

## AN ANALYSIS OF DEIXIS IN FAST X MOVIE (2025)

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### ABSTRACT

The purpose of the study explores the phenomenon of deixis defined in linguistic terms as expressions whose interpretation is relative to the context of the utterance (e.g., speaker, time, and place) in the movie Fast X. The objective is to categorize and analyze the usage of deictic expressions based on Levinson's (1983) classification: personal deixis (e.g., I, you), spatial deixis (e.g., here, there), temporal deixis (e.g., now, then), discourse deixis (e.g., this, that referring to parts of the text), and social deixis (e.g., sir, madam indicating social status). Using a descriptive qualitative method, the researcher collected data by transcribing character dialogues from the film. Language data were analyzed in terms of deixis reference, contextual dependency, and pragmatic function. The study finds that personal deixis is the most dominant type, reflecting the interpersonal dynamics and narrative perspective. This study highlights the importance of deixis in cinematic language and the significance of deixis in enhancing coherence and engagement in film storytelling.

Keywords: *Deixis, Levinson's Theory, Pragmatics, Linguistics*

### INTRODUCTION

In everyday life, speaking is one of the most important skills in human communication. It allows us to share thoughts, feelings, and information with others through language. As stated by Brown and Yule (1983), speaking is an interactive process of constructing meaning that involves producing, receiving, and processing information. In verbal interaction, meaning is not only derived from the literal content of the words but also from the context in which the utterance occurs. Pragmatic studies are an important area because they focus on the meaning generated through the context of utterances. Pragmatics not only examines the structure of language, but also how language is used in real communication. One of the main aspects of pragmatics is deixis, which refers to linguistic expressions that depend on the context of the situation. According to Levinson (1983), deixis

includes references that can only be understood by paying attention to elements such as who is speaking, to whom, when, and where the utterance takes place.

In everyday communication, speakers often rely on context-dependent expressions such as "I," "here," "now," and "that" to convey meaning effectively. These expressions are known as deictic elements. Deixis plays a central role in allowing interlocutors to interpret utterances relative to the speaker's identity, location, time, or social relationship. According to Huang (2014), deixis is the phenomenon whereby understanding the meaning of certain words and phrases in an utterance requires contextual information such as time, place, and speaker identity. The term of deixis originates from the Greek word, which means "pointing" or "indicating". It refers to words or phrases known as deictic expressions that can not be understood without contextual knowledge. These expressions include personal pronouns (I, you, they), temporal markers (now, yesterday, tomorrow), spatial indicators (here, there), discourse references (this, that), and social markers (sir, madam, your honor). These five major categories of deixis are categorized by Stephen C. Levinson (1983). Recent research in pragmatics has highlighted that deixis is not only a linguistic function but also a cognitive one. According to Fillmore (1997), deixis involves a "frame of reference" that speakers use to anchor their language to the context of speech. Bublitz and Norrick (2011) emphasize that deixis reflects how speakers orient themselves in relation to the communicative situation.

Film, as a medium of multimodal communication, presents complex verbal interactions that make it a potential source of data for pragmatic analysis. The film *Fast X*, as part of the *Fast & Furious* franchise, features interactions rich in deixis usage to build social relationships, convey intentions, and strengthen character identity. This aligns with Cutting (2002), who states that in pragmatic analysis, film texts provide an ideal context to observe linguistic phenomena such as deixis in a realistic and contextual manner. These studies show that deixis analysis in films can reveal social and narrative dynamics (Purwaningsih, 2023; Halimah & Rizky, 2022). In this context, deixis is not only viewed as a referential tool but also as a rhetorical strategy in narrative structuring and emotional delivery. This supports the importance of studying deixis in popular audiovisual works, including *Fast X*.

This research is done to analyze types of deixis. Deixis consists of person, time, place, discourse, and social deixis. This research focused on analyzing deixis, which was proposed by Levinson (1983). By analyzing these types of deixis, people can easily know the pointed meaning in the speaker's utterance. In pragmatic deixis, it is very important to do so because it can reveal how meaning is formed and understood in verbal interactions, especially in the context of real discourse such as conversations, films, or podcasts. In addition, deixis analysis is also able to show

social relationships between speakers, communication styles, and cultural aspects inherent in language use.

The following researchers have reviewed two journal articles that discuss deixis analysis: The first study, "An Analysis of Deixis in 'Kung Fu Panda 4' Movie by Heni Susanti (2025). This research uses qualitative methods by analyzing film scripts and watching films repeatedly to identify the types and functions of deixis used. This study identifies five types of deixis in films, with a total of 351 data points, namely persona deixis 160 data points, time deixis 28 data points, place deixis 13 data points, discourse deixis 127 data points, and social deixis 23 data points. This research shows that deixis plays an important role in constructing meaning in the context of film dialogue.

The second research, "Deixis in Elemental Movie" by Devi Nur Alif, uses a qualitative descriptive method with a pragmatic approach based on Levinson's theory (1983). Data were collected from the speeches of the characters Ember and Bernie in the film, and then analyzed using the interactive analysis model from Miles & Huberman (1994). The results of the study analyzed a total of 413 deixis data. Personal deixis accounted for 299 data, place deixis 55 data, social deixis 29 data, temporal deixis 25 data, and discourse deixis 5 data. These results indicate that personal deixis is the most dominantly used type by the characters in the film.

## **LITERATURE REVIEW**

### **Personal Deixis**

Personal deixis refers to words that point to participants in a conversation or utterance. These include first person (*I*, *we*), which refers to the speakers, second person (*you*), which refers to the addressee, and third person (*he*, *she*, *they*), which refers to others not directly involved in the speech event. For example, in the sentence "*I am going to call you later*," *I* identify the speaker and *you* identify the listener. The interpretation of these pronouns depends entirely on the context, specifically, who is speaking and to whom.

### **Spatial Deixis**

Spatial deixis involves expressions that point to a location relative to the speaker's current position. Words like *here*, *there*, *above*, *below*, *near*, and *far* indicate direction or position and are interpreted based on the physical context of the utterance. For example, in the sentence "*Please put the book there*," the meaning of *there* is determined by where the speaker is pointing or looking. Without context, the spatial meaning of these words becomes unclear, highlighting their reliance on physical surroundings.

### **Temporal Deixis**

Temporal deixis refers to time-related expressions that require knowledge of when the utterance occurs to be understood accurately. Words such as *now*, *then*,

*today, tomorrow, yesterday, soon, and later* are dependent on the timing of the speech. For example, if someone says, “*Let’s meet tomorrow,*” we need to know the current day to figure out what day tomorrow means. These words are always related to the moment of speaking.

### **Discourse deixis**

Discourse deixis refers to language that points to other parts of the conversation or text. It helps listeners or readers track what has been mentioned or what will be mentioned. Words such as *this, that, these, and those* are often used to refer to earlier or upcoming parts of the discourse. For example, “*This is what I was talking about earlier*” uses *this* to refer back to a previous statement. Discourse deixis contributes to cohesion in both spoken and written texts by linking ideas together.

### **Social Deixis**

Social deixis indicates the social relationship between speakers and the listener, often revealing differences in status, level of formality, or politeness. Terms like *sir, madam, your honor, professor,* or informal terms like *buddy and dude* all carry social meaning. For example, addressing someone as *sir* shows respect or formality, while calling someone *dude* implies familiarity or informality. The correct use of social deixis depends on cultural norms and the nature of the relationship between participants.

## **METHOD**

This study uses a descriptive qualitative method to analyze the types of deixis found in the *Fast X* movie. A qualitative approach was chosen because the focus of the study is to explore and describe how deixis expressions are used in the characters' dialogues, based on their meaning and context. According to Creswell (2014), qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem (p. 4). In this case, the social phenomenon being explored is the use of language in cinematic dialogue. This study aims to identify and analyze the types of deixis found in the film *Fast X* based on Levinson's theory. In addition, it aims to examine how the pragmatic functions of deixis contribute to the narrative structure and character development in the film. The main source of data in this study is the *Fast X* movie. All of the data was taken from the characters' spoken dialogues throughout the film. The researcher watched the movie several times and manually transcribed the dialogues to capture deixis expressions accurately, paying close attention to who was speaking, when, and where the conversations took place.

## **FINDING**

This research found six types of deixis in the Fast X Movie. These results can be seen in the following table.

**Table 1. The Results of Deixis Types**

Type of Deixis	Example
Personal Deixis	Dom: "I need you to trust me." ("I" refers to Dom himself – first person singular.) Letty: "We can't let them win." ("We" refers to Letty and her team – first person plural.) Jakob: "You have no idea what I sacrificed." ("You" refers to Dom – second person.)
Temporal Deixis	Temporal deixis refers to timing expressions. Examples: Roman: "We go now, or we lose him." Cipher: "Tonight, it all ends."
Place Deixis	Place deixis appears in location references: Tej: "He is over there!" Dom: "Stay here until I call."
Discourse Deixis	This deixis refers to discourse itself: Dom: "This is what we trained for." ("This" refers to the situation they are facing.) Cipher: "You can't run from that." ("That" refers to Dom's past actions.)
Social Deixis	Social deixis shows politeness and status: Little B: "Yes, sir!" (Said to Dom, his father, with respectful address.) Jakob: "Good to see you, Mr. Nobody." ("Mr." indicates formal respect.)

## DISCUSSION

The analysis of Fast X reveals a rich and strategic use of deictic expressions that serve not only linguistic but also narrative and emotional functions. Personal deixis emerges as the most dominant category, accounting for approximately 55.6% of the data. This dominance can be linked to the film's central theme of family and personal loyalty, where characters often assert their identity, emotional stance, and relational positioning using pronouns like I, we, you, and they. This is in line with Yule's (1996) observation that personal deixis is central in establishing participant roles in communication.

Temporal deixis (e.g., now, tonight) appears frequently in scenes involving action and decision-making, helping to create a sense of urgency and immediacy. This reinforces the high-stakes, time-sensitive nature of the plot. As Levinson (1983) explains, temporal deixis is closely tied to the psychological time of the speaker, guiding the listener's perception of when events are occurring.

Spatial deixis, such as here and there, supports the visual storytelling by anchoring dialogue to physical movements and spatial settings. In a film like Fast

X, which involves rapid changes in location, spatial deixis plays a crucial role in helping the audience follow shifts in action and place.

Discourse deixis, though used less frequently, functions as a textual connector, allowing characters to reference previous or forthcoming parts of the conversation or plot. For instance, when Dom says, "This is what we trained for," the word *this* links back to prior events, emphasizing cohesion and narrative continuity. As Bublitz and Norrick (2011) suggest, discourse deixis is essential for maintaining textual unity.

Social deixis, while the least frequent, reflects hierarchical relationships, respect, and cultural norms. Phrases like "Yes, sir!" or "Mr. Nobody" illustrate varying degrees of formality and power distance. This aligns with Holmes and Wilson (2017), who argue that social deixis reveals underlying social structures and power dynamics in interaction.

Overall, deixis in *Fast X* serves as more than a linguistic necessity; it is also a cinematic device that enhances character development, plot progression, and audience immersion. The findings demonstrate that deixis enriches the narrative by embedding social meaning, relational dynamics, and contextual clarity within the film dialogue.

### **Cinematography in the *Fast X* movie**

The cinematography of *Fast X* plays a significant role in shaping the film's narrative tone, emotional resonance, and action dynamics. As an installment in the *Fast & Furious* franchise, *Fast X* relies heavily on visual storytelling techniques to enhance its thematic focus on speed, family, loyalty, and confrontation. The film employs a combination of wide-angle, aerial, and tracking shots to capture the grandeur of high-speed chases and complex action sequences across diverse international settings. These wide shots not only highlight the geographical scale of the narrative from urban cityscapes to remote terrains but also create a sense of spatial orientation critical to the audience's understanding of the physical stakes in the story.

In scenes of intense action, the cinematographer utilizes dynamic camera movements such as tracking shots and crane-mounted sweeps to follow cars and characters in motion, thereby enhancing the immersive quality of high-speed pursuits. This is often paired with quick-cut editing and rhythmic pacing, which reflect the urgency and adrenaline central to the film's plot. In contrast, moments of emotional weight, particularly those involving familial bonds or internal conflict, are captured using close-up and medium shots that focus on facial expressions and gestures. These choices create intimacy and allow the audience to engage more deeply with character psychology.

Lighting and color grading further contribute to the film's visual narrative. Low-key lighting is frequently used in scenes involving secrecy, betrayal, or

confrontation, creating a dramatic contrast that underscores narrative tension. Meanwhile, warmer tones and high-key lighting appear in scenes that highlight unity, reflection, or reconciliation. The selective use of slow-motion cinematography in key moments, such as during vehicle flips, explosions, or final confrontations, emphasizes spectacle while drawing attention to character decisions under pressure. Color palettes also carry symbolic weight: darker tones often align with antagonist figures or moral ambiguity, while brighter, saturated visuals are reserved for themes of freedom, family, and victory.

Overall, the cinematography of *Fast X* is not merely a technical enhancement but a fundamental storytelling device. Through its calculated visual composition, the film communicates urgency, emotion, and thematic depth. The visual language employed aligns seamlessly with the pragmatic elements of dialogue, such as deixis, thereby constructing a coherent and immersive cinematic experience for the viewer.

## CONCLUSION

This study concludes that all five types of deixis, personal, temporal, spatial, discourse, and social, are present in the *Fast X* movie, with personal deixis being the most dominant. The prevalence of personal deixis aligns with the film's focus on emotional ties, familial bonds, and interpersonal conflict. Temporal and spatial deixis contribute to the pacing and geographical orientation of the plot, while discourse and social deixis support narrative cohesion and reflect social hierarchies. Understanding deixis provides a deeper insight into how meaning is constructed in cinematic discourse. For language learners and researchers, deixis analysis offers a valuable framework for exploring how language interacts with context, character identity, and cultural norms. Additionally, it highlights how pragmatic features of language shape audience perception and enhance storytelling. Future research might compare deixis usage across different genres (e.g., action vs. drama) or cultures to explore how context shapes pragmatic language use in film.

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