

AN ANALYSIS OF DEIXIS FOUND IN THE MOVIE ENTITLED “INSIDE OUT 2”

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ABSTRACT

This research aims to analyze the types and frequency of deixis found in the movie *Inside Out 2*. The study employs a descriptive qualitative method using content analysis. The data were collected from the characters' utterances in the official movie script. The researcher classified three types of deixis based on Yule's (2017) theory: personal, spatial, and temporal deixis. The findings show that personal deixis is the most dominant, with 1,466 occurrences. Among these, first-person deixis appears 806 times, second-person deixis 344 times, and third-person deixis 316 times. Spatial deixis appears 300 times, while temporal deixis occurs 117 times. The dominance of the pronoun "I" indicates that the main character and her emotions frequently express personal perspectives. This study highlights the essential role of deixis in constructing meaning and emotional expression within movie dialogues.

Key Words: Deixis, *Inside Out 2*, Personal Deixis, Content Analysis, Pragmatics

ABSTRACT

Penelitian ini bertujuan untuk menganalisis jenis dan frekuensi deiksis dalam film *Inside Out 2*. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis isi. Data diperoleh dari tuturan tokoh dalam film yang diambil dari skrip resmi. Peneliti mengidentifikasi tiga jenis deiksis berdasarkan teori Yule (2017), yaitu deiksis personal, spasial, dan temporal. Hasil penelitian menunjukkan bahwa deiksis personal merupakan jenis yang paling dominan, dengan total 1.466 kemunculan. Dari jumlah tersebut, deiksis orang pertama muncul sebanyak 806 kali, deiksis orang kedua 344 kali, dan deiksis orang ketiga 316 kali. Deiksis spasial ditemukan sebanyak 300 kali dan deiksis temporal 117 kali. Dominasi kata ganti "I" menunjukkan bahwa tokoh utama dan emosi di dalam pikirannya sering mengungkapkan perspektif personal. Penelitian ini menunjukkan bahwa deiksis berperan penting dalam membangun makna dan emosi dalam dialog film.

Kata Kunci: Deixis, *Inside Out 2*, Deiksis Personal, Analisis Isi, Pragmatik

INTRODUCTION

Language is an essential part of human communication, enabling people to share ideas, thoughts, and emotions. Effective communication depends on both the speaker's ability to convey a message and the listener's ability to understand it. To achieve successful communication, messages must be clear and meaningful (Mulyono et al., 2021). Miscommunication can lead to misunderstandings, confusion, or even conflicts, making it important to use language in a way that is appropriate to the context. In linguistic studies, this aspect falls under the scope of pragmatics, which is the study of how communication also defines the speaker's meaning by their utterances in particular context (Yule, 2017). One essential concept in pragmatics is deixis, a linguistic tool used to refer to people, time, and place based on contextual understanding. According to Huang (2014), deixis also refers to the connection between language structure and the context behind utterances. It helps establish reference points in communication, making discourse more coherent and contextually relevant. Since language is constantly evolving and influenced by various social and cultural factors, deixis plays a crucial role in understanding how people use language in different interactions (Salsabila & Permanasari, 2022).

In recent years, deixis has been applied in various fields, including literature, everyday conversations, and media discourse. One of the media is movies. Elfarissyah (2017) highlights that movies are a combination of moving images and sound that tell a story, often reflecting everyday conversations. Movies represent natural speech through scripted dialogue, making them provide realistic examples of how deixis is used in communication and helping researchers analyze language in a structured way. One such example is *Inside Out 2*, an animated movie by Pixar Animation Studios that explores the emotional development of a teenager named Riley. As the characters interact, they frequently use different types of deixis, such as personal deixis (e.g., "I," "we"), spatial deixis (e.g., "there," "here"), and temporal deixis (e.g., "now," "tomorrow"). Examining these expressions can provide insights into how deixis functions in movie dialogue and how it shapes audience understanding.

This study aims to analyze the types and functions of deixis used in the movie *Inside Out 2*. Employing a descriptive qualitative method, the research is grounded in Yule's (2017) deixis theory and follows the analytical model of Miles and Huberman (2014) to interpret the data. The objective is to identify the most dominant type of deixis and understand why it appears more frequently. The findings are expected to contribute to the field of pragmatics, particularly in the area of media discourse. Furthermore, the study can offer practical implications for educators and students in developing learning materials, as well as for scriptwriters aiming to improve the authenticity of their characters' dialogues through appropriate linguistic strategies.

RESEARCH METHOD

This study applied a descriptive qualitative method using content analysis to examine deixis in the movie *Inside Out 2*. The research focused on the movie script as the main data source. The researcher watched the movie and analyzed the dialogues to identify deixis based on Yule's (2017) theory. The data were taken from the script of *Inside Out 2* Movie, written by Meg LeFauve, Dave Holstein, and Kelsey Mann. Data were collected through non-participant observation and documentation. The researcher downloaded the script, observed the utterances, and categorized deixis expressions into personal, spatial, and temporal types. Instruments used in this study included the movie script and a coding sheet. The script provided the primary data, while the coding sheet helped organize deixis findings into a table based on deixis types and references. Data analysis followed the Miles and Huberman model: data condensation, data display, and drawing/verification of conclusions. The researcher selected relevant data, displayed them in tables, and interpreted their meaning based on linguistic and emotional context.

FINDINGS AND DISCUSSION

This study aimed to analyze deixis expressions found in the *Inside Out 2* Movie, focusing on three types of deixis as proposed by Yule: personal, spatial, and temporal deixis. The data were collected from the movie script and analyzed using a descriptive qualitative method.

Table 1. Types of Deixis in the *Inside sOut 2* Movie

No	Type of Deixis	Frequency	Percentage
1.	Personal Deixis	1.466	77,85%
2.	Spatial Deixis	300	15,93%
3.	Temporal Deixis	117	6,21%

Total	1.833	100%
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Based on the table above, it can be concluded that there are three types of deixis found in the movie Inside Out 2, namely: personal (or person) deixis, spatial (or place) deixis, and temporal (or time) deixis. The total number of deixis expressions identified in the movie is 1.883 instances. Among them, personal deixis was the most frequently used, appearing 1.466 times, which shows a strong emphasis on characters and their perspectives. Spatial deixis appeared 300 times, indicating references to locations or directions within the context of the scenes. Meanwhile, temporal deixis was found 117 times, which reflects the importance of time references in the flow of the narrative.

The results show that personal deixis is the most dominant type, with a total of appearance 1.466 times (77,85%), followed by spatial deixis with 300 times (15,93%), and temporal deixis with 117 times (6,21%).

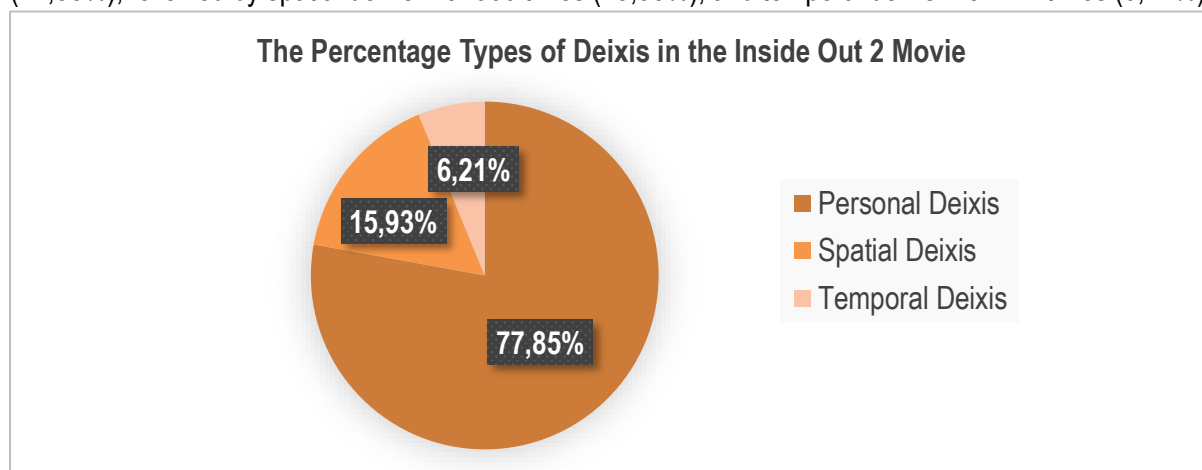


Figure 1. Chart of the Dominant Deixis

Based on the results of the analysis, a total of 1,466 instances of personal deixis were found in the Inside Out 2 Movie. These consist of 806 occurrences of first person deixis, 344 occurrences of second person deixis, and 316 occurrences of third person deixis. In addition to personal deixis, 300 instances of spatial deixis and 117 instances of temporal deixis were also identified. Among all deixis expressions, the most dominant is the pronoun "I", which belongs to the category of first person singular deixis. This particular expression appears 336 times throughout the movie.

The frequent use of "I" indicates that the main characters, such as Riley and the emotions within her mind, often talk about themselves. This self-referential language reflects their willingness to express their thoughts openly, which contributes significantly to the development of their individual characters.

CONCLUSION

Based on the research finding and discussion from the results of the research, an analysis of deixis found in the movie entitled "Inside Out 2", the conclusions of this study are as follows:

1. The analysis of deixis in the Inside Out 2 movie script reveals that three types of deixis—personal, spatial, and temporal—are used throughout the characters' dialogues. The personal deixis includes expressions such as I, my, you, he, his, she, they, their, them, and others. The spatial

deixis found includes here, there, this, that, these, and those, while the temporal deixis includes now, last week, today, and similar time-related expressions. Among these, personal deixis is the most frequently used, occurring 1,466 times. More specifically, first person deixis appears 806 times, second person deixis 344 times, and third person deixis 316 times. Spatial deixis is found in 300 instances, and temporal deixis in 117 instances. In total, 1,883 deixis expressions were identified in the movie script.

2. The most dominant deixis expression in the *Inside Out 2* movie is the pronoun "I", which belongs to the first person singular deixis. This word appears 336 times and is used consistently by the main characters throughout the movie.
3. The frequent occurrence of the word "I" is due to its function as a reference to the speaker in the dialogue. This indicates that the main characters, such as Riley and the emotions within her mind, often speak about themselves. Their use of first person deixis reflects their openness in expressing personal thoughts and feelings, which plays a significant role in the development of their character throughout the story.

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