



An Analysis of Deixis in “Enola Holmes 2” Movie Script

Tyas Alhim Mubarok

tyasalhim@gmail.com

English Language Education Study Program, Universitas Nahdlatul Ulama Blitar, Indonesia

Aprilia Syafna Ningtyas

English Language Education Study Program, Universitas Nahdlatul Ulama Blitar, Indonesia

Article Information	Abstract (200-250 words)
Received: May 20th, 2026 Revised: June 6th, 2026 Accepted: June 25th, 2026	<i>This study aims to identify the types of deixis used in the Enola Holmes 2 movie script and determine the dominant type of deixis. The research employed a qualitative descriptive approach to analyze deictic expressions found in the characters' dialogues. The data source was the Enola Holmes 2 movie script, while the data consisted of utterances containing deictic expressions. The analysis was based on Levinson's theory of deixis, which includes person deixis, place deixis, temporal deixis, discourse deixis, and social deixis. Data were collected through documentation techniques, classified according to their types, and analyzed descriptively. The findings revealed a total of 1,114 deictic expressions in the movie script. Person deixis was the most dominant type with 834 occurrences (74.87%), followed by discourse deixis with 161 occurrences (14.45%), place deixis with 84 occurrences (7.54%), social deixis with 24 occurrences (2.15%), and temporal deixis with 11 occurrences (0.99%). The predominance of person deixis indicates that interpersonal interaction and character relationships play a central role in constructing meaning and advancing the storyline. Furthermore, the findings demonstrate that different types of deixis contribute to establishing contextual references, maintaining discourse coherence, and supporting audience comprehension of the narrative. In conclusion, all five types of deixis were found in the Enola Holmes 2 movie script, confirming the importance of deixis as a context-dependent pragmatic feature in cinematic discourse. This study contributes to pragmatic research by providing empirical evidence of deixis use in a contemporary detective movie and may serve as a reference for future studies on pragmatics.</i> Keywords: Deixis; Pragmatics; Movie Script; Enola Holmes 2; Discourse Analysis

Introduction

Films are not something new in society. Nowadays, watching films has become one of the favorite things of many people, especially teenagers. People usually spend their free time by watching their favorite films. A film is a story that contains dialogue between actors or actresses who play a role in a film's story. Sometimes, when watching a film, people misinterpret the meaning said by the speaker or actor, but this can be overcome by reading the film script, or people can find the meaning through the film script. According to (曹莹菲 et al., 2019), the script is the most important part of a film. Scripts can help audiences to better understand the meaning of a film.

Pragmatics is a branch of linguistics concerned with the study of meaning in context and the ways language is used in communication. It seeks to explain how speakers and listeners interpret utterances beyond their literal meanings by considering contextual factors. According to Bawamenewi (2020), pragmatics encompasses various areas of study, including deixis, presupposition, speech acts, and conversational implicature. (Bawamenewi, 2020).

One branch of linguistics that studies language in use is pragmatics. Rather than focusing solely on the literal meaning of words and sentences, pragmatics examines how meaning is constructed through the interaction between language and context. This field emphasizes that understanding an utterance requires not only knowledge of its linguistic form but also awareness of the situational factors surrounding the communication, such as the speaker, the listener, the place, the time, and the purpose of the interaction. Pragmatics investigates the reciprocal relationship between language functions and language use in communication (Alfira, 2021).

The importance of pragmatics lies in its ability to explain how speakers convey meanings that are often not explicitly stated in their utterances. In everyday communication, the same expression may have different interpretations depending on the context in which it is used. Therefore, pragmatic analysis helps listeners and readers interpret the intended meaning accurately and avoid misunderstandings. One of the central topics in pragmatics is deixis, which refers to linguistic expressions whose meanings depend on contextual information. Through the study of deixis, researchers can understand how speakers refer to people, places, times, social relationships, and elements within discourse. Consequently, pragmatics provides an appropriate theoretical framework for analysing deixis in movie scripts, where characters frequently use context-dependent expressions to communicate and develop the storyline.

Yule (1996 in Tanjung & Muslim, 2025), mentions four definitions of pragmatics, namely (1) the field that studies the meaning of the speaker, (2) the field that studies meaning according to the context, (3) the field that goes beyond the study of the meaning expressed, studying the meaning that is communicated or communicated by the speaker, (4) a field that examines forms of expression according to the social distance that limits the participants involved in a particular conversation. When communicating, people need to be aware of the meaning of their words and utterances, and be aware of what the speaker or writer means by their utterances to communicate clearly. In pragmatic analysis, the focus of inquiry is on the purpose of the conversation. The meaning of a language can be found based on the context of language use. Pragmatic research is used for communication purposes, studying what speakers mean when they speak, resulting in utterances that depend on context and not on the literal meaning of the words.

Deixis is a word that comes from Greek, and its meaning is to indicate the position and refer to objects and objects mentioned in the sentence (Mahmudova, 2023). The fulfillment of this sign is called a deictic expression in linguistic structure. Deixis is a kind of reference. The nature of this reference, its communicative function, and its processing in language have long been the focus of attention of linguists. Because the word deixis etymologically means showing, pointing, it is often equated with the demonstrative pronouns /this/ and /that/. Deixis is part of a pragmatic approach that studies the meaning of words based on the context of the words used in speech. Apart from that, according to (Budiarta & Gaho, 2021). Deixis is a way to refer to a certain characteristic using language that can only be interpreted through the meaning shown by the speaker, and this is influenced by the situation at the time the conversation is taking place. According to Levinson's theory, there are five categories of deixis. Namely: person deixis, place deixis, temporal deixis, discourse deixis, and social deixis.

In this research, the authors chose deixis as the object to be analyzed. Indeed, deixis is also found in literary works such as films, novels, songs, poetry, etc. One of the entertainment media that is familiar to the public is film. Apart from that, English language films can be a suitable learning medium for students to study Deixis. With advances in technology, media such as songs, poetry, short stories, novels, and films are suitable for teaching Deixis. One of the most frequently used media is film. Films are literary works intended for entertainment and information gathering.

Researchers focus on deixis as spoken language in film scripts in this research. Deixis is a word or phrase whose meaning is based on the reference context. Deixis are words that indicate people, places, times, social differences, and roles in discourse. All linguistic forms used to designate are called

deictic expressions. Moreover, deixis is a word whose reference changes in context. Based on (Muhammad Fadil Mubarak et al., 2024), it was stated that deixis is a part of pragmatics that relates to certain words or sentences that change due to the context. Deixis generally consists of three parts: person deixis, temporal deixis and spatial deixis. Based on (Purwandari et al., 2019) there are five types of deixis; namely person deixis, place deixis, temporal deixis, discourse deixis, and social deixis.

Previous studies have extensively examined deixis in various forms of media, including movies, song lyrics, novels, and online content. For example (Eragamreddy, 2024; Fathurrahman Subekti & Fauziati, 2025; Wijaya, 2023) analyzed deixis in the movie script and found that person deixis was the most frequently used type. Similarly, several studies on songs and literary texts reported that person deixis tends to dominate because communication primarily involves interactions among speakers and listeners (Aritonang & Sahusilawane, 2022; Kusumadewi & Anggraeni, 2020). These studies demonstrate that deixis plays an important role in helping audiences interpret meaning based on context.

However, most previous studies have focused on identifying and classifying types of deixis in general movie scripts or other literary works, with limited attention given to contemporary mystery films that contain complex interactions and investigative dialogues. Furthermore, studies examining deixis in the *Enola Holmes 2* movie script remain scarce. As a result, there is still a need to explore how deixis functions within this particular movie and to determine which types of deixis are most dominant in supporting the development of the storyline.

Enola Holmes 2 was selected as the object of this study because it presents rich conversational exchanges among characters from different social backgrounds and

contains numerous context-dependent expressions. The movie's detective narrative requires characters to refer frequently to people, places, events, and previous discourse, making it a suitable source for pragmatic analysis. Investigating deixis in this movie can provide a deeper understanding of how contextual meaning is constructed through dialogue.

Therefore, this study aims to identify the types of deixis used in the *Enola Holmes 2* movie script and determine the most dominant type of deixis. The findings are expected to contribute to pragmatic studies by providing additional evidence regarding the use of deixis in contemporary film discourse and by expanding existing research on deixis in movie scripts.

Methodology

This research employed a qualitative descriptive method to analyze the use of deixis in the film script of *Enola Holmes 2*. A qualitative descriptive approach was chosen because the research focused on describing and interpreting linguistic phenomena found in the dialogues of the film script in detail. According to (Rusmana, 2024) qualitative research aims to explain and interpret data systematically through descriptive analysis. This method was considered appropriate because the study emphasized the identification and classification of deixis types rather than numerical hypothesis testing.

The primary data source of this research was the *Enola Holmes 2* film script, while the data consisted of utterances containing deixis expressions used by the characters throughout the movie. To analyse the data, a coding process was conducted based on Levinson's classification of deixis, which includes person deixis, place deixis, temporal deixis, discourse deixis, and social deixis. Each utterance containing a deictic expression was identified and categorized

according to its contextual function. The coding process was conducted systematically by reviewing the movie script several times to ensure consistency in classification. To improve the credibility of the findings, the researcher repeatedly compared the identified data with the theoretical framework and rechecked the coding results throughout the analysis process.

The research procedures were conducted in several stages. First, the researcher watched the movie repeatedly and collected all utterances containing deixis expressions from the film script. Second, the collected data were identified and categorized according to the types of deixis. Third, the researcher analysed the function and meaning of each deixis expression in its conversational context. Fourth, the analysed data were presented in the form of tables and diagrams to illustrate the frequency and distribution of deixis types. Finally, the researcher interpreted and explained the findings of each deixis category to provide a deeper understanding of deixis usage in the *Enola Holmes 2* film script.

Results and Discussion

It was mentioned in the previous section that there are five types of deixis, pioneered by some pragmatists as follow: person deixis, place deixis, temporal deixis, discourse deixis, and social deixis. Based on those categories, types of deixis found in the *Enola Holmes 2* movie script will be discussed one by one.

1. Person Deixis

In this finding, researchers have found several person deixis from the film script *Enola Holmes 2*. Person deixis concerns the people involved in an utterance, such as: people who are directly involved. For example, the speaker and the addressee, namely people who are not directly involved, for example those who hear the speech but are

not directly addressed and the people mentioned in the speech (Sitorus, 2019). So, persona deixis is reflected directly in such grammatical categories of a person as:

- a) ***I** was concerned for you.*
- b) *Yes, let **me** know when you meet one.*
- c) *so you tried to point **us** to Lord McIntyre.*
- d) *if **we** don't see the inside.*
- e) *I found **you** on the street, drunk.*
- f) ***They** won't talk about it.*
- g) *What **he** has done with matches is legendary.*
- h) *And I fear **she** will hang.*
- i) *I did **it** with all of you.*

From this script we can see how a writer uses personal pronouns to explain the role of participants in discourse. The example above is only a representation of the 834 total data findings. The details are provided in table 1.

Table 1. Results of persona deixis in the Enola Holmes 2 film script

Type of Deixis	Data	Amount of Finding Data
Person	I	288
Deixis	Me	40
	Us	8
	We	57
	You	282
	They	44
	He	21
	She	37
	It	57
Total		834

The findings indicate that person deixis is the most dominant type of deixis in the Enola Holmes 2 movie script, with a total of 834 occurrences. The pronouns “I” (288 occurrences) and “you” (282 occurrences) appear most frequently, suggesting that the movie relies heavily on direct interaction between characters. This dominance reflects the conversational nature of the film, in which characters frequently express personal thoughts, emotions, intentions, and responses to others.

The high frequency of first-person pronouns demonstrates that the characters often present information from their own perspectives. As the main protagonist, Enola Holmes frequently narrates her experiences, thoughts, and observations, which contributes to the extensive use of “I.” Meanwhile, the frequent occurrence of “you” indicates that communication in the movie is strongly oriented toward interpersonal exchanges, as characters regularly address and respond to one another throughout the storyline.

These findings support Levinson's view that person deixis plays a crucial role in identifying participants in discourse. The dominance of person deixis also aligns with previous studies on movie scripts, which found that personal pronouns tend to occur more frequently than other types of deixis because films primarily portray interactions among characters. Therefore, the prevalence of person deixis in Enola Holmes 2 demonstrates how language is used to establish relationships, convey perspectives, and advance the narrative of the film.

2. Place Deixis

The importance of location specificity in general can influence is gauged from the fact that there appear to be two basic ways of referring to an object describing or naming it on the one hand, and by placing it referring to the exact place where the interlocutor is having the conversation. Levinson states that spatial deixis, also called place deixis, refers to the relative location of people and things (Wijaya, 2023). As shown in the following sentence in the movie script of Enola Holmes 2:

- a) *Most girls **here** are five to a room.*
- b) *And **here** she comes!*
- c) *Well, I... I breakfast **here** on occasion.*
- d) ***There** was a fire at one of the stations.*
- e) *Nah. But **there's** plenty have taken an interest.*
- f) ***There** are scary people about.*

It can be seen in sentence (a) that the word “here” is used explicitly to refer to a place close to the speaker and someone who is being spoken to. Similarly, in sentences (b) and (c), both of them use the word “here” to point to a place not far from the speaker’s location. In sentence (d), using the word “there” shows that the fire occurred at one of the stations in the city, and it was far away from the speaker. It is also the same as in sentences (e) and (f) that the word “there” is used to refer to a certain location or situation.

The example above is only a representation of a total of 84 data findings. It is clearly provided in table 2.

Table 2. Results of place deixis in the Enola Holmes 2 film script

Type of Deixis	Data	Amount of Finding Data
Place Deixis	Here	42
	There	42
Total		84

The findings show that place deixis appears 84 times in the movie script, with the expressions “here” and “there” occurring equally frequently, each appearing 42 times.

This result indicates that references to location play an important role in the dialogues of Enola Holmes 2. As a detective and mystery film, the storyline frequently involves investigations, movements between locations, and discussions about places where important events occur. Consequently, characters often use spatial references to indicate locations that are either close to or distant from the speaker.

The use of “here” generally refers to locations that are physically or psychologically close to the speaker. These expressions help establish the immediate setting of conversations and allow characters to direct attention to their current surroundings. In contrast, “there” is commonly used to refer to locations that are

distant from the speaker or to places being discussed during an investigation. Such references are significant because they help the audience understand the spatial context of events and follow the progression of the narrative.

The balanced occurrence of “here” and “there” suggests that the movie presents interactions across multiple settings rather than concentrating on a single location. This finding reflects the dynamic nature of the detective genre, where characters continuously move between different places while gathering information and solving mysteries. Therefore, place deixis contributes not only to indicating location but also to supporting the development of the plot and helping viewers interpret the context of each scene accurately.

3. Temporal Deixis

Temporal deixis is a linguistic phenomenon that involves the use of words or expressions that change their reference depending on the time of utterance or interpretation. Temporal deixis is used to indicate time (Kusumadewi & Anggraeni, 2020). The following are several sentences related to time deixis contained in the Enola Holmes 2 film script, namely:

- a) *and **now** I’ve lost him.*
- b) *It seems I shan’t be the last to interrupt you **today**.*
- c) *We’ll figure that out **later**.*
- d) *You seem different since **last** we spoke.*

In sentence (a) the use of the word “now” indicates a change or shift in circumstances that occurred at this time or during the conversation. In the context of this sentence, the use of “now” indicates that the speaker feels like he has lost someone at this time or in a relatively recent time. In sentence (b) the word “today” refers to the current day at the time of the conversation. In this context, the speaker implies that there is a possibility that

other people will disturb the person they are talking to that day. In sentence (c), the use of the word “later” means that the speaker implies that now is not the right time to complete or understand something, but will do so at a later date. Meanwhile, in sentence (d), the use of the word “since” shows that the speaker is implying that there has been a change in the behavior or appearance of the other person since they last spoke.

The example above is only a representation of the 11 total data findings. What is clear is provided in Table 3.

Table 3. Results of time deixis in the Enola Holmes 2 film script

Type of Deixis	Data	Amount of Finding Data
Temporal Deixis	Now	7
	Today	1
	Later	1
	Last	2
Total		11

The findings reveal that temporal deixis occurs less frequently than person and place deixis, with only 11 occurrences identified in the movie script. Among the temporal expressions, “now” appears most frequently, accounting for seven occurrences, while “today,” “later,” and “last” appear only a few times. This distribution suggests that the characters in Enola Holmes 2 are generally more focused on immediate actions and ongoing events than on detailed temporal references.

The predominance of “now” reflects the dynamic nature of the movie, where characters often react to situations as they unfold. As a detective film, much of the dialogue centres on solving problems, responding to clues, and making decisions in the present moment. Therefore, references to the current situation are more common than references to past or future events.

Meanwhile, expressions such as “today,” “later,” and “last” help establish the temporal sequence of events and allow the audience to understand the progression of the investigation. These temporal markers provide contextual information that connects different events in the storyline and contributes to narrative coherence. Although temporal deixis appears less frequently than other types of deixis, its presence remains important because it enables viewers to interpret when events occur and how they relate to one another within the plot.

The relatively low frequency of temporal deixis may indicate that the movie relies more heavily on interpersonal interactions and spatial references than on explicit time markers. This finding is consistent with the detective genre, in which character interactions and locations often play a more significant role in advancing the narrative than direct references to time.

4. Discourse Deixis

Discourse deixis refers to linguistic expressions that point to parts of the discourse itself, such as previous statements, upcoming information, or ideas being discussed. It helps speakers and listeners establish connections between different parts of a conversation or text and contributes to discourse coherence (Abdulla, 2020). Discourse deixis plays an important role in maintaining coherence and understanding in a conversation or text by establishing reference points and connecting different parts of discourse. The following are several sentences related to discourse deixis contained in the Enola Holmes 2 film script, namely:

- a) *We're not playing **this** game.*
- b) ***That** love is coming their way.*

In example sentence (a) the word “this” functions as a determiner which indicates an object or concept that is close to the speaker or current situation. In this case, “this game”

refers to the game that the speaker is discussing or rejecting. Then in example sentence (b) the word “that” in this context functions as a determiner which indicates an object or concept that is further away or separate from the speaker.

The example above is only a representation of a total of 161 data findings. Obviously, it has been provided in table 4.

Table 4. Discourse deixis results in the Enola Holmes 2 film script

Type of Deixis	Data	Amount of Finding Data
Discourse Deixis	This	69
	That	92
Total		161

The findings indicate that discourse deixis occurs 161 times in the movie script, with “that” appearing more frequently (92 occurrences) than “this” (69 occurrences). This result suggests that the characters often refer to information, events, objects, or ideas that have been previously mentioned or are shared within the ongoing discourse. Such references help maintain coherence and enable listeners to connect current utterances with earlier parts of the conversation.

The frequent use of “that” may indicate that the characters regularly refer back to clues, evidence, assumptions, or events that have already been introduced during the investigation. Since Enola Holmes 2 belongs to the detective genre, the storyline requires characters to revisit and discuss previously established information. Consequently, discourse deixis becomes an important linguistic device for linking different parts of the narrative and ensuring continuity throughout the investigation process.

Meanwhile, the use of “this” often directs attention to information or situations that are currently being discussed. These expressions help emphasize immediate issues, ongoing events, or objects that are relevant to the speaker’s present focus. Together, “this” and

“that” contribute to the organization of discourse by guiding the audience in interpreting relationships between different pieces of information.

The relatively high frequency of discourse deixis demonstrates that the movie relies heavily on references to shared knowledge and previous discourse. This finding highlights the importance of contextual understanding in interpreting the dialogues, as viewers must connect current utterances with preceding events and conversations to fully understand the development of the plot.

5. Social Deixis

Social deixis refers to a linguistic phenomenon in which language is used to convey social information or establish social relationships in a discourse. This involves encoding social identity, relative social status, familiarity, and other social characteristics through linguistic expressions. Social deixis is a deictic reference to several social characteristics of the reference, regardless of the relative rank of the reference or deictic reference to a social relationship between the speaker and the recipient (Heriyadi & Diana, 2020). In these findings, researchers found two categories, namely siblings and older siblings. The first sibling relationship is between Enola Holmes and Sherlock Holmes, and the second sibling relationship is between Sarah and her brother. The details are provided in table 5.

Table 5. Results of Social Deixis in the Enola Holmes 2 Film Script

Type of Deixis	Data	Amount of Finding Data
Social Deixis	Brother	4
	Sister	5
	Miss Holmes	2
	Mr. Crouch	4
	Mr. Lyon	3
	Miss Troy	2

Lord McIntyre	2
Lord Tewkesbury	1
Sir Alfred Hornblower	1
Total	24

The findings show that social deixis appears through kinship terms used by the characters in the movie, particularly the expressions “brother” and “sister.” These expressions do not merely identify family relationships but also convey social information regarding the relationship between speakers and referents. In the movie, the term “brother” is primarily used in interactions involving Enola Holmes and Sherlock Holmes, while references to “sister” occur in conversations involving other family-related relationships.

The use of kinship terms reflects the social bonds and interpersonal relationships among the characters. Unlike person, place, temporal, and discourse deixis, which primarily indicate participants, locations, time, or elements of discourse, social deixis provides information about social identity and relational status. Through these expressions, the audience gains a deeper understanding of the characters’ social connections and their roles within the narrative.

Although social deixis occurs less frequently than other types of deixis, its presence remains significant because it contributes to character development and relationship building within the story. The use of kinship terms emphasizes familial ties, trust, responsibility, and emotional connections among characters, which are important aspects of the narrative in *Enola Holmes 2*.

Based on the findings, five types of deixis were identified in the *Enola Holmes 2* movie script: person deixis, place deixis, temporal deixis, discourse deixis, and social

deixis. Among these types, person deixis was found to be the most dominant, indicating that the movie relies heavily on interactions among characters. Discourse deixis also appeared frequently, highlighting the importance of referring to previously mentioned information throughout the investigation process. Meanwhile, place and temporal deixis helped establish the spatial and temporal contexts of events, and social deixis reflected the interpersonal relationships among characters. These findings demonstrate that deixis plays an essential role in constructing meaning, maintaining coherence, and supporting audience understanding of the movie’s narrative.

6. The Dominant Types of Deixis Found in the *Enola Holmes 2* Movie Script

Based on the findings, a total of 1,114 deictic expressions were identified in the *Enola Holmes 2* movie script. The analysis revealed five types of deixis: person deixis, discourse deixis, place deixis, temporal deixis, and social deixis. Among these categories, person deixis was found to be the most dominant type, accounting for 834 occurrences (74.87%) of the total data.

The predominance of person deixis indicates that the movie relies heavily on interpersonal communication and character interaction. According to Levinson (1983), person deixis functions to identify participants involved in a speech event, including speakers, addressees, and third parties. The high frequency of the pronouns *I* (288 occurrences) and *you* (282 occurrences) reflects the dialogic nature of the film, in which characters constantly exchange information, express opinions, and negotiate meaning. As the protagonist, Enola frequently narrates her experiences, thoughts, and investigative processes, resulting in extensive use of first-person references. Likewise, the frequent occurrence of *you* demonstrates the importance of direct

interaction among characters throughout the narrative.

Discourse deixis ranked second with 161 occurrences (14.45%). The frequent use of the expressions *this* and *that* suggests that the characters often refer to previously mentioned information, ongoing situations, or ideas discussed within conversations. This finding is closely related to the detective and mystery genre of *Enola Holmes 2*, where clues, evidence, and events must be connected throughout the investigation. Therefore, discourse deixis contributes significantly to maintaining coherence and helping audiences follow the development of the plot.

Place deixis occurred 84 times (7.54%), represented primarily by the expressions *here* and *there*. These spatial references help establish locations and guide the audience's understanding of where events take place. Since the story involves investigations conducted across multiple settings, place deixis plays an important role in constructing the spatial context of the narrative and supporting the progression of the storyline.

Social deixis was identified 24 times (2.15%) through kinship terms and honorific titles such as *brother*, *sister*, *Mr.*, *Miss*, *Lord*, and *Sir*. According to Levinson (1983), social deixis encodes information about social relationships and social status among participants. The use of these expressions reflects family relationships, social hierarchy, and forms of respect among the characters. Although its frequency is relatively low compared with other categories, social deixis contributes to character development and provides important contextual information regarding interpersonal and social relationships within the story.

Temporal deixis was the least frequent category, with only 11 occurrences (0.99%). Expressions such as *now*, *today*, *later*, and *last* were used to indicate the timing of

events. The relatively low frequency of temporal deixis suggests that the movie focuses more on interactions among characters and the progression of actions than on explicit references to time. Nevertheless, temporal deixis remains important because it helps viewers understand the sequence of events and the development of the investigation.

Overall, the findings demonstrate that person deixis is the most dominant type of deixis in the *Enola Holmes 2* movie script. This result supports Levinson's (1983) theory that person deixis plays a central role in identifying discourse participants and facilitating communication. Furthermore, the predominance of person deixis reflects the interactional nature of film dialogue, where communication among characters serves as the primary means of advancing the narrative. Consequently, the use of deixis in *Enola Holmes 2* not only facilitates communication between characters but also assists audiences in interpreting meaning, understanding contextual references, and following the storyline more effectively. Furthermore, all the data findings are presented in Table 6.

Table 6. The Dominant Types of Deixis Found on Enola Holmes 2 Movie Script

Type of Deixis	Frequency	Percentage
Person Deixis	834	74.87%
Discourse Deixis	161	14.45%
Place Deixis	84	7.54%
Social Deixis	24	2.15%
Temporal Deixis	11	0.99%
Total	1,114	100%

Conclusion

This study aimed to identify the types of deixis used in the *Enola Holmes 2* movie script and determine the most dominant type. The findings revealed five types of deixis: person deixis, place deixis, temporal deixis, discourse deixis, and social deixis. A total of 1,114 deictic expressions were identified,

consisting of 834 instances of person deixis (74.87%), 161 instances of discourse deixis (14.45%), 84 instances of place deixis (7.54%), 24 instances of social deixis (2.15%), and 11 instances of temporal deixis (0.99%). These findings indicate that person deixis is the most dominant type used in the movie script.

The predominance of person deixis reflects the interactional nature of the movie, in which communication among characters plays a crucial role in developing the storyline. The frequent use of personal pronouns, particularly “I” and “you”, demonstrates how characters establish relationships, exchange information, and advance the narrative through dialogue. In addition, discourse, place, temporal, and social deixis contribute to maintaining coherence, establishing contextual references, and helping audiences understand the events and relationships presented in the story (Abdulla, 2020; Abdurrahman & Abdurrahman, 2023; Agbo & Odinakachi, 2024; Bawamenewi, 2020; Cornips et al., 2023; Dwitama, 2025; Eragamreddy, 2024; Kusumadewi & Anggraeni, 2020; Lestari & Simatupang, 2023; Mahmudova, 2023; Mohammed Saleh Al-Hamzi et al., 2023; Mubarak, 2025; Muhammad Fadil Mubarak et al., 2024; Ritonga, 2023).

The findings support the existing pragmatic theories, which emphasize that the interpretation of deictic expressions depends on contextual information. This study also contributes to pragmatics research by providing empirical evidence of how different types of deixis function within a contemporary detective movie script. Furthermore, the results suggest that movie scripts can serve as valuable authentic materials for teaching pragmatics, particularly in helping students understand the relationship between language and context.

Future studies are recommended to investigate deixis in different movie genres, compare deixis across various media, or explore the relationship between deixis and other pragmatic aspects, such as speech acts, presupposition, and conversational implicature. Such studies may provide a broader understanding of the role of context-dependent language in communication.

References

- Abdulla, M. S. (2020a). The Peculiarities of Text/Discourse Deixis in the English Language. *International Journal of English Linguistics*, 10(3), 141. <https://doi.org/10.5539/ijel.v10n3p141>
- Abdurrahman, I. B., & Abdurrahman, R. B. (2023). A Pragmatic Analysis of Deixis in Political Speeches, Donald Trump UN General Assembly Speech: A Case Study. *Journal of Tikrit University for Humanities*, 30(5, 2), 39–58. <https://doi.org/10.25130/jtuh.30.5.2.2023.20>
- Agbo, I. I., & Odinakachi, O. J. (2024). Pragmatic functions of deixis in Nigerian newspaper editorials. *Southern African Linguistics and Applied Language Studies*, 42(1), 69–81. <https://doi.org/10.2989/16073614.2023.2195885>
- Alfira, N. (2021). *Definition of Pragmatics* (Undergraduate Paper). Universitas Muhammadiyah Makassar, Makassar.
- Aritonang, P., & Sahusilawane, C. (2022). A Pragmatic Analysis of Deixis and Reference on Kim Hanbin Songs. *MATAI: International Journal of Language Education*, 3(1), 13–25. <https://doi.org/10.30598/matail.v3i1.7272>

- Bawamenewi, A. (2020a). Analisis Tindak Tutur Bahasa Nias Sebuah Kajian Pragmatik. *Jurnal Review Pendidikan Dan Pengajaran*, 3(2), 200–208. <https://doi.org/10.31004/jrpp.v3i2.1217>
- Budiarta, I. W., & Gaho, R. (2021). Deixis Analysis on Zootopia Movie Script: A Pragmatic Study. *IJOTL-TL: Indonesian Journal of Language Teaching and Linguistics*, 6(3), 261–274. <https://doi.org/10.30957/ijotl-tl.v6i3.682>.Deixis
- Cornips, L., Van Koppen, M., Leufkens, S., Melum Eide, K., & Van Zijverden, R. (2023). A linguistic-pragmatic analysis of cat-induced deixis in cat-human interactions. *Journal of Pragmatics*, 217, 52–68. <https://doi.org/10.1016/j.pragma.2023.09.002>
- Dwitama, Y. (2025). Deixis in Kamala Harris's Acceptance Speech at the 2024 Democratic National Convention: A Pragmatic Study. *English Journal Literacy Utama*, 9(1), 20–26. <https://doi.org/10.33197/ej lutka.v9i1.282>
- Eragamreddy, N. (2024). Pragmatic Study on Deixis Analysis in Ruskin Bond's Short Story 'The Eyes Have It.' *Global Academic Journal of Linguistics and Literature*, 6(02), 53–59. <https://doi.org/10.36348/gajll.2024.v06i02.002>
- Fathurrahman Subekti, M. R., & Fauziati, E. (2025). The Pragmatic Analysis of Deixis in Hotel Transylvania Movie Script 2012. *JELITA*, 6(1), 167–180. <https://doi.org/10.56185/jelita.v6i1.892>
- Heriyadi, N., & Diana, E. (2020). An Analysis of Social Deixis in the Dressmaker Movie. *Literary Criticism*, 6 (2), 40-46. Retrieved from <https://jurnal.unived.ac.id/index.php/jlc/article/view/1259>
- Kusumadewi, S., & Anggraeni, A. (2020). An Analysis of Deixis in Pamungkas' "One Only" Song Lyrics. *PROJECT (Professional Journal of English Education)*, 3(4), 489. <https://doi.org/10.22460/project.v3i4.p489-493>
- Lestari, A. S., & Simatupang, E. C. (2023). *Deixis in Taylor Swift's Speech at New York University*. 13(1), 664-673. Retrieved from <https://www.sinestesia.pustaka.my.id/index.php/journal/article/view/384tanjung>
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Mahmudova, S. A. (2023). Different Considerations About the Concept of Deixis. *Theory and Practice in Language Studies*, 13(7), 1674–1679. <https://doi.org/10.17507/tpls.1307.10>
- Mohammed Saleh Al-Hamzi, A., Sumarlam, Santosa, R., & Jamal, M. (2023). A pragmatic and discourse study of common deixis used by Yemeni-Arab preachers in friday Islamic sermons at Yemeni mosques. *Cogent Arts & Humanities*, 10(1), 2177241. <https://doi.org/10.1080/23311983.2023.2177241>
- Mubarok, T. A. (2025). Politeness Strategies Used by the Main Characters in The Garfield Movie: A Pragmatic Perspective. *Briliant: Jurnal Riset Dan Konseptual*, 10(2), 274–283.

<https://doi.org/10.28926/briliant.v10i2.2287>

Muhammad Fadil Mubarak, Rifqi Daffa Alghifari, Moh Aulina Ahsanul Haq, Fairuz Pandu Rahagi, Bagas Faudzul Adzim, Bagas Agung Alamsyah, & Asep Purwo Yudi Utomo. (2024). Analisis Deiksis pada Daftar Putar Belajar Mantappu dalam Channel Youtube Nihongo Mantappu. *Pragmatik: Jurnal Rumpun Ilmu Bahasa Dan Pendidikan*, 2(1), 173–186.
<https://doi.org/10.61132/pragmatik.v2i1.250>

Purwandari, M. M., Rakhmawati, A., & Mulyono, S. (2019). Bentuk Dan Fungsi Deiksis Dalam Tajuk Rencana Pada Surat Kabar Solopos Edisi 2017 Dan Relevansinya Sebagai Bahan Ajar Pembelajaran Teks Editorial Di Sekolah Menengah Atas. *Basastra: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 7(1), 186.
<https://doi.org/10.20961/basastra.v7i1.35500>

Ritonga, M. (2023). Person Deixis in Joko Widodo's Speech: A Pragmatic Analysis. *Journal of Applied Linguistics*, 3(1), 20–25.
<https://doi.org/10.52622/joal.v3i1.142>

Rusmana, S. S., & Syahrizal, T. (2024). An Analysis of Deixis in Little Women Movie Script. *PROJECT: Professional Journal of English Education*, 7(1), 9–20.

Sitorus, E. (2019). A Deixis Analysis of Song Lyrics in Calum Scott "You Are the Reason." *International Journal of Science and Qualitative Analysis*, 5(1), 24.
<https://doi.org/10.11648/j.ij.sqa.20190501.14>

Tanjung, M. R., & Muslim, A. B. (2025). Examining Deixis in Zakir Naik's Preaching Videos: A Pragmatic Analysis. *Indonesian Journal of EFL and Linguistics*, 51–67.
<https://doi.org/10.21462/ijefl.v10i1.857>

Wijaya, E. A. (2023). Analysis of Deixis Used in an American-Sign Language Movie Entitled 'a Quiet Place.' *Lingua Scientia*, 30(2), 190–199.
<https://doi.org/10.23887/ls.v30i2.69398>

曹莹菲, 吕家琰, Sinica, A. P., Science, A. L., Stedmon, C. A., Markager, S., Bro, R., Fellman, J. B., Petrone, K. C., Grierson, P. F., D'Orazio, V., Traversa, A., Senesi, N., Lapierre, J. F., Frenette, J. J., Catalá, T. S., Mladenov, N., Echevarría, F., Reche, I., ... Qianheng, G. (2019). No 主観的健康感を中心とした在宅高齢者における健康関連指標に関する共分散構造分析Title. *Estuarine, Coastal and Shelf Science*, 2020(1), 473–484.