



Deixis Meaning in the Movie *Sejuta Sayang Untuknya*: A Kortara-Based Analysis

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ARTICLE INFO	ABSTRACT
Received: 07 April 2025	This study explores the use of deictic elements in the film <i>Sejuta Sayang Untuknya</i> through a technology-based approach utilizing the Kortara platform. Deixis, as a linguistic feature that relies on contextual information, plays a significant role in shaping the narrative and interactions within the film. The analysis focuses on personal deixis (e.g., <i>saya</i> , <i>kamu</i> , <i>dia</i>) and temporal deixis (e.g., <i>sekarang</i> , <i>besok</i>) to examine how these elements contribute to characterizations, relationships between characters, and the overall temporal structure of the storyline. The study reveals that deictic expressions serve as crucial tools for conveying emotional tones, power dynamics, and social hierarchies in dialogues. By applying Kortara, a computational tool designed for linguistic analysis, the study provides detailed insights into the frequency and distribution of deictic elements, offering a deeper understanding of how cultural and social contexts influence language use in cinematic discourse. This research highlights the potential of computational linguistics in analyzing pragmatics and social dynamics in film dialogues, contributing to both applied linguistics and the study of language in media. The findings underscore the importance of deictic elements as markers of personal and temporal relationships that shape the audience’s interpretation of character interactions and the narrative flow.
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1. Introduction

Deixis, as one of the central concepts in pragmatics, refers to linguistic elements whose meaning depends on context, such as the identity of the speaker, the time of utterance, or the location of interaction (Mahmudova, 2023; Saffah & Al-Hindawi, 2021; Ivanova, 2016). Personal deixis, such as first- and second-person pronouns, functions to

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establish interpersonal relationships between participants, while temporal deixis (Uddin, 2019; Zhao, 2022), such as *sekarang* or *besok*, situates actions within specific points in time. These linguistic markers are essential in constructing meaning in both spoken and written discourse (Stirling & Huddleston, 2002; Xiang, Jia, & Bu, 2024), as they enable participants to navigate references to people, time, and events dynamically.

In audiovisual media such as films, deixis plays a particularly important role. It not only signals reference but also reflects how characters negotiate intimacy, authority, conflict, and emotional closeness (Bednarek, 2020; Taan & Lasaten, 2021; Zhang, 2022). Studies on film discourse have demonstrated that deixis contributes significantly to narrative coherence and character development (Barus, 2023; Wiryawan, 2024), as well as to the portrayal of cultural norms in interaction. For example, the choice between the Indonesian pronouns *aku* and *saya* can indicate varying levels of familiarity, respect, or distance, while the temporal deixis *kemarin* or *besok* can evoke regret, anticipation, or hope. These nuances make deixis analysis a valuable tool for understanding the interplay between language, culture, and storytelling.

One example of a film that illustrates the richness of deixis in Indonesian is *Sejuta Sayang Untuknya* (directed by Herwin Novianto, screenplay by Wiraputra Basri, 2020). Produced by Falcon Pictures, the film tells the story of Gina (played by Syifa Hadju) and her father, Wisnu (played by Deddy Mizwar), a former actor struggling to provide for his daughter after the death of his wife. The narrative explores themes of family, sacrifice, social hardship, and intergenerational love. Everyday Indonesian expressions, including frequent use of personal pronouns such as *aku*, *kamu*, and *dia*, which index intimacy, respect, or distance between characters, dominate the film's dialogues. Similarly, temporal deixis such as *sekarang* ("now") and *besok* ("tomorrow") are used to express urgency, planning, and uncertainty about the future. These linguistic features make *Sejuta Sayang Untuknya* an ideal corpus for analyzing deixis in the intersection of pragmatics, culture, and cinematic storytelling.

Recent developments in computational linguistics and natural language processing (NLP) have expanded the possibilities for studying deixis. Tools such as SpaCy, Stanford CoreNLP, and Kortara can automatically identify and categorize linguistic features in large corpora, allowing researchers to combine quantitative frequency counts with qualitative interpretation (Kane, 2023; Lu, 2014; Mason, 2006). Context-aware models have been shown to improve translation of pronouns and deixis in complex languages (Voita et al., 2018), while pragmatic comprehension models highlight how computational systems can approximate speaker–listener perspectives in dialog (Monroe et al., 2017). These approaches demonstrate the growing relevance of NLPs for pragmatic analysis, particularly in languages with limited computational resources.

For Indonesians, computational analysis of deixis remains relatively underexplored. While prior research has focused on deixis in literature, everyday communication, or classroom interaction, few studies have systematically analyzed deixis in Indonesian film dialogues using NLP. This gap is significant because film language provides both authentic conversational structures and culturally embedded expressions that reflect local

norms of interaction. Applying Kortara, an NLP platform designed for Indonesian, offers a methodological innovation by enabling tokenization, parsing, and frequency analysis of deictic elements in transcripts. Through this integration of linguistic theory and computational practice, research can provide new insights into the pragmatic and cultural dimensions of Indonesian film discourse.

This study therefore seeks to fill that gap by applying Kortara to analyze deixis in *Sejuta Sayang Untuknya*, addressing the following research questions:

1. What types of personal and temporal deixis appear in the film, and how do they function in shaping character relationships and narrative flow?
2. How does the Kortara platform assist in identifying and categorizing deixis within the film transcript?
3. What cultural and pragmatic insights about Indonesian communication can be drawn from the deixis analysis of the film?

2. Literature Review

2.1 Deixis in Pragmatics

Deixis is a central concept in pragmatics that refers to expressions whose interpretation relies on contextual information such as the identity of the speaker, the time of utterance, and the location of interaction (Anderson, 2014; Ivanova, 2016). Deictic elements enable participants to connect linguistic forms with situational contexts, making communication dynamic and context-dependent (Mahmudova, 2023; Nurmatova, 2023). The major categories of deixis include personal deixis, which uses pronouns to signal roles in conversation; temporal deixis, which situates events in time; spatial deixis, which locates objects or persons in space; discourse deixis, which refers to parts of the text itself; and social deixis, which indexes social relationships and hierarchy (Elzubier, 2022; Wiryawan, 2024). Together, these categories highlight how deixis functions not only as a linguistic marker but also as a reflection of socio-cultural interaction.

2.2 Personal and Temporal Deixis

Among the types of deixis, personal and temporal deixis are particularly salient in Indonesian communication. The use of first- and second-person pronouns, such as *aku*, *saya*, *kamu*, and *dia*, reveals the interpersonal stance of speakers and indicates varying levels of familiarity, intimacy, or respect (Oishi, 2017; Uddin, 2019; Wechsler, 2010; Qu et al., 2020; Zhao, 2022). For instance, *aku* may signal closeness or informality, while *saya* conveys politeness and social distance. Similarly, temporal deixis such as *kemarin* (yesterday), *sekarang* (now), and *besok* (tomorrow) anchors discourse to specific points in time, but their meanings often extend beyond simple chronology to convey anticipation, regret, or hope (Alkhawaldeh, 2022; Stirling & Huddleston, 2002). These pragmatic nuances demonstrate that deixis is essential for interpreting how speakers position themselves and others within social and temporal contexts.

2.3 Deixis in Film and Media Discourse

Film discourse provides a rich context for deixis analysis because cinematic dialogues closely mirror everyday conversational structures while embedding cultural values and interpersonal dynamics. According to Bednarek (2020), deixis in audiovisual media not only contributes to reference but also to character development, narrative coherence, and the portrayal of cultural norms. The choice of pronouns in Indonesian film, for example, reflects social relationships, intimacy, or conflict between characters, while temporal deixis shapes the emotional tone of events and character interactions (Ajisoko et al., 2020; Eragamreddy, 2024; Subekti & Fauziati, 2025; Wahyuni et al., 2023). Analyzing deixis in films therefore offers insight into how language encodes cultural expectations and how audiences interpret character relationships within narrative structures.

2.4 Computational Approaches to Deixis

Recent advances in computational linguistics and NLP have transformed the study of deixis by providing tools that allow large-scale, systematic analysis of linguistic features. Platforms such as SpaCy, Stanford CoreNLP, and Kortara employ tokenization, syntactic parsing, and semantic tagging to identify deictic expressions across texts (Mautner, 2019; Fugikawa et al., 2023). Context-aware neural models have improved anaphora resolution and deixis translation, particularly in gendered or structurally complex languages (Voita et al., 2018). Similarly, pragmatic comprehension models simulate speaker–listener perspectives to interpret referring expressions in context (Monroe et al., 2017). Computational approaches, therefore, enhance the efficiency and accuracy of deixis analysis, offering both quantitative frequency counts and qualitative insights.

3. Method

This research design uses a descriptive-analytical approach with a mixed methods framework, integrating computational and qualitative analysis to explore deixis in film dialog. This mixed methods approach combines quantitative and qualitative paradigms, enabling a comprehensive analysis that blends computational data processing with manual interpretation, which is particularly effective in examining linguistic elements in a cultural context. The use of computational tools such as the Kortara app facilitates the identification and classification of deixis elements, providing an efficient and systematic way of processing data. Manual validation complements this analysis by capturing nuances and contextual meanings that technology may miss (Terrell, 2015), thus increasing the accuracy and depth of the research results.

Data were obtained from film transcripts, providing a data set that reflects the social and cultural context of the dialog. The use of additional NLP tools such as SpaCy and Stanford CoreNLP ensured validation and increased the reliability of the computational analysis (Mautner, 2019). Transcripts were entered into the kortara application for automated analysis. Kortara processes the text and identifies deixis elements based on

pre-set linguistic parameters. Interpretation of the analysis results was guided by linguistic theory, which ensured that the research captured contextual meaning more broadly. The Kortara app runs text processing to detect and classify deixis elements. Each identified element is analyzed in the context of sentences and paragraphs.

4. Results and Discussion

In the data analysis, the Kortara platform was utilized to examine Indonesian texts, including film scripts and transcripts. In the case of the film *Sejuta Sayang Untuknya*, the transcript was processed through several steps such as tokenization (word separation) and sentence structure parsing. By applying NLP techniques, Kortara can identify specific words or phrases, including pronouns and temporal markers, that occur repetitively or carry pragmatic significance within the dialog. To enhance the accuracy of sentence element extraction in Indonesian, a new tokenization framework has been developed. This framework generates both single-word and multi-word tokens by analyzing sentence components such as subject, predicate, object, complement, and adverb. Supported by deep learning methods, the framework achieves an F1 score of 0.7, which indicates its effectiveness in preserving the original meaning of sentences.

4.1 Personal Deixis “aku”

The analysis of the deixis *aku* in the transcript of the movie *Sejuta Sayang Untuknya* demonstrates that this pronoun plays a crucial role in representing identity and social positioning among the characters. Using the Kortara platform, the study identified 78 occurrences of *aku* throughout the transcript. These findings indicate that the function of *aku* extends beyond its role as a grammatical subject, serving also as a marker of subjectivity, emotional expression, and the personal perspective of the speakers.

51. nggak? Wisnu Kalau sama kamu berani. Jadi kapan	aku	boleh ke rumah kamu lagi? Gina Terserah, asal	Sejuta-Sayang-Untuknya
52. bayar. Gina Oh jadi kamu ya bayarin	aku	selama ini? Wisnu Thank you Don. Doni	Sejuta-Sayang-Untuknya
53. Jadi mual perutku. Uang ada cuma kurang. Kalau	aku	utang dulu cemani kira-kira? Asrul Janganlah macam	Sejuta-Sayang-Untuknya
54. Janganlah macam itu Bang. Kalau abang berhutang tak enak	aku	nagihnya. Aktor Sagala Asrul kau tak perlu	Sejuta-Sayang-Untuknya
55. Asrul kau tak perlu menagih. Kalau ada uang	aku	langsung datang ke sini. Asrul Bang ini	Sejuta-Sayang-Untuknya
56. langsung datang ke sini. Asrul Bang ini	aku	terus terang aja sama abang. Aku enggak biasanya kasih orang	Sejuta-Sayang-Untuknya
57. Kalau begitu kita ubah saja judulnya bukan hutang, tapi	aku	minta tolong sama kau. Gimana kira-kira? Eheheh uang ada ada	Sejuta-Sayang-Untuknya
58. Ya Allah keren. Gina Buk. Aku sudah putuskan	aku	enggak akan kuliah. Aktor Sagala Nur nasehat anakmu	Sejuta-Sayang-Untuknya
59. terus darimana ide enggak kuliahmu itu? Gina Bu	aku	kasihan sama ayah makanya aku putuskan aku nggak kuliah. Aktor	Sejuta-Sayang-Untuknya
60. itu? Gina Bu aku kasihan sama ayah makanya	aku	putuskan aku nggak kuliah. Aktor Sagala Alasan saja	Sejuta-Sayang-Untuknya
61. Bu aku kasihan sama ayah makanya aku putuskan	aku	nggak kuliah. Aktor Sagala Alasan saja itu. Gina	Sejuta-Sayang-Untuknya
62. itu hoax. Gina Bu, kemarin kami bertengkar gara-gara	aku	membuat lamaran kerja untuk ayah. Gina capek gue ngeliat Ayah	Sejuta-Sayang-Untuknya
63. ada perannya kecil kecuali aktor yang kerdil dan sekarang izinkan	aku	memainkan peran sebagai ayahmu. Gina Gina akan jadi	Sejuta-Sayang-Untuknya
64. Gina Kalau Gina kuliah lulus jadi sarjana pas	aku	wisuda ayah dirawat di UGD tinggal tulang sesak nafas karena	Sejuta-Sayang-Untuknya
65. Serius kamu enggak akan kuliah? Gina Iya	aku	mau langsung kerja. Kenapa? Wisnu Kamu pernah	Sejuta-Sayang-Untuknya
66. Tanya si Asep tau dia. Jam 11.00 paling lambat	aku	sudah di sini. Penata Kostum Abang.. abang..	Sejuta-Sayang-Untuknya
67. kesan. Ayo silahkan. Gina Ngomong apa ya. Pertama	aku	berterima kasih kepada guru-guru dan bapak kepala sekolah atas bimbingan	Sejuta-Sayang-Untuknya
68. datang nyesal kalau enggak hadir. Terus apa ya. Oh ya	aku	ada disini pastinya karena ayah. Nah aku cerita tentang Ayahku aja	Sejuta-Sayang-Untuknya
69. apa ya. Oh ya aku ada disini pastinya karena ayah. Nah	aku	cerita tentang Ayahku aja deh mumpung dia enggak ada. Salah	Sejuta-Sayang-Untuknya
70. jadi enggak bisa protes. Ayahku mungkin pribadi paling unik yang	aku	kenal. Kadang bikin bingung sedikit urakan dan yang pasti keras	Sejuta-Sayang-Untuknya
71. bingung sedikit urakan dan yang pasti keras kepala. Suatu ketika	aku	pernah protes Ayah kok keras kepala jadi orang. Eh dia	Sejuta-Sayang-Untuknya
72. Ayahku tidak pernah pilih-pilih peran semua dia jalani dari sebelum	aku	lahir sampai hari ini. Dia bilang tidak ada peran yang	Sejuta-Sayang-Untuknya
73. saat melahirkan aku. Sejak saat itu Ayah merawat dan membesarkan	aku	sendiri kerja dari pagi sampai pagi lagi nggak peduli badan	Sejuta-Sayang-Untuknya
74. perasaan sedih dalam hatiku kasihan ayah. Aku sempat berfikir. Jika	aku	tidak dilahirkan. Mungkin hidupnya tidak akan sekeras ini. Jika aku	Sejuta-Sayang-Untuknya
75. aku tidak dilahirkan. Mungkin hidupnya tidak akan sekeras ini. Jika	aku	tidak pernah ada. Mungkin mungkin ayah hari ini masih bahagia	Sejuta-Sayang-Untuknya
76. mungkin ayah hari ini masih bahagia bersama ibu. Karena itu	aku	memutuskan untuk tidak melanjutkan ke bangku kuliah. Aku ingin meng	Sejuta-Sayang-Untuknya
77. melanjutkan ke bangku kuliah. Aku ingin menghentikan penderitaan Aya	aku	kuliah ayah akan memperpanjang episode-episode penuh keringat dan s	Sejuta-Sayang-Untuknya
78. Apa ini? Ko Yohan, Bejo, Joanda Lunas. Jadi sekarang	aku	berhutang sama kau? Wisnu Enggak om. Aktor Sagala	Sejuta-Sayang-Untuknya

Figure 1. Personal Deixis “aku”

While the Figure 1 shows the frequency of deixis in the transcript, it is also important

to examine specific excerpts. These examples illustrate how the pronouns are used in context and reveal their pragmatic and interpersonal functions in the characters' dialog.

*“Aktor Sagala Mainkanlah, itu Hehe tak perlu kuatir **aku** ada syuting hari ini. Mas Bejo Ada peraturan”*

In this sentence from the transcript of the movie *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the use of the word “*aku*” in this sentence marks the presence and central role of the speaker in the context of filming the movie. “*aku*” refers directly to the speaker who expresses his involvement in filming activities, showing his commitment and responsibility on that day. The word “*aku*” is used in an informal setting accompanied by the greeting “*Mas Bejo*,” indicating an intimate relationship and social closeness between the speaker and the interlocutor. This word choice also reflects the informal use of colloquial language, which is commonly found in certain social settings and gives a familiar and egalitarian impression. The use of “*aku*” shows the cultural setting and social environment that is open to this personal deixis, thus reinforcing the relaxed and friendly relationship between speakers. As a first-person singular deixis, it acts as the subject in the clause “*aku ada syuting hari ini*,” which emphasizes who is the main actor in the activity. It provides structural clarity in the sentence, ensuring that the subject of the conversation is the speaker himself. The presence of “*aku*” helps clarify the information and the narrative's focus, making it easy for the audience to understand the speaker's direct involvement in the context she is narrating.

*“Jadi mual perutku. Uang ada cuma kurang. Kalau **aku** utang dulu cemani kira-kira? Asrul Janganlah macam”*

In the sentence from the transcript of the film *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the deixis “I” serves to emphasize the speaker's identity as the person proposing the act of borrowing. Through the deixis “*aku*,” the speaker implicitly seeks the listener's (Asrul's) opinion regarding the idea of borrowing, reflecting their pragmatic awareness of potential reactions or responses. The expression “*cemani kira-kira?*” reveals a sense of hesitation or a request for approval, indicating an interaction that considers the other party's response or perspective. The use of “*aku*” in this conversational context signifies an informal atmosphere and social closeness between the speaker and the listener. The word “*aku*” is employed in everyday dialogue, denoting familiarity and equality, while the direct address “Asrul” suggests a non-hierarchical relationship between them. This choice of words also reflects a cultural background where everyday language with personal deixis, such as “*aku*,” is commonly used, especially in spontaneous and friendly interactions. “*aku*” functions as the subject that carries the narrative focus in the sentence, “*Kalau aku utang dulu cemani kira-kira?*” This usage defines the speaker as the agent of the proposed borrowing action, positioning “*aku*” as the central point of activity and the information being conveyed to Asrul. This structure

highlights the speaker's role as an individual presenting an idea, with a clear self-referential subject.

4.2 Personal Deixis “*kamu*”

The analysis conducted through Kortara on the transcript of the movie *Sejuta Sayang Untuknya* identified 42 instances of the persona deixis *kamu*. The use of this pronoun provides important insights into how speakers establish psychological and emotional closeness with their interlocutors. In the context of the film, *kamu* functions not merely as a second-person reference but also as a linguistic resource that reflects diverse interpersonal relationships, encompassing expressions of affection, conflict, and care among the characters.

6	di sini aja nih? Katin yuk! Gina Tujuan	kamu	apa sih sebenarnya? Wisnu Jujur, nyari perhatian	Sejuta-Sayang-Untuknya
7	Jujur, nyari perhatian kamu. Gina Oke makasih	kamu	udah jujur. Wisnu Oke, terus? Gina	Sejuta-Sayang-Untuknya
8	Ya kan aku enggak ganggu. Cuma pengen tahu. Soalnya viralnya	kamu	enggak suka sama cowok. Gina Kata siapa? Wisnu	Sejuta-Sayang-Untuknya
9	Kata siapa? Enggak. Ya kamu. Sikap	kamu	yang judes anti senyum di deketin cowok marah. Gina	Sejuta-Sayang-Untuknya
10	enggak salah-salah amat kan kalau aku penasaran pengen tahu tentang	kamu	yang sebenarnya. Gina Untuk apa wahai makhluk yang	Sejuta-Sayang-Untuknya
11	mahluk yang paling menyebalkan? Wisnu Ya untuk memastikan	kamu	bukan sejenis alien, kuntilanak atau manusia jadi-jadian cuma itu. Eeh	Sejuta-Sayang-Untuknya
12	jadi-jadian cuma itu. Eeh iya. Wisnu Lupa	kamu	sadar enggak sih kamu itu cantik kamu marah makin cantik	Sejuta-Sayang-Untuknya
13	iya. Wisnu Lupa kamu sadar enggak sih	kamu	itu cantik kamu marah makin cantik makin marah cantik kamu	Sejuta-Sayang-Untuknya
14	Lupa kamu sadar enggak sih kamu itu cantik	kamu	marah makin cantik makin marah cantik kamu menggil jadi kamu	Sejuta-Sayang-Untuknya
15	kamu itu cantik kamu marah makin cantik makin marah cantik	kamu	menggil jadi kamu jangan marah. Kalau nanti aku suka sama	Sejuta-Sayang-Untuknya
16	kamu marah makin cantik makin marah cantik kamu menggil jadi	kamu	jangan marah. Kalau nanti aku suka sama kamu tanggung jawab	Sejuta-Sayang-Untuknya
17	menggil jadi kamu jangan marah. Kalau nanti aku suka sama	kamu	tanggung jawab ya, ih senyum dong supaya enggak makin menggil	Sejuta-Sayang-Untuknya
18	belum diganti? kalau tidak dilatih dari sekarang nanti ujian akhir	kamu	tidak bisa mengerjakan kasih tau orang tua kamu. Gina	Sejuta-Sayang-Untuknya
19	mana aja aku anterin. Gina Ya ampun	kamu	baik banget jadi orang Doni. Tin tini sin. Doni katanya	Sejuta-Sayang-Untuknya
20	Kok ikutun ketawa? Wisnu Ya soalnya	kamu	ketawa. Ya ampun makin gila cantiknya. Ah yaudah yaudah.	Sejuta-Sayang-Untuknya
21	Walaikum salam warohmatullohi wabarokatuh. Wisnu Aku suka lihat	kamu	tadi malam pakai mukena tapi sayang tragis. Gina	Sejuta-Sayang-Untuknya
22	Wisnu Ya terserah. Gina Terus mau	kamu	apa sih? Wisnu Mau belajar tentang perempuan, boleh	Sejuta-Sayang-Untuknya
23	dong salah? Kamu perempuan kan? Gina Oke. Kenapa	kamu	ingin belajar tentang perempuan? Wisnu Ya karena dari	Sejuta-Sayang-Untuknya
24	Oke. Guru Ibu dapat laporan dari wali kelas	kamu	katanya kamu ada kesulitan dengan tryout online. Gina	Sejuta-Sayang-Untuknya
25	Ibu dapat laporan dari wali kelas kamu katanya	kamu	ada kesulitan dengan tryout online. Gina Bukan itu	Sejuta-Sayang-Untuknya
26	tryout online dulu bukan yang lain. Gina kalau nilai pelajaran	kamu	terus menurun kasihan orang tua kamu yang telah membiayai kamu	Sejuta-Sayang-Untuknya
27	Gina kalau nilai pelajaran kamu terus menurun kasihan orang tua	kamu	yang telah membiayai kamu sekolah. Gina Justru kalau	Sejuta-Sayang-Untuknya
28	kamu terus menurun kasihan orang tua kamu yang telah membiayai	kamu	sekolah. Gina Justru kalau nilai saya bagus lebih	Sejuta-Sayang-Untuknya
29	tinggi kuliah dapat uang dari mana? Guru Ayah	kamu	kerja apa? Gina Ayah saya aktor. Guru	Sejuta-Sayang-Untuknya
30	Kenapa? Wisnu Ya kan nanti mau latihan Ujian	kamu	pakai aja hp aku. Gina Terus kamu pakai	Sejuta-Sayang-Untuknya
31	Ujian kamu pakai aja hp aku. Gina Terus	kamu	pakai apa? Wisnu Aku pakai hp lain. Gina	Sejuta-Sayang-Untuknya
32	Tergantung. Gina Maksudnya? Wisnu Ya	kamu	nyari kerja untuk nolong dirimu atau ayahmu? Gina	Sejuta-Sayang-Untuknya
33	kenyataan! Wisnu Tenang dulu tenang tenang terus sekarang	kamu	coba berpikir dari sudut pandang ayahmu. Cobadeh! Gina	Sejuta-Sayang-Untuknya
34	Ya akukan laki-laki ngerti Jalan pikirannya. Gina Dan	kamu	nggak ngerti jalan pikiran aku! Wisnu Belum tapi	Sejuta-Sayang-Untuknya
35	ayahmu keren serius. Gina Ya keren karena	kamu	lihat dari luar, coba masuk ke dalam berani nggak? Wisnu	Sejuta-Sayang-Untuknya
36	masuk ke dalam berani nggak? Wisnu Kalau sama	kamu	berani. Jadi kapan aku boleh ke rumah kamu lagi? Gina	Sejuta-Sayang-Untuknya
37	Kalau sama kamu berani. Jadi kapan aku boleh ke rumah	kamu	lagi? Gina Terserah, asal bawa martabak. Wisnu	Sejuta-Sayang-Untuknya
38	Setengah keju setengah kacang. Doni Gina	kamu	makan aja sampai kenyang gak usah bayar. Gina	Sejuta-Sayang-Untuknya
39	kenyang gak usah bayar. Gina Oh jadi	kamu	ya bayarin aku selama ini? Wisnu Thank you	Sejuta-Sayang-Untuknya
40	status kita wisudawan yatim piatu. Wisnu Eh Serius	kamu	enggak akan kuliah? Gina Iya aku mau	Sejuta-Sayang-Untuknya
41	langsung kerja. Kenapa? Wisnu Kamu pernah bilang	kamu	adalah piala bagi ayahmu. Ingat? Gina Terus? Wisnu	Sejuta-Sayang-Untuknya
42	Gina Terima kasih pak. Guru Silahkan	kamu	memberikan pesan dan kesan. Ayo silahkan. Gina Ngomong	Sejuta-Sayang-Untuknya

Figure 2. Personal Deixis “*kamu*”

While Figure 2 presents the overall frequency of the pronoun *kamu*, its pragmatic functions are more evident when examined in specific conversational contexts. The following excerpt illustrates how *kamu* is employed by speakers to construct interpersonal meaning within the dialogue.

“Kata siapa? Ya ***kamu***. Sikap yang judes anti senyum di deketin cowok marah”

The word “you” here functions as a direct reference to the interlocutor, emphasizing the identity of the person being addressed and implying a critical or even accusatory stance. “*kamu*” serves to confirm that the individual being addressed is the subject exhibiting the behavior in question, namely a cold and defensive attitude. The use of “*kamu*” suggests an informal and equal relationship between the speaker and the

addressee. This deixis reflects a close or non-hierarchical connection, showing that the speaker feels comfortable delivering criticism or observations directly to the interlocutor. In the sentence structure “*Ya kamu. Sikap yang judes anti senyum,*” the word “*kamu*” clarifies who is the focal point and emphasizes ownership of the discussed actions or traits. In this case, “you” not only identifies the subject but also reinforces the argument or criticism conveyed in the sentence.

“*Ya akukan laki-laki ngerti Jalan pikirannya. Gina dan kamu nggak ngerti jalan pikiran aku!*”

The deixis “*kamu*” refers to Gina, who becomes the target of the statement that she “does not understand” the speaker’s perspective. This indicates the speaker’s need to communicate feelings of being misunderstood or a difference in viewpoints. Here, “*kamu*” underscores the gap or disparity in understanding between the two, creating emotional intensity in the interaction and highlighting the contrast the speaker seeks to emphasize regarding the perceived difference in thought processes. This deixis also reflects a more direct and expressive communication style, where the speaker feels at ease articulating differences in perception explicitly without attempting to soften the language. In this context, the use of “*kamu*” conveys openness and honesty in expressing criticism or frustration, indicating a relatively equal relationship without formal boundaries. The use of “*kamu*” as the subject highlights the contrast between “*kamu*” and “*aku*,” emphasizing the difference in thought processes between the two parties. As a second-person deixis, “*kamu*” helps the audience or reader understand the internal conflict experienced by the speaker, with “you” signifying the limits in the addressee’s understanding. This provides structural clarity in defining the subject and object of the interaction, strengthening the statement with a more personal and direct meaning in their communication dynamic.

4.3 Personal Deixis “*dia*”

The analysis conducted using Kortara identified 21 occurrences of the deixis *dia*, which functions as a third-person singular reference. The use of this deixis offers important insights into how the main character or other speakers in the movie refer to individuals outside themselves. Furthermore, the use of *dia* demonstrates the flexibility of Indonesian language practices, as it can substitute for proper names, signal social closeness, maintain anonymity, or convey particular attitudes and emotions toward the person being referred to without explicitly mentioning their name.

KORTARA Korpus Detail			
No	Konteks Kiri	Data	Konteks Kanan
1	Sagala Tengok anak mu Nur, di usia remajanya	dia	mirip kau selalu melayaniku, tapi tidurnya mirip aku. Gina
2	ini macam pegas ada kau belajar itu kan per lentur	dia	naik turun naik turun. Jadi saat beban kehidupan menekan kita
3	Mas Bejo Sudah sudah. Dia sudah baca katanya,	dia	mau syuting hari ini. Istri Mas Bejo Peraturan
4	Sagala Slow kau slow. Allah tidak pernah tidur	dia	lebih tahu apa yang dibutuhkan hamba-hambanya, tugas kau cuma sat
5	ingin belajar tentang perempuan? Wisnu Ya karena dari	dia	anak-anakku lahir. Gina Ya kenapa enggak belajar saja
6	Goreng pisang bu. Gina Enggak bu, tadi katanya	dia	mau belajar soal. Wisnu Udah bu silahkan. Bos
7	salah Don. Tapi coba lu pikir kalau gina lihat ini	dia	bakal marah sama lu seumur hidup mau lu! Doni
8	Aktor Sagala Waalaikumsalam Warahmatullahi Wabarakatuh. Dua lanj	dia	menjauh aku sudah rindu. Gina A i u
9	aku jadi Piala dalam hidupnya sebagai pembuktian bahwa dengan profi	dia	bisa membiayai pendidikanku. Wisnu Laki banget tuh. Gina
10	orang kaya, apa yang aku inginkan tinggal minta pasti dikasih	dia	punya duit dia bayar semua urusanku selesai tapi lama-lama aku
11	yang aku inginkan tinggal minta pasti dikasih dia punya duit	dia	bayar semua urusanku selesai tapi lama-lama aku mikir kalau cuma
12	pemenang festival tapi tanpa piala karena beliau enggak hadir, tapi	dia	tetap keren. Laki banget. Aktor Sagala Jam berapa
13	datang daritadi lagi. Aktor Sagala Kalau baru besok	dia	datang macam mana? KRU Kita tunggu saja dua
14	itu jasanya peran utama. Aktor Sagala Belum datang	dia	tunggu dua jam lagi katanya Penata Kostum
15	makasih makasih. Ayah berhalangan hadir karena ada kesibukan. Tapi r	dia	juga tidak menyangka Aku bakal berdiri di panggung ini kalau
16	menyangka Aku bakal berdiri di panggung ini kalau tahu pasti	dia	datang nyesel kalau enggak hadir. Terus apa ya. Oh ya
17	pastinya karena ayah.Nah aku cerita tentang Ayahku aja deh mumpung	dia	enggak ada. Salah sendiri enggak datang jadi enggak bisa protes.
18	aku pernah protes Ayah kok keras kepala jadi orang. Eh	dia	bilang kalau enggak keras bukan kepala namanya. Ya gitulah. Jalan
19	sebuah adegan film figuran. Ayahku tidak pernah pilih-pilih peran semu	dia	jalan dari sebelum aku lahir sampai hari ini. Dia bilang
20	kecuali aktor yang kerdil. Tapi dalam hidupnya peran yang paling	dia	sukai adalah peran menjadi Ayahku sebuah peran yang sama sekali
21	sebuah peran yang sama sekali tidak mudah. Karena Kelahiranku memi	dia	dari satusatunya perempuan yang menjadi belahan jiwanya. Ibuku. Ibu

Figure 3. Personal Deixis “dia”

While Figure 3 shows the frequency of the pronoun *dia* in the transcript, its pragmatic role becomes clearer when observed in specific dialog. The following excerpt illustrates how *dia* is used to refer to a third party without mentioning a name directly, thereby maintaining distance while still conveying a personal attitude toward the referent.

*“Nah aku cerita tentang Ayahku aja deh mumpung **dia** enggak ada. Salah sendiri enggak datang jadi enggak bisa protes.”*

The deixis “*dia*” here indirectly refers to a third person who is known by both parties in the conversation, specifically “*Ayahku*.” The use of this term highlights the absence of the figure, enabling the speaker to talk freely without interruption or objection from that person. “*dia*” serves as a marker of both physical and psychological distance, implying that the absence of the referenced figure allows the speaker to speak more openly or even humorously. The use of “*dia*” reflects an informal and close relationship between the speaker and the listener, as well as an emotional bond between the speaker and the figure referred to, in this case, the father. In the context of Indonesian culture, using “*dia*” to refer to someone older (such as an *ayah*) often reflects a relaxed and close familial relationship. However, an element of implicit respect remains. This usage illustrates interpersonal communication within a family setting that is fluid and not overly formal. On the other hand, the expression “*salah sendiri enggak datang*” reveals a casual social interaction, where the speaker feels comfortable joking about the father’s absence, indicating familiarity and a flexible social bond. The word “*dia*” functions as the subject of the clause “*mumpung dia enggak ada*,” emphasizing the focus on the context of absence. The use of “*dia*” as a third-person singular deixis clarifies who is being discussed. It structurally helps the listener or reader understand that the person referred to is someone familiar to the speaker.

*“Allah tidak pernah tidur **dia** lebih tahu apa yang dibutuhkan hamba-hambanya, tugas kau cuma satu”*

In the sentence from the transcript of the film *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the personal deixis “*dia*” refers to Allah, described as the omniscient being who is always aware of His servants’ needs. The use of “*dia*” positions Allah in an intimate yet respectful manner, reflecting the speaker’s belief in His constant presence and oversight. The choice of the term “*dia*” to refer to God aligns with social and linguistic norms common in Indonesian society, where such usage is considered both familiar and appropriate in everyday religious contexts. This informal language, even when discussing Allah, illustrates a sense of ease and closeness in expressing faith in God. In this context, “*dia*” functions as a third-person singular deixis referring to an omnipotent entity who possesses a profound understanding of what His servants require. This clause underscores Allah’s unshakable authority while simultaneously highlighting the simple role and responsibility that humans must fulfill, as emphasized in “*tugas kau cuma satu.*” The structure, employing the deixis “*dia*,” reinforces the hierarchical roles between God and His servants, where humans are tasked only with following His commands, while God comprehends all their needs.

4.4 Temporal Deixis “*kemarin*”

The analysis also identified the use of temporal deixis, particularly the word *kemarin*, which serves to locate actions or events in the past and provides contextual meaning to the dialog.

“*Iya tapi butuhnya **kemarin** buat try out sekarang udah nggak ada lagi tryout yah.*”

In this context, “*kemarin*” refers to a past time when the tryout was still ongoing. Since that time has passed, the opportunity sought has also been missed, emphasizing the speaker’s regret or concern over not being able to fulfill the need at the appropriate time. It implies that the tryout was a significant moment requiring readiness at a specific time. The use of the word “*kemarin*” points to a past period associated with an important event (the tryout), which holds considerable value in the context of education or exam preparation. This term is used in an informal context, evident from the casual structure of the conversation, which is relaxed and conversational, lacking high levels of formality. The word “*kemarin*” signifies how people speak in informal situations, where the speaker succinctly references the past time without further elaboration. The temporal deixis “*kemarin*” functions as a time adverbial in the clause “*butuhnya kemaren buat try out.*” Syntactically, “*kemaren*” is positioned after the subject and predicate, playing a key role in clarifying the temporal context of the need. This structure highlights that the preparation for the tryout was a need tied to a specific time in the past. As a temporal deixis element, “*kemaren*” underscores the continuity of information related to time that impacts the relevance of actions in the present, namely “*nggak ada lagi tryout.*” This temporal clarity helps to emphasize the distinction between past needs and the current situation, focusing on the change in conditions or situations being discussed.

4.5 Temporal Deixis “*besok*”

In the linguistic analysis of the movie script *Sejuta Sayang Untuknya*, the Kortara platform identified four occurrences of the temporal deixis *besok*. This deixis functions not only as a marker of future time but also as a linguistic device through which characters articulate goals, plans, and commitments. In doing so, it indirectly reveals the speakers’ inner states and emotional attitudes toward forthcoming events.

KORTARA Korpus Detail				
A	B	C	D	E
No	Konteks Kiri	Data	Konteks Kanan	Judul
1	hari ini. KRU Teman teman kita break lanjut	besok	pagi! Aktor Sagala ikut perintah salah tidak ikut	Sejuta-Sayang-Untuknya
2	mati aku! Asep Kalau abang bisa nari hula-hula	besok	juga abang langsung syuting. Aktor Sagala Hula-hula, kalau	Sejuta-Sayang-Untuknya
3	Allah yang tahu Ko Yohan. Tapi kalau kalian tanya padaku	besok	Insya Allah ku bayar. Pegawai Besok saudara sudah	Sejuta-Sayang-Untuknya
4	belum datang daritadi lagi. Aktor Sagala Kalau baru	besok	dia datang macam mana? KRU Kita tunggu saja	Sejuta-Sayang-Untuknya

Figure 4. Temporal Deixis “*besok*”

While Figure 4 presents the frequency of the temporal deixis *besok*, its pragmatic function is better understood through specific dialog. The following excerpt illustrates how *besok* is used to indicate future intentions while simultaneously expressing the speaker’s readiness and commitment.

“*Kalau abang bisa nari hula-hula **besok** juga abang langsung syuting*”

The word “*besok*” functions as a temporal indicator referring to the day after today, indicating that the action to be taken, filming, is something immediate and contingent upon the successful completion of a certain action, namely, dancing the hula. The use of “*besok*” implies that the speaker is making a promise or commitment tied to a specific time, signaling that filming will commence as soon as the specified condition is met. In this context, “*besok*” not only marks the time but also conveys a sense of expectation and motivation, as the filming is anticipated to occur on the day following the conversation. The word “*besok*” serves as an adverb of time describing when the filming will take place, prefaced by the conditional clause, “*kalau abang bisa nari hula-hula.*” The inclusion of “*besok*” emphasizes time as a key element in this sentence, providing clear temporal information about when the event filming will take place. The sentence structure highlights the dependency on a condition (the ability to dance the hula), followed by the specific time, “tomorrow,” which acts as a prerequisite for the subsequent action (filming).

“*Tapi kalau kalian tanya padaku **besok** Insya Allah ku bayar*”

In this sentence, “*besok*” refers to the future, specifically the day after the conversation takes place. Here, “*besok*” does not merely denote a specific time but is accompanied by the phrase “*Insya Allah,*” which introduces an element of uncertainty or caution regarding the intended action. The sentence expresses a hope or promise from the speaker while acknowledging that the fulfillment of this promise is subject to fate or

unpredictable circumstances. In this context, “*besok*” transcends its function as a time marker, reflecting an understanding of decision-making within the bounds of uncertainty. In the sentence, “*besok*” follows the conditional clause, “*kalau kalian tanya padauk,*” signifying a cause-and-effect relationship or a condition that must first be met before an event occurs. The phrase “*Insya Allah ku bayar*” shows that “*besok*” serves as a specific temporal boundary for the anticipated action to take place.

4.6 Temporal Deixis “*sekarang*”

This analysis demonstrates that, through Kortara, the temporal deixis *sekarang* enriches the film’s narrative by adding layers of meaning and illustrating how temporal references in dialog can reflect the inner struggles of individuals in determining the course of their lives.

A	B	C	D	E
KORTARA Korpus Detail				
No	Konteks Kiri	Data	Konteks Kanan	Judul
1	tapi Gina yang capek ngelihatnya yah. Gina Ujian	sekarang	sistemnya online. Aktor Sagala Sistem apa? Gina	Sejuta-Sayang-Untuknya
2	cuma satu Om. Aktor Sagala Eh aku pemain	sekarang	aku mantan pemain. Berapa itu? Bingung? kau tanya si Asep.	Sejuta-Sayang-Untuknya
3	Ya betul hutang makan. Aktor Sagala Nah	sekarang	aku cicil hutang makan itu dengan nasi kotak ini. Mas	Sejuta-Sayang-Untuknya
4	Sagala Sudah mulai ada kesepahaman kita. Kita lanjutkan,	sekarang	kucil hutang makanan itu dengan makanan. Sepakat? Mas Bejo	Sejuta-Sayang-Untuknya
5	Guru Kenapa belum diganti? kalau tidak dilatih dari	sekarang	nanti ujian akhir kamu tidak bisa mengerjakan kasih tau orang	Sejuta-Sayang-Untuknya
6	lain. Ayah.. Ayah. Aktor Sagala Sudah pintar anakku	sekarang	ya. Hebat bicaramu. Gina Ayah. Aktor Sagala	Sejuta-Sayang-Untuknya
7	kan pengen Gina Kullah. Aktor Sagala Ah	sekarang	kau sekolah saja dulu. Gina Iya. Assalamualaikum.	Sejuta-Sayang-Untuknya
8	Ini kenyataan! Wisnu Tenang dulu tenang tenang terus	sekarang	kamu coba berpikir dari sudut pandang ayahmu. Cobadeh! Gina	Sejuta-Sayang-Untuknya
9	Gina Iya tapi butuhnya kemaren buat try out	sekarang	udah nggak ada lagi tryout yah. Aktor Sagala	Sejuta-Sayang-Untuknya
10	Sagala. Tidak ada perannya kecil kecuali aktor yang kerdil dan	sekarang	izinkan aku memainkan peran sebagai ayahmu. Gina Gina	Sejuta-Sayang-Untuknya
11	Apa ini? Ko Yohan, Bejo, Joanda Lunas. Jadi	sekarang	aku berhutang sama kau? Wisnu Enggak om. Aktor	Sejuta-Sayang-Untuknya

Figure 5. Temporal Deixis “*sekarang*”

Kortara’s analysis of the film transcript identifies eleven instances of the temporal deixis “*sekarang*” that play a crucial role in constructing the narrative atmosphere and in representing the characters’ conditions at specific moments. Within the film’s discourse, “*sekarang*” functions not merely as a chronological marker but also as a device that conveys emotional intensity and highlights the characters’ immediate engagement with unfolding events. Moreover, the use of this deixis carries pragmatic implications, shaping the audience’s perception of narrative progression and shifts in the storyline. In this way, Kortara’s findings underscore the significance of temporal deixis in shaping character experience and deepening the interpretive layers of the narrative.

“Tidak ada perannya kecil kecuali aktor yang kerdil dan **sekarang** izinkan aku memainkan peran sebagai ayahmu”

The word “*sekarang*” is used as a temporal deixis indicating the actual moment or present time when the speaker is asking for permission to take on the role of a father. “*sekarang*” emphasizes the urgency and presence of the speaker in the ongoing context, marking a transition to the current condition and showcasing the speaker’s intention to act immediately. The use of “*sekarang*” also highlights a significant shift in the temporal condition, adding a sense that the role the speaker intends to play is an action that must be acknowledged or accepted by the interlocutor promptly, at the same moment this statement is made. “*sekarang*” is positioned as a temporal adverb modifying the

subsequent clause, “*izinkan aku memainkan peran sebagai ayahmu.*” This temporal deixis serves as an introductory element explicitly signaling the transition to the present moment, while also clarifying the action the speaker wishes to undertake immediately. Within the sentence structure, “*sekarang*” reinforces the speaker’s position as the initiator, indicating when the mentioned role will be played and directing the reader’s or listener’s focus to understand that this action is tied to the present.

The findings from the film transcript *Sejuta Sayang Untuknya* demonstrate that the use of personal deixis such as *aku*, *kamu*, and *dia* alongside temporal deixis such as *sekarang* and *besok* plays a significant pragmatic role in shaping both interpersonal meanings and temporal dynamics among the characters. In particular, the temporal deixis *sekarang* and *besok* enrich the narrative by conveying nuances of anticipation, urgency, and shifting circumstances faced by the characters.

Through the application of Kortara in the data analysis process, word frequencies were systematically identified and documented, revealing patterns of personal references and verb usage. The results indicate that “Wisnu” is mentioned 212 times and “Gina” 209 times, which suggests their centrality within the narrative structure. These frequent references not only highlight the prominence of the two characters in the storyline but also provide insight into the focal points of interaction and dialogue. Such findings align with previous analyses of character names in Indonesian texts, which emphasize that personal names function as pivotal elements for understanding character roles and relational dynamics (Ermanto et al., 2024).

Additionally, verbs such as *janji* and *menggeleng*, though occurring only once, carry distinct narrative significance. The presence of *janji* may signify commitment or agreement, whereas *menggeleng* may symbolize rejection or resistance. These verbs, despite their low frequency, illustrate how specific linguistic choices encode interpersonal relationships and character responses within the narrative.

Overall, this analysis provides a comprehensive understanding of how deixis, personal names, and verb usage operate pragmatically within the film. The findings highlight the value of computational linguistic tools such as Kortara in uncovering interactional patterns that shape character development, narrative focus, and the broader interpretive layers of the text.

5. Conclusion

The analysis of deixis in the film *Sejuta Sayang Untuknya* reveals that deictic elements such as “*aku*”, “*kamu*”, “*dia*”, as well as temporal deixis like “*sekarang*” and “*besok*” play a central role in constructing characterizations, relationships between characters, and the temporal nuances that contribute to the storyline. The analysis, conducted using the Kortara platform, successfully identified the frequency of these elements in detail, highlighting the pragmatic interactions and social values embedded in the characters’ dialogues. Through the revelation of personal deixis, such as the use of first-person pronouns “*aku*” and second-person pronouns “*kamu*”, the study effectively documented the emotional closeness and social structures between the characters,

characterized by a distinctive interpersonal nuance that reflects an informal yet meaningful atmosphere. Additionally, temporal deixis like “*besok*” and “*sekarang*” not only serve as time indicators but also reflect hope, commitment, and complex emotions in the characters’ decision-making processes. Thus, this analysis deepens the understanding of how cultural and social contexts are reflected in the use of deixis, ultimately enriching the narrative interpretation of the film from an applied and computational linguistics perspective.

Conflict of interest

The author declares that there is no conflict of interest related to the research, authorship, and/or publication of this article.

Authors’ contribution

The author made substantial contributions to the conception and design of the study. The author took responsibility for data analysis, interpretation, and discussion of results. The author read and approved the final manuscript.

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