

PRAGMATIC ANALYSIS OF PERSON DEIXIS AND ITS FUNCTION IN *ENCANTO*

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ABSTRACT

This study examines the use of person deixis in the animated film *Encanto* through a pragmatic lens. The analysis focuses on identifying and interpreting first-person, second-person, and third-person deixis, revealing their prevalence and functions in dialogue. Using qualitative descriptive research, the findings show that first-person deixis is most dominant, reflecting the film's themes of personal identity and family relationships. The study highlights how deixis enriches character development and narrative structure, offering insights for teaching pragmatics and fostering cultural understanding in educational settings.

Keywords: Pragmatic, Person Deixis, *Encanto*, Linguistic Analysis, Education

INTRODUCTION

Language is a fundamental tool for communication, allowing individuals to convey thoughts, emotions, and intentions. Within the vast landscape of linguistic studies, pragmatics offers insight into how context influences the interpretation of meaning. One crucial aspect of pragmatics is deixis, which involves words and phrases, such as pronouns and temporal and spatial adverbs, that cannot be fully understood without contextual information. Deictic expressions are essential in everyday communication, as they anchor discourse to specific times, places, and persons (Mustaqiem & Simatupang, 2023)

Deixis refers to the use of words or expressions whose meanings depend on the context or situation in which they are used. This context includes the speaker, the addressee, the time, and the place of the conversation. Deixis is the most powerful method for demonstrating the connection between language structure and context. It cannot be completely comprehended without supplementary contextual details. This concept pertains to a category of linguistic expressions that serve to point out aspects of the situational context, such as the individuals involved in a

conversation, the time, and the place of the speech event (Frei, 1944; Lyons 1997, 1979; Fillmore 1982, 1997; Levinson 1983, 2004)

Deixis is categorized into five main types: personal deixis (referring to people), spatial deixis (referring to locations), temporal deixis (referring to time), social deixis, and discourse deixis. Deixis is essential for analyzing conversations or sentences because every utterance typically points to specific people, objects, places, or times. Without analyzing deixis, it would be difficult to understand the intended meaning of a conversation. By studying deixis, we can gain a clearer understanding of an utterance because it provides information about who is speaking, what or whom they are referring to, and when and where the utterance takes place (Hurford, 2007, in Ulfaningtyas & Pramudyawardhani, 2021)

Levinson (1983) explains that person deixis refers to the role of a person in a linguistic event when a phrase is spoken. It is essential for expressing language, whether spoken or written, through deixis (Turambi, 2017). Kreidler (1998) describes person deixis as the relationship based on the speaker's familiarity with pronouns I, we, you, she, he, it, they (Natalia & Santoso, 2020). These pronouns are commonly found in language expressions, whether spoken or written.

According to (Cruse, 2006 in Wati, 2014) person deixis includes pronouns such as *I, You, Him, Mine, Yours, Her, Myself, Yourself, and Herself*, as well as possessive adjectives like *My, Your, and Her*. Person deixis is divided into three categories: first person, second person, and third person. The first person refers to the speaker themselves, the second person refers to the individual being addressed (*You*), and the third person refers to someone else or a group of people.

The animated film "Encanto", produced by Walt Disney Animation Studios, offers a wealth of dialogue that serves as valuable material for pragmatic analysis. This movie, centered around the magical Madrigal family, features a range of characters whose interactions are filled with deictic expressions. Analyzing these expressions within the "Encanto" script can provide deeper insights into how deixis functions in animated storytelling and how it contributes to both character development and the progression of the narrative.

Budiarta & Gaho, (2021) deixis Analysis on Zootopia Movie Script: A Pragmatic Study. This research focuses on analyzing deixis in the script of the film Zootopia. Using a quantitative and qualitative descriptive approach, the study selected 15 scenes from the film's script to examine types of deixis such as person, discourse, time, spatial, and others. The analysis, presented through tables and diagrams, revealed that person deixis were most prominent (83%), followed by discourse (8%), time (7%), spatial (2%), and other types (8%). The findings demonstrate a variety of temporal deixis expressions used throughout the movie, including terms like "next time," "tomorrow," and "today." This study underscores the presence and significance of deixis in cinematic discourse.

There have some learn source studies explored deixis for example Rokhmah et al., (2022) with the research entitled *The Deixis Analysis of Disney's Raya and The Last Dragon Movie Script*. From their analysis the study focused on pragmatics, particularly deixis, aiming to analyze the three main types: person deixis, time deixis, and place deixis. It sought to determine the most prevalent type of deixis in the movie "Raya and The Last Dragon." Then, Hanggarjito et al., (2021) in the study was entitled "*Deixis Analysis in Film Tenet*". This study examines the types of person deixis used in the film *Tenet*, the most dominant type of person deixis in the film, and the reference meanings of person deixis found in *Tenet*. The objectives of the study were to identify the types of person deixis, determine the most dominant type of person deixis, and understand the reference meanings of person deixis in the film. This research focused solely on the utterances made by the main character in *Tenet*. The primary purpose of this study was to identify the types of person deixis, determine the dominant type, and uncover the reference meanings of person deixis in *Tenet*. In another several researcher, This study concentrated on the analysis of personal deixis within the scope of pragmatics. The research had two main objectives. The first was to identify the categories of personal deixis employed by the main character. The second was to explain why the most dominant category of personal deixis was used by the main character in the movie (Binti Qani'ah & Santy Firdatul Islamiyah, 2021)

In this study, the author focuses on personal deixis. According to (Yule, 1996 in Fatkhunrohmah, 2013)) personal deixis involves distinctions related to the speaker (I) and the addressee (you). It functions based on a fundamental three-part categorization, represented by pronouns for the first person (I), second person (you), and third person (he, she, and it).

This research lies in its focus on analyzing deixis in the film *Encanto*, with a particular emphasis on the referential meanings of deixis and their implications in the context of education. Unlike previous studies that primarily highlight the frequency and dominance of deixis types, this research delves deeper into how deixis in *Encanto* conveys underlying meanings related to family values, self-discovery, and cultural identity. By examining how deixis is used to express characters' emotions, relationships, and growth, the study bridges linguistic analysis with educational insights. In the educational context, this research contributes by demonstrating how deixis can be used as a tool to teach pragmatics, cultural understanding, and character analysis, fostering critical thinking and empathy among students through the medium of film.

The aims of this research is to explain the form and function of personal deixis in the *Encanto* movie and to help students interpret meaning that depends on references in the text, such as who is speaking, to whom, and about whom. Through this research, it is hoped that students will gain a better understanding and more accurate use of

pronouns and demonstratives in different contexts, thereby improving their overall language skills.

METHOD

Research Design

This study employs a qualitative descriptive research design to analyze the use of person deixis in the animated film *Encanto*. According to (Creswell et al., 2012) qualitative research is a form of interpretative study that focuses on processes, meanings, and understanding, which are derived from words or images. The analysis focuses on identifying types of person deixis, such as first person deixis, second person deixis, and third person deixis also interpreting their functions within the dialogue (Yule, 1996). This approach seeks to uncover the pragmatic roles of these expressions in the film's narrative, character interactions, and overall storytelling.

Instruments

The instruments used in this study include a "Encanto" movie script and pragmatic analysis guidelines. According to (Farkhan, 2007) research instruments can be defined as tools or methods used to obtain data or information needed during a research study. The "Encanto" movie script used as the main text to analyze for identifying and categorizing deictic expressions, focusing on their types (first, second, or third person) and contextual factors such as speaker, addressee, and situational context. The pragmatic analysis guidelines is used to systematically document occurrences of person deixis in the script, including details such as the type of deixis, its function, and the scene in which it appears.

Procedures

The research procedure was carried out in several stages. First, data collection was conducted using the script of the animated film "Encanto" as the primary data source. The script was obtained or transcribed from the film, and key scenes featuring diverse character interactions were selected to ensure a variety of contexts for analysis. Next, the selected scenes were meticulously examined to identify instances of person deixis. All deictic expressions, including pronouns as I, you, she, he, possessive adjectives as my, your, her, his, etc, and reflexive pronouns as myself, yourself, were highlighted. Finally, the identified deictic expressions were systematically documented in a data recording sheet, with each expression categorized based on its type and contextual usage within the scene.

Data Analysis Procedures

The data analysis involves categorizing identified deictic expressions into first person deixis, second deixis, and third person deixis, calculating their frequency to determine prevalence in the movie's script. Each instance is contextually analyzed to uncover its pragmatic function, considering speaker-addressee relationships, situational context, and its role in anchoring discourse. The

findings are interpreted to reveal how person deixis contributes to character development and narrative progression. Results are then compared with previous studies on deixis in film scripts to identify patterns and differences. Finally, the analysis concludes by summarizing the dominant types of person deixis, their functions, and their potential applications in teaching pragmatics and language learning.

FINDING

Based on the data collected and analyzed, the use of deixis in the *Encanto* movie is evident in the characters' dialogues throughout the film. This study identified various types of deixis present in the movie, including personal deixis, which is further categorized into first-person, second-person, and third-person deixis,

a. The Types of Person Deixis Found in the Encanto Movie

Following the data that been collected and analyze, there are 319 utterances with 3 types of person deixis that appear in Encanto movie script. In this research, there are 896 types of person deixis in the Encanto movie script. The complete data findings on the occurrence of deixis forms in the movie script of Encanto. The complete data findings on the occurrence of the deixis forms in the Encanto movie script will be shown on the table 1 below.

Table 1. The Types of Person Deixis Found in the Encanto Movie

No	Deixis Categories	Type of Pronoun	Frequency	%	Σ	%
1	First person deixis	I	216	24,11%	411	45,87%
		Me	43	4,80%		
		Mine	1	0,11%		
		My	37	4,13%		
		Myself	3	0,33%		
		We	54	6,03%		
		Us	13	1,45%		
		Our	44	4,91%		
2	Second-person Deixis	You	218	24,33%	260	29,02%
		Your	39	4,35%		
		Yours	1	0,11%		
		Yourself	2	0,22%		
3	Third-person deixis	He	10	1,12%	225	25,11%
		She	22	2,46%		
		It	15	1,67%		

Itself	3	0,33%		
They	9	1,00%		
Their	1	0,11%		
Them	2	0,22%		
Him	3	0,33%		
His	5	0,56%		
Her	24	2,68%		
Name	131	14,62%		
Total	896	100,00%	896	100,00%

Based on the table described above, first-person deixis accounts for the highest percentage 411 data (45.87%), including pronouns like *I, me, we, our, my, myself, us, and mine*. This is followed by second-person deixis 260 data (29.02%), which includes pronouns such as *you, your, yours, and yourself*. Lastly, third-person deixis makes up 225 data (25.11%) and includes pronouns like *she, he, it*, names, and others. This table shows the percentage distribution of person deixis categories, ranked from the highest to the lowest. Therefore, the most dominant category of person deixis in the film *Encanto* is first-person deixis. First-person deixis is most dominant in the film *Encanto* because the story focuses on Mirabel as the main character. Mirabel often uses the word "I" to convey her feelings and thoughts. The film's theme of identity and family relationships also makes the personal point of view more often used. In addition, the dialogue between characters directly from their perspectives make the use of the word "I" even more prominent.

b. The Reference Meaning of Person Deixis in the Encanto Movie

The *Encanto* movie demonstrates the use of person deixis to convey relationships, emotions, and narrative depth. Person deixis, which includes first-person, second-person, and third-person references, plays a crucial role in defining the roles of the speaker, addressee, and others in a conversation or narrative. These deictic expressions—such as pronouns and possessive adjectives are not just grammatical tools but are integral to shaping the story's meaning and the connections between characters. In *Encanto*, person deixis reflects themes of familial bonds, personal identity, and collective responsibility, enriching the storytelling experience. Below is a categorized analysis of person deixis based on dialogues in the movie.

First-Person Deixis

First-person deixis refers to pronouns like *I, me, my, we, and us*, which speakers use to refer to themselves or their group. First-person deixis is extensively used in *Encanto* reflecting the characters' emotions, personal struggles, and sense of belonging. For example, in utterance, Abuela Alma states, "*Long ago, when my three babies had just been born, your Abuela Pedro*

and *I were forced to flee our home.*” Here, the pronouns *my*, *I*, and *our* emphasize Abuela Alma’s personal connection to the family’s history and their shared experiences during a time of hardship. Similarly, Mirabel declares, “*We must protect our family, our Encanto. We cannot lose our home!*” The collective pronouns *we* and *our* illustrate a sense of responsibility and unity among the Madrigal family members. In *Encanto*, Abuela Alma often uses first-person deixis. For example, when she says, “*This candle blessed us with a miracle,*” the word *us* refers to the entire Madrigal family, while positioning Abuela as the voice of the speaker. In another utterance, Mirabel uses *I* to express her individuality and desire for recognition. When she declares, “*I’m just as special as the rest of my family,*” it reflects her internal struggle with feeling inadequate due to her lack of a magical gift. This line is a powerful moment that highlights her yearning for validation and belonging. Abuela frequently uses *we* and *our* to emphasize collective identity and shared responsibility. For instance, when she says, “*Our family’s gifts have made our home a paradise,*” the deixis *our* portrays the Madrigal family as a unified whole, while subtly reminding everyone of the expectations they carry to uphold the family’s legacy. Luisa’s dialogue adds another layer to the theme of responsibility. When she confides, “*I carry too much sometimes, but I have to keep going for all of us,*” the pronoun *I* reflects her personal burden, while *us* underscores her sense of duty to the family. This interplay between singular and plural deixis perfectly captures Luisa’s struggle to balance her individual challenges with her commitment to the family. Finally, Antonio’s innocent exclamation, “*I can talk to them!*” when he discovers his gift, demonstrates his joy and connection to the family’s magical tradition. Across the film, the use of first-person deixis gives insight into the characters’ emotions, whether it’s pride, longing, or responsibility, making their individual journeys relatable and engaging.

Second-Person Deixis

The person deixis factor in conversation using “second person deixis” indicates directing attention to the addressee. In the phrase “*Open your eyes*” indicates the direct involvement of the listener, Young Mirabel, in the conversation. Similarly, in the instruction “*You must hug her!*” indicates direct involvement between the speaker and the listener. Second-person deixis, such as *you* and *your*, creates a direct connection between the speaker and the listener, fostering intimacy or assigning responsibility. This is evident when Abuela Alma tells Mirabel, “*You must find the cracks and save the miracle.*” The word *you* directly addresses Mirabel and places significant responsibility on her shoulders, marking a turning point in the story and reshaping the family’s dynamics. Another example occurs during Antonio’s gift ceremony, when Mirabel reassures him with, “*Your gift is going to be amazing.*” Here, *your* makes the

moment personal and comforting, showing Mirabel's nurturing nature despite her own insecurities. This use of second-person deixis strengthens the bond between characters and highlights Mirabel's role as a source of support within the family. Second-person deixis also appears in moments of conflict, such as when Mirabel confronts Abuela Alma, saying, "*You're the one who's breaking our family!*" The transition from *you* to *our* reflects both Mirabel's challenge to Abuela's authority and her assertion of belonging within the family. It's a powerful example of how deixis can capture both unity and tension in family relationships. In more tender moments, second-person deixis is used to convey reassurance and affirmation. For example, Julieta tells Mirabel, "*You are just as special as anyone else in this family,*" with *you* providing direct comfort and reinforcing Mirabel's sense of worth. Even Mirabel's plea to Casita, "*You've got to help me,*" turns the magical house into an active participant, further connecting the family's struggles to their shared home.

Third-Person Deixis

Third-person deixis, including pronouns like *he*, *she*, *they*, and possessive forms such as *his*, *her*, and *their*, helps refer to people or entities within the narrative. Third-person deixis serves to reference individuals outside the immediate conversation. In the utterance, "*I understand you. Of course they can come!*" uses *they* to refer to the animals, highlighting Antonio's unique gift of communicating with them. Meanwhile, in the utterance, "*Everything's great, she's just...excited! For you to propose...*" uses *she* to refer to Isabela, narrating her emotions in a specific context. Another example, when Mirabel says, "*He's the one who saw the cracks in the house,*" the pronoun *he* introduces Bruno's importance in the story, building suspense around his mysterious absence. Another example is Mirabel's line, "*They told me to stay away from Bruno,*" where *they* refers to the Madrigal family. This deixis reveals the unspoken rule surrounding Bruno and the stigma attached to his name, adding to the intrigue. Abuela often uses possessive third-person deixis, like in the line, "*When their children came of age, the miracle blessed each with a magic gift.*" Here, *their* underscores the generational aspect of the Madrigal legacy while highlighting the pressure each family member faces to contribute to this tradition. Luisa's reference to Isabela as "*Señorita Perfecta*" further reflects familial expectations. The pronouns *she* and *her* portray Isabela as the family's ideal, emphasizing both admiration and the weight of perfection placed on her shoulders. Third-person deixis also creates mystery and narrative tension. For instance, Mirabel's question, "*Why am I in his vision, Bruno?*" uses *his* to emphasize the enigmatic nature of Bruno's prophecy. Similarly, Dolores' remark about hearing "*him*" in the walls adds to Bruno's elusive presence, maintaining suspense throughout the story.

DISCUSSION

In *Encanto*, the way characters use person deixis in their conversations plays an essential role in shaping the entire dynamic of the story. This form of deixis helps define the characters' roles, their relationships with one another, and the emotions they convey, adding depth and complexity to their interactions. For example, when characters use first-person deixis, like *I* or *me*, it emphasizes their individual experiences and points of view. Second-person deixis, such as *you*, directly addresses the audience or another character, establishing a sense of personal connection or emotional engagement. On the other hand, third-person deixis, like *he*, *she*, or *they*, provides additional context to the story, offering insights into characters who are not present or giving commentary on the actions or experiences of others.

Furthermore, person deixis reflects the underlying power dynamics and emotional tensions that exist within the Madrigal family. For instance, Abuela often uses *we* and *our* when speaking, reinforcing her authority and the collective identity of the family. In contrast, Mirabel frequently uses *I* and *me*, highlighting her internal struggle with her sense of self and her desire to find her place within the family. The use of second-person deixis helps to bridge the gap between different characters' perspectives, often acting as a tool to resolve conflicts or facilitate moments of understanding.

This study found that first person deixis, such as "I" are the most frequently used in the dialogue of the *Encanto* movie. Person's deixis factors in conversation indicates the first singular person as the speaker. This is because the story focuses on the main character, Mirabel, who often talks about her feelings and perspectives. Through the use of these pronouns, the audience gains a deeper understanding of Mirabel's emotions and the relationships she shares with her family.

In the education, these findings can be applied to teach students how to comprehend pronouns (*deixis*) in a more meaningful way. For instance, students can be taught to identify who is speaking, who is being addressed, and who is being talked about in a text or conversation. This approach not only enhances their technical understanding of language but also helps them see how language is used to convey emotions, relationships, and stories.

Additionally, the use of second-person pronouns like "you," and third-person pronouns such as "he", "she", or "they" further illustrates the interactions between characters. In learning, students can be guided to observe how these pronouns are used to build connections between the speaker and the listener, whether in fictional stories or everyday communication.

CONCLUSION

From this research, the following conclusions can be drawn: The *Encanto* movie features three types of person deixis, namely first-person deixis, second-person deixis, and third-person deixis. First-person deixis was the most dominant type, representing 45.87% with 411 deictic words, followed by second-person deixis 29.02% with 260 deictic words, and third-person deixis 25.11% with 225 deictic words.

First-person deixis is used by the speaker to refer to themselves in an utterance. Second-person deixis is used by the speaker to refer to the addressee. Meanwhile, third-person deixis is used to refer to someone other than the speaker or the addressee in an utterance.

The researcher hopes this study not only provides readers with a deeper understanding of the types of person deixis but also inspires curiosity and enthusiasm to explore deixis further, particularly person deixis. Additionally, this research aims to contribute to educational contexts by serving as a valuable reference for both students and teachers in understanding the practical application of deixis in communication.

Future researchers could focus on analyzing person deixis in educational settings, such as textbooks, classroom dialogues, or instructional videos. Investigating how deixis functions in these contexts could provide valuable insights into how students learn to understand and use pronouns, demonstratives, and other deictic expressions in academic discourse. This could enhance the design of teaching materials and strategies, fostering better comprehension and communication skills among students. Additionally, examining deixis in educational contexts might uncover its role in promoting clarity and cohesion in student-teacher interactions, which could be essential for effective language acquisition.

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