy", hinting at his military status being higher than Rolf's.   It is possible to state that this social hierarchy of military status broadened psychological distance in this situation.

  (Case 4F) Brian Helgeland (2013) wrote and directed 42 (film). This film was based on Jakie Robinson's true story, which emphasized the importance of fighting to keep our human rights and keeping us away from being prejudiced. An African American player, Jackie Robinson, received prejudiced comments from Anglo-saxson people since he was the first black player in Major League Baseball:

    "Hey, nigger! What are you doing playing baseball?"
    "Get out nigger!"
    "Black as the ace of spades!"
    "The Nigra ball player."

Anglo-saxson people called him "nigger" and "nigra", which indicated that they felt racially superior to Jackie.

Even the captain of Jackie's team used the discriminatory words as follows:

"That's still a nigger out there."

He used the discriminatory word "nigger", which broadened the psychological distance among the players due to strong consciousness of social hierarchy.

4. Summary

This study explored the usage of English address terms for the speaker and listener in Western films. Analyzing the usage of English address terms helped the researcher to realize the psychological distance of the speaker and listener. When making a friendly approach in communication events, it is possible for the researcher to realize shortening psychological distance.

1) Shortening psychological distance--- the usage of English terms for the speaker and the listener

Speakers and listeners were likely to utilize their first names when shortening their psychological distance. The psychology of their speech was reflected in their proper use of their first names, facial expressions and gestures. When using their first names, they were likely to recognize long period of acquaintance and unconsciousness of social hierarchy.

On the other hand, when making an unfriendly approach, it is possible for him to realize broadening psychological distance.

2) Broadening psychological distance--- the usage of English terms for the speaker and the listener

Speakers and listeners tended to use their last names when broadening their psychological distance. The psychology of their speech was reflected in their proper use of their last names, facial expressions and gestures. When utilizing their last names, they tended to recognize short period of acquaintance and consciousness of social hierarchy. If speakers used pronouns rather than using specific names, listeners were likely to feel greater psychological distance during their conversation.

It would be desirable to collect more film transcripts so that the researcher can develop a more whole conceptual framework for this specific topic. It would also be desirable to collect Japanese film transcripts so that the researcher is able to compare Western films with Japanese films in this respect.

参考文献

明石一紀．（1991）．「親族名称の謎――「父」と「母」の謎―ことばからみた古代日本の
　　家族」．『言語』，7, 30-37．大修館書店.

Cameron, James. (1997). *Titanic*

　　　https://www.goodreads.com/work/quotes/3144369-titanic-script-book

陳露．（2003）．『日中両言語における人称代名詞及び親族用語の対照研究』．千葉大学大学
　　　院社会文化科学研究科博士論文．

Columbus, Chris. (2001). *Harry Potter and the Sorcerer's Stone.* http://tomfeltonandmore.
　　　tripod.com/home/id9.html

Connor, Laurence & Powell, (1862). *Les Meserables.* http://www.script-o-rama.com/
　　　movie_scripts/l/les-miserables-script-transcript-hugo.html

Hiller, Arthur. (1970). *Love Story.* http://cinema-fanatic.com/2012/10/22/oscar-vault-
　　　monday-love-story-1970-dir-arthur-hiller/

Helgeland, Brian. (2013). *42.* http://www.imsdb.com/scripts/42.html

唐須教光．（1991）．「親族名称の謎―親族名称の意味」．『言語』，7, 70-74．大修館書店．

杉山眞弓・大山中勝（2013）． "Analyzing the Usage of English Address Terms of
　　　Speakers, Listeners, and Other Individuals: Using British and American Novels as
　　　Material" 千葉大学言語教育センター『言語文化論叢』8，49-67．

鈴木孝夫．（1982）．「自称詞と対称詞の比較」．『日英語比較講座　第5巻　文化と社会』，
　　　17-59．大修館書店．

武井睦雄．（1982）．「親族語彙の歴史」．『講座日本語学4　語彙史』，明治書院．

Verbinski, Gore. (2003). *Pirates of the Caribbean.* http://www.script-o-rama.com/movie_
　　　scripts/p/pirates-of-the-caribbean-script-transcript.html

鷲山真澄．（1993）．「親族名称の分析について」．『情報処理学会研究報告　自然言語処理
　　　（NL）』，79, 1-7．

Wise, Robert. (1965). *Sound of Music.* http://www.script-o-rama.com/movie_scripts/s/
　　　sound-of-music-script-transcript.html

Wyler, William. (1953). *Roman Holiday.* http://www.script-o-rama.com/movie_scripts/r/
　　　roman-holiday-script-transcript.html