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DEIXIS ANALYSIS ON ZOOTOPIA MOVIE SCRIPT: A PRAGMATIC STUDY

by I Wayan Budiarta

DEIXIS ANALYSIS ON ZOOTOPIA MOVIE SCRIPT: A PRAGMATIC STUDY

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Abstract
This research is motivated by interesting on literacy particularly script of films. This study aims to analyse the types of deixis on Zootopia movie script. This study is designed by using quantitative and qualitative descriptive approach. The data used in this study was the script of Zootopia film. Entirely, this research only focusing on analyzing the types of deixis in every scene of the movie. In this film there are 41 scenes but only 15 scenes were selected as data analysis. The data was presented in tables and used diagram in providing the tendency of deixis used on Zootopia movie script. The results showed that types of person deixis 83%, discourse deixis 8%, time deixis 7%, spatial deixis 2% while other types 8%. In conclusion, there are all types of deixis were found on Zootopia movie script, especially the type of time deixis found in various kinds of temporal category as much as 29 expressions such as next time, tomorrow, today, before noon, later, ago, soon, once a month, since, three hundred days, sixty-five days, five years, six years and a thousand years.
Keywords: Deixis, Deictic, Spatial deixis, temporal deixis, Zootopia

INTRODUCTION

In present day, 21st century, for the past two decades there have been many interesting improvements in the study of language. The fact showed that any individual speaker of a language has a more comprehensive "unconscious" knowledge of how language works than any linguist has yet been able to describe. On the contrary , all human who used language just considering language as a means for communication merely. Meanwhile, the study of language particularly in linguistics aspect considered language is the main course or target of linguists for doing a research. As an evidence, there is a research concerning to Pragmatic Actions of Bilingual Preschoolers Javanese - Indonesian (Mukaromah, 2008). In this study found that forms of acquisition of child deixis preschool age appears on the use of existing based on three dimensions involved in an existing, namely temporal, spatial, and social. For instance:
Labda: Ms. Labda already slept *there*. He said you want to stay *here* at Ms. Labda's house?
Nana: Yes, with mama, if mom stays off to stay *here*.

It seemed that Nana was still confuse with usage of word 'here' and 'there' like Labda, Nana's cousin, who had used it correctly. The word '*here'* which should refer to entities that are close to the speaker is used to refer to entities that are close to the speech partner. This blurring is also possible because the previous speech was that Mbak Labda had gone there. He said you want to stay here to Labda's house which shows that the word 'there' refers to the distance that is close to her and the word 'here' refers to the distance close to her speech partner so that when she acts as a speaker also uses the word 'here' to refer close distance to the speech partner, who should use it 'there' (Mukaromah, 2008).

Aside from investigation above, the current issue also mentions the same thing namely discussing of deixis in a pragmatic study perspective. As known that pragmatic as one of five linguistic branches (phonetics, phonology, syntax, semantics), that focuses on studying of language meaning. According to (Levinson, 1983) pragmatics study the relations between language and grammaticalized context, or encoded in the structure of a language, then pragmatics would include the study of deixis, including honorifics and the like, and probably the study of presupposition and speech acts. In addition, (Birner, 2013) pragmatics is the study of language use in context.

Similar to Levinson's theory, deixis known as deictic (/daɪktɪk/) *expressions*, from the Greek word deixis, which means "*pointing*" via language (Lyons, 1979). In other word, the use of deixis is to refer to things (it, this, these boxes) and people (him, them, those idiots), which called person deixis. Words and phrases used to refer to a location (here, there, near that) belong to spatial deixis, and those used to point to a time (now, then, last week) belong temporal deixis (Yule, 2010; Sebeok, 2001; Crystal, 2008; (Green, 2006). We have the difficulty in understanding English sentences if we don't know who is speaking, about whom, where and when. For instance: You'll have to bring it back tomorrow because she isn't here today. This sentence seems to be vague. There are some such as expressions (you, it, tomorrow, she, here, today that rely on knowledge of the immediate physical context for their interpretation. Expressions such as *tomorrow* and *here* are obvious examples of bits of language that we can only understand in terms of the speaker's intended meaning.

Besides that, according to (Cutting, 2002; Decker, 2001) some words actually point to the entity that they refer to. If the referring expression points to the referent in the context (whether interlocuters can see or not), it is known as deixis. Deixis can be divided into three types which includes person, place and time. When we talk of person deixis we mean the use of expressions to point to a person, with the personal pronoun 'I', 'you', 'he', 'she', 'it', 'we' and 'they'. For instance, *we are not amused, so you went to Arran, they were like this and yet, though he feels so weak and ill*. Spatial or place deixis is words used to point to a location, the place where an entity is in the context, as in the demonstrative adverbs 'there', 'here', the demonstrative adjective and pronouns 'this', 'that', 'these' and 'those'. For example, they were like *this*, cos there's another one *here*, *that* was great, right, we've got forty-nine *there*, haven't we? Time deixis is expression used to point a time, as in 'next day', 'then', and 'now'. For example, next day, now look, the picture shows. All of these take part of their meaning from the context of utterance. In addition, their meaning-value is therefore bound up with the origin of the utterance (the person/place/time etc. by/at/from which it is being uttered) and the relation it is signalling (of person, or spatial, temporal, etc.) (Macrae, 2019).

Relating to the description above, this current issue is not the only one, however there were some researches was carried out previously such as (Stukenbrock, 2014; Giaxoglou, 2015; Argaman, 2007; Cornish, 2011). In the following are explanation of previous studies of Deixis analysis. Firstly, a research conducted by (Giaxoglou, 2015) entitle 'Everywhere I go, you're going with me': Time and space deixis as affective positioning resources in shared moments of digital mourning. In this research, the deixis of time and space were found to have a key role as affective positioning resources that help to arrange the personal and social experience of mourning and devote to the self-representation of the sharer as mourner. Articulating space and time deixis in shared moments of mourning was shown to involve different images of death (i.e. as contrasted to life or as embedded in the everyday) and the dead (i.e. as separate from the living or as integrated in everyday activities as a 'guardian angel' or 'magic agent'). Those

frames index socially determined in religious or peer-group master discourses about death and the afterlife and ground mourners in specific social roles as mourners: the sharer is seen to reaffirm her religious identity at the same time as projecting her identity as a member of a peer group of mourners. Both social roles make part of the sharer's performed identity that changes from a disempowered, non-agentive position to that of an empowered, active role as a member of a peer-group of mourners in (partial) control of the dead's continued presence. Comparing with the previous studies in which the data of research above taken from social media (facebook) while in current the data of the research are taken from Zootopia movie script.

Secondly, a research concerning to implicit deixis (Ruthrof, 2015). In its conclusion said that explicit, or marked, deixis in Natural Language (NL) includes only a relatively small portion of overall deixis understood as the pervasive relation of sentence-tokens to their extra-linguistic context. The traditional research on deixis has not been able to limit its observations within the boundaries of deictic markers but has tended to spill over into the domain of imaginative reconstruction of speech modality in a broad sense. This current study is very different from previous study, otherwise this study addresses to analyze the real types of deixis found in Zootopia movie script.

Thirdly, a research carried out by (Zupnik, 1994) about a pragmatic analysis of the use of person deixis in political discourse. In this study, it has been found that particular relationships that hold among discourse spaces, participation frameworks and roles are key factors in the analysis of vague deixis, and the consequent persuasive functions of such usage. A speaker's power of persuasion, for example, may stem from an ability to shift in and out of various roles within and across discourse spaces. Such role manipulation may be both complicated and enhanced in cases where the speaker has recourse to multiple identities, such as in cases of multicultural individuals. The distinction between present research was different in which focuses on analyzing all the types of deixis on Zootopia movie script.

Fourthly, a research regarding to fieldwork on deixis (Hanks, 2009). This study refers to determine how speakers use deictics to construe objects of reference on Yucatec Maya language. If comparing to the present study refers to examine the types of deixis on Zootopia movie script, of course, the data used in each study is different. Interestingly, based on the explanation of preceding researches above can be concluded that has similarity regarding to analysis of deixis, but notwithstanding, deixis on Zootopia movie transcript never does by anyone. It means that that this study is not plagiarism.

Thus, based on the explanation of preceding research above, in the present study, researcher formulates some research questions, they are: what are types of deixis found on Zootopia movie script and what is the most dominant deixis found at Zootopia movie.

METHOD

This study is designed by using descriptive qualitative and quantitative approach (Creswell & Creswell, 2018) through content analysis technique. The data is script of Zootopia Movie. Briefly, the synopsis of *Zootopia* (titled *Zootropolis* in the UK and Ireland) is a 2016 American 3D computer-animated comedy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. It is the 55th Disney animated feature film, directed by Byron Howard and Rich Moore, co-directed by Jared Bush. It details the unlikely partnership between a rabbit police officer and a red fox con artist, as they uncover a criminal conspiracy involving the disappearance of predators (Wikipedia, n.d.). The whole transcript of this movie consists of 41 scene, but only 15 scenes taken to be analyzed.

The analysis process only focusing on obtaining the types of deixis that are person deixis, spatial deixis, time deixis, discourse deixis, and social deixis (Yule, 1996). In analysing the data, researcher used theory (Gay, Mills, & Peter W, 2012) of technique analysis. The result of data analysis would be presented into tables in classifying the types of deixis easily, then, also diagram was used in providing the dominant types of deixis found in that movie. Entirely, after analyzing the data, researcher describe it narratively.

RESULTS AND DISCUSSION
Findings
Further, it has been explained in the previous section in which there are five types of deixis, spearheaded by some pragmatist (Levinson, 1983; Yule, 1996), that are person deixis, spatial deixis, time deixis, discourse deixis, and social deixis.

The Types of Deixis Found on Zootopia Movie Script
Person Deixis
In this finding, researcher has found some of grammatical categories of person from Zootopia movie script. Person deixis is process of referring to the relations that exist among participants taking part in a situation minimal (Sebeok, 2001). Thus, person deixis is reflected directly in the grammatical categories of person such *as:*

a) *__I__'m gonna move to Zootopia,*
b) *__She__ reaches for a hidden ketchup bottle,*
c) *__He__ bared his teeth first,*
d) *__it__ drives away and the mouse panicked goes after it,*
e) *__We__ reserve the right to refuse service to anyone", so beat it!*
f) *__They__ eat the pawpsicles and throw the sticks in the recycle cans in unison,*
g) *They thought it would be better if a predator, such as __myself__, wasn't the first face that you see when you walk into the ZPD, h) seeing it as an opportunity to prove __herself__,*
h) *We evolved and looked beyond __our__ primitive savage ways,*
i) *Judy is seen skipping beside __her__ parents as they walk out of the auditorium,*
j) *Judy, you ever wonder how your mom and __me__ got to be so darn happy?*
k) *there are some new recruits with us I should introduce,*
l) *your teams take Sahara Square,*
m) *Well, it's my word against yours*
n) *Taking the straw out of his mouth.*

As aforementioned above, in sentence (a) the use of first singular person, actually, refers to Nick, one of animals who desires moving to Zootopia city. While using the third singular person 'she' as in sentences (b), actually it is 'Young Judy Hopps', the main participant of this movie. In this case, the author uses person deixis to divert of Young Judy Hopps' position in order to distract reader's attention. Meanwhile, as in sentence (c) the use of third singular 'he' refers to Muzzled Wolf, one of participant in this movie. Furthermore, the other types of pronoun used into sentences above however indicates a certain referent.

From this script, we can see that how an author utilizes personal pronoun to explain the participants role in discourse. The example above only as representations of 664 total finding data. Clearly, it has been provided in table 1.

Table 1. The results of person deixis found on Zootopia movie script

Division	Category of Person	Type of Pronoun	Amount of finding data
First	Singular	I	119
		Me	23
		Myself	1
	Plural	We	22
		Us	3
		Our	11
Second		You	149
		your	35
		yours	2
Third		She	66
		He	32
		It	40
		they	14
		Herself	4
		her	108
		His	35
Total			**664**

Spatial/place Deixis

Spatial deixis concerns the specification of locations relative to anchorage points in the speech event. The importance of locational specifications in general can be gauged from the fact that there seem to be two basic ways of referring to objects by describing or naming them on the one hand, and by locating them refers to the certain place where the interlocuters doing a conversation. Deixis of place is linguistically coded, e.g. in adverbs of place and demonstratives (Kragh & Lindschouw, 2013). As demonstrated in the following sentences on Zootopia script:

a) *Chief, uh, Mrs. Otterton's **here** to see you again,*
b) *Hey! Stop right **there**!*
c) *Mm-mm. I put some snacks in **there***
d) ***There** you go.*
e) *Ahem! Mrs. Otterton, please wait out **here***
f) ***Here** you go! One missing otter!*

As seen in sentences (a) the use word 'here', explicitly points a certain place while doing the conversation, the audience's position is near to speaker also in example (b) refers to a certain location that far from the speaker. Meanwhile, as in sentence (c) the use word 'there' actually refers to the Zootopia City. This utterance was spoken out by Bonnie Hopps, one of the Judy's families, when they are in travel to Zootopia. The use word 'there' in the beginning sentences (d), it refers to Nick Wilde. He says it to his self because he wants to escape from Judy who attempts to arrest him. Nextly, the use word 'here' in sentences (e) and (f) it contains a referent that refers to a place that is a Police officer.

In understanding those sentences above we need the speaker itself to clarify it, Hereby, it was classified the distance into two term that are proximal (near speaker) and distal (far/away from speaker). As in Hittite, genetically less close, shows a little more variety as it has three demonstratives with differing deixis (*ka-* 'this', *apa-* 'that' and *aši-* 'yon') besides a fourth rare *ana-* for temporal near deixis and a fifth largely petrified *anni-* for temporal far deixis. (Bauer, 2013). Within the speaker's sphere, however, a distinction is made between proximal deixis for things directly related to the speaker (*ka-* 'this') and medial deixis for things related to the addressee (*apa-* 'that').

The example above only as representations of 16 total finding data. Clearly, it has been provided in table 2.

Table 2. The results of Spatial/place deixis found on Zootopia movie script

Category of distance	Type of Expression	Amount of finding data
proximal	Here	6
Distal	There	10
Total		**16**

Time/Temporal Deixis

Temporal deixis is deixis relative to the time of utterance. If the speaker asked, '*when*' actually does not indicate a time coinciding with the previous event, but immediately after it. The grammaticalization of temporal relationships of events relative to the coding time refers to temporal deixis (Decker, 2001), e.g. Yesterday I ate tambaqui fish, today I ate matrinxã fish, and tomorrow I'll eat chicken. The example illustrates a case where the temporal adverbs alone are sufficient to determine the temporal reference of particular propositions (Michael & Granadillo, 2014).

In this finding, it was categoried based on the types of expression. Further, there are some sentences related to the time deixis found on Zootopia movie script that are:
a) *Shut your tiny mouth **now**,*
b) *Judy pauses for **a second**, then runs back and hugs her parents,*
c) ***Then** her phone rings,*
d) *I want you to remember this moment the **next time** you think you will ever be anything more than just a stupid, carrot-farming dumb bunny,*
e) *Yeah, and he cheats like there's no **tomorrow**,*

f) *Former Mayor Dawn Bellwether is behind bars **today**,*
g) *Judy leaves the room. A few seconds **later**,*
h) *I've been doing this **since** I was born, and so ford.*
i) *A hundred tickets, I'm not gonna write a hundred tickets. I'm gonna write two-hundred tickets! **Before noon**!*
j) *Complementary de-lousing **once a month**... Don't lose your key.*
k) *Thousands of years **ago**, these were the forces that ruled our world*
l) ***Three hundred** and **sixty-five days** a year since I was twelve. And time is money. Hop along*

As seen in sentence (a) the use of 'now' indicates the utterance happened proximal to speaker and audience in other hand the position of speaker is near to audience while distal is far from the speaker. But in this case we don't know the time intended now, as a reader is able guessing the referent of exactly time. In sentence (b) the use "a second' indicates a temporal deixis also as in sentences (c) refers to time deixis where in this event, Judy groans in disgust, holds it arm length out, and tosses it away, then in same time her phone rings. While in sentence (d), the use time deixis 'next time' it shows a time when Gideon shoves Judy's face into the dirt and Gideon said to Judy that I want you to remember this moment the next time you think you will ever be anything more than just a stupid, carrot-farming dumb bunny! The example above only as representations of 57 total finding data. Clearly, it has been provided in table 3.

Table 3. The results of time deixis found on Zootopia movie script

Category	Type of expression	Amount of finding data
Proximal	Now	10
Distal	Then	18
Temporal	Next time	1
	Tomorrow	2
	Today	1
	Before noon	2
	Later	9
	Ago	1
	Soon	1
	Once a month	1
	Since	5
	Three hundred days	1
	Sixty-five days	1
	Five years	1
	Six years	1
	A thousand years	2
Total		**57**

Discourse Deixis

Discourse, or text, deixis concerns the use of expressions within some utterance to refer to some portion of the discourse that contains that utterance (including the utterance itself) (Davidson & Harman, 1976). For instance, 'this, boy's "parents' as in the following sentences found on Zootopia movie script:

a) *Now I'm going to open this door*
b) *This is Officer McHorn, we got a 10-31.*
c) *Nick! You're gonna need one of these*
d) *That's my job!*
e) *Those are...claw marks. You ever seen anything like this?*

It is similar with anaphora, anaphora is a phenomenon in which one expression – typically a pronoun – is interpreted, as co-referential with another expression, which in turn provides the referent (Quirk, Greenbaum, Leech, & Svartvik, 1985). Without this co-reference, it would be impossible to determine the referent of the anaphoric expression.

As seen in example (a) the ending of the sentence 'this door' points certain place and term proximal is the position of speaker is near to audience while distal is far from the speaker. The example above only as representations of 65 total finding data. Clearly, it has been provided in table

Table 4. The results of time deixis found on Zootopia movie script

Category of distance	Type of Expression	Amount of finding data
proximal	This	22
	These	2
Distal	That	34
	Those	7
Total		**65**

Social Deixis

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", according to Fillmore, 1975:76 (Levinson, 1983). In other hand, referent to the relative social statuses of the speech act participants (honorific systems, etc.) (Davidson & Harman, 1976). In this finding, researcher found only one category that is partner. It seems obvious when Nick graduates from the Zootopia Police Academy as the city's first fox police officer and becomes Judy's partner. The relationship between Judy Hopps and Nick Wilde seem in discourse when they are going together in solving a problem in Zootopia city. Clearly, it has been provided in table 5.

Table 5. The results of social deixis found on Zootopia movie script

category	Name	Amount of finding data
Partner	Judy Hopps	-
	Nick Wilde	-

From the result above, the types of deixis found on Zootopia script that are person deixis, spatial or place deixis, time deixis, discourse deixis and social deixis.

Entirely, the function of deixis in written literature can be used to construct, manipulate, and foreground the reader's deictic centre in relation to three different cases of discourse across the textual and conceptual dimensions: (1) the physical text (e.g. a portion of discourse, the sequential arrangement, and the reader's movement through it, etc.). (2) the propositional content of a preceding, immediate, or subsequent portion of discourse (which overlaps cases 1 and 3). (3) the act and process of creation of the story world, which can be further broken down into:

a. the act and process of composition,
b. the act and process of narration, and
c. the act and process of readerly imaginative conceptualization (Macrae, 2019).

To sum up, based on the analysis of the aforementioned types of deixis can be understood that the usage of deixis in a sentences, absolutely, contains a hidden meaning or called also as a hidden hint. That is why interlocutor would be difficult in comprehending a message if he or she did not has a knowledge about deixis or understanding about representation in pointing something. This is clearly so as far as deixis is concerned (Lyons, 1979). Therefore, the interlocutor must know what the speaker is referring to by asking directly

The dominant types of deixis found on Zootopia Movie Script

It has been described in the preceding section about types of deixis found on Zootopia movie script. Thus, in obtaining the most dominant types of deixis found, however all the finding are input into the diagram. Firstly, It can be seen from the first types of deixis as in table 1, found that among of person deixis, the highest score is second person 'you' namely 149 amount of finding data, next is the first singular person 'I' that is 119 and then third person 'her' that is 108. Further, as in table 2, the results of spatial deixis showed two items namely 'here' and 'there'. Both of these items was collected 16 amount of finding data.

Thirdly, time deixis as in table 3 showed the significant results. The expression time 'now' is lowest than the expression time 'then' gets 18 amount of finding data, meanwhile, the other items of time deixis such as 'temporal' showed the various results. Entirely, total number of time deixis is 57 finding data. Then, within discourse deixis shows the different results as in table 4 which is all data found 65 finding data. It can be seen the expression 'that' is highest than the other expressions. Finally, the social deixis is not measured by the number of finding data, but researcher only categories the relation between two character namely Judy Hopps and Nick Wilde as a partner. Furthermore, all the finding data are presented into figure 1.
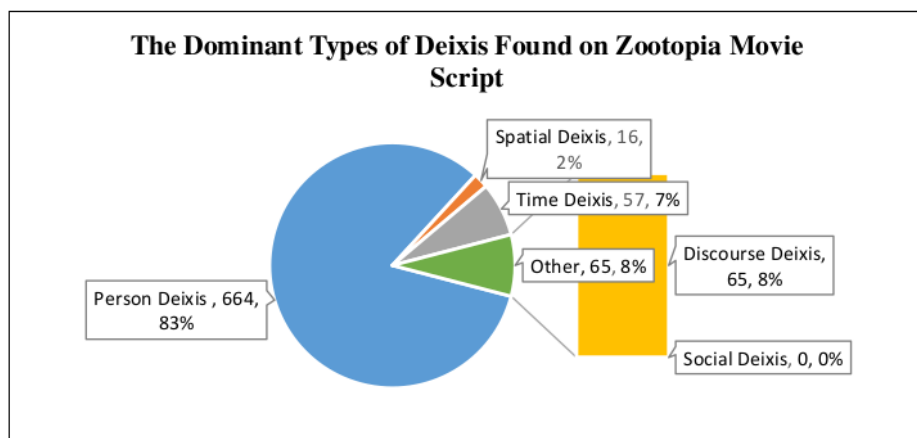

The Dominant Types of Deixis Found on Zootopia Movie Script

Spatial Deixis, 16, 2%
Time Deixis, 57, 7%
Discourse Deixis, 65, 8%
Other, 65, 8%
Person Deixis , 664, 83%
Social Deixis, 0, 0%

Figure 1. The Dominant Types of Deixis Found on
Zootopia Movie Script

CONCLUSION

Based on the explanation above, it can be concluded that all types of deixis were found on Zootopia movie script and even though an analysis had been done, however without understanding all kinds of deixis in a real meaning we never know the messages, we need to find the real referent. In other word, deixis designates the relationship between (usually) the speaker and the referent, through consideration of the parameters of the context of the utterance (Macrae, 2019).

Thus, from the analysis, the Person Deixis is the first highest scored, the second is Discourse Deixis, third is Time Deixis and the last is Place Deixis. Interestingly, temporal category of Time Deixis found various result namely next time, tomorrow, today, before noon later, ago, soon, once a month, since, three hundred, sixty-five days, five year, six year and a thousand years, entirely found 29 finding data. To sum up, the finding of this analysis still need an improvement by continuing for the next scene of this movie. Hopeful that the present study contributes to such understanding of the pragmatics of deixis in manuscript and suggests new areas of research for discourse analysis in general.

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