

**AN ANALYSIS OF DEIXIS
IN BEAUTY AND THE BEAST MOVIE**

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ABSTRACT

This research explores how the context of an utterance affects the interpretation of dialogue. The focus is on analyzing the different types of deixis and their functions within the film's conversations. Using a qualitative descriptive approach, the study collects data from the movie's dialogue through documentation and note-taking. The analysis is grounded in Levinson's Theory, identifying five categories of deixis: person, time, place, social, and discourse. Each type serves a distinct function: person deixis is reflected in personal pronouns, place deixis in locative adverbs, time deixis in temporal adverbs, social deixis through relational markers, and discourse deixis as demonstrated by demonstrative pronouns.

Keywords: Beauty and The Beast movie, Deixis, Functions, Types of Deixis

A. INTRODUCTION

In our daily lives, we utilize language to communicate with others and connect with the larger community. O'Grady (1992:1) suggests that language serves multiple purposes: it acts as a communication tool, a medium for thought, a vessel for literature, a societal habit, a source of political controversy, and a foundation for nation-building. The language we use and its context are intricately linked and cannot be viewed in isolation. In its role as a means of communication, a presenter aims to convey their intended meaning to the audience to prevent misunderstandings. A branch of linguistics, pragmatics studies how context affects meaning, concentrating on what people mean when they use language in society and how presenters and audiences interact to comprehend one other.

Grice (1975) asserts that pragmatics focuses on comprehending meaning within the context of conversation and social norms, rather than just on the linguistic structures of the language. Yule (2010, p. 128) notes that pragmatics explores implied meanings, or how we grasp intended messages even when they are not explicitly articulated or written. Yule (1996:3) also notes that pragmatics explores how presenters and writers transmit and readers understand meaning. It uses deixis to describe how language and context affect assertions. Deixis pertains to the interpretation of words such as *my, mine, you, yours, his, her, that, those, these, here, now*, and others, which offer contextual information through the utterance (Yulfi, 2017). Deixis is a fundamental concept in linguistic that encompasses the use of linguistic elements to reference specific entities within a particular context of time, place, or

situation (Mahmudova, 2023). It is essential in shaping communication and storytelling, and its use in cinematic discourse is both fascinating and impactful. To enhance the detail and focus of this study, the scope has been narrowed. As a result, this study seeks to determine the different category of deixis found in the movie *Beauty and the Beast* using the pragmatic and deixis theories put forth by Levinson (1983). Additionally, it will explain the functions of each category of deixis utilized by the main characters in the film, based on Levinson's theories.

This research is dedicated to exploring the usage of deixis in the renewed film *Beauty and The Beast*. This Disney classic, released in 1991, has long captivated audience worldwide with its enchanting narrative and memorable characters. Deixis in this context refers to how linguistic elements such as pronouns, tenses and spatial markers are employed in the movie to refer to specific entities, situation, and settings (Pertiwi, 2021). In the context of the film *Beauty and The Beast*, deixis manifest itself in a multitude of ways. Characters employ personal deixis to establish connection and relationships, temporal deixis to sequence events, and spatial deixis to orient the audience within the movie's fantastical world (Aljubouri, 2020). For example, when Belle, the main character, says *I don't want to stay in this village*, the use of personal deixis *I* underscores her discontentment with her current situation. Simultaneously, the word *village* serves as spatial deixis, directing the audience's attention to the setting in question. These deixis elements are merely linguistic devices; they significantly influence the audience's comprehensions of the character's motivations and the progression of the story.

Several past studies are pertinent to this subject (Nurjanah, 2018; Abidin, 2019); Fitriani, 2021; Saputri, 2016). In this research, deixis was analysed within the frameworks of Levinson theory (1983), which serves as our primary theoretical foundation. Levinson's theory classifies deixis as personal, time, location, discourse, and social. Deixis shift refers to how words or phrases initially used in one type of deixis can be converted into another type depending on the context. Levinson theory provided a complete framework for analyzing deixis in *Beauty and the Beast*. Deixis is a pragmatic issue, hence this topic is significant. When speaker and listener miscommunicate regarding context-related terms and the listener understands the context, language may be interpreted well. The goals of this research were to identify the deixis utilized by the main character in *Beauty and the Beast* and explain their roles.

B. METHOD

This study utilized a qualitative method for data analysis, categorizing and describing the category of deixis and the reasons for their presence in the *Beauty and the Beast* movie, based on Levinson's (1983) theory. As stated by Creswell (2007: 42), a qualitative descriptive study involves investigating facts and providing detailed descriptions. The analysis followed several steps grounded in Levinson's theory. First, the gathered data was categorized into the five category of deixis outlined by Levinson (1983). Then, specific samples were analyzed to determine the functions of deixis used by the main characters in the film.

This study utilized primary data in the form of the film *Beauty and the Beast*, specifically focusing on the scripts that included speech containing deixis. The film was selected as the data source due to it offered ample material for this study, featuring numerous utterances from the main characters. Additionally, the various conversations among the main characters

occurred in different contexts, making the data appropriate for analyzing the deixis used. According to Crystal (2014), deixis is a linguistic feature that illustrates how language is connected to its context, encompassing the roles of time, location, and identity in shaping meaning. He categorizes deixis into five category: person deixis, place deixis, time deixis, discourse deixis, and social deixis.

The note-taking technique was employed as a method for data collection in this study. The following steps were taken to gather data: First, the data sources, including the movie and its transcript, were downloaded from the internet. Second, the movie was watched to understand the context of the utterances. Third, the movie script was read to identify the deixis used by the main characters. Fourth, notes were taken, and every category of deixis found in the conversations was underlined to categorize the deixis in the film and organize the data based on these category.

C. FINDINGS AND DISCUSSION

1. Types of Deixis Used by the Main Character in *Beauty and The Beast* Movie

After collecting data, it was found that all types of deixis were used by the main character in *Beauty and The Beast* movie. The data are shown in Table 1

Table. 1 Types of Deixis

No	Types of Deixis	Frequency
1	First Person Deixis	247
2	Second Person Deixis	118
3	Third Person Deixis	83
4	Place Deixis	40
5	Time Deixis	29
6	Social Deixis	14
7	Discourse Deixis	24
Total		555

First Person Deixis

In the context of *Beauty and the Beast*, two categories of first-person deixis were identified: singular and plural. This data is clearly presented in the table below.

Table. 2 First Person Deixis

First Person Deixis	Deictic Expression	Frequency	
Singular	1 st Person	I	136
		Me	68
		My	30
Plural	1 st Person	We	8
		Us	2
		Our	3
		247	

First-person deixis was the most commonly used type of deixis by the main character, with a total of 247 utterances containing deixis expressions. Based on the data collected from *Beauty and the Beast*, six category of first-person deixis were identified, both in singular and plural forms. The first-person singular deixis includes deictic expressions such as "I," "me,"

and "my." In contrast, the first-person plural deixis in the movie consists of expressions like "we," "us," and "our." Terms like "I," "me," and "my" were prevalent within the category of first-person deixis.

Second Person Deixis

This section outlines various grammatical categories of second-person deixis in the movie *Beauty and the Beast*. Levinson (1983:62) explains that second-person deixis refers to how the presenter indicates one or more addressees. As a result, person deixis is directly reflected in the grammatical categories of person, such as:

1. "Who are *you*?"
2. "*Your* father is a thief."
3. "I'm sorry I couldn't do the same for all of *you*."
4. "Don't *you* ever want to escape?"

From these utterances, we can see that how an author utilizes second personal pronoun to explain the participants role in discourse. The second-person singular deixis includes deictic expressions such as "you" and "your." Meanwhile, the second plural person deixis found in the movie belonged to deictic expressions *you*. In this movie, there found some kinds of second person deixis. The example above only as representations of 118 total finding data. Clearly, it has been provided in table below:

Table. 3 Second Person Deixis

Second Person Deixis		Deictic Expression	Frequency
Singular	2 nd Person	You	95
		Your	15
Plural	2 nd Person	You	5
			118

The main character utilized second-person deixis 118 times in this film. In second-person singular deixis, "you" is the subject pronoun and "your" is the possessive adjective. The movie's second-person plural deixis uses "you" as the subject pronoun and "your" as the possessive adjective. In second-person deixis, "you" and "your" are prevalent.

Third Person deixis

This section summarizes *Beauty and the Beast*'s third-person deixis grammatical categories. Levinson (1983:62) defines third-person deixis as speech participants without the presenter or audience. Thus, the grammatical categories of person represent person deixis, including :

1. "*He* stole a rose."
2. "*She* will never love me."
3. "You took *his* place."
4. "Take me to *him*!"

This utterance illustrates how the author employs third-person pronouns to clarify the roles of participants in the discourse. Overall, third-person deixis in *Beauty and The Beast* was crucial for identifying who or what the characters were discussing, particularly when referring to individuals or objects not present in the immediate conversation. The example provided represents only a portion of the 83 total findings, as detailed in the table below.

Table. 4 Third Person Deixis

Third Person Deixis		Deictic Expression	Frequency
Singular	3 rd Person	He	16
		She	25
		His	5
		Her	8
		Him	17
Plural	3 rd Person	They	5
		Them	7
			83

The main character in this movie frequently used third-person deixis, with 83 instances of deictic expressions. These third-person singular deixis includes words like *he, she, his, her, him, they, and them*. The words such as *she, he* and *him* were deictic expressions that appear a lot in the third person deixis category.

Place Deixis

Place deixis involves identifying locations in relation to reference points within a speech event (Levinson, 1983:62) The data collection are shown in the table below.

Table. 5 Place Deixis

Type of Deixis	Deictic Expression	Frequency
Place Deixis	Town	3
	There	9
	Northern Italy	1
	World	2
	Somewhere	1
	Village	2
	Home	2
	West wing	2
	Here	8
	Greek	1
	Room	1
	Paris	4
	Notre Dame	1
	The Champs-Élysées	1
	Ballroom	1
	The castle	1
Total		40

In *Beauty and The Beast* time deixis was represented through various locations and settings that indicated different points in time. The words such as, *town, there, Northern Italy, world, somewhere*, were deictic expression especially place deixis used by the main characters in *Beauty and The Beast* movie.

Time deixis

The results from the study and data collection are shown in the table below.

Table. 6 Time Deixis

Type of Deixis	Deictic Expression	Frequency
Time Deixis	Everyday	1
	Every morning	1
	Morning	1
	Good morning	1
	This evening	1
	Every year	1
	Tomorrow	1
	Now	10
	A minute	3
	Forever	1
	Before	3
	Good night	1
	Days in the past	1
	Tonight	1
	Years	1
	One day	1
Total		29

Based on table 6, there were time deixis or temporal deixis such as, *everyday*, *every morning*, *morning*, *good morning*, *this evening*, *every year*, *tomorrow*, *now*, *a minute*, *forever*, *before*, *good night*, *days in the past*, *tonight*, *years*, and *one day* used by the main characters in *Beauty and The Beast* movie. In *Beauty and The Beast* movie, time deixis played an important role in conveying the temporal context of various scenes and dialogues.

Social Deixis

Levinson (1983:62) states that social deixis involves encoding social distinctions connected to the roles of participants, specifically in relation to the social relationships between the presenter and the audience, or between the presenter and other referents. The results from the study are presented in the table below.

Table. 7 Social Deixis

Type of Deixis	Deictic Expression	Frequency
Social Deixis	Monsieur	1
	Papa	2
	Prince	2
	Wife	2
	Madame	1
	Sir	1
	Princess	1
	Girl	2
	King	1
	Men	1
Total		14

Social deixis indicates the referent's status in relation to the social relationships and closeness between the presenter and the audience. In this film, the main characters frequently employed various forms of social deixis. Terms such as monsieur, papa, prince, wife, madame, sir, princes, girl, king, and men were deictic expressions utilized by the main characters in *Beauty and The Beast*.

Discourse Deixis

Discourse or text deixis refers to the use of expressions within a statement to point to specific parts of the discourse, including the statement itself. According to Levinson (1983:62), discourse deixis involves expressions that indicate a connection between an utterance and the preceding or following discourse. The results of the study can be found in the table below.

Table. 8 Discourse Deixis

Type of Deixis	Deictic Expression	Frequency
Discourse Deixis	This	8
	That	4
	It	12
Total		24

Discourse deixis refers to words or expressions that rely on the context of the conversation or narrative. In the movie *Beauty and The Beast*, the main characters employed deictic expressions associated with discourse deixis. The terms this, that, and it were used as deictic expressions within this category. This discourse deixis plays a crucial role in ensuring coherence and clarity in both conversations and storytelling, as they help connect the presenter's remarks to specific elements in the surrounding or prior context.

2. Function of Deixis Used by the main character in *Beauty and The Beast* Movie

This section offers an analysis of the functions of deixis used by the main character in the movie *Beauty and The Beast*. The selected examples aim to provide readers with a detailed explanation. The analysis is grounded in the theory put forward by Levinson (1983).

Function of First Person

First person deixis involved how the presenter referred to themselves, as explained by Levinson (Levinson, 1983:62).

Data 1 (00:06:37)

Belle : “Two cities in Northern Italy. *I* didn't want to come back!”

The data provided from *Beauty and The Beast* movie contained an example of deixis, which reflected the type of person deixis according to Levinson's (1983) theory. In this example, Belle used first person deixis by referring to herself using the pronoun *I*. This pronoun was functioned to referred the presenter by using a personal pronoun.

Function of Second Person

Second-person deixis refers to how the presenter identifies or addresses one or more individuals in the conversation (Levinson, 1983:62).

Data 2 (01:35:15)

Belle : “*You* want proof? Show me the Beast!
That's *your* proof!”

Data 2 shows second-person deixis "You want proof? Show me the Beast! Your proof!" Belle addresses Gaston with "you" and "your". Levinson (1983) classified second-person deixis as the conversational addressee. "You" is a subject pronoun and "your" is a possessive pronoun, both of which are person deixis. Through this use of second-person deixis, Belle directly engages with Gaston as the audience and confirms that she has seen the Beast and returned from the castle.

Function of Third Person Deixis

As stated by Levinson (1983:62), third-person deixis refers to individuals involved in the speech context who are neither the presenter nor the audience.

Data 3 (00:16:48)

Belle : “It's a small village, Gaston. I've met *them* all.”

In Data 3, the deixis marker used is the pronoun "them," which functions as an object pronoun. This usage of "them" refers to all the men in the village in the *Beauty and The Beast* movie. While the deictic expression doesn't clearly specify what "them" refers to, understanding the surrounding conversation and context makes its meaning more apparent. According to the data, "them" acts as a personal pronoun, particularly in its role as an object pronoun. Belle employs "them" to denote the third-person pronoun in her dialogue with Gaston, specifically referring to all the men in their village.

Function of Place Deixis

Place deixis, in linguistic analysis, pertains to the use of language to denote locations or spatial relationships within a specific context. Adverbs of place indicate the location where a speech event takes place. There are particular place-deictic terms, such as the adverbs "here" and "there" in English, as noted by Levinson (1983:79).

Data 4 (00:56:55)

Beast : “What are you doing *here*? What did you do to it?”

In the provided dialogue from *Beauty and The Beast*, the Beast says *What are you doing here?*. This demonstrates the use of place deixis in the word *here*. From this sentence, it was noticed that *here* was used to refer to west wing. The word functions “*here*” as an adverb of place. Thus, the deictic expression could be categorized as part of a proximal term that indicated a location relatively close to the Beast and Belle. Beast used the word *here* to ask Belle what she had done there.

Function of Time Deixis

Time deixis refers to linguistic expressions that indicate the timing of an event or situation in relation to the presenter's moment of speech. Adverb of time are described when something happened and how often it happened.

Data 5 (01:27:38)

Beast : “I haven't danced in *years*. I'd almost forgotten the feeling. It's foolish, I suppose for a creature like me to hope that *one day* he might earn your affection.”

In the movie *Beauty and The Beast*, the Beast used two expressions of time deixis in his dialogue. The sentences “*I haven't danced in years*” and “*that one day he might earn your affection*” both contained time deixis, which functioned as an adverb of time. The word *years* in the first sentence referred to a moment that happened before its utterance and indicated that the Beast had not danced for a long time due to the curse placed on him by a witch. Therefore, the word “*years*” spoken by the Beast was an adverb of time that referred to the past time that he had not danced for years. In the second sentence, the phrase “*one day*” referred to a time in the future, the Beast used the phrase “*one day*” to expressed his hoped that Belle would love him and break the curse he was currently under.

Function of Social Deixis

The analysis of the category of social deixis was linked to the characteristics of social deixis depicted in the movie. As outlined by Levinson (1983:90), the category of social deixis consists of relational social deixis and absolute social deixis.

Data 6 (01:15:35)

Belle : “The villagers say that I'm a funny *girl*...but I'm not sure they mean it as a compliment.”

Based on the data 6 above, the term *girl* was often used to referred to a young female, but its meaning could vary based on social relationships and context. In this sentence, the term “*girl*” was likely employed as a form of relational social deixis, with its meaning influenced by the relationship between the presenter and the villagers. The word *girl* referred to Belle, which was her nickname given by the villagers. The meaning of the funny *girl* called by the villagers was not exactly known, but after watching the movie, it became clear that the villagers called Belle a funny *girl* due to they considered her weird.

Function of Discourse Deixis

Discourse deixis is a linguistic concept that deals with organizing and coordinating the flow of discourse in conversations or narratives. It refers to the use of language to reference previous or upcoming parts of the discourse, helping to maintain the structure and coherence of the dialogue.

Data 7 (01:03:25)

Beast : “Well, if you hadn't run away, none of *this* would have happened.”

The discourse utterance *this* reflected the usage of discourse deixis, the functioned as a demonstrative pronoun, specifically in terms of referring back to previous discourse within the conversation. Here, the Beast referred to a prior event or action mentioned in the ongoing discourse, namely Belle's acted of running away, to make a point about the consequences of her actions.

D. CONCLUSION

This research on Deixis in *Beauty and the Beast* Movie examines the key characters' words. Two flaws have been identified from this study's title and data. Two issues provide two goals. First, identify the sort of deixis utilized by the main character in *Beauty and the Beast*, and then describe its uses. The observations and discussion of this undergraduate thesis suggest that *Beauty and the Beast* has five forms of deixis: person, location, time, social, and discourse. In *Beauty and the Beast*, person deixis might be a subject, object, or italic possessive adjective. Adverb place deixis is locative. The discourse uses time deixis as an adverb. Relational information of social deixis exists. Demonstrative pronouns objectify discourse deixis.

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