DEIXIS USED BY THE CHARACTER IN *CURIOUS GEORGE: THE ROYAL MONKEY* MOVIE

Diana Sofya[1], Adip Arifin[2]

[12] English Language Education Department, STKIP PGRI Ponorogo

[1]sofyadianna@gmail.com, [2]adiparifin@yahoo.com

Abstract. The present study is aimed at identifying the types of deixis used by Ted and Princess Isabel as the character in the *Curious George: The Royal Monkey* movie. Further, this present study is also aimed at finding out the most dominant deixis as well as the reason for using the deixis. This research employed Levinson's theory to analyze the deixis used by characters in *Curious George: The Royal Monkey* movie. The researcher used the qualitative descriptive method. The present study took Ted and Princess Isabel's utterances as the source of data. Interactive model of analysis, as suggested by Miles and Huberman, is used to analyze the data. The result of this research showed 177 data that contained 415 deixis. The data discovered Levinson's five types of deixis. There were 285 data belongs to person deixis, 29 data belongs to temporal/time deixis, 45 data belongs to spatial/place deixis, 38 data belongs to social deixis and 18 data belongs to discourse deixis. To sum up, the person deixis become the most dominant one used by the characters. The reason for using deixis was to make it easy in pointing person, time, place, social, and discourse.

Keywords: *Deixis, Utterances, Movie Characters*

INTRODUCTION

Language as a system of verbal symbols enables speaker to realize anything verbally, such as expressing feelings, ideas, exchanging information, persuading others, spreading thoughts, and many other purposes. On one hand, human needs language to organize and socialize in communities, also as a bridge to accomplish the agreement between the deliverer or speaker and the receiver or the listener. So, language and humans cannot be separated from each other (see Ningrum & Harida, 2021; Tiyas et al, 2019; Herdiawan & Arifin, 2017). According to Susilowaty (2015), "language has a fundamental function in human life, especially in communication". Moreover, language is not only used as interactive media but also in language arts. It can be found in entertainment that appears in society such as movies, music, and novel, or advertisement which appear on television, radio, news, etc. In practice, the importance of language cannot be denied (see Herdiawan, 2017; Kristyaningsih & Arifin, 2022; Nurvadhilah et al., 2022).

According to Lestari (2017), "movie is a medium of education that can demonstrate to the human audiovisual so people with such a device would be easier to accept education". In the movie, viewers often found some problems within the conversation. Referring to Anam (2013); Prastyaningsih & Harida (2021) and Arifin (2018), conversation is one of the small aspects that is found in communication. Every conversation in the movie has motion, power, and relation with the purpose of the movie itself. Novitasari (2015) claimed that conversation or communication among speakers in real life sometimes goes wrong. It means that sometimes the speakers involve untrue statement, ambiguous words, irrelevant responds, or uninformative dialogues that put the participants in confusion, misunderstanding, and even misleading. Further, Wulandari (2013) described that the phenomena of the movie include the types of difficulties in conversation and the method to overcome those difficulties. Therefore, studying a

movie will help language learners to improve their speaking skill (see Kartika et al., 2020; Puspitasari et al., 2021; Hidayati et al., 2022).

Dealing with language study, there are many branches of disciplines, such as syntax, phonology, semantic, pragmatism, and others. Pragmatics is one of the linguistic studies that reform so quickly (Sari et al., 2021). Leech (1983) claimed that "pragmatic is the study that explains about the meaning and has relation with the utterance or utterances". Pragmatics is reportage the study of implicature, utterance, and also deixis. So, this study was conducted by a pragmatics study. Deixis is the subchapter in Pragmatics. Referring to Yule (1996:9), "deixis is a technical term (borrowed from Greek) for one of the most basic things we do with utterances. It means 'pointing' via language". Lyons (1977:637) claimed that "deixis can be explained as the people's position and identification, events, processes, real objects, and even activities being discussed or referred to. Further, it tells about time, when the speaker says the utterance, or when the hearer hears it".

This basic premise has been substantiated by several studies over the past decade. Those studies have been intensively investigating the explanation of deixis and the types of deixis, among others, are studies done by Anggraeny (2018), Utami (2017), Sholihah (2015), Jamjuri (2015), and Afriani (2020). The first research was done by Anggraeny (2018), entitled "Deixis used by Adeline in the Age of Adeline movie". She used the descriptive qualitative method because works as the key instrument. The result of her research showed that the movie used five types of deixis, which cover person, place, time, discourse, and social deixis. The second research was done by Utami (2017), entitled "An analysis of deixis in Lois Lowry's novel The Giver". This research discovered five major types of deixis by Levinson. The third research was done by Sholihah (2015), entitled "A Study of Deixis used in Advertisements of the Headline USA Today Website". The study found that the advertisement used the following types of deixis: person, place, time, and discourse deixis. The fourth research was done by Jamjuri (2015), entitled "Social deixis in *Elizabeth The Golden Age*" movie script. The result of this research found that there were three kinds of social deixis. The fifth research entitled "Person Deixis in Donald Trump's Speech" by Afriani (2020). Her research focused on the person deixis that was used by Donald Trump in his speech to the United Nation.

Considering the rapid growing of studies on deixis, this study intentionally concerns on analyzing deixis. This research differs from the previous studies as explained above due to the number of deixis found in the object of study. The researchers employed five types of deixis as Levinson's suggested and fortunately, the findings are in line with the five types of Levinson's deixis. Besides, the study of deixis in *Curious George: The Royal Monkey* has not been found yet. Therefore, this study is essential to conduct.

METHOD

This current research is designed as descriptive qualitative method. The object of this study is the characters' utterances of *Curious George: The Royal Monkey* movie. The characters here are Ted and Princess Isabel. This research employed Levinson's theory to analyze the deixis used by characters in *Curious George: The Royal Monkey* movie. The researcher used the qualitative descriptive method. The present study took Ted and Princess Isabel's utterances as the source of data.

For the research procedure, the researcher did several steps: selecting the topic, selecting the object, watching the movie five times, identifying deixis expression, classifying types of deixis, and the last is analyzing and discussing. The technique of collecting data in this research were as follows: 1) watching *Curious George: The Royal Monkey* movie intensively, 2) reading the transcript of *Curious George: The Royal Monkey* movie closely, 3) focusing on *Ted and Princess Isabel's* utterances, and 4) identifying all Ted and Princess Isabel's utterances. Data analysis is a process that the researcher does in analyzing data. In this research, the researcher

does some steps in data analysis. Finally, interactive model of analysis, as suggested by Miles and Huberman, is used to analyze the data.

FINDINGS AND DISCUSSION

In this section, the researchers present and discuss the findings on deixis. Five types of deixis in *Curious George: The Royal Monkey* movie, were identified and categorized. They are person deixis, temporal deixis, spatial deixis, social deixis, and discourse deixis. Based on analysis of the utterances by Ted, the researchers got 157 data on person deixis, 16 data on temporal/time deixis, 30 data on spatial/ place deixis, 20 data on social deixis, and 13 data on discourse deixis. Besides, the researchers also got that person deixis by Princess Isabel utterances has 128 data on person deixis, 13 data on temporal/time deixis, 15 data on spatial/ place deixis, 18 data on social deixis, and 5 data on discourse deixis. Totally, the researchers got 285 data on person deixis, 29 findings on temporal/time deixis, 45 data on spatial/ place deixis, 38 data on social deixis, and 18 data on discourse deixis. So, the dominant deixis that is used by Ted and Princess Isabel in *Curious George: The Royal Monkey* movie is person deixis. For the detail, see the table below:

Table 1: The Findings of deixis within Ted and Princess Isabel utterances

No	Characters	Type of Deixis					Total
		Person	Time/ Temporal	Spatial/ place	Social	Discourse	
1.	Ted	157	16	30	20	13	236
2.	Princess Isabel	128	13	15	18	5	179
	Total	285	29	45	38	18	415

Based on the table 1, it can be clearly observed that person deixis become the most frequent deixis type used by the characters (Ted and Princess Isabel) in their verbal communication. Totally, there were 285 data on person deixis which approximately took 68.7% of the whole findings. While the less frequent type of deixis used by the charaters was discourse deixis. The researchers only found 18 data, which approximately took only 4.4% from the whole findings. Based on the analysis, the reason for the use of deixis in a movie is to make it easy in pointing person, temporal/time, spatial/ place, social, and discourse in the utterance/ conversation.

Below is the detail explanation of findings on deixis types, after the researchers classified the findings into Levinson's five types of deixis, include; person, spatial/place, temporal/time, social, and discourse deixis based. The discussion presents the findings (data) and the data interpretation. As mentioned in the previous section, the whole data presenting in discussion section are mainly taken from Ted and Princess Isabel's utterances.

Person Deixis

Person deixis deals with the participants' role in the particular speech event or communication. In line with Nurchaerani et al. (2020), "person deixis is a word that refers to somebody in certain context of the utterance." The utterances they produce can be various depend on their competence in using the language. The point is, the every single utterance they spoken reflects the grammatical category of participants. The categories here are simply classified based on their role, as follows; first person, second person, and third-person categories.

First Person Deixis

First-person deixis is deixis that refers to the speaker or both speakers and the reference group with the speaker. The subject "I" is a singular pronoun while "we" is plural. "I" and "we"

are included here as objects. The words "I" and "we" are no exception. The phrase "Sophie, I'm sorry, but George and I are gonna have to reschedule" is two examples of first-person deixis. However, the researcher presents data for only one case among the variants that occur. That's the data that consists of the first person deixis.

> Datum 1 (00:02:00):
> Ted: "Okay, *I* could use a good breakfast too."
>
> Datum 2 (00:06:34):
> Ted: "*We're* in luck, George."
>
> Datum 3 (00:06:42):
> Ted: "She's gonna pick *us* up right after my meeting."

Referring to datum 1, the first person deixis is marked by expression "*I*". As the first person, the expression "*I*" is automatically refers to the speaker (Ted). In this context, Ted informs that he also has a good breakfast too. In datum 2, the first person deixis is marked by expression "*we*". As the plural first person, the expression "*we*" refers to the speaker and the speaking partner at moment, Ted and George. While in datum 3, the sentence signals the first person deixis of "*us*" used by the speaker. It referred to the speaker himself and George. It includes in person deixis because the word "*us*" is included as the object in the plural pronoun.

> Datum 4 (00:10:59)
> Ted: "Welcome to *our* Royal Treasures exhibit. Your Privilege".
>
> Datum 5 (00:27:44)
> Ted: "This, *my* friend, is a copy of the Simian Book of Customs".

In datum 4, the first person deixis is expressed through marker "*our*". It refers to the speaker himself, Ted, and the Royal Treasures exhibit. He wants King of Simian and his daughter to sign in to the museum. While in datum 5, there first person deixis is realized through expression "*my*". It means that he points out to his friend that copy of the book about Simiana's customs.

Second Person Deixis

Second person deixis is deixis for someone or several people identified as the recipient. The person who is spoken to is called the second person. Second person deixis is the encoding of speaker references to one or more addresses. In second person deixis, including words are: "*you*" and "*you*". Saying "But you need to be on your best behavior" is one example of examples second person deixis. The findings on second person deixis are explained in the following section:

> Datum 6 (00:04:38)
> Ted: "George, *you* can't just do whatever *you* want, whenever *you* want."
>
> Datum 7 (01:13:40)
> Princess Isabel: "Look, Philippe, it's *your* father."

The utterance above was said by Ted. There is second person deixis "*you*" in datum 6 which repeated three times by the speaker in a single utterance. In this case, the word "*you*" directly refers to George. It means that Ted was furious with George's behavior. While in datum 7, there is second person deixis which marked by the expression "*your*." The expression "*your*" referred to Phillipe's father. Princess Isabel said that the photo in the picture is Phillipe's father.

Third Person Deixis

Third-person deixis is deixis to a referent not identified as the speaker or addressee. The person or things being spoken to is called the third person. Those were the data that consist of third-person deixis. The findings on third person deixis are explained in the following section:

> Datum 8 (00:06:42)
> Ted: "***She***'s gonna pick us up right after my meeting."

> Datum 9 (01:14:00)
> Princess Isabel: "***He***'s good."

> Datum 10 (00:15:49)
> Ted: "My friend Sophie is picking ***him*** up."

In datum 8, there is third person deixis which marked by the expression "*she*". In this case, "*she*" referred to Sophie, Ted's speaking partner. The expression "*she*" is the subject of a singular pronoun. Sophie talked to Ted on the phone that she will pick up Ted and George. Further, in datum 9, there is third person deixis which signaled by expression "*he*". It referred to Princess Isabel's father. The word "*he*" is the subject of a singular pronoun. Princess Isabel thought that her father was a good person. Lastly, in datum 10, the expression "*him*" becomes the indicator of third person deixis. It refers to George. Ted thinks that his friend will pick up George.

Spatial/Place Deixis

Ekowati & Sofwan (2014) simply explain that "spatial/ place deixis informs the location of something discussed." Spatial/ place deixis encodes the locus of participants in communication. Spatial/ place deixis is expressed through various expressions, such as: here, over there, besides, these, etc. Below are the findings on spatial/ place deixis:

> Datum 11 (01:12:56)
> Princess Isabel: "All *these* old pictures of papa."

> Datum 12 (01:09:56)
> Princess Isabel: "I'm so confused. Are *there* two Philippes?"

In datum 11, the spatial/ place deixis is realized through expression "*these*". The expression signals that the speaker (Princess Isabel) and the thing being referred to is proximal (near), which means the speaker can reach it. While in datum 12, the spatial/ place deixis is marked by expression "*there*". The expression refers to something which is in a distance where the two monkeys far from the speaker. In pragmatics study, the types of a deixis which shows the distance from the speaker is called distal.

> Datum 13 (01:15:14)
> Princess Isabel: "***Here*** we go."

> Datum 14 (01:16:21)
> Princess Isabel: "Ted, grab ***that*** rowboat!"

The expression "***here***" in datum 13 is a spatial/place deixis which categorized as proximal (nearby the speaker). It referred to the location of Princess Isabel's place. The expression "*here*" is an adverb of place. While in datum 14, the expression "***that***" signals the spatial/place deixis. It refers to the location of Ted's place. The word "**that**" means Princess Isabel asked Ted to grab the rowboat that is nearby him.

Temporal/ Time Deixis

Time or temporal deixis is deals with the marking of time when the speaker refers to, or the speaking being uttered. Muthmainnah & Chandra (2021) argues that temporal/time deixis informs the relevant time or moment when the utterance is produced. In simple way, time deixis indicates the moment with various markers and expression, such as now, next year, yesterday, tonight, etc. The findings on temporal/ time deixis can be seen in the following data:

> Datum 15 (00:01:47)
> Ted: "Sorry, George, but Pancake ***Wednesday*** is ***tomorrow***."

> Datum 16 (01:15:50)
> Princess Isabel: "Ana, I'll explain everything ***later***. ***Right now***, we have to get to the barge. Come on!"

In datum 15, the temporal/time deixis is marked by the expressions "***Wednesday***" is "***tomorrow.***" Both are the expressions which indicate the day time. The temporal/time used by Ted refers to the time that Ted will make Pancake for George on Wednesday. While in datum 16, the temporal/ time deixis is indicated by the expressions "***later***" and "***right now***". It referred to the time that Princess Isabel will talk with Ana to explain something. Besides, the temporal/ time deixis "***now***" refers to the time that the activity being done. Other findings on temporal/ time deixis are also presented in the following section:

> Datum 17 (00:15:02)
> Ted: "But first, I just need ***one minute***."

> Datum 18 (00:27:52)
> Ted: "Yep, ***today***, you're going to learn proper eating etiquette. It says here."

In datum 17, there is a temporal/time deixis, "***one minute***" uttered by Ted. The expression "***one minute***" in this context informs us that Ted just need a few moments to find out George. While in datum 18, temporal/time deixis is marked by the expression "***today***". It referred to the time or day when Phillipe studies proper eating etiquette with Ted.

Social Deixis

According to Levinson (1983:89) "social deixis concerns that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs". Social deixis deals with the social respect that shows the participants relationship and encoded in many expressions, for instance: the status of social relationship, the status of relationship within the family/ community, etc. The findings on social deixis are presented in datum 19 and datum 20 below:

> Datum 19 (00:11:07)
> Ted: "It's a ***Great Majesty***.., no..no..no.. I mean it's ***great highness***.. ah. I, Oh."

> Datum 20 (00:50:35)
> Ted: "Okay, ***buddy***. After all that hard work, you deserve a little fun. So, go ahead, have fun!"

There was social deixis, "***Great Majesty***" and "***great highness***" in datum 19. It means that Ted and King of Simiana are in a relationship as hosts of the museum and guests (King of Simiana). The relationship is unequal, which means there is superiority between them. The king is the superior one, while Ted is the inferior one. Further, the social deixis is also shown in datum 20. There is social deixis which marked by the term,"***buddy***". It means that Ted and George were in a relationship as friends.

Discourse Deixis

Raputri (2020). Formulates the concept of discourse deixis as "the use of expressions within some utterance to some portion of the discourse and it contains." Similar to other types of deixis, discourse deixis can be easily identified within the text. Expressions that signals the existence of discourse deixis are as follows: however, therefore, so, on the other hand, aforementioned, as mentioned above, etc. It serves typically to refer on the previous information, and this to something which comes afterwards, below are the examples:

Every student wants to pass the final exam. ***Therefore***, they have to study hard.
Indonesia beat Thailand in the Sea Games 2023 Final, *so* they are the champion

In above utterances, the expressions "***therefore***" and "*so*" indicate the discourse deixis. The information comes after the first utterance is closely related with the first utterances. The findings on discourse deixis within the characters' (Ted and Princess Isabel) of *Curious George: The Royal Monkey* movie are presented in the following section:

Datum 21 (01:14:27)
Princess Isabel: "***That's*** why he's so scared of anything ever going wrong."

Datum 15 (00:05:56)
Ted: "It's just... I was asked to take over this important meeting."

There is discourse deixis "that" in datum 14. It means Princess Isabel talks to Ted and two monkeys that she knows the true feeling of her father. While in datum 15, there is discourse deixis "*this*". It means that Ted just asks George to don't bother him at all.

This study's findings are similar to Al Imroatus Sholihah's research in terms of deixis found. There are four types of deixis by Levinson category; person deixis, temporal/ time deixis, spatial/ place deixis, and discourse deixis. In Sholihah (2015), she did not find social deixis. In this study, the researcher found five types of deixis, including social deixis.

Sholihah (2015) used deixis in her research because the message of language or words in advertisement used can be analyzed and the reader can understand the writer's assumption clearly. In this research, the researcher used deixis to make it easy in pointing person, temporal/ time, spatial/ place, social, and discourse in the movie/ conversation of the movie.

Since this research only aimed for finding deixis and types of deixis found in *Curious George: The Royal Monkey*, so these research findings is cannot be used in general, because research about linguistic phenomena, such as deixis will produce different results according to the object.

CONCLUSION

After conducting research on *Curious George: The Royal Monkey*, the researcher found five types of deixis that were used by Ted and Princess Isabel, as follows; person deixis, temporal/ time deixis, spatial/ place deixis, social deixis, and discourse deixis. From the analysis, the researcher found five types of deixis used by Ted and Princess Isabel, as follows; 285 (68.7%) person deixis, 29 (7%) temporal/ time deixis, 45 (10.8%) spatial/ place deixis, 38 (9.1%) social deixis, and 18 (4.4%) discourse deixis. The dominant deixis used by Ted and Princess Isabel was person deixis. The reason for the use of deixis in a movie is to make it easy in pointing person, temporal/ time, spatial/ place, social, and discourse in the utterance/ conversation.

REFERENCES

Anam, K.M. (2013). *The Violation of Conversational Implicature in the "Rio" Movie Directed by Carlos Saldanha*. Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Anggraeny, K. (2018). *Deixis Used by Adeline in the Age of Adeline Movie Scripts.* Undergraduate Thesis. Yogyakarta: Sunan Kalijaga State Islamic University.

Arifin, A. (2018). How Non-native Writers Realize their Interpersonal Meaning? *Lingua Cultura*, vol. 12 (2), pp. 155-161. Doi: https://doi.org/10.21512/lc.v12i2.3729

Ekowati, A. & Sofwan, A. (2014). The Use of Pragmatic Deixis in Conversation Texts In "*Pathway To English*". *Lembaran Ilmu Kependidikan,* 43(2), pp. 71-77. Doi: https://doi.org/10.15294/lik.v43i2.3339

Herdiawan, R. D. & Arifin, A. (2017). *The Development of Students' Literacy Skills through Social Media as Popular Culture*. Proceedings: The 1st International Conference on Linguistics and English Teaching: Swadaya Gunung Jati University.

Herdiawan, R. D. (2017). The Contributive Roles of Bilingualism in English Language Teaching. *Journal of English Language Learning,* 1(1), pp. 57-61. Retrieved online from http://jurnal.unma.ac.id/index.php/JELL/article/view/874/867

Hidayati, L. N., Arifin, A. & Harida, R. (2022). Moral Values in *Atlantics* Movie (2019) Directed by Mati Diop Demangel. *Jurnal Bahasa dan Sastra*, 9(1), pp. 31-38. Retrieved online from https://jurnal.stkippgriponorogo.ac.id/index.php/JBS

Jamjar. (2015). *Social Deixis in Elizabeth The Golden Age Movie*. Undergraduate Thesis. Yogyakarta: Sunan Kalijaga State Islamic University.

Kartika, S. N., Harida, R. & Arifin, A. (2020). Code Mixing and Code Switching Found in Video Instagram. *Deiksis,* 12(3), pp. 296-306. Doi: https://doi.org/10.30998/deiksis.v12i03.5583

Kristyaningsih, N. & Arifin, A. (2022). Politeness Strategies in *Freedom Writers* Movie. *Salience*, 2(2), pp. 77-84. Retrieved online from https://jurnal.stkippgriponorogo.ac.id/index.php/Salience

Leech, G. (1983). *The Principle of Pragmatics*. London: Longman Group Ltd.

Lestari, K. (2017). *Analysis Educational Value of Judy Hopps Character in "Zootopia" Movie by Byron Howard and Rich Moore.* Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Levinson, S. C. (1983). *Pragmatics.* Cambridge: Cambridge University Press.

Lyons, J. (1977). *Semantics*. New York: Cambridge University Press.

Muthmainnah, H. H. & Chandra, O. H. (2021). The Use of Temporal Deixis in Portraying Time Displacement and Sequences of Event in Short Stories. *Culturalistics,* 5(3), pp. 46-52 Doi: https://doi.org/10.14710/culturalistics.v5i3.12750

Ningrum, A. C. K. & Harida, R. (2021). Code Switching in Teaching Narrative for Junior High School. *Salience,* vol. 1(1), pp 44-52. Retrieved online from https://jurnal.lppmstkipponorogo.ac.id/index.php/Salience

Novitasari, D. (2015). *An Analysis of Conversational Implicature in the Movie The Pursuit of Happiness Directed by Gabriele Muccino*. Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Nurchaerani, M., Novita, D., Maghfiroh, F. R. & Sari, I. P. (2020). A Pragmatics Analysis of Person Deixis in A Malcolm Turnbull's Speech at Parliament House. *Forum Ilmiah*

Indonusa, 17(2), pp. 202-213. Retrieved online from https://ejurnal.esaunggul.ac.id/index.php/Formil

Prastyaningsih, E. & Harida, R. (2021). The Analysis of Conversational Implicature in *New Moon* Movie. *Salience*, 1(2), pp. 61-69. Retrieved online from https://jurnal.stkippgriponorogo.ac.id/index.php/Salience

Puspitasari, N. W., Arifin, A. & Harida, R. (2021). The Moral Values in Aladdin (2019). *Concept*, 7(2), 66-75. Doi: https://doi.org/10.32534/jconcept.v7i2.2353

Raputri, E. (2020). *Pragmatics Study on Deixis Analysis in Narrative Texts in A Textbook of SMP Nasima Semarang*. Proceedings of the 6th International Conference on Science, Education and Technology (ISET 2020). UNNES Semarang. Doi: https://doi.org/10.2991/assehr.k.211125.072

Sari, M., Arifin, A. & Harida, R. 2021. Code-switching and Code-mixing Used by Guest Star in Hotman Paris Show. *Journal of English Language Learning,* vol. 5(2), pp. 105-112. Doi: http://dx.doi.org/10.31949/jell.v5i2.3351

Sari, N. A., Saleh, M. & Usman. (2022). Analysis of the Use of Deixis in Short Stories Written by Class XI MIA 5 Students of SMA Negeri 1 Soppeng. *Insight,* 2(1), pp. 139-145. Doi: https://doi.org/10.26858/.v2i1.33103

Sholihah, A. I. (2015). *A Study of Deixis Used in Advertisements of the Headline USA Today Website*. Undergraduate Thesis. Malang: Maulana Malik Ibrahim State University of Malang.

Susilowaty, E. (2015). *The Analysis of Conversational Implicature in The Bell Anni Movie Directed by Declan Donnellan and Nick Ormerod 2012*. Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Tiyas, A., Nurhidayah, Y. & Herdiawan, R. D. (2019). "Why I can't speak up?": Students' Anxiety in Public Speaking. *Journal of English Language Learning,* 3(1), pp. 34-45. Doi: http://dx.doi.org/10.31949/jell.v3i1.1619

Utami, D. E. (2016). *An Analysis of Personality of the Main Character Will Mont Go Mery in "Stolen" Film*. Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Wahyuni, S. (2012). *Qualitative Research Method: Theory and Practice*. Jakarta: Salemba Empat.

Wulandari, Y. (2013). *Dyslexia Analysis of Major Character in Amole Gupte's Movie "Taare Zameen Par"*. Undergraduate Thesis. Ponorogo: STKIP PGRI Ponorogo.

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.