

DEIXIS in Luca Movie Script

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Accepted: January 21, 2024 / Approved: June 30, 2024

Abstract

This research studied the use of deixis in the script of the animated Luca movie. This research identified and analyzed the various types of deixis present in the dialogue, and explored their functions. A qualitative descriptive method was involved in this research. The writer drew on a comprehensive analyzes of the Luca movie script, focusing on how deixis contributes to character interactions and the overall storytelling and only focusing to the main character. The findings revealed that deixis played a crucial role in establishing relationships between characters and their environment, enhancing the listeners' understanding of the plot and emotional undertones. This research contributes not only to the field of pragmatics and linguistics but also offers insights for further research on language use in cinematic texts. The writer found that all of various types of deixis, to comperhand the contents of utterances or texts. The function of deixis in communication was that it understood the idea that understanding language required more than just knowledge of words and grammar; it necessitated an awareness of the context in which language was used.

Keywords: Deixis, Pragmatic, Language, Communication, Movie Script



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1. INTRODUCTION

Language and human interaction in daily life are inextricably linked. Language facilitated cultural expression, cognitive development, and social communication (Trask, 1999). Communication between humans occur through language. Similarly, an idea, feeling, or desire that may result in symbols. Language is also utilized to create movie scripts. Movie scripts, commonly known as screenplays for films, are written using language (Ainiyah, K., Sili, S., & Ariani, S, 2019).

Since language is used to communicate, there is a chance that the speaker and the listener would misunderstand one another. The field of study that dealt with language is known as pragmatics. The study of pragmatics, according to Levinson (1983), is the study of the interaction between language and situation, which formed the basis of understanding. Levinson (1983) further stated that discussing presuppositions, speech acts, conversational implicatures, elements of discourse structure, and deixis were all included in pragmatics, which investigated contextual meaning. According to Fauziah (2015), because they had been related to one another and contextual meaning had been linked to reference, language and context were two elements that could not be separated.

The word 'deixis' was derived from the Greek word 'deitikos,' which meant 'pointing out' in language (Yule, 1996). Levinson (1983) divided deixis into five types: person deixis, place deixis, time deixis, discourse deixis, and social deixis. According to Levinson, the usage of words that referred to something in a particular situational or contextual context is known as deixis in linguistics. In this study, the writer used a pragmatic approach and Levinson's (1983) theory to analyze the types and functions of deixis in the Luca movie script. Deixis in the Luca

movie script is the topic of this research. The Luca movie script was chosen by the writer because it had never been researched before

2. LITERATURE REVIEW

This section presented the previous studies and related theories such as the definition of deixis, types of deixis, function of deixis, and pragmatic.

2.1. Previous Studies

Abdulameer (2019) conducted a pragmatic analysis of deixis in a religious text, using a descriptive qualitative approach. The study found that person deixis was the most prevalent type, with 202 occurrences, compared to place (11) and time (6) deixis. Maharani, S., & Yatima, K. (2019). This research aimed to investigate the phenomena of deixis in Indonesia advertisement regarding types of deixis. It was described in descriptive qualitative study. It can be concluded that sellers, business owners, or promoters more often use deictic persona to offer service accounts that they have. The persona deixis here involves of the first person as the speaker and third person as other participants (something offered). Fiani (2020) explored social deixis in the 2017 film *Beauty and the Beast*. Using Levinson's theory and a descriptive qualitative method, the study identified 38 instances of social deixis, examining its varieties, applications, and functions in the film. Viahapsari and Parmawati (2020) analyzed deixis in the film *I Leave My Heart in Lebanon* with a descriptive qualitative method, identifying 125 instances across person, temporal, spatial, social, and discourse deixis.

Hidayat, Rentiana, and Alek (2021) investigated deixis in the *Wonder Woman* movie script using a descriptive analytic design. They found that first-person deixis was the most frequently used, followed by second-person, discourse, third-person, and temporal deixis. Salamah, Octaviani, and Isanaini (2021) examined deixis in the short story *A Little Match Girl*, using a pragmatic element approach. They found a total of 97 deictic words, with person deixis being the most frequent (65 instances), followed by other types. Sahidin, Maca, and Abeng (2022) studied deixis in the *Raya and the Last Dragon* movie script using a pragmatic approach. They identified five forms of deixis and their functions: person (six functions), time (three), place (three), discourse (two), and social (five).

Ilma and Sabat (2023) analyzed the deixis in Ed Sheeran's song *Shape of You*, revealing that person deixis was the most dominant (64% of occurrences), with references related to the author, location, and time. Lestari, A. S., & Simatupang, E. C. (2023). The study purposed to analysed deixis types in speech conducted by Taylor Swift in particular event, and the factors of the deixis on its data source. The data analysis revealed five factors that influence the use of deixis: participant role, usage function, social status, formality/informality, and intimacy. By examining patterns and variations in these aspects of deixis. Sihura (2023) This research deals with the analysis of deixis in Mark Zuckerberg's Harvard commencement speech. The objectives of this research were to find out the types of deixis in Mark Zuckerberg's Harvard commencement speech and the references of deixis by applying descriptive qualitative method. The result of this research shows that there were found five types of deixis such as person deixis, place deixis, time deixis, discourse deixis and social deixis.

Damayanti (2023) The aims of this study are to identify the kinds of deixis and to find the dominant types of deixis that are used in the song lyrics in *Here's Your Perfect*, The writer concluded that there are three types of deixis that were used on the song *Here's Your Perfect* by

Jammie Miller. The most dominant types of deixis that were used is personal deixis. Safitri and Mundriyah (2024) examined deixis in BTS's song lyrics, finding that personal deixis was the most prominent. The study also explored the moral values conveyed in the song Dynamite, highlighting themes of bravery and cooperativeness. Irmanistanti, Musyarofah, and Sabat (2024) analyzed the deixis in *The Last Letter from Your Lover* movie script, identifying 1,409 instances, with person deixis being the most frequent (1,053). Nouval et al. (2024) investigated deixis in President Obama's farewell address. They found that the word "we" was frequently used to build identity, with "America" as the most prominent spatial deixis, reflecting themes of unity and national values.

2.2 Related Theories

One of the linguistic components that had to do with language use was pragmatics. In order to comprehend the explanation of language, pragmatics was the study of the link between language and context (Levinson, 1983). Pangaribuan et al, (2015), pragmatics is the study of meaning that is communicated by the speaker and comprehended by the listener. Defined pragmatics as a field of study that examined language use and the ways in which context affected meaning (Abdulameer, 2019). While pragmatics could be useful in fostering mutual understanding, it could also be used to subtly reveal thoughts and feelings about others. According to Levinson (1983) divided deixis into five types: person deixis, place deixis, time deixis, discourse deixis, and social deixis. According to Levinson, the usage of words that referred to something in a particular situational or contextual context was known as deixis in linguistics

3. METHOD

The writer used a qualitative descriptive method in this study. According to Merriam & Tisdell (2015) qualitative research was richly descriptive meaning that words and pictures were used to convey what the writer had learned about phenomena rather than numbers. In order to learn more about the many forms of deixis based on Levinson's theory, the writer of this research looked up and studied the *Luca* movie script.

4. RESULTS

Based on the objectives of this study, the writer divided the data into two part as follows.

4.1 Types Deixis

According to Levinson's (1983) theory there were five types of deixis: person deixis, time deixis, place deixis, discourse deixis, and social deixis.

Person Deixis

The sentences, *I don't know how to NOT think about something!* In the previous sentence, the word *I* referred to the speaker and was a singular form of personal pronoun. *I* referred to Luca as the dialogue's speaker in this movie script.

NO--I'M PRETTY SURE THAT'S JUST ME. In the previous sentence above, the word *me* was a singular personal pronoun referred to only one person, the speaker. *Me* referred to Luca as the speaker.

But could we even survive over there? The word *we* in the above utterance was a plural personal pronoun, referring to more than one person, including the speaker and others around them. In this context, the word *we* referred to Luca and his new friend Alberto.

You wanna run off like your buddy Enrico? Because I've got news for you: he's either dead,

or *he's*... The word "you" in the above statement was used as a singular second-person pronoun since it referred to just one individual. directly referring to the listener and establishing a connection between the speaker and the addressed individual. In this utterance, the word *you* referred to his goatfish, Giuseppe.

But what if they did? They're gonna send me to the deep! The word *they* used in the previous statement was a third-person plural pronoun, referring to a group of people not directly involved in the conversation. The word *they* referred to Luca's parents.

She'll see us--come on! The word *she* used in the previous statement above was a singular third-person pronoun used to refer to a single person, specifically a female. In this context, *she* referred to Giulia.

But he's probably dead!". The word *he* used in the previous statement was a singular third-person pronoun, as it referred to just one individual, specifically a singular male. In this context, *he* referred to his goatfish, Enrico.

It was even better than the picture. The word *it* was used as a singular third- person pronoun because it referred to a single item and indicated the thing being discussed. In this context, *it* referred to the vespa they had made.

*He's dead. I killed him.*The word *him* used in the previous statement above was a singular third-person pronoun, as it referred to just one individual and pointed to the person being addressed. In this context, *him* referred to Alberto as an object.

Why is his name Bruno? The word *his* used in the previous statement above was a singular third-person pronoun since it referred to only one individual and indicated the person being addressed. In this context, *his* referred to Bruno.

*Well, let's go fix up our Vespa.*The word *our* used in the previous statement above was a plural type of first-person pronoun because it included the speaker within the group of people it referred to. In that context, *our* referred to Luca and Alberto.

Time Deixis

The sentences *Good morning!* The word *good morning* in the previous utterance was a time deixis that used to explain about a moment that happening in the present and when someone said *good morning*, they were situating their greeting in the morning time frame. The word *good morning* was adverb of time which referred to the current situation uttered by the speaker.

The sentence, Okay everyone. This is, uh... Smuca. Yeah. He's in charge now. Got it? Great. The word *now* in the previous utterance was a form of time deixis used to describe a moment occurring in the present, specifically referring to the time at which the speaker was speaking. *Now* was an adverb of time that indicated the current situation being addressed by the speaker.

Seriously, I have to go, like now. Like right now. The word *right now* in the previous utterance was a form of time deixis used to describe a moment occurring in the present. It indicated the specific time at which the speaker was speaking. *Right now*, functioned as an adverb of time, referring to the immediate situation described by the speaker.

*Nope. Can't do it. Never in a million years.*The word *million years* from the utterance above was a time deixis that used to explain about a moment that happening in the future. The word *million years* was adverb of time which referred to the current situation in utterance that uttered by the speaker. The word *million years* that shows time deixis but the meaning in the sentence spoken by the speaker of the word is only in the form of figurative language or hyperbole.

Oh--because it'll be amazing. Every day me and Alberto are gonna ride someplace new.

And every night, we'll sleep under the fish. The word *every day* from the utterance above was a time deixis that used to explain about a moment that happening in the future continuous action starting from the present and it implied repetition on each day, without specifying a particular day but rather all days in general. The word *every day* was adverb of time which referred to the current situation that uttered by the speaker. And the word *every night* from the utterance above was a time deixis that used to explain about a moment that happening in the future continuous action starting from the present and it referred to the recurrence of events each night, it suggested a habitual or repeated action during the nighttime over an extended period. The word *every night* was an adverb of time that referred to the current situation mentioned by the speaker.

Could I maybe... borrow this? Just for tonight. The word *tonight* from the utterance above was a time deixis used to refer to a moment occurring in the present. It specified a time frame extending into the evening or night of the day in which the expression was used. The word *tonight* was an adverb of time referring to the current situation as spoken by the speaker.

Couldn't we just try it? Just for a few days...? The word *few days* from the utterance above was a time deixis used to describe a moment happening in the near future. It served as an adverb of time referring to the current situation mentioned by the speaker. Although *a few days* indicated time deixis, in the context of the sentence spoken by the speaker, it primarily expressed Luca's hope.

You were living here alone for... that many days? The word *many days* from the utterance above was an instance of time deixis used to describe a moment occurring in the present. The word *many days* served as an adverb of time, referring to the current situation mentioned by the speaker.

I'll be back tomorrow! I'm gonna fix this!! The word *tomorrow* from the utterance above was time deixis that used to explain about the day after today and a moment that happening in the near future or in the current day. The word *tomorrow* was adverb of time which referred to the current situation that uttered by the speaker.

Place Deixis

In the sentences *Yeah. If my parents found out I was up here... (cringing) It would be bad. So, thank you, but. (staring longingly at the Vespa poster) Goodbye. Forever.* In the word *here* served as a place deixis referring to the surface. In that utterance, the speaker was on the surface.

But you know—it's not that dangerous up there. Maybe I could show you. In the sentence above, the word *there* served as a place deixis referring to a location distant from the speaker. In this utterance, Luca reassured his mother that the surface was not dangerous for him.

Discourse Deixis

In the sentence *We should ask her about this Portorosso Cup race. That's how the loud scary human said he got his Vespa.* In the utterance above, the word *that* served as discourse deixis of the anaphora type because it was used to refer to the words mentioned earlier, specifically the Portorosso Cup race.

Actually, this town seems a little crowded. The word *this* in the utterance above functioned as a discourse deixis of the cataphora type. Cataphoras are words or texts that refer to items that will be discussed later. In this case, *this* was used to indicate something near the speaker that had not been previously mentioned and referred to the town of Portorosso.

Social Deixis

Fish out of the barn. FISH OUT OF THE BARN. Mom's gonna kill me. The word *mom* in the utterance above was an example of social relational deixis. This term indicated an honorific addressee type of relational social deixis, as it reflected a social relationship between the speaker and the person being referred to. Luca used the word *mom* to show respect to his mother and to identify Daniella as his mother.

Good morning, *Mr. Branzino!* And also, I'm sorry.

The term *Mr. Branzino* in the utterance above indicated a social deixis relationship. It illustrated the relational type of social deixis, specifically an honorific addressee, as it demonstrated the social relationship between the speaker and the referenced addressee. Luca used the term *Mr. Branzino* to show respect to his neighbor, the sea monster farmer, and it referred to Mr. Branzino as Luca's neighbor.

And, uh. How's Mrs. Branzino?. The term *Mrs. Branzino* in the previous utterance represented a form of social deixis. It denoted a relational social deixis of the honorific addressee type, as it reflected the social relationship between the speaker and the addressed person. Luca had used *Mrs. Branzino* to show respect toward his neighbor, referring to her both as his neighbor and as Mr. Branzino's wife.

Excuse me, ma'am? Have you, by any chance. The term *ma'am* in the utterance above represented a type of social deixis. It reflected relational social deixis of the honorific addressee variety due to the existing social relationship between the speaker and the referenced addressee. Luca had used *ma'am* to show respect to his neighbor or another sea monster farmer, specifically addressing Mrs. Gamberetto as Luca's neighbor.

Hi, Mrs. Aragosta. In the utterance above, the term *Mrs. Aragosta* served as an example of social deixis. It represented relational social deixis of the honorific addressee type, reflecting the social relationship between the speaker and the person addressed. Luca used *Mrs. Aragosta* to express respect toward his neighbor.

Grandma? ...Did you really go up to the-. In the utterance above, the term *grandma* served as a form of social deixis. It represented a type of relational social deixis, specifically an honorific address, due to the social relationship between the speaker and the addressee being referred to. Luca used the term *grandma* to express respect toward his grandmother.

Hi, Dad. The word *dad* in the aforementioned utterance exemplified social deixis. It represented a relational social deixis type known as honorific addressee, reflecting the social relationship between the speaker and the referenced addressee. Luca used *dad* to demonstrate respect for his father, referring to Lorenzo as his own father.

Sir? You forgot your harpoon. And if I could just— In the utterance above, the term *sir* represented a type of social deixis. It exemplified relational social deixis, specifically an honorific address, as it mirrored the social relationship between the speaker and the addressee being referenced. Luca used *sir* to show respect towards his new friend, addressing Alberto in this manner to reflect their new friendship.

Yeah. If my parents found out I was up here... (cringing) It would be bad. So, thank you, but. (staring longingly at the Vespa poster) Goodbye. Forever. The term *my parents* in the previous utterance represented a form of social deixis. It signified relational social deixis of the honorific addressee type, as the utterance mirrored the social relationship between the speaker and the mentioned addressee. Luca used *my parents* to convey respect toward his parents, referring to Daniella and Lorenzo as such.

To live with my weird see-through uncle!! What do I do?! The term *uncle* in the previous utterance exemplified a type of social deixis. It demonstrated relational social deixis as an honorific address, reflecting the social relationship between the speaker and the referenced addressee. Luca used the term *uncle* to show respect towards his uncle, specifically referring to Uncle Ugo as his own uncle.

My family was gonna send me somewhere horrible. Away from everything I love. But if we win this race, well... we can be free. The term *my family* in the previous utterance represented a form of social deixis. It illustrated relational social deixis of the honorific addressee type, emphasizing the social relationship between the speaker and the person being addressed. Luca used the phrase *my family* to express respect for his family, specifically referring to Daniella, Lorenzo, Grandmother, and Uncle Ugo as members of his family.

Ah... he left, Signor Marcovaldo. The term *Signor Marcovaldo* in the previous utterance served as an example of social deixis. It exemplified a type of relational social deixis, particularly an honorific address, as it emphasized the social relationship between the speaker and the addressee. Luca had used the term *Signor Marcovaldo* to express respect toward Giulia's father, referring to Massimo.

4.2 Function of Deixis

Several functions of deixis in the *Luca* movie script were identified according to the types of deixis. Functions included singular first-person, plural first-person, singular second-person, plural second-person, singular third-person, and plural third-person pronouns were all included in the person deixis. Time deixis had functions: to refer to the moments that occurred in the past, to refer to the moments happening in the present, to refer to the moments anticipated in the future and only as a hyperbolic or figurative language. Place deixis also had three functions: to refer to places close to the speaker, to places far from the listener, and to places distant from both the speaker and the listener. Discourse deixis had two functions: to reference previously mentioned words and to address words or items mentioned incorrectly. Finally, social deixis had two functions: to differentiate the social status between the speaker and the listener and to uphold language manners.

5. DISCUSSION

This section described many different types and functions of deixis.

5.1 Types of Deixis

According to Levinson's (1983) theory there were five types of deixis: person deixis, time deixis, place deixis, discourse deixis, and social deixis.

5.1.1 Person Deixis

Person deixis related to the participants in the communication act. This includes pronouns like *I*, *you*, *he*, *she*, and *they*. These pronouns are deictic because their reference changes depending on who is speaking and to whom they are speaking. According to Levinson's theory (1983), person deixis encoded the role of participants in the speech where the utterance was delivered. For example:

I referred to the speaker, *You* referred to the listener, and *Us* referred to both the speaker and the listener that had mentioned from the speaker. The meaning of these terms shifts with each different speaker and listener, making context essential for interpretation. Personal pronouns could be singular or plural.

Time Deixis

According to Levinson's theory (1983), it was important to distinguish the moment of utterance or encoding of time from the moment of reception of time. Time deixis related to the timing of events relative to the time of speaking. Terms such as *now*, *then*, *today*, *tomorrow*, and *yesterday* were time deixis expressions. For example: *Now* referred to the current moment of speaking and *tomorrow* referred to the day after the current day. These expressions were understood by placing them in relation to the speaker's current time. Time deixis referred to expressions that pointed to a specific period when the speaker produced an utterance.

Place Deixis

Place deixis involved the location of objects or individuals in space relative to the speaker. Words like *here* and *there* were used. For example: *Here* could have referred to the location where the speaker was standing and *there* referred to a place away from the speaker. According to Levinson's theory (1983), place deixis pertained to specifying location in speech events, it comprised being distant from the speaker but near to the listener *there* far from the speaker and the listener *here* and far from both.

Discourse Deixis

Discourse deixis referred to the use of expressions within the structure of a discourse. This type of deixis involved terms like *this* and *that* when used to refer to parts of the discourse itself. Discourse deixis was the usage of a word within an utterance to refer to a specific section of the discourse that the utterance comprised (including the utterance itself), Levinson (1983). For example: *In the previous chapter, we discussed this* and *That argument was flawed*. Those terms necessitated an understanding of the discourse context to identify the specific parts being referred to. Discourse deixis consisted of two components: anaphora and cataphora. Words or text that alluded to the item to be discussed were known as cataphoras, and they functioned to clarify the term that had been mentioned earlier.

Social Deixis

Social deixis involved the social relationship and status between the participants in the discourse. This included honorifics, titles, and forms of address that indicated the speaker's social relationship to the listener or others. The term 'social deixis' according to Levinson (1983), described the social context in which the statement was made. The two elements of social deixis, relational form and absolute form, were differentiated by Levinson (1983). For example, *Sir*, *Madam*, and *Mr.* were social deictic expressions. These forms of address reflected social roles, status, or relationships, which required contextual knowledge to interpret correctly.

5.2 Function of Deixis

Deixis serves two functions: general and specific. Generally, deixis aids in comprehending the content of an utterance or text. The importance of deixis in communication was that it underscored the idea that understanding language required more than just knowledge of words and grammar; it necessitated an awareness of the context in which language was used. This contextual dependence highlighted the interplay between linguistic structures and social interactions. In communication, deixis played a crucial role in grounding utterances in the specific context of use, which facilitated clarity and mutual understanding. For instance, without understanding who *I* and *you* referred to in a conversation, the meaning of the dialogue could

become ambiguous. Similarly, spatial and temporal deixis helped situate events and objects in relation to the speaker's perspective, which was vital for effective communication.

In the meantime, specific types of deixis had different functions depending on their type and context. In the script of the movie *Luca*, deixis served various functions based on its type. Several functions of deixis were identified in the *Luca* movie script according to the types of deixis. Person deixis included the following: singular, plural, and singular-person pronouns; singular and plural second-person pronouns; singular and plural third-person pronouns. Time deixis had functions: it explained moments that occurred in the past, moments happening in the present, moments that would happen in the future and only as a hyperbole or figurative language. Place deixis also had three functions: it explained places close to the speaker, places far from the listeners, and places distant from both the speaker and the listener. Discourse deixis served two functions: it referred to words mentioned earlier and indicated words or items that would be mentioned later. Lastly, social deixis had two functions: identified the social standing of the speaker and the listener and upheld language manners. Based on the aforementioned reasoning, the writer deduced that the various sorts of deixis in the *Luca* movie script had distinct purposes.

The novelty of your study on deixis in the *Luca* movie script lies in its detailed quantitative analysis of deixis types, revealing the predominance of person deixis with a total of 228 instances out of 320 data points. Unlike previous studies that focused on specific deixis types or characters, your research provides a comprehensive overview of all five deixis types within a single script. Additionally, your analysis of the various functions of person deixis—such as singular first-person pronouns and plural-second person pronouns—offers new insights into the nuanced use of deixis in cinematic dialogue. This approach contributes a fresh perspective to the understanding of deixis in movie scripts, particularly in the context of animated films

6. CONCLUSIONS

This study found in *Luca's* movie script there were five types of deixis identified in: person deixis, time deixis, place deixis, discourse deixis, and social deixis. In summary, out of 320 data, person deixis emerged as the most prevalent type, with 228 data. This was followed by time deixis with 14 data, place deixis with 21 data, discourse deixis with 28 data, and social deixis with 29 data. The writer concluded that the script contained a total of 301 total data deixis, with person deixis being the most dominant type used in *Luca's* movie. Deixis has several functions based on its types. As an example, person deixis included functions for singular first person - pronoun, singular second person-pronouns and plural-second person pronoun.

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