



CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter reviews previous studies that are relevant to this research. It includes the definition of pragmatics, outlines the three categories of deixis according to Yule (1996); person deixis, spatial deixis, and temporal deixis and provides a synopsis of the movie "Dune: Part One."

2.1. Pragmatics

Pragmatics is a branch of linguistics that studies the relationship between language and context. Pragmatics examines how the meaning of language is used in a particular context. Some experts expressed their opinions about pragmatics. Yule (1996) states that pragmatics is the study of the meaning spoken by speakers and interpreted by speech partners. Pragmatics also involves context in the interpretation of what speakers mean and how context affects what is said. This definition emphasizes that the meaning of speech cannot be understood in isolation from its context. Context can be in the form of physical situations, social relationships between speakers and speech partners, knowledge possessed by speakers and speech partners, and so on. Besides that, Levinson (1983) also has an opinion about pragmatics. He explained that pragmatics is the study of the relationship between language and its context. So, pragmatics does not only discuss the grammatical structure or lexical meaning of a language, but also explores how the use of language in a particular situation can shape and influence the shared understanding between speakers. As such, pragmatics provides a foundation for understanding the complexities in the communication process and how language adapts to changing social, cultural and situational contexts. He outlined that the study area of pragmatics includes the study of deixis, presupposition analysis, and speech acts.

Leech (1983) divides pragmatics into three main branches namely propositional meaning, illocutionary meaning, perlocutionary meaning. In addition, he also discusses various other topics in pragmatics, such as deixis, conversational implicature, and speech acts.



2.2. Deixis

George Yule (1996) explains that Deixis has its origin in the Greek word "deiktikos" which means 'designation'. This term is taken from the study of the Greek language which focuses on the concept of 'designation'. Essentially, deixis is a field of study in pragmatics that analyzes the way an utterance expresses 'designation' through language use. George Yule explains deixis as a study that explores the concept of 'designation' in speech using language. Deixis studies the use of words or phrases that have meanings depending on the specific context in which the utterance is stated. In other words, deixis emphasizes how speakers use language elements to indicate certain objects, people, times, or places in communicative situations. For example, words like "this," "that," "now," and "over there" are examples of deixis because their meaning depends on the context in which the conversation takes place. Therefore, deixis is important in understanding linguistic communication because it helps determine the relationship between words and their contexts, ensuring that the speech partner can clearly understand the object or time referred to by the speaker.

2.3. Categories of Deixis

George Yule (1996) categorizes deixis into three categories based on the context. First, persona deixis refers to the individuals involved in the conversation, including speakers, interlocutors, and third persons. Second, spatial deixis is related to the designation of location or place that becomes the context of the conversation. Lastly, temporal deixis refers to the time designation that becomes the background of the conversation.

2.3.1. Personal Deixis

George Yule (1996) explains the concept of persona deixis as a form of designation that focuses on individuals or people, both who are actively involved in the conversation or who are only the object of conversation without direct involvement. In discussing persona deixis, Yule provided a basic understanding that language use can act as a tool to refer, identify, or indicate certain individuals in a communicative context. Personal deixis involves three main dimensions that are



interrelated. First, the speaker is the individual who conveys the message or speech, and the use of first-person pronouns such as "I" or "we" is a clear example of personal deixis that refers to the speaker. Secondly, the interlocutor is the party who is the target of the message, and the use of second person pronouns such as "you" or "your" is another example of persona deixis that refers to the interlocutor. Finally, persona deixis also involves third persons who may be the object of conversation, such as the use of the pronouns "they" or "he/she."

Time: 00:03:58,405 --> 00:04:00,005

Lady Jesica: It's good **you're** up early.

Context: Lady Jessica greeted her son, Paul, who was up earlier than usual. She stated that it was good that Paul was up early and informed him that his father wanted him in full uniform before the emperor's envoy arrived.

Analysis: The word "you" used by Lady Jesica to Paul shows personal deixis. Lady Jessica talks to Paul, she was grateful that Paul had gotten up early because Paul's father wanted him to be in full uniform to welcome the emperor's envoy. The word "you" refers to Paul Atreides.

2.3.2. Spatial Deixis

George Yule (1996) explains that spatial deixis is the use of language that refers to a particular location or place, but without providing specific or clear information about the location referred to by the speaker. In practice, spatial deixis can be illustrated through the use of words such as "this," "that," "here," and "there." Such examples show the ability of language to provide clues or indications regarding location without having to provide very specific information. Yule emphasizes the general nature of spatial deixis, where the use of the language is not bound to a very specific context.

Spatial deixis allows speakers to refer to a place without saying the actual location. The use of spatial deixis can provide clues about the spatial aspects of communication, but without providing very detailed information about the place in question.

Time: 00:12:17,153 --> 00:12:20,698



Paul Atreides: “It felt like if! Had been **there**, you'd be alive.”

Context: Paul shared his feelings with Duncan. At this moment, Paul is contemplating a dream he had. In the dialog, Paul expresses his feeling that his presence in the dream gave him the impression that if he was present in the real situation, then it was possible for Duncan to stay alive in the war he was in.

Analysis: The word "there" used by Paul in the dialog above shows that he is using spatial deixis. Paul tells Duncan that had he been with Duncan to go to Arrakis, then Duncan would have stayed awake and would not have been killed in the battle of Arrakis. The word "there" refers to Arrakis.

2.3.3. Temporal Deixis

In a linguistic perspective, temporal deixis refers to the function of language to refer to aspects of time in a discourse. Yule (1996) explains temporal deixis as a linguistic mechanism in which language is used to mark or refer to a specific time in a conversational context. He explains that temporal deixis is used as a reference to time that does not specifically indicate the moment to which the speaker refers. This statement highlights that in everyday language use, there are words or phrases that are used to give an indication of time without giving very specific details about that time.

Examples of temporal deixis are words like "now," "yesterday," "tomorrow," and the like. These words give clues about time, but require further context to understand the actual time reference. Yule emphasizes the general aspect of temporal deixis, where the use of such language can create an understanding of the temporal aspect of communication, but without having to provide very detailed information.

Temporal deixis is important in understanding how language is used to convey information about time, both in spoken and written interactions. This concept reflects the relative and flexible nature of language use in referring to the time dimension, allowing speakers to convey information about time with varying degrees of uncertainty or specificity, depending on the ongoing communicative context.

Time: 00:10:58,449 --> 00:10:59,868



Paul Atreides: “So, you're going to Arrakis **tomorrow**”

Context: Paul asks Duncan a question. This marks the beginning of the Atreides' journey to Arrakis. It will be a journey full of dangers and challenges, but it will also be a decisive journey for the future of Arrakis and humanity.

Analysis: The word "tomorrow" spoken by Paul indicates a temporal deixis. After having the dream, Paul asked Duncan. Is Duncan going to Arrakis tomorrow. The word tomorrow refers to the time when Paul will go to the battle of Arrakis.

2.4. The Synopsis of Dune Movie (2021)

"Dune" (2021) is a science-fiction sequel film directed by Denis Villeneuve, released in the United States on October 22, 2021. It is adapted from Frank Herbert's classic novel of the same name. The story is set in the year 10191 across various human-controlled planets. It begins in the Kingdom of Caladan, an oceanic planet ruled by Duke Leto Atreides. The Emperor orders Duke Leto and his son, Paul Atreides, to take control of the planet Arrakis, also known as Dune. Arrakis is a perilous desert planet but holds a precious resource in the form of melange, a rare drug that can enhance human abilities and cognitive functions, as well as facilitate high-speed space travel. Duke Leto's mission is to harvest the melange on Arrakis. En route, Duke Leto takes Paul, Lady Jessica, and the Atreides family confidants to Arrakis. They are not alone there, as the planet is inhabited by an indigenous tribe called the Fremen, who have a unique water conservation system to survive the arid environment. Conflict arises due to a political conspiracy between the Emperor and the Harkonnen family. Duke Leto is attacked, and Paul and Lady Jessica must flee. In their escape, they are assisted by the Atreides family's trusted warrior, Duncan, and also by a member of the Fremen tribe. Paul and Lady Jessica made their way to the gathering place of the Fremen while planning how to save Arrakis from colonization. With the support of the Fremen tribe, they attempt to deal with the increasingly complicated conflicts on the harsh and intriguing planet of Dune.



2.5. Previous Studies

This research is supported by 3 previous studies. The first previous study is “An Analysis Of Deixis Used By Mei In Turning Red Movie” by Nur Wahyu Mahendra (2023). This study used Yule's theory to analyze the use of deixis in the context of the film and focusing on all of deixis (person deixis, deixis in place, and deixis in time) which are shown by the main character, "Mei". The research method used in this study is qualitative method. The data used in this research is in the form of speech or descriptive data that used by the main character, “Mei”. Several deixis were found in this study. There are 84 person deixis, 13 spatial deixis, and 4 temporal deixis.

The second previous study is "Deixis Used In The Soundtracks Lyric Of The Greatest Showman Movie" by Arinta Gebi (2017). In this study, the authors analyzed three song lyrics from the movie The Greatest Showman, namely "The Greatest Show," "A Million Dreams," and "This is Me." This research analyzes the types of deixis used in these lyrics, such as personal, spatial, temporal, discourse, and social deixis. The theories used to analyze deixis in song lyrics from the movie The Greatest Showman are those of Buhler, Lyons, and Levinson. This research draws on these theories to categorize and analyze the meaning of deixis as well as how the words are used in the lyrics according to what the speakers want and based on their characters in the movie. The research method used is qualitative analysis method. This research involves collecting data from song lyrics, classifying the types of deixis found, and analyzing the meaning and use of deixis in the context of the lyrics. The results show that personal deixis is the most widely used deixis type in the lyrics of The Greatest Showman movie soundtrack, followed by spatial deixis, temporal deixis, discourse deixis, and social deixis.

The last previous study is “Subtitling Strategies In Dune Movie” by Chintia Handayani (2022). In this study, the researcher used Henrik Gottlieb's theory of subtitling strategies. The data used in this study are the subtitle of the movie Dune. The research method used in the study is a qualitative method. The result of the study shows that there are 8 translation strategies found in the movie Dune, namely condensation, decimation, deletion, dislocation, expansion, imitation, paraphrase, and transfer. Of the 308 subtitles data analyzed, transfer strategy is the most



frequently used strategy. This is because the transfer strategy interprets the words in the source language literally into the target language. Other translation strategies such as transcription and resignation are not applied in the subtitles of Dune movie.

Studying previous research can help find gaps in this research. In the first previous study, there is a difference in the selection of the object used. This research uses Dune: Part One movie as its object, and discusses spatial deixis used by all characters. While in the first previous study the object was the movie "Turning Red", and only used the utterances of the main character "Mei" as data. Then, the second previous study used soundtrack song lyrics as data and used Bühler's theory, while this study used speech of all characters as data and used Yule's theory. The last previous study discussed subtitling strategy in Dune: Part One movie, while this research discusses Deixis.