

An analysis of social deixis in The Dressmaker movie

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Abstract

Humans need a language to communicate to each other, whether it is in spoken or written language. Human beings can better interact with each other and in compliance with social norms with an awareness of sociolinguistics. The researchers of this study concentrated on sociolinguistics in this review, especially pragmatics, which includes social deixis. This research aimed to investigate the role and the function of social deixis in "The Dressmaker" movie. This study is a qualitative descriptive study by collecting data from the conversations in "The Dressmaker" movie. The data were analyzed based on Levinson's theory of the type of social deixis and Hollinghead's theory of the function of social deixis. Furthermore, the data were also analyzed by using Spradley's theory. There were three steps taken in using this theory, namely domain analysis, taxonomic analysis and component analysis. After analyzing, the researchers found 2 types of social deixis in the movie "The Dressmaker". Types of deixis found are 1) relational social deixis (97.26%) and 2) absolute social deixis (2.74%). It is also found 3 functions of social deixis in the movie, namely 1) kinship markers (95.37%), 2) indicates social status (3.79%), 3) implies empathy (0.84%). The types and social functions of deixis found in the movie describe the relationships and characters of the characters when interacting and socializing. Hopefully the results of this research will enrich the science of English literature, especially pragmatics about social deixis.



Keyword: social deixis, relational social deixis, absolute social deixis, function of social deixis.

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A. Introduction

Language plays important roles in human lives including addressing each other by words that show a relationship. Without language someone can neither identify himself nor other people though they are members of the same group (Kridalaksana, 2007). Moreover, language is a tool used by community to communicate and interact (Chaer & Agustina as cited in Ernawati, 2017). Communication will work effectively if the target language used is right and good. Here, rightness is not the only thing that people

need to communicate. They also need goodness in communication, especially the goodness of names used in addressing each other. Both rightness and goodness of language, together with the names, are used in accordance with the situation and condition of the speakers and the nature. It depends on determining the factors in language action or acts of communication, i.e. the interlocutors, the purposes of the speakers, the problems and the situation (Yule, 2010).

Addressing each other by using good names or titles as well as the bad ones is quite often referred to some characteristics. This reference is an interesting part of linguistic area. The study of the reference has long been done in the term of social deixis. Levinson (1983) stated that social deixis concerns with the aspects of sentences which reflect or establish or are determined by certain realities of speakers or the social situation in which the event occurs. In addition, there are two basic types of social deixis information that seems to be encoded in language around the world. They are relational social deixis and absolute social deixis. Relational social deixis is a deictic reference to some social characteristics of referent apart from any relative ranking of referents or deictic reference to a social relationship between the speaker and addressee. The examples of relational social deixis are my wife, lecturer, brother, or pronouns like you and he. Meanwhile, absolute social deixis is a deictic reference usually expressed in certain forms of address which will include no comparison of the ranking of the speaker and addressee. The words such as your highness, Mr. President, and your majesty are the examples of this type of social deixis. In short, social deixis is a term used to distinct social status.

There were some researches related to deixis. First, a research entitled "Social Deixis in the Movie King Arthur: Legend of the Sword 2017" which discussed about the deixis in King Arthur: Legend of the Sword 2017 movie. It was done by Prasetyo & Laila (2018). In the journal, the researchers qualitatively described and analyzed 151 expressions containing social deixis found in the movie. From the analysis, they found that 1) There are two types of social deixis found; they are relational deixis (55 %) and absolute deixis (45 %), 2) Social relationships between speaker and hearers based on social the factors, namely Clan (13%), Title (32%), and Friendship (55%).

The second research is about "Deiksis Persona dalam Film Maleficient" or in English "Person Deixis in Maleficient Movie" that was conducted by Papilaya (2014). She described and analyzed person deixis which is found in Maleficient movie. The aim of the research is to identify and classify the type, and the function of person deixis used in the movie. The method used in this research is descriptive method. The analyzed data of deixis show 3 types of person deixis. Those are of 1st person deixis (I, me, my, mine, us, our, we); 2nd person deixis (you, your); and 3th person deixis (they, her, she, he him, it, its).

The third research was conducted by Noviana & Widodo (2016) with the title "Analisis Deiksis dalam Novel Mimpi Anak Pulau" or in English "The Analysis of Deixis in the Novel of Mimpi Anak Pulau". Like the two previously mentioned researches, the research design of this research is also descriptive-qualitative. The researchers found that there are three types of deixis used in the novel, namely person deixis, space deixis, and time deixis. The research result shows that the deixis occurred when its reference moved in accordance with the person, place, and time of words that were uttered.

The fourth research is "Deiksis dalam Film Cinderella" or in English "Deixis in Cinderella Movie" done by Meretek (2016). In this research, she qualitatively describes and analyzes the deixis in Cinderella movie. Based on the analysis, the researcher found 5 forms of deixis. They are person deixis (1st person deixis: I, my; 2nd person deixis: you, your; and 3rd person deixis: they, her, she, he him; place deixis: inside, away, behind, here, besides, there, here; time deixis: now, two weeks hence; discourse deixis: that, it; and social deixis: madam, miss, mister, Your Royal Highness, Your Majesty, prince.

The fifth research discussed about "Analisis Penggunaan Deiksis Tempat dan Waktu dalam Novel Surga Retak Karya Syahmedi Dean" or in English "The uses of Diexis in Time and Place in Novel Surga Retak Written by Syahmedi Dean" by Ardiana (2016). The uses of deixis of place and time in the novel of Surga Retak can be seen from the examples of deixis of place as follows here, there, left, right, behind, and front. Whereas the examples of deixis of time contained in the novel of Surga Retak written by Syahmedi Dean in July 2013 are today, tomorrow, next week, now, and yesterday.

All of the above researches use descriptive and qualitative method and focus on various types of deixis used in non-comedy literary work. The results found are generally formal and "too" good in nature of relationship. There is no discussion about the use of social deixis influenced by "crazy"

situation. By seeing the phenomena, the researcher of this study found the gap that is interesting to analyze. The researcher of this study is interested in analyzing social deixis in a comedy movie. Within the title of “An analysis of Social Deixis in The Dressmaker Movie”, the researcher of this study will analyze all utterances in the movie. The discussion will be about the use of social deixis in the nature of humorous situation. Hopefully, the results of this study will enrich the study of English letters, especially pragmatic study in social deixis.

B. Methods

The method of this research is a qualitative descriptive. A qualitative descriptive research is a research that is intended to understand the phenomenon of what is experienced by the subject of research such as behavior, perceptions, motivations, actions, etc., holistically, and in a descriptive way (Moleong, 2007). Moreover, in qualitative research, Maryaeni (2005) emphasizes that one of the characteristics of qualitative research is the involvement of researchers in collecting research data. The researcher collected data from The Dressmaker movie. The data were then analyzed and reported by fulfilling the systematics of scientific writing.

C. Result

The utterances of all characters in The Dressmaker movie are the data of this research. This part presents the research findings and analysis of the utterances based on Levinson’s theory of types of social deixis (1983) and Hollingshead’s theory of the functions of social deixis (2011).

1. Types of Social Deixis

The researcher found 2 types of social deixis used in the utterances of characters in The Dressmaker movie. They are presented in the following table.

Table 1. Domain Analysis of the Types of Social Deixis

Data	Expression	Types of Social Deixis	
		Relational Social Deixis	Absolute Social Deixis
1	<u>I</u> m back, you bastards.	√	
2	I'm back, <u>you</u> bastards.	√	
3	Very good, <u>Sergeant</u> Farrat. My design, but Dior-inspired.		√
4	<u>Myrtle Dunnage</u> .	√	
5	<u>Tilly</u> .	√	
6	<u>You</u> grew up. You got old.	√	
7	Sad, but true. What have I done this time?	√	
8	Fine leather...can be <u>irreparably</u> damaged by <u>moisture</u> and mildew, <u>Tilly</u> .	√	
9	How's <u>my</u> mother?	√	
10	<u>Molly</u> ... doesn't get out much <u>these</u> days. Did anyone... know you were coming?	√	

Table 1 above presents 2 types of social deixis found in this research. The words I, you bastards, Myrtle Dunnage, Tilly, my mother, and Molly were classified as the Relational Social Deixis. Whereas, the phrase Sergeant Farrat was classified as the Absolute Social Deixis. This classification was done by considering that the first nine words are used to refer to some social characteristics of referent apart from any relative ranking and the phrase (the second two words) is used to honor the authorized recipients.

2. Functions of Social Deixis

The researcher also found 3 functions of social deixis used in The Dressmaker movie. The functions are shown in Table 2 below.

Table 2. Domain Analysis for the Functions of Social Deixis

Data	Expression	Functions of Deixis		
		Relational Marker of Kinship (F1)	Implying Empathy (F2)	Indicating Social Status (F3)
1	I'm back, you bastards.	√		
2	I'm back, you bastards.	√		
3	Very good, Sergeant Farrat. My design, but Dior-inspired.			√
4	Myrtle Dunnage.	√		
5	Tilly.	√		
6	You grew up. You got old.	√		
7	Sad, but true. What have I done this time?	√		
8	Fine leather...can be irreparably damaged by moisture and mildew, Tilly.	√		
9	How's my mother?	√		
10	Molly... doesn't get out much these days. Did anyone... know you were coming?	√		

In Table 2 above, the words I, you bastards, Myrtle Dunnage, Tilly, I, my mother, and Molly function as the Relational Marker of Kinship. Here, the kinship does not only refer to genetically connected people, but also refer to people or things considered having a close relationship or a similar status. Whereas, the phrase Sergeant Farrat functions for indicating Social Status.

After finding the types and functions of social deixis in the study, the researcher analyzed the taxonomy of the types and functions. The following is the taxonomy analysis of the types of social deixis with the number of 950 data.

Table 3. Taxonomy Analysis of the types of Social Deixis

Number of Data	Types		Percentages	
	Relational	Absolute	Relational	Absolute
950	924	26	97.26%	2.74%

The above table shows the taxonomy analysis of the types of Social Deixis. Each type has its own value. Based on the table, the Relational Social Deixis is more often found in the conversation. The number of the type is 924 (97.26%). Whereas, the number of the Absolute Social Deixis is 26 (2.74%).

Furthermore, the taxonomy analysis of the functions of social deixis is presented in the following table.

Table 4. Taxonomy Analysis of the Functions of Social Deixis

Number of Data	Functions			Percentages		
	F1	F2	F3	F1	F2	F3
950	906	8	36	95.37%	0.84%	3.79%

Based on the table, the function of deixis as the relational marker of kinship is more often found in the conversation. It has the value of 95.37 % of the whole data. The remainings 3.79 % and 0.84 % are the values of the indicating social status and implying empathy functions.

The next step of this research was analyzing the data by using componential analysis based on Spradley's set of analysis (Spradley as cited in Garrido, 2007). Here, the data were not organized in the same way, but were organized in a different or contrasting way. The componential analysis is shown in Table 5 below.

Table 5. Componential Analysis

	Component	Number of Data	Percentage
Classification	Relational	924	97.26%
	Absolute	26	2.74%
Function	F1	906	95.37%
	F2	8	0.84%
	F3	36	3.79%

Table 5 above shows the component analysis of the research. The number of the data is 950. The data were then analyzed by classifying the types of the social deixis and functions of social deixis. The percentages shown in the last column of the table were then concluded based on the values. The highest and the lowest values determined the result of the research.

Based on the social deixis theory used in this study, 2 types of social deixis were found in The Dressmaker movie. The result shows that the social deixis used in the form of words and phrases. The types of social deixis found are 1) Relational social deixis (97.26%) and Absolute social deixis (2.74%). These values mean that the movie tends to use words that indicate the social relation among characters. The movie was made for fun not for something formal and intense. The results also show that the functions of social deixis found are as 1) relational marker of kinship (95.37%), 2) indicating social status (3.79%), and 3) implying empathy (0.84%). The highest value of the functions relates to the type of social deixis the movie tries to expose to the adult viewers. It wants the viewers enjoy the atmosphere of the movie; even though it is a kind of job story-telling, it still has fun in the expressions shown to the viewers.

The using of "crazy" words or what are known as taboo words or slang dominates the movie plots. This kind of domination is not found in the previous non-comedy literary work and analyses that the researcher of this study has reviewed before. There is no discussion about the use of social deixis influenced by "crazy" words and situation in the researches. Furthermore, the researcher of this study analyzed that it is not a good movie for children eventhough there are bullying and good young friendship stories in some plots. The words such as you bastards, your mother's a slut, and you bitch are really not good to be expressed pragmatically nor semantically in front of children. Nevertheless, the scenes is more suitable for adults to remind their ridiculous childhood memory. The craziness in the scenes supported with the good and bad words of addressing people makes this movie reasonable to watch by the amusement seekers.

In addition to the entertainment, the movie itself criticizes the social relationship among some communities. The movie touches the relationships of family members, young and adult friends, neighbors, people-government representative, and someone with strangers. All of the relationships are

linguistically described by the utterances of the characters in the movie. Whether it is good or bad relationship being created is shown in words, including the addresses, used by all parties.

It is obvious that the writer of the novel wanted to touch all of social networks with her unique way. By using addresses, she calls everyone who may concern with the situation. The spectators can be startled and realize that the event has been or can be really seen or even experienced. The movie, *The Dressmaker*, is a reflection of a real life that succeeded to criticize social relationship in an amusing comedy.

D. Conclusion

According to the data analysis conducted by the researcher, it can be concluded that the highest value of frequently used social deixis goes to Relational Social Deixis. It was mostly used because the writer addressed the characters with terms showing social relationship. Whereas, the lowest frequently used social deixis is Absolute Social Deixis. This type is absolutely used for honorifics. Both types relate to what the writer needed to express and to who the expected audiences are. The movie was produced mainly for adults even though there is a childhood memory in the plots.

Meanwhile, based on the results of analyzing the functions of social deixis, it can be concluded that the relational marker of kinship in *The Dressmaker* movie is the function that reveals more than the other two functions. It means that the movie is really a movie of relationally closed people whether it is good or bad relation that they build.

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