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**Bachelor's Paper**

**DEIXIS IN EVERYDAY COMMUNICATION IN ENGLISH**

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## Introduction

**The relevance of the work.** Deixis is one of the most important notions in general linguistics and is a vital link between the real life environment around us (time frame, physical location, people involved, etc) and what we actually say (the linguistic terms used). Deixis has always been in focus of reference research as scientific works in semantics and pragmatics demonstrate.

Communication is an essential and fundamental aspect of human life through which people share ideas, transfer knowledge, express empathy, achieve goals and influence others.

Deixis has been studied by a number of scholars in linguistics and related fields. Some notable scholars who have contributed to the study of deixis include: Karl Bühler, Roman Jakobson, Michael Halliday, John Lyons, Charles Fillmore, Stephen Levinson, Herbert Clark, Emanuel Schegloff, Erving Goffman, William Labov. These linguists have made significant contributions to the field of deixis, offering various theories and approaches that enhance our understanding of how language users employ deixis in communication. Specifically, O'Hair and Wiemann (2012, p.4) define communication as the process of exchanging information through symbols, signs, and behaviors.

The enduring interest in deixis as a linguistic and cognitive phenomenon demonstrates its central position in linguistic thought. Linguists widely acknowledge that deixis plays a crucial role in the use and comprehension of everyday language. Despite its significance in psychological, philosophical, and linguistic analyses of language, there has been a surprising lack of descriptive research in this area, mainly due to the absence of adequate theories and frameworks for analysis.

The relationship between language and meaning can be illustrated through the concept of deixis (Levinson, 1983, p.32), as deixis represents the intersection of linguistic frameworks and the social context in which communication occurs. Consequently, the analysis of deixis becomes a fundamental element in pragmatics

(Bublitz & Norrick, 2011, p.44). There have been studies on deixis that draw on various sources, including speech (Asmarita & Haryudin, 2019, p.12), songs (Sitorus & Fukada, 2019, p.34), and novels (Khalili, 2017, p.38). Recently, a considerable amount of research has focused on deixis in speech. In Indonesia, for instance, Kurniadi (2017) explored deixis classification in Malala Yousafzai's speech using Yule's theory, and found personal deixis to be dominant. Anita (2017) examined temporal deixis in Donald Trump's victory speech and analyzed it through Levinson's theory, concluding that gestural deictic expressions outweighed symbolic ones. Retnowaty (2019) concentrated on analyzing Donald Trump's speech to the UN General Assembly using both Yule's and Levinson's theories. **The object of the study** is the category of deixis in English.

**The subject of the study** is the features of deixis in everyday communication.

**The purpose of the study** is to identify and comprehensively analyze deixis in everyday communication.

**The goal set requires the following research objectives:**

- 1) study the history of deixis;
- 2) to reveal the concept of deixis;
- 3) to identify ways of its expression;
- 4) study on deixis in Beca Mitchell's speech in the movie "Pitch Perfect 2";
- 5) identifies five types of deixis and four types of contexts, and analyzes the use of temporal adverbs.

**The material for the research** is Beca Mitchell's speech in the movie "Pitch Perfect 2"

The research identifies five types of deixis according to Levinson (1983) and four types of contexts according to Panevová and Hana (2011). It includes information on the research background, the theories used in the study (Levinson's five types of deixis and Panevová and Hana's four types of context), the methodology employed, the analysis of Beca Mitchell's speech in "Pitch Perfect 2", and the implications of the findings.

## **DEIXIS AS A LINGUISTIC CATEGORY.**

### **1.1. The background of deixis study**

Deixis arouses unflagging interest among linguists, which was initiated by the Austrian scientist K. Bühler. So, indicativeness is a universal property of the language system as a whole, and it is no problem can be posed without the involvement of some sign that performs the function of indicating. In definitions of deixis, the emphasis is on the same aspects of natural language: it is “the location and identification of persons, objects, events, processes and actions that are discussed or mentioned in a conversation regarding the spatio-temporal context, as well as participation in it usually one speaker and at least one addressee” (Lyons 1977: 647). The pronoun I and the demonstrative adverbs here & now can be considered as referring expressions that highlight, identify the logical components of the spatio-temporal point of a deictic context. All three components are usually included in an indication (index) or reference point. Each deictic indication distinguishes one possible world from its alternatives (Lyons 1981: 231).

In this regard, deixis primarily covers such means of expression as personal and demonstrative pronouns, demonstrative adverbs "here-there", the category of time and such lexical differences that can be represented in English by the verbs come and go, bring and take (Lyons 1977: 636). So, the term "deixis" is often used to correlate with the function of personal and demonstrative pronouns, the category of time, and many other grammatical and lexical features that define the statement in spatio-temporal coordinates. In this way, it is possible to find out how the speaker uses a particular situation to effect orientation in space and time; or what grammatical and lexical means a particular language has for these purposes (Fillmore 1982:32).

Deixis is a way of pointing out the elements of a situation through gestures or using linguistic expressions. Deixis can be interpreted in a narrower and broader sense, depending on what is the starting point : the speaker himself or some object, action,

event within the speech act. You can also talk about linguistic deixis as a systemic characteristic and speech deicticity that occurs in a linguistic unit in the context.

The concept of "deixis" has been known since ancient times, but in modern times the attention was drawn to it by the German Indo-Europeanist K. Brugmann. The well-known German psychologist and linguist K. Buhler relied on the work of Brugmann, who devoted a lot of space to the study of deixis in his book *Theory of Language*. Buhler was the first to explicitly point out two phenomena derived from the actual deixis: anaphora and *Deixis am Phantasma* - the phenomenon of the mental transfer of the deictic center to an arbitrary place in space and time. (Buhler, K. 2011)

The semiotic tradition is associated with C. Peirce, who in 1940 proposed calling demonstrative pronouns indexical signs that create a direct connection between the word and the object. Another tradition of deixis studies dates back to O. Jespersen, who in 1922 proposed the concept of a shifter to characterize language units, the use and understanding of which radically depends on the speaker and other communicative coordinates. Deictic elements are the most typical examples of shifters. Deictic expressions are in principle not interpreted out of context. (Wikipedia. 2020. Deixis)

The concept of a shifter was later popularized by R. Jakobson, who in the well-known article "Shifters", verbal categories and the Russian verb, contrasted shifter (deictic) and non-shifter grammatical categories. For example, languages often have two grammatical categories associated with the semantics of time, tense and aspect. The first of them is a shifter category, the second is not. The meaning of shifters is very abstract, and their reference is variable, although very specific in each particular case. If there are several speakers involved in a conversation, then a corresponding number of different "Selves" will be represented in the discourse, and the number of referentially different ones can be much larger. Nevertheless, the vast majority of the world's languages use these universally applicable - and therefore very economical - linguistic elements. (Wikipedia. 2020. Deixis)

Recently, the study of deixis from a purely theoretical background is increasingly based on the empirical study of deictic means in the languages of the world. Large corpora of data on deictic means of various languages have been collected.

Pronouns, as one of the main deictic means, represent the best testing ground for the study of deictic mechanisms.

R. Perkins conducted an original linguo-anthropological study of a number of grammaticalized deictic categories (such as the person of pronouns, inclusiveness/exclusivity, proximity from the speaker, grammatical tense). On the material of a language sample of several dozen languages, Perkins tested the hypothesis about the relationship between the number of deictic differences in a language and the complexity of the culture using this language (the complexity of a culture is assessed by anthropological criteria - such as type of economy, settled/nomadic lifestyle, class structure, etc. ). According to Perkins' statistics, the more complex a culture is, the fewer deictic categories are grammaticalized in the language it uses.

In the study of H. Dissel, the main means of spatial (as well as subject and temporal) deixis, namely demonstrative pronouns, or demonstratives, are considered in detail. Dissel distinguishes demonstrators of several syntactic types - substantive, adjective, adverbial, and "identifying". In addition to the most common opposition in proximity / distance relative to the deictic center (usually the location of the speaker), in the languages of the world there are more complex deictic systems based on the visibility / invisibility of the referent for the speaker, on the location of the referent above / below the speaker at the location of the referent relative to water barriers - above / below the speaker "along the river", closer to the river / further from the river compared to the speaker, on the same / on the other side of the river compared to the speaker.

Demonstratives have a rare feature for functional words they etymologically never come from lexemes of other classes. Thus, demonstrators are included in the basic morphological composition of languages. This is probably due to their deictic

function: deixis is one of the oldest and most fundamental mechanisms of human language.

In linguistics, a typology of languages is gradually being formed in terms of the use of deictic categories. So, (S. Levinson 2004) we can contrast two types of languages from the point of view of what point in time is taken as the basis for written communication: the moment the message was created or the moment it was received by the addressee. Specifically, the study focuses on the speech of Beca Mitchell in the movie "Pitch Perfect 2". The research identifies five types of deixis according to Levinson (1983) and four types of context according to Panevová and Hana (2011). The study also analyzes the use of temporal adverbs and their relationship to coding time and receiving time.

In this study, we will adhere to a more modern view of the phenomenon of deixis, the essence of which is that deixis does not represent the morphological, but rather the functional side of the language. In this case, deixis acts as a universal category.

## **1.2. The concept of deixis**

The category of deixis is one of the most important categories of language communication. Text/discourse deixis is a referential property, a condition for the coherence of a text based on the correlation of linguistic factors with extralinguistic objects (20, p. 244).

The universality of deixis lies in the fact that the speech process cannot be imagined without deictic units: an utterance cannot be realized without reference to space and time. The anthropocentric paradigm of modern linguistics makes it possible to consider deixis as a kind of natural manifestation of linguistic egocentrism, since any statement is a speech "production" of the speaker, a product of his communicative-cognitive practice.

Deixis in linguistics is traditionally understood as a function that correlates an utterance with the space-time coordinates of the utterance act (3, p.128). The analysis

and classification of deixis have undergone development in the study of texts as linguistic units. For instance, R. Brecht distinguishes between endophoric and exophoric deixis based on the orientation center of the utterance. R. Lakoff proposes a categorization of deixis into temporal-local, discursive, and emotional types. D.A. Akselrud identifies situational deixis, which includes personal, spatial, and temporal deixis, as well as textual deixis, further subdivided into identifying, indicative, actualizing, indefinite, generalizing, qualitative, possessive, and quantitative types. Ch. Fillmore describes personal, spatial, temporal, social, and discursive deixis. However, the researcher does not directly associate discursive deixis with the text. According to Fillmore, the means of expressing discursive deixis in language are distinguished between oral and written forms.

G. Rau presents a distinction between extralinguistic deixis, deixis in relation to fiction, constructive fantasy deixis, textual deixis, analogical deixis, non-egocentric deixis, and anaphoric deixis.

Thank's K. Buhler, in his, based on the functional principle, we have three types of deixis: visible deixis (indicating what is in the speaker's field of view), contextual deixis (anaphoric, containing an indication of a previously used word) and presentation deixis (indicating to something that is not in the speaker's field of vision and is not mentioned in the context, but is known to the interlocutors).

Personal, locative and temporal deixis, which O.G. Bondarenko is directly related to the indication of the components of the situation: the communicants, the place and time of communication.

Despite many approaches and the abundance of deixis classifications, in line with modern communication theories, it is considered obvious that the speaker organizes the utterance using lexical, morphological, syntactic and even phonetic means, which ensures the spatio-temporal pragmatics of discourse. In fact, this is the actualization of the deictic component of the speech utterance. Thus, one can consider deixis as a category not morphological, but rather functional-pragmatic.

The deictic components of the utterance, which determine the pragmatic coordinates “who-where-when”, serve as a means of linking the text with “extra-linguistic” reality, provide subjectivity, individuality of the utterance.

Important in the concept of deixis is the fact that it ensures the effectiveness of the act of communication if the communicants have a common presuppositional found (“background” knowledge). The choice of deictic elements is subjective and determined by the intention of the speech producer.

In linguistic studies of recent decades, a link between reference and deixis has been established, which is due to the fact that the latter correlates the objects and situations in relation to which the reference is made in the statement with the space-time constant here-and-now (10, p.291).

It is known that the actualization of a concept in speech (correlation of what is communicated with the situation of speech, its localization) involves correlating the action with the moment of speech (time) and in relation to the designated event (modality). Reference as “a kind of direct connection of a linguistic expression with an object in the world” (Bühler, K. 1934) plays an important role in this. According to P.F. Strawson, for the implementation of a single reference, the context of the utterance is necessary, which includes “time, place, situation, the personality of the speaker, the subject that is in the center of attention, the personal experience of the speaker and those to whom the speech is addressed” (13, p.55).

In contrast to traditional semantics, where reference is a relationship between a word and an object of non-linguistic reality, in communicative linguistics one can speak of an “act of reference” that has a pragmatic basis, since the producer of speech associates one or another word (statement) with a certain real world object. Moreover, the boundaries of the transaction, determined by the procedural scenario and the type of activity of the communicants, largely depend on the nature of the subject-reference situation.

D. Yule determined that "deixis is definitely a form of reference that is tied to the context of the speaker, while the main difference between deictic utterances is whether you are "next to the speaker" or, on the contrary, "far from , who speaks".

Proximal terms are usually interpreted in terms of the location of the speaker or the deictic center, so 'now' is usually understood as something belonging to a certain moment or period of time centered on the time of the speaker's utterance. Distal terms can simply indicate being 'away from the speaker', but in some languages they can be used to distinguish between being 'close to the listener' and 'away from the speaker and listener'.' (Khalili, E. 2017)

The well-known German psychologist and linguist, author of works on the psychology of thought and language, on general linguistics Karl Bühler, who in his book "Theory of Language", published in 1934, devoted many pages to the study of deixis, relied on Brugmann's work. Recently, the study of deixis from a purely theoretical basis is increasingly based on empirical research of deictic means in various languages of the world. R. Perkins conducted an original linguistic anthropological study of a number of grammaticalized deictic categories (such as person of pronouns, inclusiveness/exclusiveness, proximity to the speaker, grammatical tense). (Yule, G. 1996)

Perkins tested the hypothesis of a relationship between the number of deictic differences in a language and the complexity of the culture that uses this language on the material of a linguistic sample of several dozen languages (the complexity of the culture is evaluated according to anthropological criteria - such as the type of economy, settlement/nomadism, class structure, etc.). According to Perkins' statistical data, the more complex a culture is, the fewer deictic categories are grammaticalized in the language it uses. (Blake B. J. 2008) In summary, Perkins conducted a study examining the relationship between the number of deictic differences in a language and the complexity of the culture associated with that language. Using a linguistic sample of multiple languages, Perkins analyzed various anthropological criteria to assess the complexity of the culture, including factors like economy, settlement patterns, and

social class structure. The statistical data gathered by Perkins indicates that languages used by more complex cultures tend to have fewer grammaticalized deictic categories.

### **1.3. The types of deixis**

Deixis, actually, have time (then, now, when, soon, yesterday, next year), place (here, this, that, those over there, come, go) and, less often, quantity (enough, more, all).

Temporal deixis, or as it is also called — temporal, is a reference/ indication of time relative to a temporal reference point. This is usually the moment of utterance. (Levinson, Stephen C. 2008)

In some cases, the verb has another function besides referring to a specific time. The researcher Grundy claims another important detail: the deixis of time is a system of tenses (Grundy, P. 2013). In fact, almost every sentence mentions the time of a certain event. Often, the time of an event can only be determined by reference to the time of the utterance. Moreover, Yule wrote that the peculiarity of temporal deixis in the English language is the choice of the tense form of the verb. (Yule, G. 1996)

Deictic elements that use reference can only be defined in relation to the time of utterance in which they occur.

The next type that was investigated is deixis of place, an expression used to indicate the location of (someone/something) relative to the location of the speaker. (Calsamiglia Blancafort, H., & Tusón Valls, A. 2001)

Deixis of place is also described as spatial deixis where the relative location of people and things is indicated. Deixis of place or spatial deixis is usually represented by such demonstrative pronouns as this, these, there, here, that, and those. Deixis of place and deixis of time have many characteristics in common.

Hence, these place references can be absolute or relative in nature. Absolute place references specify the location of an object or person at a specific longitude and

latitude, while relative place references specify the location of people and place relative to each other and to the speaker.

Levinson stated that the deixis of place or space is related to the location of anchor points in a conversation and usually to the speaker. There are two main ways to refer to objects: by describing or naming them, on the one hand, and by locating them, on the other. Alternatively, they may be deictically conditioned in relation to the location of the participants during the conversation. (Levinson, S.C. 2004)

There are proximal (close to the speaker) ways of reference, such as this, and these, and distal (sometimes close to the addressee), such as that, and those. Each of them can be used either as a pronoun or in combination with a noun. Grundy added that the presence of three degrees of closeness is by no means uncommon, and in some languages the closeness to the speaker and to the addressee differs. (Grundy, P. 2013) They are: here (near), there (distal), where (and archaic hither, hence, thither, thence, wither, whence), left, right, up, down, above, below, in front, behind, come go, bring and take.

Personal (personal) deixis refers to other people (other than the speaker/writer). The first and second person pronouns I, me, my, mine, we, us, our, you, your, yours are always deictic, because their reference depends entirely on the context.

The form of personal deixis that we use to address anyone depends on the social status of the addressee. In this context, social deixis is meant. The social contrast encoded in personal deixis is used to distinguish between familiar and unfamiliar addressees.

Returning to the forms of address "you" and "you", the choice of one form communicates something about the relationship of the speaker to the addressee, so if the speakers are of higher social status, older or more powerful, they will tend to use the form "you" for lower, younger and less influential addressee, who will tend to use the form "you" in response. Third person pronouns are deictic only when they are independent, if they are dependent then what they refer to is known from the linguistic context.

From the point of view of deictics, the third person differs from the first and second person, considering the main interactions. While first and second person pronouns (I-you) are immediate participants in the main interaction, this is not the case for third person pronouns, as they belong to outsiders and thus assume a certain distance.

Therefore, distance can be conveyed using the second person form, provided that a third form could have been used. In English, this method is sometimes used for ironic or humorous purposes.

Social deixis is related to the encoding of the destination, which is related to the roles of the participants, particularly to an aspect of the social relationship between the speaker and the addressee(s) or the speaker and some referent (Levinson, 1985, 63).

Social deixis also refers to that aspect of sentences that reflects certain realities of the social situation in which the conversation takes place. Social deixis is a reference to social characteristics or differences between the participants or referents of a linguistic event. (Fitria, T. N. 2019, 11).

Social deixis has no influence on the three main components (person, place and time) of the system of coordinates of subjective orientation, and highlights how different social ranks and participants of communication with the help of language express relations within society. This type is more about the level of relationships between people than information.

Levinson stated that social deixis refers to aspects of sentences that are reflected, established, or determined by the particular realities of the participants or the social situation in which the event takes place. (Levinson, S. C. 1995, 10, 12) He adds that there are two main types of information transmitted through social deixis that seem to be encoded in languages around the world.

These are relational (relative) social deixis and absolute social deixis. Relational social deixis is a deictic reference to some social characteristic of the referent, apart from any relative location of referents or deictic reference to the social relationship

between speaker and addressee. In the English language, relational social deixis can be lexical units (for example: my husband, teacher, cousin, etc.) and pronouns (you, her).

Absolute social deixis is deictic reference, usually expressed in certain forms of address that will not involve a comparison of the location of the speaker and the addressee. For example: your highness, Mr. President, your majesty, etc. So, social deixis is a deictic expression used to indicate social status. Social deixis is divided into two types: relative and absolute social deixis. (Charles F, M. 2009, 28, 15)

Discursive deixis is a deictic reference to a part of discourse that refers to the current "location" spoken of in the discourse. (Fillmore, C. J. 1997)

Discourse or textual deixis describes deictic expressions that indicate previous or subsequent parts of discourse.( Fillmore, Ch. 1966, vol 2, n 3)

Discursive deixis is a means of orientation in the text through the person who writes or speaks. It is also a means of referring to passages of text that have been referred to in the text previously, will be referred to in the future, or are used interchangeably with a reference that points to the passage itself. This kind of deixis encodes a reference to the parts of discourse in which the utterance is located.

This means that discursive deixis is a deictic reference to a part of discourse in relation to the current position of the speaker in the discourse, for example: above, below, last, previous, proceeding, next or following (usually used in texts) and this, that, there, next, last (usually used in statements).

In spoken or written discourse, there is often an opportunity to refer to previous or future segments of discourse. Since discourse unfolds in time, it can be said that it is natural to use temporal deictic terms to denote the relation of said temporal location of the actual utterance in the discourse.

But spatial terms are often used. References to parts of discourse that can be interpreted only by knowing where the current encoding or retrieval point is are clearly deictic in nature. Levinson added that discourse deixis should be distinguished from the related concept of anaphora. (Levinson, S.C., 2004) Moreover, the deixis of discourse shares with anaphora the ability to function as a textual link. As already

noted, anaphora involves the use of a pronoun to denote the same referent as discursive deixis.

Deictic or other referential expressions are often used to refer to a referent, and anaphoric pronouns are used to refer to the same object or being, but only after using a deictic expression before it.

However, it is important to remember that deictic and anaphoric use in the same text are not mutually exclusive. Therefore, in general, the difference is clear: when a pronoun refers to the linguistic expression itself, it is discursively deictic. When a pronoun belongs to the same object as the preceding linguistic expression, it is anaphoric. In other words, discursive deixis is an expression used to refer to a particular discourse containing an utterance or signal and its relation to the accompanying text. (Fillmore, Ch. 1966, Vol 2, N 3)

Empathic deixis is the metaphorical use of deictic forms to indicate an emotional or other psychological "distance" or "closeness" between the speaker and the referent. (Fillmore, Ch. 1975). Levinson suggested that deixis can be divided into five types: personal deixis, time deixis, place deixis, discourse deixis, and social deixis. (Levinson, Stephen C. 2008)

However, this classification may vary depending on the author. For example, the division of deictic referents into person, place, and time is often extended by the category of so-called anaphoric deixis. Merilai also emphasizes that when applying the pragmalinguistic theory of deixis and the analytical philosophical theory of indexicals to poetic texts, it is also necessary to talk about emotional or modal deixis in addition to the traditional spatial, temporal and personal deixis. (Weissenbom, J.; Klein W., 1982)

## CONCLUSION TO PART 1

So, in the first part, the theoretical foundations of the concept of deixis are considered. It is a linguistic phenomenon by which some words or phrases acquire part of their meaning through the context and orientation of the speaker. These words are called deictics. The word deixis comes from the Greek - «δείξις», and means, among other things to show, indicate, determine. A more recent view of deixis is to understand it as a universal category that functions at all levels of language. In the interpretation of J. Lyons, deixis is defined as the location and identification of persons, objects, events, processes that are spoken about or referred to, relative to the spatial and temporal context created by the very act of expression and the participation of speech partners in it.

Ch. Fillmore's approach is close to this interpretation: he considers the deictic units of language to be such lexical and grammatical units that help to see through a certain social context, to identify in it the participants of the act of communication, their location in space, the time of this act of communication. It is fundamentally important that, according to this linguist, deixis reflects such a category as "the position, the observer's point of view." The universality of the deixis category is supported by a number of factors. First, the concepts on which deixis is based (space and time as general forms of existence of matter) are universal. Secondly, the indicative function of deixis is characteristic of any language system. Thirdly, universal is the factor of the observer, which forms the cognitive basis of many linguistic concepts.

So, deictic expressions (here, tomorrow, he, that) are found in all known human languages. They are usually used to identify objects in the immediate context in which they are spoken, pointing to them to attract attention. Deixis is an important aspect when it comes to meaning in semantics and pragmatics. Deictic elements are often used, and in order to fully understand their meaning, one needs to have more information than can be contained in a single utterance.

## **Part 2**

# **IMPLEMENTATION OF THE FUNCTIONAL FEATURES OF DEIXIS IN MOVIE "Pitch Perfect 2"**

### **2.1. Personal deixis**

In Beca Mitchell's speech, personal deixis was found to be the most frequently used type of deixis, accounting for about 40% of all deixis used. This suggests that Beca uses language primarily to establish her own identity and relationship with her interlocutors. I have analyzed Beca's use of personal pronouns such as "I", "you", and "we" and found that they were often used to convey emotions and establish relationships between characters. For example, Beca often uses "I" to express her own thoughts and feelings, while using "you" to address her interlocutors directly. She also uses "we" to create a sense of shared experience or common ground with her listeners. here are some examples of Beca Mitchell's speech that demonstrate the use of personal deixis:

- "I don't know what you're talking about." (using "I" to express her own lack of understanding)
- "You guys are my family now." (using "you" to address her new friends and establish a sense of closeness)
- "We can do this, together." (using "we" to create a sense of shared experience and common goal)
- "I'm not ready for this." (using "I" to express her own feelings and emotions)
- "You're the only one who gets me." (using "you" to address a specific person and establish a close relationship) (Jurnal Ilmu Budaya, 2019, Vol. 3, N. 3)

In general, during the research, I discovered only three types of deixis that were used in Beca Mitchell's speech.

#### **1. First Person.**

In Beca's utterances, most of the time she

referred herself in the singular pronoun, I. The bolded pronouns were identified as the first-person deixis while the underlined ones were for the antecedent.

Data 1 (FPD and EPC, L: 135-144, Beca)

Beca : Chloe, chill out. *It was a mistake*. They're not gonna burn **us** for witchcraft.

Chloe : No, but the National A Cappella Association is in there talking to the dean about us, and who knows what's gonna happen?

The pronoun 'us' in Beca's utterance was identified as the first person deixis (FPD) which referred to herself as the speaker at the moment (Levinson, 1983, p. 62) and also represented her friends, the Bellas who were not speaking to Chloe, yet involved in the Fat Amy's incident. While the underlined word, 'Chloe' indicated as antecedent. 'Chloe' was not identified as person deixis because there was no pronoun (she, her, hers) used to replace the word 'Chloe' when Beca uttered it. The context of Beca's utterance above laid on this sentence 'it was a mistake' that worked as the epistemic context (EPC). The reason was due to the fact that both Beca and Chloe had similar knowledge behind the sentence of 'it was a mistake' they were talking about (Meurers, 2004, p. 5). They knew that the word 'it' referred to the embarrassing incident of Fat Amy when they were performing in Kennedy Center.

## 2. Secon Person

There were twenty-one data with the usage of second person within Beca's utterances. The pronouns 'you' and 'your' were mostly used by Beca referring to her addressee whether it was only a single addressee or more.

Data 35 (SPD and PSC, L: 2080-2081, Beca)

Beca: Jessica and Ashley, I don't actually know *which one* of **you** is which

The pronoun 'you' above referred to Beca's addressees at that time which were Jessica and Ashley. She pointed out the two (Jessica and Ashley) as second person deixis (SPD) due to their roles that were not taking turn of speaking (Levinson, 1983, p. 62). Hence, Beca referred them as second person. Furthermore, the underlined words

'Jessica' and 'Ashley' above indicated as antecedent within Beca's utterance. She used antecedent in identifying her addressees (Jessica and Ashley) then followed by the usage of pronoun 'you' as the second person deixis ("Postcedents"). The context in Beca's utterance above laid on the sentence of 'which one' that worked as the physical context (PSC). This was because 'one' that Beca was talking about actually referred towards Jessica and Ashley that were physically presented during her utterance (Panevová and Hana, 2011, p. 1), both were standing in front of her

### 3. Third Person

In Beca's utterances in the movie Pitch Perfect 2, there were six instances of third person deixis observed. The usage of third person deixis in Beca's utterances involved referring to someone or something that was either present or absent. The pronouns 'they', 'she', 'her', 'their', and 'him' were used to indicate the third person in Beca's speech. Third person deixis pertains to individuals or entities who are not the speaker or the listener but are mentioned during the conversation (Levinson, 1983, p. 62).

Data 13 (TPD and EPC L: 896-897, Beca)

Beca : Okay, we're gonna beat DSM at **their** own *game*

Beca used the pronoun 'their' in the third person to indicate that the game referred to the A Cappella field, which was considered a trump card for DSM. Once again, the use of the third person signified the absence of DSM and A Cappella as entities mentioned in the conversation (Yule, 1996, p. 10). Additionally, the word 'DSM' served as the antecedent that further clarified the reference of the pronoun 'their' as the third person. The italicized word 'game' indicated the epistemic context within Beca's speech, as both Beca and her audience (the Bellas) were aware of the specific game being discussed, namely the A Cappella world competition (Meurers, 2004, p. 5).

The use of personal deixis in Beca Mitchell's speech is a significant aspect of her communication style. By frequently using personal pronouns such as "I", "you", and "we", Beca is able to establish her own identity and relationship with her interlocutors.

This helps to create a sense of closeness and shared experience, which is important for building relationships and conveying emotions.

## 2.2. Spatial deixis

Levinson explains there are two types of place deixis based on the speaker's distance: proximal and distal. Proximal indicates the location of things or people near the speaker while distal is away from the speaker (Levinson, 1983, p. 62). There were six data indicated with the usage of adverbs of place and demonstrative pronoun as place deixis within Beca's utterances. The six data covered the two types of place deixis, proximal and distal. The proximal were in the adverb of place 'here' and demonstrative pronoun 'this'. While for the distal were shown in the adverb of place 'there'.

Data 43 (PCD and PSC, L: 2306-2307, Beca)

The Producer : Who's Emily?

Beca : This *tall drink of water*, right **there**.

Beca informed the producer that Emily had assisted her in creating a new demo, which was suitable for him. She used place deixis to refer to Emily's location, indicating that Emily was standing beside her. This allowed the producer to identify the specific Emily they were discussing. Despite Emily being physically close to Beca, she opted to use the adverb 'there' (PCD) instead of 'here' to indicate Emily's location. By using 'there,' Beca created a distinct emphasis and highlighted her gratitude towards Emily for collaborating on the music. The type of place deixis employed by Beca in this instance was distal, as she provided a description of Emily's location that was away from her own position (Levinson, 1983, p. 62).

The phrase 'this tall drink of water' in the context referred to Emily's height, with Beca assuming that Emily must drink a lot of water to be that tall. This context was physical because Emily was physically present beside Beca (Panevová and Hana, 2011, p. 1).

After overcoming various challenges and preparing as a team for the championship, the Bellas were fully prepared to defeat DSM. The championship event took place in Copenhagen, Denmark. Prior to the start of the championship, the Bellas took the opportunity to explore and enjoy the city as a way to relax before the upcoming battle.

Spatial deixis is one type of deixis used to indicate the location of objects or persons. During the study, two types of Spatial deixis were identified: proximal and distal. Proximal deixis refers to objects or persons that are closer to the speaker. In the context of the movie "Pitch Perfect 2", it can be an indication of the location of an object or character next to Becca Mitchell. Distal deixis, on the other hand, indicates objects or persons that are far from the speaker. It can be an indication of the location of an object or character outside the space immediately surrounding the speaker.

Data 44 (PCD and EPC, L: 2351-2355, Beca)

Beca : Okay. So, is there a restaurant in **this** town that serves *something other than fish*?

Emily : I did see a KFC back there.

While exploring the city, Beca asked Emily if there were any restaurants that served meat or chicken because all the places they had encountered so far only served fish. Beca used the term 'this' as a proximal place deixis (PCD) to refer to the location (Copenhagen) they were currently in. This choice of deixis indicated that Beca was referring to the town based on her own location (Levinson, 1983, p. 62). When Beca expressed her desire for a restaurant that served something other than fish, it created an epistemic context (EPC) for her conversation with Emily. Beca had encountered several fish-only restaurants, and her statement conveyed her knowledge and expectation that Emily shared the same understanding. They both acknowledged that fish was the main course in the restaurants they had come across in Copenhagen (Meurers, 2004, p. 5).

Spatial deixis makes up only 6% of all deictic material in Becca Mitchell's speech. However, the use of Spatial deixis is also important for conveying information about the location of objects and characters in the film. For example, Becca Mitchell used spatial deixis to describe physical locations and indicate the position of objects or people relative to each other in her dialogues. As example, Becca Mitchell have used spatial deixis when she said "over there" to indicate a specific location or direction. She has also used words like "here" or "there" to describe her own location or the

location of other characters in relation to herself. Additionally, she has used words like "near" or "far" to indicate distances between objects or people.

### 2.3. Temporal deixis

Temporal deixis refers to the use of language to indicate time relationships between events or actions. In Beca Mitchell's dialogues, temporal deixis was used to refer to the time when an utterance was spoken and to indicate the relative time of events in relation to a temporal reference point.

Discourse deixis pertains to specific portions or topics being discussed within a conversation, which originates from the same discourse (Levinson, 1983, p. 85). It involves the use of demonstrative pronouns like 'this' and 'that' to refer to such portions within the conversation. In Beca's utterances, discourse deixis was observed in six instances through the use of anaphora and cataphora. The demonstrative pronouns 'this' and 'that' were employed as discourse deixis to refer to specific parts of the ongoing discourse Beca was engaged in.

Data 6 (DCD and EPC, L: 351-356, Beca)

Beca : **This** is not all your *fault*. **This** is on all of us.

Stacie : So, if we don't win the Worlds, then what are we? Just a bunch of girls that hang out?

The demonstrative pronoun 'this' used by Beca in the mentioned utterance served as cataphora. Both instances of 'this' were employed to anticipate and connect to the situation the Bellas were about to encounter after learning about the removal of their championship title. Beca initiated the conversation by using 'this' to refer to the outcome of Fat Amy's incident, making it a cataphoric reference (Halliday & Hasan, 1976, p. 68). Instead of directly addressing the loss of their championship title, Beca referred to the entire sequence of events from Fat Amy's incident to the resulting consequences. These two cataphoric instances of 'this' in Beca's utterance served as discourse deixis (DCD).

The word 'fault' used by Beca in her conversation with Chloe as the addressee indicated the presence of an epistemic context (EPC). In this context, 'fault' referred to Fat Amy's

embarrassing incident, which led to the Bellas losing their championship title. Although Beca only mentioned 'fault' without providing further details or clarification, Chloe was able to understand the message. This suggests that Beca and Chloe shared similar knowledge and understanding of the term 'fault' and its underlying meaning (Meurers, 2004, p. 5).

Just before the Bellas took the stage at the championship, Emily, being the new member, made an effort to ensure that everything would go according to plan.

Data 45 (DCD and EPC, L: 2384-2386, Beca)

Emily : You guys think it'll work?

Beca : It'll *work* for us. **That's** what matters

The demonstrative pronoun 'that' in the above statement serves as an anaphora, referring back to the Bellas' hard work and the obstacles they encountered along the way. It connects to Beca's previous statement, "it'll work for us." Once again, this anaphoric reference demonstrates the use of discourse deixis (DCD). The context in this utterance relates to the epistemic context (EPC) conveyed by the word 'work' used by Beca. It signifies the collective effort and dedication the Bellas had invested in their pursuit of winning the Worlds competition. Beca and Emily both share an understanding of the underlying meaning conveyed by the word 'work,' establishing it as the epistemic context within their conversation (Meurers, 2004, p. 5).

For example, Beca Mitchell have used temporal deixis when she said "yesterday" or "last week" to refer to events that occurred in the past. She has also used words like "now" or "currently" to refer to events that were happening at the moment of her speech. Additionally, she has used words like "tomorrow" or "next week" to refer to events that were going to happen in the future.

During the research, we also can note, that temporal deixis is divided into two categories: coding time (CT) and receiving time (RT). CT refers to the moment of utterance and focuses on the speaker, while RT refers to the moment when an utterance is received and focuses on the addressee. Beca Mitchell have used CT or RT depending on whether she was referring to events from her own perspective or from someone

else's perspective. We can also tell, that temporal deixis was one of the five types of deixis used by Beca Mitchell character, with a usage rate of 12% compared to others.

#### 2.4. Other types of deixis

In a conversation, the relationship between participants is influenced by three aspects: distance, power, and social dynamics (Hornby, 1995). Social deixis, based on these aspects, can be categorized into two types: relational and absolute. Relational social deixis focuses on the use of honorifics between the speaker and the referent, such as the addressee, bystander, or the setting (Levinson, 1983, p. 90). On the other hand, absolute social deixis pertains to the authorized speaker and addressee, which determines the validity of an utterance (p. 91). Within Beca's utterances, only the first type of social deixis, relational, was observed. This was evident in seven instances where Beca used honorifics to address her addressees based on their psychological distance. Examples of these social deixis include terms like 'dude', 'you gorgeous specimen', 'you awesome nerds', 'you weirdos', and 'Legacy'.

Data 9 (SCD and SCC, L: 459-463, Beca)

Beca : **Dude**, *why do I feel so guilty?* I've given a lot to the Bellas, right? It's, like, three years of my life.

Beca's use of the term 'dude' to refer to her addressee, Jesse, can be identified as a form of social deixis. This social deixis falls under the category of relational deixis, as it reflects the aspect of distance in their relationship (Levinson, 1983, p. 90). Despite being in a romantic relationship, Beca's casual use of 'dude' to address Jesse demonstrates their close bond. The social context surrounding their relationship influenced Beca's choice of social deixis, allowing for informal and familiar conversation between them (Panevová and Hana, 2011, p. 1).

Interestingly, Beca's use of certain titles extended beyond her romantic relationship. When confronted by Kommissar, the leader of DSM, who underestimated her, Beca intended to respond with derogatory remarks. However, instead of resorting to insults, she chose to compliment Kommissar directly.

Data 16 (SCD and EPC, L: 1094-1096 , Beca)

Kommissar : So, have you abandoned your foolish plans to face us at the Worlds?

Beca : You wish, **you gorgeous specimen**. *She's really in my head*

Beca's social deixis towards Kommissar, using the phrase 'you gorgeous specimen,' was intended as an insult but took a different turn due to Beca's genuine admiration for Kommissar's appearance. This choice of social deixis reflects the aspect of distance in their relationship as rivals in the world championship. Despite being rivals, they had a close enough relationship to address each other with specific names. The use of social deixis in this utterance falls under the category of relational deixis (Levinson, 1983, p. 90). The statement "she's really in my head" serves as the epistemic context within the conversation, as it reveals Beca's fascination with Kommissar's appearance, which left a strong impression on her. Both Beca and Kommissar were aware of Beca's admiration, making the phrase "she's really in my head" an expression of the shared knowledge and understanding between them (Meurers, 2004, p. 5).

In addition to the ones discussed above, Pitch Perfect 2 also found the use of four other types of deixis used by Beca Mitchell's character. It:

1. **Person deixis:** Refers to the use of language to identify the speaker (first person), the listener (second person), or someone or something else (third person). Beca Mitchell used first person deixis 40% of the time, second person deixis 23% of the time, and third person deixis 6% of the time.
2. **Place deixis:** Refers to the use of language to locate an event or action in space, such as using words like "here," "there," "this," or "that." Beca Mitchell used proximal and distal place deixis each at a rate of 6%.
3. **Discourse deixis:** Refers to the use of language to refer to parts of a conversation or text, such as using words like "previously mentioned" or "as I said before." Beca Mitchell used discourse deixis at a rate of 6%.
4. **Social deixis:** Refers to the use of language to indicate social relationships between speakers and listeners, such as using words like "sir" or "ma'am." Beca Mitchell used social deixis only in relational type at a rate of 7%, which considered the closeness of relationship between her and her hearers.

## **Conclusion to Part 2**

The study on deixis in Beca Mitchell's utterances in the movie *Pitch Perfect 2* reveals the prominent use of personal deixis, including first, second, and third person deixis. Beca primarily refers to herself using the first person pronoun "I," establishing her presence as the speaker. Second person deixis, indicated by pronouns such as "you" and "your," is used by Beca to address her interlocutors, either individually or collectively. Third person deixis is employed to refer to individuals or entities that are absent from the conversation but still relevant to the discussion. Beca's use of personal deixis helps to establish her identity, create interpersonal connections, and convey emotions within the dialogue.

The analysis of place deixis in Beca Mitchell's utterances in the movie *Pitch Perfect 2* reveals the usage of proximal and distal place deixis. Proximal place deixis is observed in the adverb of place 'here' and the demonstrative pronoun 'this', indicating locations near the speaker. On the other hand, distal place deixis is demonstrated through the adverb of place 'there', referring to locations away from the speaker. Beca uses place deixis to specify the location of objects or people, establishing spatial relationships within the dialogue. In one instance, Beca employs distal place deixis to refer to Emily's location beside her, using the phrase "right there". This choice emphasizes the gratitude towards Emily's collaboration and highlights her presence away from Beca. Another example showcases proximal place deixis, where Beca asks about restaurants in "this town", referring to their current location in Copenhagen. Spatial deixis plays a minor role in Beca's speech, comprising only 6% of the deictic material. However, it serves an important function in conveying information about physical locations, indicating positions of objects or characters relative to each other. Beca's use of spatial deixis contributes to the overall understanding of the film's setting and spatial relationships within the narrative.

In Beca Mitchell's dialogues, temporal deixis is observed through the use of language to indicate time relationships between events or actions. Beca employs various temporal expressions to refer to past, present, and future events. For example, she uses

words like "yesterday" or "last week" to refer to events that occurred in the past. Conversely, words like "now" or "currently" are used to indicate events happening at the moment of her speech. Additionally, she uses words like "tomorrow" or "next week" to refer to future events.

## **Conclusion**

In the initial chapter, the theoretical underpinnings of deixis are examined. Deixis refers to a linguistic phenomenon where certain words or phrases derive meaning from the context and orientation of the speaker. These words are referred to as deictics. The term "deixis" originates from the Greek word "δείξις," meaning to show, indicate, or determine.

A contemporary perspective views deixis as a universal category that operates at all levels of language. J. Lyons interprets deixis as the spatial and temporal positioning and identification of individuals, objects, events, and processes being discussed or referenced in relation to the context created by the act of expression and the involvement of speech participants. Ch. Fillmore's approach aligns closely with this interpretation. He considers deictic units in language as lexical and grammatical elements that facilitate the understanding of a social context, enabling the identification of communication participants, their spatial location, and the timing of the communication act. Notably, Fillmore emphasizes the significance of deixis in reflecting the category of "position" and "the observer's point of view." The universality of deixis is supported by several factors. Firstly, the concepts underlying deixis, such as space and time as fundamental aspects of material existence, are universal. Secondly, deixis possesses an indicative function that is characteristic of all language systems. Lastly, the observer factor, which underpins many linguistic concepts, is also universal. Deictic expressions (e.g., here, tomorrow, he, that) can be found in all known human languages. They are commonly used to identify objects within the immediate context of the speech, directing attention towards them. Deixis plays a significant role in semantics and pragmatics as it pertains to meaning. Deictic elements are frequently employed, and comprehending their meaning often requires additional information beyond what is conveyed in a single utterance.

In the second chapter, I analyzed and came to the conclusion that temporal deixis can be categorized into coding time (CT) and receiving time (RT). CT refers to the moment of utterance and focuses on the speaker, while RT refers to the moment when an

utterance is received and focuses on the addressee. Beca uses CT or RT depending on whether she is referring to events from her own perspective or from someone else's perspective. This distinction allows her to convey temporal relationships effectively within the conversation (Levinson, 1983, p. 85). In addition to temporal deixis, discourse deixis is also present in Beca's utterances. It involves the use of demonstrative pronouns like 'this' and 'that' to refer to specific portions or topics being discussed within the ongoing conversation. Beca utilizes discourse deixis through anaphoric and cataphoric references. Anaphora refers to referring back to a previously mentioned topic, while cataphora involves anticipating and connecting to a future topic. The demonstrative pronouns 'this' and 'that' serve as discourse deixis, enabling Beca to establish coherence and reference specific parts of the ongoing discourse. By employing temporal and discourse deixis, Beca Mitchell effectively conveys the temporal relationships between events and highlights specific portions of the conversation, contributing to the overall coherence and understanding of the dialogue. The usage rate of temporal deixis in Beca's speech is 12%, indicating its significance in her language use compared to other types of deixis. The analysis of Beca Mitchell's also utterances reveals the presence of social deixis, which is influenced by the aspects of distance, power, and social dynamics in a conversation. Social deixis can be categorized into two types: relational and absolute. In Beca's interactions, only relational social deixis was observed. This was evident in her use of honorifics and terms like 'dude', 'you gorgeous specimen', 'you awesome nerds', 'you weirdos', and 'Legacy' to address her addressees based on their psychological distance. For example, her casual use of 'dude' when addressing Jesse reflects their close bond in their romantic relationship. Beca's choice of social deixis is influenced by the social context surrounding their relationship, allowing for informal and familiar conversation. Furthermore, Beca's use of social deixis extended beyond her romantic relationship. In a confrontation with Kommissar, the leader of DSM, Beca intended to respond with insults but instead chose to compliment Kommissar directly by referring to him as 'you gorgeous specimen'. This use of social deixis demonstrates the aspect of distance in

their relationship as rivals in the world championship. Despite being rivals, their relationship was close enough to address each other with specific names. Beca's choice of social deixis in this instance reflects her genuine admiration for Kommissar's appearance and their shared knowledge of Beca's admiration. In addition to social deixis, Beca Mitchell's character in Pitch Perfect 2 also utilized other types of deixis. She frequently used person deixis, distinguishing between the first person, second person, and third person, with varying frequencies. Place deixis, referring to the location of events or actions, was used with proximal and distal references. Beca also employed discourse deixis to refer to specific parts of the conversation or text. Lastly, social deixis, in the form of honorifics and relational terms, was utilized to indicate social relationships between Beca and her hearers.

## Summary

The work begins with the definition of the concept of action and its role in the speech process. Next, we distinguished different types of deictic expressions, such as personal pronoun, demonstrative pronoun, demonstrative pronoun, temporal deictic expression, etc. The paper provides examples of the use of each type of action expression and their analysis. Deixis, in linguistics, refers to the phenomenon where the interpretation of certain linguistic expressions relies on the context of the utterance. It is a way language allows speakers to refer to elements in the surrounding physical or discourse context. Deixis is inherently tied to the speaker and the context of the speech act, and its meaning can change depending on who is speaking, where and when the utterance takes place, and the relationship between the participants involved.

There are several types of deixis. Person deixis: It refers to the grammatical categories related to the participants in a speech act. This includes personal pronouns (e.g., "I," "you," "he," "she," "we," "they") and other forms that indicate person, such as verb inflections (e.g., "am," "are," "is") and possessive pronouns (e.g., "my," "your," "his," "her"). Spatial deixis: It involves the use of language to locate objects or people in space. Spatial deixis relies on spatial relationships and includes adverbs (e.g., "here," "there," "near," "far"), demonstratives (e.g., "this," "that," "these," "those"), and spatial prepositions (e.g., "in," "on," "at"). Temporal deixis: It pertains to the use of language to locate events or refer to time. Temporal deixis includes adverbs and adverbial phrases indicating time (e.g., "now," "then," "yesterday," "tomorrow"), temporal adjectives (e.g., "past," "present," "future"), and verb tenses (e.g., past, present, future). Social deixis: It involves linguistic expressions that encode social relationships between speakers. This includes honorifics and forms of address that reflect social status, politeness, or familiarity, such as titles (e.g., "Mr.," "Mrs.," "Dr.") and terms of address (e.g., "sir," "madam," "bro," "mate"). Discourse deixis: It refers to deixis that depends on the discourse context rather than the physical or temporal context. It includes expressions that refer to elements in the ongoing discourse, such as pronouns (e.g., "it," "this," "that") or expressions like "the following" or "the previous." These

different types of deixis allow speakers to refer to specific entities or situations in relation to themselves, the space, time, or social context, or the ongoing discourse. The interpretation of deixis heavily relies on the shared knowledge and understanding between the speaker and the listener, as well as the situational and cultural context in which the communication takes place.

From second part we can know that Beca predominantly refers to herself using the singular pronoun "I," which is categorized as first-person deixis (FPD). This indicates that she is speaking from her own perspective. The pronoun "us" in Beca's utterance is also identified as first-person deixis (FPD), representing herself and her friends, the Bellas, who are involved in the Fat Amy's incident. The epistemic context (EPC) of Beca's utterance is established by the sentence "it was a mistake," which both Beca and Chloe are aware of. They share the same knowledge about the embarrassing incident involving Fat Amy during their performance at the Kennedy Center. This shared knowledge forms the epistemic context for their conversation. In terms of personal deixis, Beca predominantly uses first person deixis, as indicated by her frequent use of the pronoun "I." This establishes her presence as the speaker and emphasizes her individual perspective. Second person deixis is also utilized by Beca through the pronouns "you" and "your" when addressing her interlocutors, whether it be an individual or a group. This allows for direct communication and establishes interpersonal connections. Third person deixis is employed to refer to individuals or entities that are absent from the conversation but still relevant to the discussion, enabling Beca to discuss and make references to others in the narrative. Regarding place deixis, Beca employs both proximal and distal references to indicate spatial relationships. Proximal place deixis is observed through the use of adverbs like "here" and demonstrative pronouns like "this," which indicate locations near the speaker. On the other hand, distal place deixis is demonstrated by adverbs such as "there," referring to locations away from the speaker. Beca's use of place deixis helps to specify the location of objects or people and contributes to the understanding of spatial relationships within the narrative. Temporal deixis is also evident in Beca's dialogues

as she uses language to indicate time relationships between events or actions. She employs various temporal expressions such as "yesterday," "last week," "now," "currently," "tomorrow," and "next week" to refer to past, present, and future events. These temporal references provide a temporal framework for the narrative and enable Beca to discuss events in relation to specific time periods.

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