

ANALYSIS OF DEIXIS IN *PITCH PERFECT 2* MOVIE

Kholifatul Ainiyah, Surya Sili, Setya Ariani

Department of English Literature, Faculty of Cultural Sciences,
Mulawaman University
E-mail: kholifatul015@gmail.com

ABSTRACT

This study aimed to find out the types of deixis and contexts used by Beca Mitchell character in *Pitch Perfect 2* movie. In order to fulfill the two aims, this study used two theories: Levinson's (1983) five types of deixis were used to find out the types of deixis, while Panevová and Hana's (2011) four types of context were used to find out the types of context appeared in each utterance of Beca Mitchell character. This study was a qualitative research with content analysis as its approach. Moreover, this study used words as its data in the forms of narrations and dialogues uttered by Beca Mitchell character taken from *Pitch Perfect 2* movie script. The results of this study showed there were five types of deixis used by Beca Mitchell character: person deixis (40% of first person, 23% of second person, and 6% of third person), time deixis usage as 12%, place deixis usage as 6% shown in both types: proximal and distal, discourse deixis usage as 6%, and social deixis usage as 7% shown only in the relational type that considered the closeness of relationship between Beca and her hearers. Meanwhile, there were four types of context appeared: physical, linguistic, social, and epistemic. The conclusions showed that Beca Mitchell used Levinson's five types of deixis along with four types of context by Panevová and Hana to help her getting clearer about things she said in her utterances. As the implications, theoretically, this study was capable of giving the understanding about Levinson's deixis and Panevová-Hana's contexts. While practically, this study had shown that film also used deixis as its speech variety similar with the communication done in real world even though the film used in this study, *Pitch Perfect 2* movie was a fiction one.

Keywords: pragmatics, deixis, context

ABSTRAK

Penelitian ini bertujuan untuk menemukan tipe-tipe deiksis dan konteks yang digunakan oleh karakter Beca Mitchell dalam film *Pitch Perfect 2*. Untuk memenuhi kedua tujuan tersebut, maka penelitian ini menggunakan dua teori: lima tipe deiksis dari Levinson (1983) untuk menemukan tipe-tipe deiksis dan teori empat tipe konteks dari Panevová dan Hana (2011) untuk menemukan tipe-tipe konteks yang ada dalam tiap ujaran deiksis karakter Beca Mitchell. Penelitian ini merupakan penelitian kualitatif dengan pendekatan analisa konten. Lebih lanjut, penelitian ini menggunakan kata-kata sebagai datanya yang berupa narasi-narasi dan dialog-dialog yang diucapkan oleh karakter Beca Mitchell dalam skrip film *Pitch Perfect 2*. Hasil dari penelitian ini menunjukkan terdapat lima tipe deiksis yang digunakan oleh karakter Beca Mitchell: deiksis orang (40% orang pertama, 23% orang kedua, dan 6% orang ketiga), deiksis waktu sebanyak 12%, deiksis tempat sebanyak 6% dalam dua tipe: proksimal dan distal, deiksis wacana

sebanyak 6%, dan deiksis sosial sebanyak 7% yang hanya muncul dalam satu tipe yaitu relasional yang mana melibatkan kedekatan hubungan antara Beca dan para lawan bicaranya. Sementara itu, terdapat empat tipe konteks yang muncul yaitu: fisik, linguistik, sosial, dan epistemik. Kesimpulan dari penelitian ini menyatakan bahwa Beca Mitchell menggunakan lima tipe deiksis milik Levinson bersamaan dengan empat tipe konteks milik Panevová dan Hana untuk membantunya dalam memberikan ujaran-ujaran yang lebih jelas. Sebagai implikasi dari penelitian ini yaitu secara teori bahwa penelitian ini dapat memberikan pengertian tentang deiksis milik Levinson serta konteks dari Panevová dan Hana. Secara praktik, penelitian ini telah membuktikan bahwa film juga menggunakan deiksis sebagai variasi bentuk ujarannya yang hakikinya juga sama dengan komunikasi yang dilakukan dalam dunia nyata terlepas dari fakta bahwa film yang digunakan dalam penelitian ini, *Pitch Perfect 2* merupakan fiksi.

Kata kunci: pragmatik, deiksis, konteks

A. INTRODUCTION

Language has an important role in our daily activities. Socially, the function of language is to make connection among human beings. People can communicate their thoughts by using language. In communication, language is used to transfer information or message. One of the tools in language that works as the referent of things based on its circumstance (place, time, etc.) is well known as deixis. It deals with connections among situation, the speaker, place, and when the word is uttered. There were two reasons why the researcher was interested to analyse deixis as the focus on this study: first, as human beings, we consciously or not, are actually using deixis in our daily conversation, yet some of us may not know its existence: that part of our speeches consist of deixis, second, even if some of us well aware of its existence, yet, there are still several problems appear in our conversation which happen partly because we do not understand the types of deixis itself. We, people create language in order to help us in life: making it easier. Yet, that aim would be meaningless if people as the creator and user of the language itself refuse to attempt to understand their own product.

Based on the two reasons above, the researcher decided to analyse types of deixis and context uttered by a main character in *Pitch Perfect 2* movie, Beca Mitchell. In order to do so, the researcher used Levinson's (1983) five types of deixis (person, time, place, discourse, and social) and Panevová and Hana's (2011) four types of context (physical, linguistics, social, and epistemic) as the main theories along with additional explanations of deixis by Yule (1996), Renkema (2004), and Halliday and Hasan (1976).

B. RELATED LITERATURE

1. Deixis

Levinson defines deixis as the structure in language with the aim to indicate person, place, time, social distinctions and roles in discourse (1983, p. 54). Deixis focuses in analysing word, phrase and or utterance which directly relates to a person, time, place, social and discourse. It concerns with the encoding of many different aspects of the circumstances surrounding the utterance and the relationship between the structure of language and context in which they are being used. According to Levinson (1983) there are five major types of deixis: person deixis, time deixis, place deixis, social deixis, and discourse deixis.

a. Person Deixis

Person deixis concerns on the role of participants within an utterance (Levinson, 1983, p. 62). Roles like who the speaker is, the hearer, the target of the utterance, recipient of the utterance, and from what or whose source the utterance comes from (p. 68). Between speaker and source of utterance are two different things as well as hearer (recipient) and addressee (target). These roles help us in differentiating which types of deixis person used within an utterance, regarding that there are three types of person deixis: first person, second person, and third person through the pronominal systems. The pronominal systems work to indicate for first person: speaker inclusion (+S), second person: addressee inclusion (+A), and third person: speaker and addressee exclusion (-S, -A) (Levinson, 1983, p. 69).

Furthermore, Yule (1996, p. 10) explains that person deixis clearly operates on a basic of three parts division, exemplified by the pronoun *I*, second person *You*, and third person *He, She, It*. On the other hand, there is also the term of antecedents and postcedents that usually appear accompanying the pronouns. Antecedents is the word before the pronoun or noun that it refers back to ("Postcedents"). Meanwhile, postcedent is the word after the pronoun or noun that it refers forward to ("Postcedents").

b. Time Deixis

Time deixis is also called as temporal deixis. Levinson (1983, p. 62) defines time deixis as reference to the time, mostly towards the adverbs of time, when an utterance is spoken. Furthermore, Renkema (2004, p. 123) states that time deixis is a reference to time relative to a temporal reference point and it is typically the moment of utterance. In time deixis, there is also the reference of participant-role and divided into two: the moment of utterance or coding time (CT) and reception or receiving time (RT) (Levinson, 1983, p. 73). CT focuses on the speaker while RT is one the addressee. The usage of CT depends on the three tense of time: *past* - events completed before CT, *present* - events whose time includes CT, and *future* - events succeeding CT (p. 77).

c. Place Deixis

Place deixis is also described as spatial deixis, where the relative location of people and things is being indicated (Levinson, 1983, p. 62). Usually expressed in *this, these, there, here, that, and those*. The adverbs of place 'here' mean close to the speaker's location (proximal), and 'there' means away from the speaker's location (distal). While, demonstrative pronoun 'this' means an object close to the speaker's location and 'that' means the object is far away to the speaker's location of the speech event. The usage of demonstrative pronouns like 'this' and 'that' also exist in the discourse deixis. Hence, the way to differentiate which one the demonstrative pronouns for place and one for discourse is by seeing its purpose. The demonstrative pronouns for place deixis are intended to show the exact location or position of the object in the utterance, like for instance; *that car near the green house is used to be mine*. The demonstrative pronoun 'that' is referred to an object in the sentence above, a car. Meanwhile, the demonstrative pronouns for discourse are used to refer to some portion of the discourse itself that being discussed again in the next utterance.

d. Discourse Deixis

Based on Levinson (1983, p. 85) discourse deixis concerns on the use of deictic expressions refer to some portion of discourse in an utterance that are still speaking on the same discourse. The deictic terms used here are the demonstratives *this* and *that*. 'This' can

be used to refer to a portion of the discourse and ‘that’ to a preceding portion. In discourse deixis, the demonstrative pronouns of ‘this’ and ‘that’ are often used and called as anaphora and cataphora. In English, there are two types of reference used: situational (exophora) and textual (endophora). Halliday and Hasan (1976, p. 33) explain an exophora is the reference that must be made according to the context of situation, while an endophora contains two types: anaphora refers to the preceding text and cataphora refers to the following text (p. 33). The demonstrative pronoun of ‘that’ is always be as the anaphora, while ‘this’ can be anaphora or cataphora depending on which context it refers to (p. 68). Moreover, anaphora refers to what has been said in the preceding text and cataphora attempts to predict what will follow as the continuation of the text.

e. Social Deixis

Levinson (1983) states that “social deixis should set the limits to those aspects of language structure that encode the social identities of participants, or the social relationship between them, or between one of them and persons and entities referred to” (p. 89). It means to refer to the social characteristics of, or distinctions between the participants or referents in a speech event. There are two basic social deixis, relational and absolute. Relational concerns around the honorific’s usage between speaker and its referent, addressee, bystander, and/or setting (Levinson, 1983, p. 90). While absolute focuses on the authorized speaker and authorized recipients in a discourse (Levinson, 1983, p. 91). Hornby (1995) explains there are three aspects influencing social deixis: distance, power, and social. Distance means that there is a lack of friendly feelings in personal relationship. Power is used for person, group, or state with a great authority or influence. Social status concerns on the rank and position within society. In other words, social deixis refers to the interpersonal relationship between the speaker and addressee.

2. Context

Besides the existence of deixis in communication, context also affects the language itself. There are four types of context according to Panevová and Hana, (2011): physical, linguistic, social, and epistemic. Physical context concerns on the objects, place, time, or the thing happens within the conversation that is physically presented (p. 1). Linguistics context focuses towards what has been uttered during the conversation and is indicated by demonstrative pronoun ‘that’ (p. 1). Social context focuses on the social relationship between the speaker and hearer within the conversation (p. 1). Simply put, it concerns on how close the relationship of the speaker and hearer is that affecting the form of language used within their conversation, formal or informal. Last is the epistemic context in which talks about the knowledge and beliefs of the speaker and hearer involved within a conversation (Meurers, 2004, p. 5). A conversation held by the speaker and hearer must be talking about things that both party, at the very least, have knowledge about.

3. Previous Studies

The first research entitled *Person Deixis in SBY’s Speech at Harvard University* by Juliasti Kinasih Lisa Mutia Sari (2015). The objective of this research was to identify the types of person deixis and described the use of person deixis in the speech based on the context. Sari used Levinson’s theory to analyze the deixis uttered in SBY’s speech. She used a qualitative approach in analyzing the person deixis. As the method of data analysis, Sari used two methods: identity and distributional. The results showed there were three types of person deixis found in SBY’s speech and the most type used was the first person deixis as 82%, whereas the third person deixis as 14%, and the second person deixis as 4%. The cause of first person covered almost all part of SBY’s speech was because SBY’s role here

as the speaker delivering a speech publicly in which this set no turning roles between speaker and addressee. That SBY was always be the speaker as well as his addressees to the end of his speech.

The second research entitled *A Deixis Analysis of Song Lyrics in Taylor Swift's "Red" Album* by Debi Ratna Wati (2014). The objective of this research was to find out the kinds and meaning of the word deixis semantically in song lyrics of Taylor Swift's album and also to find out the effect of deixis for the meaning towards the whole lyrics in Taylor Swift's songs. Descriptive qualitative method was used in analyzing deixis by using Saeed's theory. The result of Wati's study showed there were three types of deixis found in song lyrics of Taylor Swift's Red album: person deixis, spatial deixis, and temporal deixis. The most used deixis within Taylor Swift's song lyrics was first person in person deixis for she referred towards herself in all her songs and the fact that she pointed out things based on her point of view as the song writer and speaker at the same time. While for the meaning for each deixis was interpreted within the view of semantic that each deictic expression served its purpose as the referent in the lyric songs.

The third previous study entitled *Deixis Analysis in A Tale of Two Cities written by Charles Dickens* by Emad Khalili (2017). Khalili focused on identifying five types of deixis within Dickens' *A Tale of Two Cities*. He used Levinson's (1983) types of deixis to identify the usage of deixis in the novel. Khalili's study used descriptive qualitative method in analyzing the types of deixis found. The result of his study showed that there were 510 words containing the five types of Levinson's deixis. The most used deixis used by the Dickens as the writer of *A Tale of Two Cities* novel was social deixis.

C. RESEARCH METHOD

This study was a qualitative research with content analysis as its method. This was due to the fact that this study focused on deixis field as part of human communication (Babbie 2001 as cited in Kohlbacher, p. 7) that helps human as the user of language to perform the more understandable communication by giving ways to refer things in a discourse. Furthermore, this study was also qualitative research for its object of the study towards film: *Pitch Perfect 2* movie as the representation of human experience in life. The research instrument for this study was the researcher herself. The data of this study were words from Beca Mitchell's utterances taken from *Pitch Perfect 2* movie script by Kay Cannon.

In collecting the data, the researcher did several steps: watching *Pitch Perfect 2* movie to understand thoroughly the utterances of Beca Mitchell, reading the movie script, and taking notes of the utterances contained deixis from Beca Mitchell character in order to start the analysis. This study used the method of analyzing data based on Miles and Huberman (1994), that qualitative data analysis consists of three processes: data reduction, data display, conclusion drawing and verification. In data reduction, the researcher chose only the utterances of Beca Mitchell indicated to deixis as the data needed. In data display, the researcher displayed the data to show the analysis process in identifying the five types of deixis by Levinson (1983) and context by Panevová and Hana (2011) in Beca Mitchell's utterances. In conclusion drawing and verification, the researcher drew the conclusion after analyzing the data and obtaining the answers about the types of deixis ad context used in Beca Mitchell's utterances from *Pitch Perfect 2* movie.

D. FINDINGS AND DISCUSSION

1. Deixis and Context in the Utterances of Beca Mitchell Character

The data showed in this study were indicated by: bolded words as deixis, underlined words as antecedent (in person deixis) and italic words as the context.

a. Person Deixis and Its Contexts

The rational instrumental social action covered four indicators: evaluating actions based on different anticipated alternative results, choosing the best alternative ways, judging the desired positive results, and achieving a certain goal.

(1) First Person

There were thirty-eight data showed the usage of first person deixis in Beca Mitchell's utterances in *Pitch Perfect 2* movie script. As explained by Levinson (1983) that first person deixis refers to the inclusion of the speaker him/her self in the utterance, whether it is singular or plural pronouns (p. 69). 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) Second 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. Second person deixis concerns on the addressee that is being referred by the speaker within an utterance (Levinson, 1983, p. 62).

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

There were six data containing the third person deixis within Beca’s utterances in *Pitch Perfect 2* movie. The usage of third person deixis in Beca’s utterances covered with and/or without the present of the referred person itself. The pronouns (singular and plural) used indicated the third person within Beca’s utterances were ‘they’, ‘she’, ‘her’, ‘their’, and ‘him’. Third person concerns on the person or entity whose role is neither the speaker nor addressee (Levinson, 1983, p. 62), but being mentioned during the conversation.

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

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

The third person (TPD) ‘their’ was used by Beca to point out that the game meant as A Cappella field (DSM’s trump-card). Once again, the third person above showed the absent of the entity (DSM and A Cappella) presented during the conversation (Yule, 1996, p. 10). Furthermore, there was also the usage of antecedent showed in the word ‘DSM’ that even more made sense towards the identifying of pronoun ‘their’ as third person. The italic word of ‘game’ above showed the context within Beca’s utterance as the epistemic context (EPC). It was because Beca and her hearers (the Bellas) knew what kind of game that Beca was talking about in which referred to the A Cappella world competition (Meurers, 2004, p. 5).

b. Time Deixis and Its Contexts

Besides the adverbs of time used such as yesterday or tomorrow within an utterance to indicate the existence of time deixis, there is also the reference of participant role between the speaker and addressee. This reference focuses on the time when the utterance is spoken as coding time (CT) and when the utterance being received by the addressee as receiving time (RT) (Levinson, 1983, p. 73). There were eleven data used time deixis within Beca’s utterances. The usage of time deixis appeared in the adverbs of time such as ‘time’, ‘Monday’, ‘now’, ‘the right time’, ‘before’, ‘after’, and ‘eventually’.

Data 7 (TMD and LGC, L: 368-374, Beca)

Beca : That’s great news. Yes. No, I can start **Monday**. I would be stoked to start on... Sorry, I don’t say “stoked”. I don’t say *stuff like that*. I’m, like, I’m pretty cool. You’re gonna like me.

Beca received a phone call telling her that she could have the internship and to begin anytime. Hearing the great news, she was longing for, Beca could not hold herself for starting the internship as soon as possible which made her to use the adverb of time

'Monday' (TMD) to decide a specific day when she could start the job. The adverbs of time 'Monday' within the utterance above contained the CT as future tense because Beca's event (within the utterance) of starting her internship on Monday was not the day at which she spoke the utterance above (Levinson, 1983, p. 77). If the 'Monday' that Beca talked about was tomorrow, then she probably chose to use the adverb of time 'tomorrow' rather than specified mentioning a name of day. Either way (whether the 'Monday' she was talking about referred as tomorrow or the day after tomorrow or even next week) the CT was clear on the future tense. While the RT of the utterance above was the present tense for Beca was talking on the phone with her addressee and not a voice message. Therefore, it was obvious that Beca's utterance above had been received by her addressee at the same time of their conversation.

The context of Beca's utterance above showed in the words 'stuff like that' that posed as the linguistic context (LGC). This was because the demonstrative of 'that' referred towards Beca's choice of word 'stoked' stating that she would be available on Monday to start her internship. Yet, 'stoked' according to Beca, was not her usual choice of word which made her to correct that word (Panevová and Hana, 2011, p. 1). That the word 'stoked' was not her form of usual language.

At the time when the Bellas were having nights out in the woods, Beca and Chloe had a quarrel due to their frustrating feeling to defeat DSM at the Worlds. The quarrel between Beca and Chloe got worse that each of them could not control their emotion and started to yell at each other. Beca could not put up with their quarrel and thought that there was no end to it, chose to leave.

Data 32 (TMD and EPC, L: 2031-2036, Beca)

Chloe : Okay, you're just gonna leave now?

Beca : We all have to, **eventually**, Chloe! *It* might as well be **now**!

There were also two adverbs of time used by Beca in her utterance as well as in data 10. The two adverbs were 'eventually' (TMD) and 'now' (TMD). At the time Beca uttered the adverb 'eventually', she referred towards the future when they had to leave the Barden Bella and graduated from University. Beca realised that no one would live their life as a university student forever, they had to graduate someday. The CT of the utterance contained 'eventually' as time deixis was future. This was due to the event within Beca's utterance that they were going to leave the university life including the Bellas right after they graduated (Levinson, 1983, p. 77). While the adverb 'now' referred to the present time when they (Beca and her friends) were still in the Bellas as a team. The CT of the utterance contained 'now' as time deixis was present (Levinson, 1983, p. 77).

The word 'it' posed a role as the context within Beca's utterance above as the epistemic context (EPC). This was because the word 'it' referred to Chloe's statement before about quitting the Bellas. Beca as Chloe's interlocutor, responded her question by replying that quitting the Bellas would be done eventually for sure and for the best to do it at the moment. Even though when Beca stated 'it' without a clear explanation of what 'it' she referred to, yet Chloe got the message behind because both of them were having epistemic context within their conversation. They shared the same knowledge about what kind of 'it' in the conversation (Meurers, 2004, p. 5).

c. Place Deixis and Its Contexts

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 told the producer that she got help from Emily for making her new demo that turned as proper for him. She used the place deixis referring to the location of Emily in which standing beside her, so that the producer knew who was Emily they were talking about. Even though the location of Emily was right standing beside Beca, rather than used the adverb of place 'here' (due to the location near Beca as the speaker), she chose to use 'there' (PCD). For Beca, when she referred Emily's location by the adverb of place 'there', it gave a specific stage for her to be stand out. In this case, it also worked as Beca's gratitude for making music with her. The type of place deixis used by Beca above was distal (Levinson, 1983, p. 62) regarding the fact that she gave a description about Emily away from her location.

While the context was physical (PSC) indicated in the words of 'this tall drink of water'. It referred to the tall feature of Emily in which Beca assumed that she drank lots of water to be that tall. The context included was physical due to the fact that Emily was right beside Beca which meant that she was physically presented (Panevová and Hana, 2011, p. 1).

After going through the obstacles as a team and preparing themselves for the championship, the Bellas were ready as a whole to defeat DSM. The championship itself took place in Copenhagen, Denmark. Before the championship began, the Bellas took their time enjoying the city as their way of relaxing before the battle.

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.

When they walked around the city, Beca asked Emily if there was restaurant that served meat or chicken for the whole eating places served only fish. She used 'this' as the place deixis (PCD) referred towards a location (town) where she was in it. This obviously set the type as proximal: because Beca was in it (Copenhagen), therefore she referred the town based on her location (Levinson, 1983, p. 62). The words of 'serves something other than fish' uttered by Beca was the epistemic context (EPC) of her conversation between Emily above. Beca was looking for a restaurant that serves something other than fish for all the restaurant they had met so far, served fish. By Beca's statement of her epistemic context, it was received by Emily that Beca had enough of fish that clearly showed both of them had the similar knowledge that the place they were at the moment (Copenhagen), had fish as its main course (Meurers, 2004, p. 5).

d. Discourse Deixis and Its Contexts

Discourse deixis concerns towards some portion being discussed within conversation in which comes from a similar discourse (Levinson, 1983, p. 85). That between the speaker and addressee are talking about the same discourse by using the demonstrative pronoun 'this' and 'that' as the referent within the conversation. Discourse deixis identified within Beca's utterances were six data in the forms of anaphora and cataphora. The demonstrative pronouns 'this' and 'that' were used as the discourse deixis referred to some portion of the discourse Beca was having at those times.

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 of 'this' in Beca's utterance above was included as cataphora, both of the first and second 'this'. It was due to the fact that Beca attempted to predict and follow the situation they (The Bellas) were getting into after had been informed that their champion title was being removed. On her own, she began the conversation by using 'this' referring as the result of Fat Amy's incident and hence was included as cataphora (Halliday & Hasan, 1976, p. 68) because Beca did not continue the conversation of their loss of championship title, rather Beca referred to all the problem since the Fat Amy's incident to the consequence they had to face. The two cataphoras above, 'this', were discourse deixis (DCD) used in Beca's utterance.

The context found was epistemic context (EPC) identified in the word 'fault' that Beca uttered to Chloe as her addressee. This was because the word 'fault' referred to Fat Amy's embarrassing incident that causing the Bellas to lose their champion title. Even when Beca only mentioned 'fault' instead of explaining which or what kind of fault she was talking about, Chloe as her addressee was able to catch the message. This showed that Beca and Chloe had the similar knowledge regarding the word 'fault' and its meaning behind (Meurers, 2004, p. 5).

Right before the Bellas performed at the championship, Emily as the new kid attempted to make sure whether everything would work as planned.

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 of 'that' above indicated as an anaphora for it referred back towards their (The Bellas) hard work of practising and all the troubles that were in the way for some moment (Halliday & Hasan, 1976, p. 68). The word 'that' referred back to the preceding utterance that Beca had said: *it'll work for us*. Once again, the anaphora in Beca's utterance above showed the usage of discourse deixis (DCD). The context found in the utterance above was epistemic context (EPC) laid on the word 'work' uttered by Beca. The word 'work' referred to the all hard work the Bellas had put into in winning the Worlds competition. Both Beca and Emily knew what was the message behind the word 'work' that they were talking about which set that word as the epistemic context within their conversation (Meurers, 2004, p. 5).

e. Social Deixis and Its Contexts

During a conversation, there are three aspects influencing the relationship among the participants within: distance, power, and social (Hornby, 1995). Based on these three aspects, social deixis is divided into two types as relational and absolute. Relational focuses on the usage of honorifics between the speaker and its referent, addressee, bystander, and/or setting (Levinson, 1983, p. 90). Meanwhile, the absolute type concerns on the authorized speaker and addressee that makes the value of an utterance valid as it is supposed to be (p. 91).

The types of social deixis found within Beca's utterances were only on the first type, relational. This was due to the aspect of distance through which influenced the way Beca referred her opponent during conversation. There were seven data showed the usage of social deixis within Beca's utterances. Beca used the honorifics towards her addressees based on their distance (psychologically) such as 'dude', 'you gorgeous specimen', 'you awesome nerds', 'you weirdos', and 'Legacy' as her social deixis.

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 referred towards her addressee, Jesse as 'dude' (SCD) indicated as social deixis. This deixis included as relational for Beca used certain title to call out to Jesse as 'dude' involved the aspect of distance (Levinson, 1983, p. 90). Here, the truth was Beca and Jesse were in a relationship as lovers. Therefore, it was casual for Beca to call her boyfriend as 'dude' to show how close their relationship was. When Beca used 'dude' as her social deixis, it was being influenced by the social context laid within her utterance above. The social relationship between her and Jesse as lovers encouraged Beca to use social deixis 'dude' and created informal conversation with him (Panevová and Hana, 2011, p. 1).

The same act of Beca referring her addressee with certain title also happened even towards the people that annoyed her. When Beca was being underestimated by DSM's leader, Kommissar, she intended to use harsh words to look down on that leader too. Yet, she was not successful. Instead of producing the pathetic titles for Kommissar, she directly complimented her.

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 was 'you gorgeous specimen' (SCD). This title was actually meant to insult Kommissar, yet turned as the other way due to Beca's own amazement of the way Kommissar looked like. Beca's act of referring Kommissar as the gorgeous specimen showed the involvement of distance aspect (Hornby, 1995). They were rival for each other in the world championship. Their relationship as rival were close enough to let each other called out specific names. The social deixis used by Beca in this utterance included as relational (Levinson, 1983, p. 90). The sentence 'she's really in my head' was the epistemic context (EPC) of the conversation above. This was because Beca mesmerized by the appearance of Kommissar that she though was beautiful in which imprinted on her mind. Both Beca and Kommissar did realise that Beca adored the

appearance of Kommissar that made her last sentence ‘she’s really in my head’ as the epistemic context (Meurers, 2004, p. 5).

2. Discussion

Comparing this study with Sari’s study entitled *Person Deixis in SBY’s Speech at Harvard University* (2015), the similarities laid on two things: the usage of Levinson’s theory (1983) and the focus of the study which was on person deixis. Sari identified the usage of person deixis within SBY’s speech at Harvard University by using Levinson’s person deixis (1983). She chose to identify only a person deixis of five deixis types by Levinson due to the fact that at the time of delivering his speech, SBY posed a role as the representation of Islamic countries. Meanwhile, this study also used Levinson’s person deixis (1983) and found out that Beca Mitchell as the chosen speaker used all the three types of person deixis: first person, second person, and third person.

The differences between Sari’s study and the current study were on the object of study and the theory used. In Sari’s study, she chose SBY’s speech at Harvard University as the object of study focusing on SBY’s utterances as the speaker. While this study took a movie script, *Pitch Perfect 2* as the object of her study focusing on Beca Mitchell’s utterances as the speaker. Moreover, Sari only used Levinson’s theory on person deixis (1983) while this study used Levinson’s five types of deixis (1983) as the main theory and Yule’s (1996), Renkenma’s (2004), Marmaridou’s (2000), Halliday and Hasan (1976), and Hornby’s (1995) explanation on five deixis as the secondary theories. Besides focusing on the deixis’ types in Beca’s utterances, the current study also discussed about the types of context used in Beca’s utterances. The current study used Panevová and Hana (2011)’s theory about four types of context: physical, linguistic, social, and epistemic.

For the second previous study, there were also similarities and differences appeared between this study and Wati’s entitled *A Deixis Analysis of Song Lyrics in Taylor Swift’s “Red” Album* (2014). Wati discussed about the three types of deixis according to Saeed’s (2009) theory: person deixis, spatial deixis, and temporal deixis and each type’s semantically meaning in the song lyrics. Both studies concerned on the usage of deixis from certain speaker within their utterances. Concerning on the person deixis especially towards the first person, Wati’s study also showed that first person was the most used deixis within song lyrics of Taylor Swift’s Red album. This fact was in common with this study that first person was the most used deixis in Beca Mitchell’s utterances for its percentage covered about 40% of all the five deixis in her utterance.

In her study, Wati chose objects to be identified into Saeed’s deixis (2009) were song’s lyrics from Taylor Swift’s Red album in 2012. There were ten songs included in the Red album which were *State of Grace*, *Red*, *Treacherous*, *I Knew You Were Trouble*, *All Too Well*, *22*, *We Are Never Getting Back Together*, *Stay Stay Stay*, *The Lucky One*, and *Everything Has Changed*. All the three types of Saeed’s deixis: person, spatial, and temporal were found within those song lyrics. On the other hand, this study used *Pitch Perfect 2* movie script as its object focusing towards the utterances of Beca Mitchell character. The researcher of this study identified five types of Levinson’s deixis (1983): person, time, place, discourse, and social which all were found within the utterances of Beca Mitchell character.

Even though that both studies also discussed about time or temporal deixis, yet the discussion were clearly different for each study used different theory. Wati discussed about the usage of adverbs of time used within Taylor Swift’s song lyrics while this study

discussed about the existence of CT (coding time) and RT (receiving time) along with the usage of adverbs of time in Beca's utterances. That Beca's utterances contained CT of past, present, and future tenses within. The current study also discussed about four types of Panevová and Hana's context, 2011: physical, linguistic, social, and epistemic in Beca's utterances.

The third previous study entitled *Deixis Analysis in A Tale of Two Cities written by Charles Dickens* (2017) by Khalili focused towards the usage of five deixis within Dickens' *A Tale of Two Cities* novel. He also used Levinson's theory (1983) which was in line with this study and the result showed there were 510 words being identified as deixis. The fact that Khalili's study also used Levinson's five types of deixis set the similarity with the current study.

Moreover, this study contained more differences than similarities compared with the three previous studies above. There were five deixis being identified according to Levinson (1983) within the utterances of Beca Mitchell character. Both the first and second previous studies did not put their concern on the social and discourse deixis. This study identified the usage of social deixis within Beca's utterances in the form of relational type (Levinson, 1983, p. 90) in which concerning the way she referred towards her addressees based on the psychological distance between them (Hornby, 1995). Beca Mitchell had the tendency to use specific titles towards her addressees if she considered their distance as close enough. While for discourse deixis, Beca used the demonstrative pronouns 'that' as anaphora and 'this' as anaphora and cataphora referring towards some portion of her own discourse in an utterance (Halliday & Hasan, 1976, p. 68).

Even though the third study also concerned towards the five types of Levinson's deixis which meant including the social and discourse deixis, yet the result of Khalili's (the third study) compared with this study was different. The difference laid on the social deixis in which Dickens as the writer of *A Tale of Two Cities* novel used formal titles such as 'Lady' and 'Sir' referring towards the addressees within the novel. While for Beca as the speaker in this study, she used titles such as 'Legacy' and 'you awesome nerds' to refer towards her addressees. The reason was because Beca took account of her psychological distance in uttering social deixis towards her addressees. The closer her distance with her addressee, the more intense and specific the title would be.

The focus about types of context in Beca's utterances also remarked this study differently with the three previous studies. There were four types of context by Panevová and Hana (2011) appeared in Beca's utterances. The first context was physical context in Beca's utterances such as first-person deixis, second person deixis, time deixis, and place deixis. The reason of physical context appear as the most influencing context was due to the fact that Beca had the tendency to use her deixis by referring things that were physically presented (Panevová and Hana, 2011, p. 1). The second context was linguistic context that appeared in first person deixis, second person deixis, time deixis, place deixis, and social deixis. The linguistic context appeared in time and social deixis as the clarification about the kind of language that she used previously in her utterances (Panevová and Hana, 2011, p. 1).

The third context was social. Social context appeared in Beca's first person deixis, second person deixis, and social deixis. Its influence was to give clearer explanation of whom the addressee that Beca used the second person and social deixis to. Moreover, Beca considered the matter of closeness with her interlocutors in using the social context that

encouraged her even more to form a casual conversation with them (Panevová and Hana, 2011, p. 1). The last context used in Beca's utterances was epistemic context. Epistemic context was the most used context in Beca's utterances that appeared in first person deixis, second person deixis, third person deixis, time deixis, place deixis, discourse deixis, and social deixis. This type of context helped Beca to cut off time in explaining about the context of conversation with her interlocutors. She took account of the knowledge shared between she and her interlocutors had in the conversation (Meurers, 2004, p. 5).

E. CONCLUSIONS

They were five types of deixis found in the utterances of Beca Mitchell character in *Pitch Perfect 2* movie: person (first person, second person, and third person), time, place, social, and discourse. Meanwhile, there were four types of context existed: physical, linguistic, social, and epistemic in all of Beca's deixis contained utterances.

REFERENCES

- "Pitch Perfect 2." Film Script. *Springfield! Springfield!*. 2012. Web. 29 November 2018.
- Ainin, N., Rokhmansyah, A., & Purwanti, P. (2019). Tipe Tuturan Remaja Perempuan Yatim dalam Interaksi Sehari-Hari: Kajian Pragmatik. *DIGLOSLIA : Jurnal Kajian Bahasa, Sastra, Dan Pengajarannya*, 2(1), 1-14. <https://doi.org/10.30872/diglosia.v2i1.p1-14>
- Banks, E. (Producer), & Banks, E. (Director). (2015). *Pitch Perfect 2* [Motion Picture]. United States: Gold Circle Films.
- Halliday, M.A.K., & Hasan, Ruqaiya. (1976). *Cohesion in English*. Hong Kong: Sheck Wah Tong Printing Press.
- Hornby, A. S. (1995). *Oxford Advanced Learner's Dictionary of Current English*. New York: Oxford University Press.
- Khalili, Emad. (2017). Deixis Analysis in A Tale of Two Cities written by Charles Dickens. *International Academic Journal of Social Sciences*, 4 (3). Retrieved from <http://iaiest.com/dl/journals/3-%20IAJ%20of%20Social%20Sciences/v4-i3-jul-sep2017/paper9.pdf>.
- Kohlbacher, Florian. (2005). The Use of Qualitative Content Analysis in Case Study Research. *Forum Qualitative Social Research*, 7 (1). Retrieved from <https://pdfs.semanticscholar.org/33a6/2dccb00f86d99b1e10e4fad4fc9983e1a247.pdf>.
- Levinson, Stephen C. (1983). *Pragmatics*. New York: Cambridge University Press.
- Meurers, Detmar. (2004). Pragmatics. *sfs.uni-tuebingen.de*. Web. 17 December 2018.
- Miles, B. Mathew., & Huberman, A. Michael. (1994). *Qualitative Data Analysis*. United Kingdom: SAGE Publication.

- Panevová, Jarmila & Hana, Jirka. (2011). *Intro To Linguistics – Pragmatics*. Web. 17 December 2018.
- Postcedent. (n.d.) Retrieved from <https://english.edurite.com/english-grammar/postcedents.html>.
- Renkema, Jan. (2004). *Introduction to Discourse Studies*. New York: John Benjamins Publishing Company.
- Rokhmansyah, A., Purwanti, & Ainin, N. (2019). Pelanggaran Maksim Pada Tuturan Remaja Perempuan Yatim: Kajian Psikopragmatik. *JP-BSI: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 4(1). <http://dx.doi.org/10.26737/jp-bisi.v4i1.887>
- Sari, Juliasti Kinasih Lisa Mutia. (2015). *Person Deixis in SBY's Speech at Harvard University*. Semarang: Diponegoro University.
- Wati, Debi Ratna. (2014). *A Deixis Analysis of Song Lyrics in Taylor's Swift's Red Album*. Jakarta: State Islamic University Syarif Hidayatullah Jakarta.
- Yule, George. (1996). *Pragmatics*. New York: Oxford University Press.