

Deixis and References in The Alice in Wonderland Movie

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Abstract: This study, entitled “Deixis and References in the Alice in Wonderland Movie,” aims to identify various types of deixis and analyze the reference of the meaning of each type of deixis used in the movie Alice in Wonderland. The data source was obtained from the Alice in Wonderland movie, an American fantasy film directed by Tim Burton and produced by Walt Disney Pictures, released on February 25, 2010, based on a screenplay by Linda Woolverton. This study uses a qualitative method with documentation and observation techniques. The data was taken from Scripts.com and completed with repeated movie viewing. The steps include downloading the script, watching the movie, identifying utterances containing deixis, and analyzing them according to Levinson’s (1983) deixis theory and Cruse’s (2006) reference theory. The analysis is presented using informal descriptive methods. The results of this study indicated that five types of deixis were employed in the movie: person deixis, place deixis, temporal deixis, discourse deixis, and social deixis. The movie Alice in Wonderland (2010) data represented each type of deixis. The analysis revealed that each deixis category appeared with varying frequency: 334 instances of personal deixis, 35 instances of place deixis, 27 instances of time deixis, 87 instances of discourse deixis, and 41 instances of social deixis. These findings suggest that personal deixis was the dominant type used by the characters in the movie, emphasizing the role of speaker-hearer reference in the narrative discourse. Furthermore, two kinds of reference were found, anaphora and cataphora.

Keywords: anaphoric, cataphoric, deixis, movie, references

1. Introduction

Pragmatics is a field of linguistics that examines how language is used in relation to its context. Yule (1996, p. 4) describes pragmatics as the study of language that focuses on the meanings intended by the speaker. The meaning can be understood if the interlocutor or the hearer knows the context. The explanation leads to pragmatics on the aspect of its meaning, namely the intention that the speaker will convey through the presence of context. This means pragmatics tries to explain an utterance the speaker conveys by knowing its meaning and context. Pragmatics includes several aspects, such as deixis, presupposition, speech acts, and implicature.

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Deixis is a part of pragmatics that uses language to communicate. It points to the expression of meaning from words and phrases that refer to participants in the utterance. Yule (1996, p. 9) defines deixis is a technical term derived from Greek that refers to one of the fundamental functions of language in utterances, specifically, “pointing through language.” Deixis can be found in audiovisual works, particularly movies. Movies are a form of storytelling presented through moving images and dialogue. Analyzing deixis in the movie plays an important role in pragmatics by aiding the interpretation of sentences based on their context. Deixis is one of the simple theories of how language works, and it occurs in daily communication, in almost all situations. Without deixis, simple misunderstandings in communication will be uncomfortable for each speaker and hearer.

Therefore, this study focuses on analyzing deixis in a movie because it contains many deictic words that can be analyzed, and the script is appropriate because the words are in simple and easy-to-understand language. Using deixis and references in a movie is essential to understanding how deixis helps to indicate, interpret the utterance’s context, and maintain coherence in dialogue. This study significantly contributes to the analysis of deixis in the Alice in Wonderland movie and references found and used in that deictic word and phrase. This is significant because movies often rely heavily on deixis to convey the meaning of the reference by the character, making it essential to understand how deixis is used in the character's dialogue. Thus, the audience did not misunderstand the utterances in this movie by having the knowledge or understanding of where those deictic words are referring to.

2. Research Method

The research method used in this study is designed to systematically collect, analyze, and present data related to the use of deixis in the Alice in Wonderland (2010) movie, following the structure outlined by Creswell (2013). The primary data source is Alice in Wonderland, a fantasy movie directed by Tim Burton and produced by Walt Disney Pictures, based on Lewis Carroll’s classic novel. The movie script was retrieved from Scripts.com to ensure accuracy in transcription. This movie was chosen due to its rich use of spoken language and dynamic interactions, making it ideal for analyzing deixis and reference. Data were collected through documentation, observation, and note-taking techniques, as suggested by Sugiyono (2018). The steps included downloading the transcript, repeatedly watching the film to identify utterances containing deixis, noting relevant data, and classifying each utterance into five types of deixis based on Levinson’s (1983) theory: person, place, time, discourse, and social deixis. A descriptive qualitative method was applied to analyze the data, starting with classification of deixis types and then explaining their references using Cruse’s (2006) theory of reference, including anaphoric and cataphoric analysis. Data analysis is presented using the informal method described by Sudaryanto (1993), where results are explained using descriptive language. Deictic expressions in the dialogues are highlighted in bold and grouped based on their types, and the reference for the deictic analysis is presented and explained descriptively.

Theory

Deixis

Deixis helps individuals interpret the meaning of a specific sentence based on its context. The form of deixis is always connected to the speaker’s situation. Deixis serves to

indicate or specify the participants involved in an act of speech or writing within communication, and interpretation depends on knowledge of the context in which the communication occurs. Levinson (1983, pp. 68-94) supports it by defining it into three types: person deixis, place deixis, time deixis, discourse deixis, and social deixis.

a. Person Deixis

Person deixis refers to the roles of the participants in a conversation, including the speaker, the listener, and the individual being referenced. Despite its apparent simplicity, the usage of person deixis is complex. According to Levinson (1983, pp. 68-72), person deixis is categorized based on the participant's role in the conversation, which can be classified as first-person deixis, second-person deixis, and third-person deixis. Person deixis is therefore linked to grammatical categories of person. The first person refers to the speaker, or to the speaker along with others they are associated with. Meanwhile, the second person refers to the individual being addressed, or the interlocutor. On the other hand, the third person refers to individuals who are neither the speaker nor the listener, but who become the focus of the conversation.

b. Place Deixis

According to Levinson (1983, p. 62), place or spatial deixis concerns identifying the position of something in relation to a reference point within a speech event. It is connected to the concept of distance, which refers to the relative positioning of people and objects, as expressed through utterances. This type of deixis helps establish the spatial context of a conversation, highlighting where things are situated in relation to the speaker and listener.

c. Time Deixis

Time deixis refers to the specific time indicated by the speaker during a conversation. As Levinson (1983, p. 73) explains, time deixis is also connected to the expression of time intervals, which are revealed when the speaker utters. There are two primary types of time deixis: absolute calendrical deixis, such as today, tomorrow, or yesterday, which refer to a fixed point in the calendar system; and relative time deixis, such as in two days or three years ago, which denote the distance of time from the moment of speaking. These forms of deixis help position events or actions in time, providing listeners with a temporal reference based on the speaker's intended meaning.

d. Discourse Deixis

According to Levinson (1983, p. 85), discourse deixis refers to linguistic elements that point to specific parts of a discourse, either previously mentioned or currently unfolding. It involves the use of expressions within an utterance that refer to particular sections of the ongoing conversation or text, such as parts that have already been spoken or are in the process of being developed. Essentially, discourse deixis helps identify and reference segments of the discourse, including the discourse itself, as it progresses.

e. Social Deixis

Social deixis refers to linguistic elements that highlight the social distinctions between the participants in a conversation or the referent mentioned by the speaker. It is concerned with encoding social differences that arise from the relationships between the participants, particularly regarding their social roles or status. Social deixis reflects the social dynamics

between the speaker and the listener, or between the speaker and other individuals being referenced, signaling the nature of these relationships and hierarchies.

Reference

According to Cruse (2006, p. 3), in linguistics, reference is a term used to identify real-world objects or concepts discussed in a language. Reference refers to the process by which a speaker uses an expression to point to or refer to a particular entity. In its application, the expression is selected specifically to identify or describe the object that is the focus of conversation within a discourse. Reference can be divided into two main types: anaphoric and cataphoric reference. Anaphoric reference occurs when the expression used points back to a previously mentioned entity, providing a link to something already introduced in the discourse. In contrast, cataphoric reference refers to the use of an expression that anticipates a forthcoming entity, directing attention to something that will be mentioned later in the discourse (Cruse, 2006, pp. 3-12).

3. Results and Discussion

The analysis in this study focused on identifying the various types of deixis found in the *Alice in Wonderland* movie, drawing upon Levinson's (1983) theoretical framework. Following this, the study examined the references associated with each type of deixis, using Cruse's (2006) theory of reference as a guiding principle. This study outlines the identification and classification of deixis types within the movie, which includes the five categories proposed by Levinson: person, place, time, discourse, and social deixis. The data analyzed reflects the occurrences of these deixis types throughout the film. Specifically, the study identified 334 instances of person deixis, 35 instances of place deixis, 27 instances of time deixis, 87 instances of discourse deixis, and 41 instances of social deixis. These findings demonstrate the presence and diversity of deixis in the movie, highlighting how different types are employed in various contexts within the narrative.

Personal Deixis

Data 1 (00:10:05-00:10:14)

Alice	: Lowell?
Lowell	: Alice. We were just...Hattie is an old friend.
Alice	: I can see you're very close.
Reference	: Lowell and Hattie

In the dialogue above, Alice is surprised to see Lowell kissing Hattie. She realizes they seem very close, making her feel upset and a little confused. In this utterance, the word *we* is a first-person plural deixis, referring to the speaker, Lowell, and one other person, in this case, Hattie. The pronoun *we* is used by Lowell to indicate a group that includes himself and Hattie, implying a shared experience or relationship. This general use of deixis marks the speaker's perspective on the situation. The pronoun *we* can also be categorized as an anaphoric reference, as it refers back to Lowell and Hattie, who had been introduced earlier in the conversation. The reference to the two of them being close friends has already been suggested by Lowell's mention of Hattie being an old friend, creating a connection between the pronoun

we and the referents established in prior discourse. This use of anaphora helps maintain continuity and clarity, ensuring that the listener understands who is being referred to by we in the context of the ongoing conversation.

Data 2 (00:01:15-00:01:25)

Lord Ascot	: Charles, you have finally lost your senses.
A Colleague	: This venture is impossible.
Charles Kingsley	: For some. Gentlemen, the only way to achieve the impossible is to believe it is possible.
Reference	: Charles Kingsley

In the dialogue above, Charles Kingsley faced skepticism from Lord Ascot and his colleagues, who considered his business idea or plan absurd and impossible to succeed. In the dialogue, the words **you** and **your** refer to the person deixis belonging to the second-person deixis. The use of the second-person deixis of **you** refers to Charles in that utterance. The pronoun **you** is the plural pronoun, and its function is the subject pronoun. **Your** is a possessive pronoun indicates possession, referring to Charles's sense. Meanwhile, **you** is the personal pronoun directly addressed to Charles. This second-person deixis reference is used to give a reaction to an idea by Charles Kingsley.

In this utterance, the word **you** is classified as an anaphora. In this case, **you** refers to Charles Kingsley, who was mentioned earlier in the sentence. This creates coherence and continuity in the sentence by linking the pronoun **you** to its antecedent, Charles Kingsley. Therefore, the word **you** functions as an anaphora because it references a previously mentioned subject.

Data 3 (00:08:51-00:09:01)

Alice	: It was a rabbit, I think.
Lady Ascot	: Nasty things. I do enjoy setting the dogs on them. Don't dawdle.
Lady Ascot	: If you serve Hamish the wrong foods, he could get a blockage.
Reference	: Hamish

This dialogue showed Alice seeing a rabbit and trying to convince herself of what she had just seen. However, Lady Ascot belittles it, calling rabbits annoying creatures and revealing her fondness for chasing them away with dogs. Meanwhile, Alice is still looking for the rabbit, but Lady Ascot urges her towards the gazebo. She also reminds Alice of Hamish, her fiancé, by commenting about his diet. This utterance was conveyed by Lady Ascot when talking with Alice. The word **he** in this utterance is categorized as person deixis. Here, **he** refers to the person she was talking about, Hamish. Therefore, the word **he** is classified as the third-person deixis in this utterance. The word **he** is classified as an anaphora in the utterance above. Here, **he** refers to Hamish, which is mentioned earlier in the utterance. This use of anaphora creates cohesion in the sentence by referencing the previously introduced subject. By using the word

he, the speaker avoids repetition and keeps the sentence fluid, allowing the reader to understand the connection between the two clauses easily.

Place Deixis

Data 4 (00:41:43-00:41:46)

Mad Hatter	: Go south to Grampas Bluffs. The White Queen's castle is just beyond .
Reference	: The White Queen's castle.

In the utterance, the Mad Hatter gives Alice directions to the White Queen's castle by mentioning Grampas Bluffs as the location to pass. This shows that Alice must immediately go to a safer place. In the utterance above, the word **beyond** functions as a place deixis because it indicates a specific location in relation to another place, in this case, Grampas Bluffs. It helps the listener or the addressee understand the direction they need to go. Additionally, **beyond** can be analyzed as an anaphoric reference since it refers back to Grampas Bluffs, which was mentioned earlier in the sentence. The word **beyond** relies on this previous reference to establish meaning, making it an example of anaphora. This reference helps maintain coherence in the conversation, reinforcing previously introduced information.

Time Deixis

Data 5 (01:17:38-01:17:46)

Mad Hatter	: You do know what tomorrow is.
Alice	: The Frabjous day. How could I forget?
Reference	: The Frabjous day

In the dialogue above, the Mad Hatter reminds Alice about tomorrow, which is important in Wonderland. Alice soon realizes that the day in question is Frabjous Day, the prophesied moment when the Jabberwocky will be defeated. In the utterance above, the word **tomorrow** can be classified as a time deixis because it refers to a specific point in time relative to the moment of speaking. The word **tomorrow** is a future time deixis categorized as absolute deixis because it refers to a fixed point in the calendrical system relative to the time of speaking. Additionally, **tomorrow** is a cataphoric reference, as its specific meaning is revealed only in the following utterance by Alice. The deixis precedes its referent, making it a clear case of cataphoric time deixis, where interpretation depends on information introduced later in the discourse.

Discourse Deixis

Data 6 (00:03:52-00:04:19)

Helen Kingsleigh	: Did you have bad dreams again?
Alice	: Only one. It's always the same ever since I can remember. Do you think that's normal? Don't most people have different dreams?
Helen Kingsleigh	: I don't know. There! You're.
Reference	: Bad dreams (Alice's dream)

In this dialogue, Helen Kingsleigh realizes that Alice is having nightmares again. Alice reveals that she has had the same dreams since she was a child and wonders if they are normal, showing her curiosity about the experience. In the utterance above, two discourse deixis have been found in this data conversation. The use of *it* and *that* in the sentence above are broken down as discourse deixis because they both refer to elements in the ongoing discourse. Both refer to the phenomenon of repeatedly having the same dream that Alice is talking about. In this case, the words *it* and *that* are categorized as anaphora references. Both *it* and *that* are instances of discourse deixis as they refer to elements within the ongoing discourse. The antecedent of *it* is only one dream, and the word *that* refers to the concept of having the same dream repeatedly. Additionally, they are both examples of anaphora because they refer to information previously mentioned in the conversation.

Social Deixis

Data 7 (01:24:24-01:24:33)

White Rabbit	: On this the Frabjous Day, the Queens, Red and White shall send forth their champions to do battle on their behalf.
Reference	: Red Queen and White Queen

In this dialogue, the White Rabbit announces that on Frabjous Day, the two Queens, the Red Queen and the White Queen, will send their champions to fight on their behalf. This statement leads to a great battle that will take place between the two warring parties, with their champions representing their respective powers. In this utterance, the Queens, Red and White serves as a social deixis, as it refers to two characters with high social status, namely, the Red Queen and the White Queen. The phrase *the Queens, Red and White* is also an example of absolute social deixis because it refers to a fixed social status or title (i.e., Queen and King) that inherently denotes rank and authority regardless of the specific context or relationship with the speaker. This phrase functions as social deixis because it emphasizes the social roles of the Red and White Queens, conveying their elevated status. In addition, From a discourse perspective, the phrase *the Queens* functions as a cataphoric reference, since it precedes the identification of the specific referents Red and White that follow in the same clause. This means the expression refers forward to something that is introduced later in the discourse.

4. Conclusion

Within the movie *Alice in Wonderland* (2010), directed by Tim Burton and written by Linda Woolverton, it can be concluded that the researcher found all five types of deixis as classified by Levinson (1983), namely person deixis, time deixis, spatial deixis, social deixis, and discourse deixis. These types were identified within the utterances produced by the characters throughout the movie. In this study, personal deixis emerged as the most frequently used type, reflecting the prominence of speaker-hearer references and the dynamic interaction between characters within the narrative. On the other hand, the analysis of references within the movie *Alice in Wonderland* demonstrates how characters utilize various types of deixis to

refer to persons, places, times, discourse, and social roles within the narrative. Additionally, the study highlights the role of anaphora, both anaphoric and cataphoric, in maintaining coherence in dialogue by ensuring continuity and clarity of reference.

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