DEIXIS IN THE MOVIE OF "IT" BY ANDRÉS MUSCHIETTI: A PRAGMATIC ANALYSIS

A THESIS

Submitted to the Faculty of Cultural Sciences Hasanuddin University
in Partial Fulfillment of Requirements to Obtain Sarjana Degree
in English Department

DESRIANTY RIDZKI PERTIWI

F211 14 321

ENGLISH DEPARTMENT

FACULTY OF CULTURAL SCIENCES

HASANUDDIN UNIVERSITY

MAKASSAR

2021

ENGLISH DEPARTMENT FACULTY OF CULTURAL SCIENCES

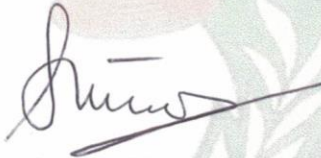HASANUDDIN UNIVERSITY MAKASSAR

APPROVAL FORM

With reference to the letter of the Dean of Cultural Sciences No. 1655/UN4.9.1/DA.08.04/2018 regarding supervision, we hereby confirm approve the thesis draft to be examined at the English Department Faculty of Cultural Sciences.
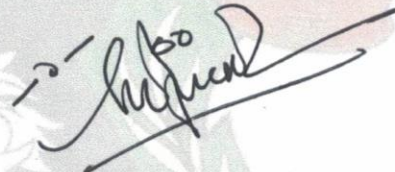
Makassar, 16th June 2021

Approved by

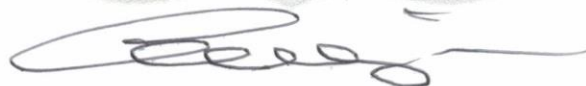First Supervisor   Second Supervisor

Drs. Simon Sitoto, M.A.   **Drs. Abd. Madjid Djuraid, M.Hum**
NIP. 196110221983031003   **NIP. 195204101983031003**

Approved for the Execution of Thesis Examination by

The Thesis Organizing Committees

On Behalf of Dean

Head of English Department

Dr.Abidin Pammu, M.A., Dipl.TESOL
NIP.196012311986011071

THESIS

DEIXIS IN THE MOVIE OF "IT" BY ANDRÉS MUSCHIETTI: A PRAGMATIC ANALYSIS

by

DESRIANTY RIDZKI PERTIWI

Student No.: F21114321

It has been examined in front of the Committees of the Thesis Examination on Tuesday, June 29th, 2021 and is declared to have fulfilled the requirements.
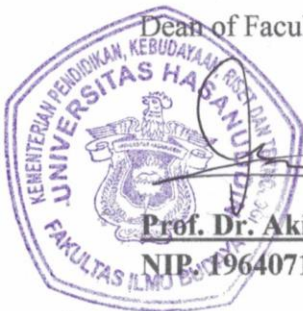
Approved by

Board of Supervisors

Chairman   Secretary

Drs. Simon Sitoto, M.A.   **Drs. Abd. Madjid Djuraid, M.Hum**
NIP. 196110221983031003   **NIP. 195204101983031003**

Dean of Faculty of Cultural Sciences   Head of English Department

Prof. Dr. Akin Duli, MA.   **Dr. Abidin Pammu, M.A., Dipl. TESOL**
NIP. 196407161991031010   **NIP. 196012311986011071**

iii

UNIVERSITAS HASANUDDIN

FACULTY OF CULTURAL SCIENCES

Today, Tuesday, June 29, 2021, the Board of Thesis Examination has kindly approved a thesis by DESRIANTY RIDZKI PERTIWI (No. F21114321) entitled, *DEIXIS IN THE MOVIE OF "IT" BY ANDRÉS MUSCHIETTI: A PRAGMATIC ANALYSIS*, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (SS) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, June 29th, 2021

BOARD OF THESIS EXAMINATION

1	Drs. Simon Sitoto, M.A.	Chairman	1...................
2	Drs. Abd. Madjid Djuraid, M.Hum.	Secretary	2...................
3	Dr. Abidin Pammu, M.A., Dipl.TESOL.	First Examiner	3...................
4	Dr. Sukmawaty, M.Hum.	Second Examiner	4...................
5	Drs. Simon Sitoto, M.A.	First Supervisor	5...................
6	Drs. Abd. Madjid Djuraid, M.Hum.	Second Supervisor	6...................

iv

DECLARATION

The thesis by DESRIANTY RIDZKI PERTIWI (No. F21114321) entitled, *DEIXIS IN THE MOVIE OF "IT" BY ANDRÉS MUSCHIETTI: A PRAGMATIC ANALYSIS* has been revised as advised during the examination on Tuesday, June 29th, 2021 and is approved by the board of Undergraduate in Thesis Examiners:

1. Dr. Abidin Pammu, M.A., Dipl.TESOL.   First Examiner   (.........................)

2. Dr. Sukmawaty, M.Hum.   Second Examiner   (.........................)

PERNYATAAN KEASLIAN

Yang bertanda tangan di bawah ini;

Nama	: DESRIANTY RIDZKI PERTIWI
NIM	: F21114321
Program Studi	: SASTRA INGGRIS
Jenjang	: S1

Menyatakan dengan ini bahwa karya tulisan saya berjudul

DEIXIS IN THE MOVIE OF "IT" BY ANDRÉS MUSCHIETTI: A PRAGMATIC ANALYSIS

Adalah karya tulisan saya sendiri dan bukan merupakan pengambilan alihan tulisan orang lain bahwa Skripsi/Tesis/Disertasi yang saya tulis ini benar merupakan hasil karya saya sendiri.

Apabila dikemudian hari terbukti atau dapat dibuktikan bahwa sebagian atau keseluruhan Skripsi/Tesis/Disertasi ini hasil karya orang lain, maka saya besedia menerima sanksi atas perbuatan tersebut.

Makassar, 29 Juni 2021

Yang menyatakan,

Desrianty Ridzki Pertiwi

ACKNOWLEDGEMENTS

Alhamdulillah, all praise is to Allah *Subhanahuwata'ala*, and thanks to His blessing, the writer can finally accomplish this thesis. The writer learns that writing thesis is such a challenging academic pursuit, since it is the last step to become an undergraduate student of English Department. Even though the writer has done her best, the writer knows this thesis is far from perfection. Above all that, the writer is grateful to be on this journey as a student of English Department of Hasanuddin University.

In finishing this thesis, the writer accepts numerous motivations, advice, and support from a lot of people. In this valuable chance, the writer would like to express her gratitude to those people who have helped the writer in completing this academic writing. First, the writer's deepest appreciation goes to her beloved parents, **Tarfin Hamzah** and **St. Halima M,** the writer cannot find proper words to describe how meaningful their motivations, supports, love and care they have given to the writer during her whole life and never failed to say thay they are very proud of the writer.

The writer would also like to presents her sincere indebtedness to **Drs. Simon Sitoto, M. A** and **Drs. Abd. Madjid Djuraid, M.Hum.** for their valuable, constructive, and crucial contributions during the planning and development of this thesis work and their willingness to give their time so generously is very much appreciated and without their help this thesis would not have been possible.

The writer greatest gratitude goes to **Dr.Abidin Pammu, M.A, Dipl.TESOL** as the first examiner and is also the head of English Department and **Dr. Sukmawaty, M.Hum.** as the second examiner, they are very considerate and thoughtful during the examination, their helpful advice and contribution to the success of this thesis is one the writer cannot thank enough. The writer wants to show her gratitude to the secretary of English Department as well, **Siti Sahraeny, S.S, M.Hum.** for her warm support and thoughtful wisdoms. The writer also would like to give her appreciation to all the **lecturers of English Department**, during the years they have shared their knowledges to the writer. And all the **staffs of English Department**, who are always patiently available in helping the writer's academic business.

The writer genuine gratitude goes to the writer's sister and brother, **Feby** and **Ancha** who never stop asking about the completion of the writer's study. The writer would also like to express her gratefulness to her nephews and nieces, **Azzam**, **Afif**, **Maryam**, and **Aila**, their positive belief in the writer's success is what kept the writer going regardless of the challenges that she faced. The writer would like to show her thankfulness to her departed dearly loved sister, **Mita,** who gave the writer an inspiration in finishing this thesis, even in her death she still gave the writer the motivation to move forward. Thank you.

The writer is very grateful to have such a fantastic and amazing best friends **Amma, Ica, Kezia,** and **Nisa**, without them the writer's days will not be as exciting as it is, for they are such a great gift that Allah has given to the writer. And equally important the writer gives her thanks to her close friends during her college years,

"GOSSIPGALS" squad **Ida, Yusra,** and **Suci** who always support the writer with their unwavering belief in her and the years they spent with the writer, creating such a wonderful moment together, the writer is proud to call them her friends.

Finally, the writer would like to thank everybody who was important to the successful realization of this undergraduate thesis. This undergraduate thesis is far from perfect, but it is expected that it will be useful not only for the researcher, but also for the readers. For this reason, constructive thoughtful suggestion and critics are welcomed.

Makassar, June 25th, 2021

Desrianty Ridzki Pertiwi

TABLE OF CONTENTS

ABSTRACT

Desrianty Ridzki Pertiwi. 2021. *Deixis in the Movie of "IT" by Andrés Muschietti: A Pragmatic Analysis*. (Supervised by Drs. Simon Sitoto, M. A and Drs. Abd. Madjid Djuraid, M.Hum.).

The purpose of this research is to investigate the types of deixis and describe the functions of the types of deixis in the utterances that are used in the movie of "IT" by Andrés Muschietti.

In this study, the qualitative descriptive method was applied. The data were taken from the movie utterances in which were watched and listened to the conversations. Then, the utterances that contained the types of deixis were selected and identified. The last step is that the types of deixis based on their criteria were classified.

The results of data analysis show that types of deixis used in the movie "IT" are personal deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. The use of personal deixis is to point the speaker, the addressee, and the referents not identified as the speaker nor the addressee. Spatial deixis is used to describe the location of participants in a speech event. Temporal deixis indicates a certain time that occurred in the utterance. Discourse deixis refers to certain discourse as a signal to the surrounding text. And lastly, social deixis is used to indicate the social status of the participants in the speech event.

Keywords: Pragmatics, types of deixis, deixis, movie.

ABSTRAK

Desrianty Ridzki Pertiwi. 2021. *Deixis in the Movie of "IT" by Andrés Muschietti: A Pragmatic Analysis*. (Dibimbing oleh Drs. Simon Sitoto, M. A dan Drs. Abd. Madjid Djuraid, M.Hum.).

Tujuan dari penelitian ini adalah untuk menemukan jenis-jenis deiksis dan mendeskripsikan fungsi jenis-jenis deiksis tersebut dalam pengucapan yang digunakan di film "IT" karya Andrés Muschietti.

Dalam penelitian ini, penulis menerapkan metode deskriptif kualitatif. Data diambil dari ungkapan dalam film dengan cara dinonton dan didengarkan percakapan-percakapan tersebut. Kemudian dipilih dan diidentifikasi ujaran-ujaran yang mengandung jenis deiksis. Langkah terakhir adalah jenis-jenis deiksis diklasifikasikan berdasarkan kriterianya.

Hasil analisis data menunjukkan bahwa jenis deiksis yang digunakan dalam film "IT" adalah deiksis persona, deiksis spasial, deiksis temporal, deiksis wacana, dan deiksis sosial. Penggunaan deiksis persona adalah untuk mengarahkan pembicara, penerima, dan referensi lain yang tidak diidentifikasi sebagai pembicara atau penerima. Deiksis spasial digunakan untuk mendeskripsikan lokasi partisipan dalam percakapan. Deiksis temporal menunjukkan waktu tertentu yang terjadi dalam pengucapan. Deiksis wacana mengacu pada wacana tertentu sebagai sinyal untuk teks sekitarnya. Dan terakhir, deiksis sosial digunakan untuk menunjukkan status sosial peserta pidato.

Kata kunci: Pragmatik, jenis-jenis deiksis, deiksis, film.

CHAPTER I
INTRODUCTION

A.   **Background**

Pragmatics is considered as one of the interesting linguistic branches because it is the study of the relations between languages and their users, and thus, pragmatics concentrates more on the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves.

To study the speaker's meaning without getting lost in the translation also involves the interpretation of contextual meaning. For instance, what people mean in a particular context and how the context influences what is said. Therefore, the study of context requires a consideration of how speakers organize what they want to say in accordance with whom they are talking to, where, when, and under what circumstances. Hearers or addressees also can make deductions about what is being said by the speaker in order to arrive at an interpretation of the speaker's intended meaning in an utterance. But to do that, hearers must have some grasps of the actual context of what the speaker is saying.

Based on the explanation above, we know that contextual meaning is connected with reference and that every utterance refers to different things based on the speaker's intended meaning. A subfield in pragmatics, called deixis, deals with this phenomenon wherein understanding the meaning of certain words or phrases in an utterance requires contextual information. Deixis is the single most obvious way in which the relationship between language and context is reflected in

the structures of languages themselves. It concerns the interpretation of utterances depending on the analysis of that context of utterance.

Deixis is a technical term, which comes from Greek, for one of the most basic things we do with utterance; it means 'pointing' via language. Yule (1996) states that any linguistic form used to accomplish this 'pointing' is called a deictic expression. Deictic expressions, like English 'this, that, here, and there' occur in all known human languages. They are commonly used to single out objects by pointing at them to direct attention to them. A successful act of deictic expression results in the speaker and addressee arriving at the same referential object. Here are examples of deictic expressions mostly used by speakers; *I, you, she, he, now, there, that*, and tenses.

Deixis is regularly found in spoken language and is more difficult to learn than in written. In written language, most of the references are inscribed in the previous sentence or the next one. Meanwhile, if it is spoken, the hearer of these expressions has to know the context of the utterance to understand what the references are. The applications of deictic expressions happen in our everyday life. Many people, especially English learners, do not realize that they use it so often, and yet they do not understand what deixis is and what it is for.

With that being said, the researcher wants to focus on deixis in a movie. The writer thinks, it is one of the appropriate objects to analyze deixis because not only the script is a spoken language, but the scenes are also often occurred in our daily life. A movie is a type of visual communication that uses motion pictures and sound

to tell a story or an event that is recorded from a camera and then shown to everybody in every part of the world in theaters and later through televisions.

The writer decided that the movie she will be using to analyze deixis is "IT" by Andrés Muschietti. This movie is not only the highest-grossing horror film in 2017, but also, upon its release, the film shattered numerous box office records with a massive opening weekend and grossed around $700 million worldwide. Since a lot of people watch this movie in the theaters and later at their home from televisions, most of them just watch and enjoy it. While in the movie itself we can learn a lot of things associated with linguistic pragmatics, especially deixis, which is very important to learn the reference meaning based on the context. For that reason, the writer decided to create research entitled, *Deixis in the Movie of "IT" by Andrés Muschietti: A Pragmatic Analysis*.

B.   Identification of the Problem

Many people who watch a movie tend to just enjoy the story; the plot, the setting, the background music, and even the actors and actresses who play in the movie. They never take notice that in the dialogues, we can improve our English by learning pragmatics. When conversations happen in a movie, they just listen to the discourses without fully understanding the intended meanings or references in it. Therefore, based on the statement above, the writer identifies several problems related to this research:

1. Some of the viewers of the movie do not understand well enough the kinds of deixis found in the movie.

2. Some of the viewers also do not fully know about the functions of these deixis types found in the movie.

C. Scope of Problem

To avoid misunderstanding upon analyzing the data, the writer used sources of deixis from Stephen Levinson in his Pragmatics book; personal deixis, spatial deixis, time deixis, discourse deixis, and social deixis. The writer decided to limit the scope of the study because it will help the writer to explain the types and functions of deixis better and easier. Thus, this research is limited in analyzing deixis based on the utterances that only contain types of deixis in the movie of "IT" by Andrés Muschietti.

D. Research Questions

In this research, here are the questions the writer tries to figure out:

1. What are the types of deixis found in the movie of *IT* by Andrés Muschietti?
2. What is the function of each type of deixis found in the movie of *IT* by Andrés Muschietti?

E. Objectives of the Research

Based on the research questions above, these are the purpose of the research:

1. To describe the kinds of deixis that are used in the movie of *IT* by Andrés Muschietti.

2. To disclose the functions of each type of deixis found in the movie of *IT* by Andrés Muschietti.

F.   Significance of The Research

The findings of this research are expected to have both theoretical and practical contributions in the pragmatic area, especially in analyzing deixis that is done intellectually and academically. Theoretically, this research is expected to be useful to know more about the uses and the functions of deixis in everyday English words and sentences. Practically, the findings of this research are hoped to have a contribution for the English teachers and learners and the readers. Besides, this paper can hopefully be used as a future reference to fellow other researchers related to this study field.

CHAPTER II

LITERATURE REVIEW

A.   Previous Studies

In this chapter, the writer discusses the studies that have been done previously by other researchers to compare them with this research. The writer finds three researchers who have done the same analysis regarding types of deixis in which the techniques, objects, and results are execute differently.

The first one is an academic article written by Aulia Fauziah (2015) entitled, *An Analysis of Deixis in "A Thousand Words" Movie Script by Steve Koren*. In the paper, she is aiming to find what types of deixis are being used and how to understand the function of each type of deixis in the movie. Her research findings show there are three types of deixis (person, spatial, and temporal deixis). In the movie, the types of deixis have their functions when it is uttered by speakers. The researcher also gives an advice to English learners to enrich themselves in understanding the function of deixis, the types of deixis, and how deixis is used in an utterance since deixis is important to indicate impermanent references.

Another study found by the writer is a research written by Debi Ratna Wati (2014) entitled, *A Deixis Analysis of Song Lyrics in Taylor Swift's "Red" Album*. As the title says, the researcher analyzes deixis in the song lyrics of Taylor Swift's *Red* album. The purpose of her research is to analyze what types of deixis are being used in Taylor Swift's song lyrics and how the use of these types can affect the whole meaning of the lyrics. The paper shows that three types of deixis are found in Taylor Swift's song lyrics. They are personal deixis, temporal deixis, and spatial

deixis. She finds that singular first person of personal deixis is used the most by the singer because all of her songs' lyrics are stories about the singer's personal life. Wati concludes that the deixis meaning can be analyze semantically to know the essential meaning and how it affects the whole lyrics.

The third research the writer finds relating to her study is a thesis written by Dwi Setyawati (2013) entitled *The Analysis of Deixis of the Novel "Emma" by Jane Austen*. The objective of her study is to find what types of deixis are found in the novel and to describe the use of deixis in the utterances of the characters from chapters 1, 8, 9, 17, and 18 in Jane Austin's *Emma*. Setyawati chooses those chapters because they represent the whole story from the beginning, climax, and the falling action in the novel and that they have some examples of deixis in the utterances. In the research, the writer discovers there are four types of deixis found in the novel (person, spatial, temporal, and discourse deixis) and personal deixis, rating 63,2%, and singular first person '*I*' is most often used in the novel's utterances.

Based on what has been mentioned above, there are some differences between the aforementioned studies and this thesis. The previous researches and this study use a different approach and object to analyze the types of deixis. The first researcher analyzes deixis from a movie, the second study more focuses on finding deixis types from a music album written and sang by a famous singer. Meanwhile, the last research uses a novel to analyze deixis and how it can affect the meaning. In this thesis, the writer focuses more on the types of deixis from the

movie "It" by Andrés Muschietti and the writer also narrows every utterance down to only the main character's utterances are taken as the primary resource of data.

B. **Theoretical Background**

1. **Pragmatics and Context**

Pragmatics is a part of linguistic branches that are relate to the meaning in which the aspects of meaning are very dependent on context. Pragmatics not only sees past the actual and literal meaning of an utterance but also focuses on the implied meanings. Yule (1996:3) stated that "pragmatics is both a study of speaker meaning and the study of contextual meaning. Pragmatics explores how what is being unsaid can be recognized as part of what is communicated."

Pragmatics looks beyond the literal meaning of an utterance and observes how meaning is constructed as well as focusing on the implied meaning of an utterance. Pragmatics considers language as an instrument of interaction; what people mean when they use language and how they communicate and understand each other. To achieve the ideal conversation where both speaker and listener understand each other in their communication, listeners must learn to find the intended meaning behind the speaker's utterance and speakers must deliver their utterances in an understandable manner.

Identical to any other branch in linguistics, learning pragmatics has its benefits and drawbacks. The main advantage of studying language using pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are

performing when they speak. And the disadvantage is that all these human concepts are extremely hard to analyze in a consistent and objective way.

Levinson (1983: 6) has explained, "pragmatics is the study of the relations between languages and context that are basic to an account of language understanding. It is also the study of the ability of language users to pair sentences with the context in which they would be appropriate". It is clear that context and pragmatics are like fish and water or human and oxygen. Without water or oxygen fish and humans cannot function properly. When talking about pragmatics one must also have to talk about the context, the two cannot be separated, otherwise what has been said will lose its meaning and is no longer called a pragmatic study, but a language as a structural rather than pragmatic.

2.   Definition of Deixis

In general terms, deixis signals a referent. Meaning it relates a referent to a common ground shared by the speaker and the addressee. It is what the speaker used to *point out* or *indicate* a person, place, or time. There are many linguists with varied definitions and explanations about deixis, for example, Saeed (2003) says that "deixis comes from the classical Greek word *deiknymi* which means *to show* or *point out*". Meanwhile, Yule (1996) claims, "deixis is a technical term from Greek and that it is one of the most basic things we do with an utterance which means *pointing* via language".

Any linguistic form used to accomplish this 'pointing, indicating, and showing' is called a deictic expression. Deictic expressions have the ability to

situate the speaker and hearer concerning one another and to the world around them. It is also a way for people to understand the reference of the utterance context. When you meet a stranger and you ask your friend, "Who is that?", then you are using the deictic expression 'that' to point out the stranger in the context. Deictic expressions are also sometimes called indexical where among the first forms to be spoken can be used to indicate people through personal deixis (*me, you*), or to point locations with spatial deixis (*here, there*), or to show time with temporal deixis (*now, then*). To know the meaning of that deixis, all utterances are depending on the speaker and the listener's interpretation of the same context.

Deixis is the mechanics of discourse; it encompasses the term which denotes the speaker and listener involved in a conversation, the subject, as well as the time and place of the utterance. A language's elements that are contextually bound are called deictic. "Deictic terminology begins with the use of *I*, the speaker of the discourse (the first person singular). '*I*' provides the pragmatic context of an utterance. If one says *I*, one can only be talking of oneself. The speaker is the most important person in the act of speech, without *I* there is no discourse, no utterance possible, and therefore, no communication", (Sherine Boctor, 1987:7).

Some other deictic forms like 'here', 'now', 'you', 'this', and 'that' are some of the most obvious linguistics elements that require contextual information for the interpretation. It means that the words are referring to something only the speaker knows. Naturally, the term deixis concerns the ways in which language encode or grammatically features in the context of an utterance or speech event, and those

also involve ways in which the interpretation of utterances depends on the analysis of that context of utterance.

Every language has deictic words which point to things in the physical-social context of the speaker and addressee(s) and whose referents can only be determined by knowing the context in which they are used. Kreidler (1998:145) declares that:

> *In the English examples of deictic words contain pronouns 'I, you, we, she, he, it, they' which point to participants and referents in utterances; locative expressions which indicate the space to the speaker, whether it is close or farther away 'here, this/these, that/those, and there'; and temporal expressions 'now, then, yesterday, today, tomorrow, last week, next month, etc.' which are all relative to the time when they are being used.*

In brief, deixis is used to point or indicate that refers to people, time, and place that in the utterance itself requires contextual information. Below is a case in point from Yule's *Pragmatics* on deixis:

> Context: Jim was telling Anne that he was about to put an extra house key in one of the kitchen drawers.
>
> *I'll put this here.*

It is understood that Jim (I) is telling Anne that he is about to put an extra key (this) in one the kitchen drawers (here) and that the listener, Anne, had already known about the context of the utterance. But this utterance happens when both speaker and listener are face-to-face, so, the context of what the speaker is saying is easily comprehended by the listener or addressee. And this utterance probably may need some translations for someone who wasn't present in that room.

So, based on some definitions of deixis above, the writer concludes that deixis is referring expression in interpreting the utterance based on the context

which changes and moves depending on the speaker when expressing the utterance and is related to pointing the who, when, and where the utterance is uttered.

### 3.	Types of Deixis

There are five types of deixis that are mainly known to people, they are personal deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. The following are the definitions of the categories according to several theorists:

### a)	Personal deixis

Personal deixis is the term deixis used to point people. Levinson (1983:62) states, *"Person deixis mainly concerns with the cipher form of the role of the recipients or participants in the speech event in which the utterance under discussion is being delivered; the category of the first person is the speaker's grammaticalized reference to himself, the encoding of reference on the second person is to one or more addressees, and the third person is the reference to persons or entities which are neither the speakers nor addressees of the utterance in question."*.

It is a three-part division, and can be seen by the pronouns for first person '*I*', second person '*you*', and third person '*he*, *she*, or *it*'. This category of person can be defined by the reference of the notion in participant-roles. Personal deixis usually localizes an entity in relation to the position of the speaker and/or the hearer. In which, first and second-person pronouns typically refer to the speaking or hearing speech-participant(s), whereas third-person pronouns are labeled as the non-speech or narrated participant.

The information of personal deixis can be grammatical pronouns; the first-person singular pronoun is used for the speaker; second-person pronouns are for the addressee(s), and a third person is categorized as neither speaker nor addressee(s). Cruse (2006:127) states "person deixis include pronouns *I, you, him, her, mine, yours, myself, yourself, him/herself*; possessive adjectives *my, your, her, his*; and verb inflections for Latin speakers *amo, amas, amat* which meant 'I love, you love, he/she loves' in English." Pronouns in personal deixis can be in singular or plural form. The first-person plural directly refers to a plurality of speakers in speaking. The plural is normally produced by a single speaker but in the meaning, it represents a group.

Table 1: singular and plural pronoun

Pronoun	*Singular*	*Plural*
First Person	I/me	We/us
Second Person	You	You
Third Person	He/him, She/her, It	They/them

In conclusion, personal deixis refers to people or things, either the one who is speaking in an utterance, the one being represented by the speaker, or the one which has the role as the addressee(s) or listener(s), and/or other entities. Personal deixis is divided into three categories namely first person, second person, and third person. First-person refers to the speaker currently speaking in the utterance and can be seen with the pronoun '*I*' and '*We*'. The second person is the hearer or the

addressee of the utterance and indicates with the pronoun '*you*'. And, the third person in the utterance becomes the object.

Below is an example of personal deixis for getting a brief understanding of this deixis type:

"**I** don't want to write, I'm too lazy to move my hand."

The bold deictic word 'I' from the illustration above is a singular first-person and has the role of the person who speaks the utterance. In other words, the deictic word 'I' points to the speaker himself in the sentence.

b)   Spatial Deixis

Spatial deixis or usually called place deixis or space deixis is the type of deixis that has the function to point the location of some spaces between the speaker and the listener. In other words, using words like the adverbs of *here* and *there* are referring to the place or location of a person or thing, depending on the contextual meaning of the utterance.

The term spatial deixis is occasionally relevant to the concept of distance. Meaning, whether the listener's closeness is physical, social, or conceptual, the sense of context can be understood based on the shared experience that the speaker and listener have. It is important to note the place from the speaker's point of view can be fixed, either mentally or physically. Speakers who are away from the location of their home would likely keep saying the word 'here', as if they are still in their home, to mean the physical distance of their home location. The importance of the specification of a location in spatial deixis can be seen from the fact that there

are two ways in which the speaker can refer to some objects. The first one is by naming or describing them, and the other one is by locating them. Meaning, location can be relatively specified to other objects or be given a reference point.

Demonstrative pronoun *this* and *that* is the other basic use of spatial deixis and that the current speaker is occupying the reference point. Items closer to the speaker will be described as *this/these* the derivative gloss of 'the one here', and items further away from the speaker will be called as *that/those* the derivative gloss of 'the one there'. These deictic words are differentiated and are called proximal deictic words and distal deictic words. Proximal terms are typically interpreted in terms of the speaker's location or 'near speaker' and distal terms can simply indicate as 'away from speaker'.

"However, spatial deixis is not always about the distance of the location, it is also about the movement or motion of someone toward or away from the speaker. Some verbs of motion, such as *come 'come to bed!'* and *go 'go to bed!'* are usually being used as the referring expression for this type of deixis," Cruse (2003:183).

Here are the examples of adverbs spatial deixis to make this type of deixis easily understood:

[1] "I will be **there** as soon as possible."

The bold deictic word 'there' from the example above is a distal deictic word of spatial deixis which indicates the location further away from the speaker. Meaning, the deictic word 'there' refers to the place where the listener is currently at.

[2] "My house is so big, I'm so happy **here**."

For this example, the word 'here' points to the actual physical location of the speaker and is proximal spatial deixis. In other words, it refers to the house where the speaker is currently at.

c)   **Temporal Deixis**

Temporal or sometimes called time deixis concerns itself with the various times involved in and referred to in an utterance. The time or temporal deixis deals with the encoding of temporal points and spans relative to the time at which an utterance is spoken and its ultimate reference is pointing to the role of the participant. The temporal deictic word points to the timing of an event connected to the time of speaking. It has the function to locate points or intervals on the time axis, using the moment of utterance point, which there are three; (i) before the moment of utterance, (ii) at the time of utterance, (iii) after the time of utterance. It is difficult to know when a statement is uttered or imagine the date of the execution of the utterance. It might be in four days or a week or even the day after tomorrow.

Temporal deixis that is commonly used as deictic expressions is the time adverbs *now* and *then*. The deictic expressions *now* and *then* can be very ambiguous. *Now* is normally "the time at which the speaker is producing the utterance containing now" and *then* can refer to past as well as to future events. Temporal deixis also uses systems of non-deictic temporal reference such as calendar time like, '*on Sunday, November 3rd,* etc.' and clock time '*in an hour, at 12:59*'. However, these non-deictic temporal references are learned a lot later than

the deictic expressions like '*yesterday, tonight, tomorrow, today, next week,* and *last week*'.

The use of time deictic word is not always so straightforward, thus, there are complications about the deictic words of *this*, *last*, and *next* according to whether the time is referred to using a proper name or not. For example, 'last Wednesday' cannot be uttered on Thursday to refer to the previous day, because it may be used to refer to the Wednesday of the preceding week. Therefore, Cruse (2006) proposed that "verb tense can also be used as deictic words, such as past tense (*I washed the dishes*), present tense (*I am washing the dishes*), and future tense (*I will wash the dishes*)".

The tense system is an important aspect of temporal deixis. The present tense is the proximal form and the past tense is the distal form. The actual distance or proximity to be expressed means not only the "distance from current time but also the distance from current reality or facts" (Yule 1996, 14-15). So, if we for instance consider an utterance in the present tense, we know that it is produced "during the coding time". Past tense would mean that the event took place before the coding time.

In conclusion, time or temporal deixis refers to the deictic expression of time in the utterance in which either it has already happened, is currently happening, or is about to happen. The markers of time in temporal deixis can be seen in the adverbs *now, then, tomorrow, today, yesterday, last week, next week,* etc. In calendar or clock time *January, February, March, April, May, dinner, breakfast,*

lunch, Monday, Thursday, Wednesday, and so on. And in the verb tenses; past, present, and future tenses.

Below is an example of temporal deixis for a brief understanding of this deixis type:

"I'll meet you **tomorrow**, okay?"

The bold deictic word 'tomorrow' from the example above refers to the timing of the event within the relevant span of the utterance. Meaning, the speaker will meet the listener or the addressee the day after this utterance happens.

d)   Discourse Deixis

Discourse deixis, or also called text deixis, describes deictic expressions which point to preceding or following parts of the discourse. According to Levinson (1983: 85) "Discourse or text deixis concerns with the use of expressions within some utterance to refer to some portion of the discourse that contains that utterance (including the utterance itself)". Discourse deixis doesn't deal with proximal and distal, like spatial deixis does, but it is more dealing with the token-reflexive, in which the deictic expression refers to the speech act that occurs in a sentence based on the context of the utterance. The deictic word used here is the demonstratives *this, that, these*, and *those*. Depending on the utterance, demonstrative *this* is used to point to future discourse elements, for example "listen to this, or you will die!" and *that* to point to past discourse elements such as "that was a very interesting theory I've ever heard.".

The functions of these elements refer to a previously occurring event and something which about to come that related to an earlier discourse to portions of later discourse. Adverbs *therefore* and *furthermore* is also included as an element of discourse, too. It is believed that words and phrases in English such as *but, therefore, in conclusion, to the contrary, still, however, anyway, well, besides, actually, all in all, so, after all,* and so forth are indicating the relationship between one utterance to the prior discourse. Levinson (1983:85) said that "We may also include in discourse deixis in several other ways in which an utterance signals its relation to surrounding text, e.g. utterance-initial *anyway* seems to indicate that the utterance that contains it is not addressed to the immediately preceding discourse, but one or more steps back".

The difference between discourse deixis and anaphora can cause a considerable mix-up and somewhat blurred if they are not separated. Anaphora usually concerns with the use of a pronoun to refer to the same referent as the previous term. When speaking in a dialogue anaphora is capable of holding within sentences, across sentences, and across turns. Anaphoric pronouns accustomed refer to a referent to the same entity, while, deictic expressions are used to introduce it. Nonetheless, in theory, the distinction between these two is well-defined; discourse-deictic is where a pronoun refers to a linguistic expression itself, and anaphoric is where a pronoun refers to the same object as the prior linguistic expression refers to.

The following examples illustrate the distinction involved according to Levinson's (2004:100) differentiation about discourse deixis and anaphora:

[1] "**The cowboy** entered. **This man** was not someone to mess with."

[2] "It sounded like **this**: **whoosh**."

The first example indicates anaphoric reference because the pronoun 'this man' and the noun phrase 'the cowboy' refer to the same object and are co-referential. While the second utterance is discourse deixis which the demonstrative 'this' refers to the word 'whoosh' itself.

e)   Social Deixis

Social deixis is an expression which people use to indicate the position of a referent on the scale of social status and the intimacy of the speaker to the hearer, or a third person or an entity. Social deixis is a reference to the social characteristics of, or distinctions between, the participants or referents in a speech event as well as the social relationship holding between them. Saeed (2003: 188) stated, "the pronoun system of some languages also refer to the grammatical information about the social identities or relationship of the participants in the conversation or utterance". For example, the phenomenon that is common in European languages; *tu* and *vos*. The varying usage of these pronouns indicates something about familiarity between the participants of a speech event. The pronoun *tu* can be used when speaking to a friend or social equal, whereas *vos* is used when speaking to a stranger or social superior.

Social deixis can also be seen when a speaker communicates with the hearer by mentioning their name or nickname which indicates the relationship that shows respect, familiarity, and social status between each participant. According to

Levinson (1983: 90), "social deixis concerns with the aspects of sentences which reflect or establish or determine by certain realities of participants or the social situation in which the speech event occurs." He also adds that there are two basic kinds of social deixis information that seem to be encoded in language around the world; relational social deixis and absolute social deixis.

Relational social deixis is a deictic reference to a social relationship between the speaker and hearer, bystander, or other referents in the extralinguistic context. Relational social deixis may use the lexical term such as, husband/wife, teacher, cousin, and even calling people by their name. Absolute social deixis is a deictic reference to the social characteristic of a referent (i.e. a person) apart from any relative ranking of referents. Absolute social deixis is often expressed in certain forms of address. This is will include no comparison of the ranking of the speaker and addressee, there will be only a simple reference to the absolute status of the addressee. For example, when speaking to some someone with a royal ranking status the speaker must address the addressee with *Your Majesty* or talking to a president, the speaker must address him/her with *Mr./Madame President*.

4.   The Functions of Deixis

The function of deixis is to point or indicate something by using a referring expression. The expression of a deictic word in pointing a subject or the speaker, the addressee, and an object or third person is called personal deixis. The referring expression in pointing to the location or space of an utterance is identified as spatial deixis. When pointing to the time of an utterance, the referring expressions that are

used is called temporal deixis. The next one is discourse deixis which is referring to a portion of the discourse or text in the utterance itself. And for the last type of deixis, social deixis, is used to inform the social status of both the speaker and the hearer in the utterance.

A reference is an act in which the speaker's ability to use referring expressions to make the hearer capable to identify the referents. For the listener to know the referring expression of the speaker's reference, the listener has to be able to know the backgrounds of said reference. The act of the speaker in referring to something in an utterance is called reference and the expression that is used to refer to something in the utterance is known as deixis.

5.   **Definition of Movie**

A movie is sometimes seen as a communication tool that is not limited in scope, it becomes a space of free expression in a mass learning process. Expert filmmakers' strength and ability to reach many films of social broadcast have the potential to form a message in their movies to influence the views of the public. It is based on that argument that most films are usually an actual portrait of reality in the society. Generally, movies are made so they can be shown on big screens either at movie theaters or at home. They are then shown on paid or cabled television and sold or rented on DVDs. It is said that movies are made to produce money for the people involved in making them, whereas typically speaking films are made as a means to express or convey a story.