

An Analysis of Deixis in Facing the Giants Movie

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ABSTRACT

Deixis is a linguistic term that is used to point based on context. Without comprehending the context, it is almost impossible to understand what the deixis refers to. In movies, deictic expressions are supported by the scenes to provide the context of the reference. Therefore, this research aims to analyze deixis, regarding its types and referential distinction in Facing the Giants movie, by using the theory of Levinson (1983) and Yule (1996). As qualitative research, the researchers used observational and non-participatory techniques to collect the data and applied descriptive qualitative analysis of data reduction, data display, conclusion, and verification. The results of the research found all types of deixis, and that the referential distinction had a big role in constructing the movie scenes. The movie settings, scenes, and plot were arranged to provide the essential context of the deictic expressions. The metaphoric title of “The Giants” is also deictically used to refer to both the literal “Richland Giants team” in the movie, and the metaphorical “Goliath” in the Bible.

Key words: Deixis; Referential Distinction; Facing The Giants Movie

INTRODUCTION

Language is used to give and receive information. As language users, we are capable of understanding the information that we give, as well as comprehending the information that we receive (Yule, 2010). Sometimes this information needs a certain context (Verschueren, 2008). Without comprehending the context, it will more likely be impossible to catch what the information really means, or what it refers to. For example, if a speaker says “***It** is changed from **here** to **there**, because **they** don’t want **it** to look like **this**, just like back **then***” it will be hard for the addressee to understand what the speaker means. This happens because the addressee lacks the essential context to comprehend the information. Without any context, no one will know what ‘it’, ‘this’, and ‘they’ refer to, what ‘here’ and ‘there’ means, or when ‘then’ takes place.

This phenomenon is called deixis, and the bold words above are deictic expressions. Deixis is a linguistic term that is used to point based on context. It is learned in the area of pragmatics which studies meaning and analyzes what individuals mean when they speak (Naibaho & Satria, 2023), rather than simply determining what

the words or phrases signify (Yule, 1996). Due to the need for context, deixis needs to be analyzed pragmatically to convey the actual meaning of it. Deixis is derived from a Greek word that roughly translates to "pointing" using language. Based on its definition of "pointing," deictic expressions are used to point to particular times, places, people, and discourses (Levinson, 2006). Logically speaking, when something is pointed, its specific name is intentionally not expressed. Context is then used to bring the comprehension of what the pointed thing refers to. Deixis is categorized by Levinson (1983) into five types, which are place deixis, time deixis, person deixis, discourse deixis, and social deixis. Each type of deixis has its own function with its own way of pointing based on the context of discourse. Yule (1996) also discusses the most basic referential distinction of deixis which shows whether what is pointed is near the speaker (proximal) or far from the speaker (distal). This referential distinction is mostly seen in place and time deixis, generally with the speaker as the deictic center.

Deixis can be found in movies where real-life conversations are portrayed in scenes. Natanael & Handayani (2022) states that deixis plays a big role in movies as it affects how the scene changes, how the characters are placed, and even the plot. They analyze the movie *War Room* and find that to provide the audience with a clear context, the movie scene must be connected both physically and logically using deixis expressions. In addition to this, Ainiyah et al. (2019) who analysed deixis in *Pitch Perfect 2* movie found all types of deixis in the movie and that deixis is akin to the way people communicate in the real world.

In this research, the researchers are interested in analyzing deixis and the referential distinction based on the context that is apparent in the movie "Facing the Giants" (2006) directed by Alex Kendrick. The movie talks about a coach named Grant Taylor who struggles with everything in his life. He fails in every aspect of his life until he surrenders his life to God, and God restores his life completely. The title itself is somewhat metaphoric and deictic since the audience will know who the "giants" are after watching the movie. Many scenes in the movie are influenced by the use of deixis and also are affected by the significance of the deictic referential distinction. Therefore, the researchers have entitled this research with "An Analysis of Deixis in Facing the Giants Movie"

LITERATURE REVIEW

Previous Related Study

The researchers took some related previous research regarding deixis and its use, in order to gain wider knowledge and to compare what has been discovered so far. Some of the selected previous research used similar theories, but none of them used the same data source. Natanael & Handayani (2022) analyzed deixis and its referential distinction in the movie *War Room*. They found all types of deixis in the movie. The presence of the deictic expressions led to the discovery that the importance of the referential distinction had an impact on the actor's position, the

length of the film, as well as how the scene changes. They stated that analyzing the deixis' context and relevance within the data source was crucial. It could be advantageous for both the speaker and addressee to comprehend deixis and its referential distinction in order to comprehend the meaning of the speech based on the discourse context.

Ainiyah et al. (2019) carried out research of Deixis in Pitch Perfect 2 movie. They used the theory of Levinson for the types of deixis and Panevová's theory of context. The findings demonstrated that the main character utilized Panevová's four categories of context in addition to Levinson's five types of deixis. As for the theoretical ramifications, this study was able to explain the contexts of Panevová-Hana's and Levinson's deixis in the movie. Although they analyzed a movie, it was demonstrated in practice that deixis was used in the film as a speech variety that was similar to communication done in the real world.

Viahapsari & Parmawati (2020) analyzed deixis with the context in the soundtrack lyrics of The Greatest Showman Movie. The analysis's findings revealed that the two lyrics contain all five forms of deixis. The deixis functions demonstrated that they offered the essential information and provided a nod or reference to the deixis term. Understanding the speaker's intentions in the song through context analysis was found crucial.

Farahita & Madayani (2023) analyzed the use of Deixis in The Croods movie. All types of deixis were found in the movie. They concluded that deixis had a significant role in the movie's dialogue. Without a grasp of deixis, they would be unable to identify the speaker, the addressee, the time, or the location of the speech. As a result, they would be at a loss as to how to interpret some statements since they would be unable to understand the context.

Deixis

The study of pragmatics focuses on "speaker meaning," or what speakers intend when they speak (Yule, 2017). Pragmatics frequently focuses on "invisible" meaning, or how we interpret intent even when it is not explicitly stated. Effective communication requires speakers to be able to rely on several widely held presumptions and expectations (Fitriani, 2023). Examining these presumptions and expectations can help us understand a lot about how people perceive things. In terms of pragmatics, more is implied than is communicated. According to Birner (2012), pragmatics is the study of language in relation to its environment. It may be argued that understanding the meaning of pragmatics requires understanding the context of the dialogue because pragmatic competency is frequently implicit.

Deixis is a linguistic term that is used to point based on context. It is learned in the area of pragmatics which studies meaning and analyzes what individuals mean when they speak, rather than simply determining what the words or phrases signify (Yule, 1996). Due to the need of context, deixis needs to be analyzed pragmatically

to convey the actual meaning of it. Deixis is derived from a Greek word that roughly translates to "pointing" using language. Based on its definition of "pointing," deictic expressions are used to point to particular times, places, people, and discourses. Logically speaking, when something is pointed, its specific name is intentionally not expressed. Context is then used to bring the comprehension of what the pointed thing refers to. Deixis is categorized by Levinson (1983) into **five types**, which are place deixis, time deixis, person deixis, discourse deixis, and social deixis. Each type of deixis has its own function with its own way to point based on the context of discourse.

Place deixis is used to point to a certain physical location. For example, “*Now there's 5, 10, 15, 20. And here's 5 extra*” Natanael & Handayani (2022) shows how the speaker uses ‘there’ as she is handing some money, and ‘here’ when the money is already in the addressee’s hand. Time deixis is used to point time. For example, ‘*Back then*’ is used to point to what happened in the past, which brings the audience back to the previous scene of a movie. “Person deixis is used to point to people or things mostly with the use of pronouns. For example, in Natanael & Handayani (2022) “*a lot of people probably would've given him their money*”, which refers to a thief in a previous scene (scene switching as context). Discourse deixis is used to point to some or whole part or previous or following discourse segment. For example, “*And this just happened now?*” in Natanael & Handayani (2022) refers to a previous discourse as the speaker talks on the phone. Social deixis is used to point to things that use social context. For example, Natanael & Handayani (2022) find the word ‘baby’ as a social discourse used among women. Yule (1996) also discusses the most basic **referential distinction** of deixis that shows whether what is pointed is near the speaker (proximal, e.g., *this, now, here*) or far from the speaker (distal, e.g., *that, then, there*). This referential distinction is mostly seen in place and time deixis, generally with the speaker as the deictic center.

METHOD

Design and Samples

The design of this research is qualitative. According to Creswell & Creswell (2018), qualitative research is a research design which examine the relevance that individuals or groups attach to a social situation. Qualitative research uses words to analyze and describe the data, rather than numbers. The objects of the research is deixis and the referential distinction in movie which revolve around words and language. For this reason, the researchers analyze the object of the research qualitatively.

Instrument and Procedure

The data in this research were collected in descriptive qualitative with the observational and non-participatory techniques by Sudaryanto (2015). The researchers observed the movie, analyzed the language with the assistance of the movie script, and then collected the data based on the theories taken. According to Miles & Huberman (1994), the researchers did data reduction, data display, conclusion drawing, and verification. The researchers reduced and displayed the data according to their types by Levinson (1983) and their referential distinction significance by Yule (1996), then concluded them according to their context in the movie.

Data Analysis

As mentioned above, the data is analyzed based on the theory of Levinson (1983) and Yule (1996). There are 20 data of deictic expressions collected and they are analysed according to their type and referential distinction. They are analyzed based on the context of the movie. The simplified list can be seen in the table below:

Table 1. Data Analysis

No	Deixis Types	Data	Analysis
1	Place Deixis	Data 1-4	The movie scene is constructed to provide the deixis physical context.
2	Time Deixis	Data 5-8	Deixis is used to provide timeline context to the movie plot.
3	Person Deixis	Data 9-12	The movie scene is constructed to provide the deixis context of the characters. Some affect the scene transition to give the essential context.
4	Discourse Deixis	Data 13-17	Discourse deixis is mostly uttered when the characters react to the previous discourse. The reactions are uniquely expressed.
5	Social Deixis	Data 18-20	Social deixis points to objects whose social context is only known and used by several people

RESULT AND DISUSSION

Place deixis

Data 1

Coach Hawkins : **there's** a note on **this** truck for you.
Coach Taylor : What does it say?

(1:04:08 - 1:04:13)

Coach Hawkins points to a note on a truck near him. Interestingly, he points to the note with the word “there” and points to the car with the word “this”. According to the referential distinction theory, Coach Hawkins is the deictic center who points to two different kinds of referent, one is the note, and one is the car. ‘There’ is distal

(far from the speaker), and ‘this’ is proximal (near the speaker). Why would he point the note with ‘there’ which possibly presupposes that the note is far from him, while the car with ‘this’ as it is near him? Are not both referents located in the same position (as the note is on the car)? This can be seen in the pictures below:

Figure 1. Place Deixis Context



If we change the sentence to “**Here’s** a note on **that** truck for you”, it will give the sense that Coach Hawkins is holding the note while giving it to Coach Taylor, and the car is located far from them. Or, if we change the sentence to “Here’s a note on **this** car for you” it makes a sense that Coach Hawkins is holding the note. To make it clearer, the illustration can be seen in the figures below:

Figure 2. Context a

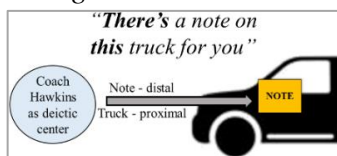


Figure 3. Context b

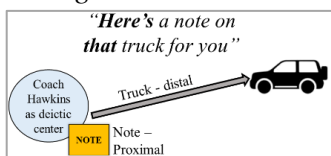
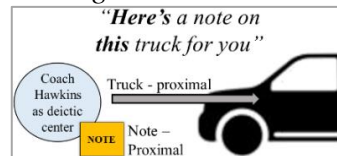
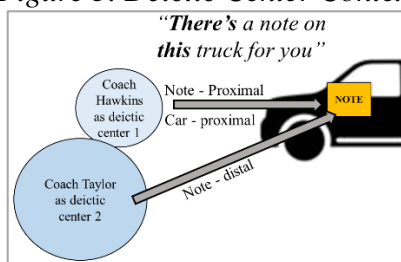


Figure 4. Context c



Even though both the note and the car are located at the same point of location, in Figure 2 (context a), the note is referred with “there” but the car is referred with “this”. These deictic expressions interestingly make more sense than the ones in Figure 3. In Figure 3, the deictic expression of “here” presupposes that Coach Hawkins has taken the note from the far-away car and is handing it to Coach Taylor. Figure 4 also presupposes that Coach Hawkins has the paper already in his hands which he has taken from a truck nearby. But these do not fit the scene, as illustrated in Figure 1. There are three possible answers for this, the first is that the note is much smaller than the car. So, the sense of far or near is affected by the size of the reference that the speaker is pointing to. Secondly, the sense of the word “here” for “notes” already presupposes the meaning of handing over, so it makes more sense to use the deixis “there” to point to the note that is not held, even though the distance is not far away. The third possible answer is illustrated below:

Figure 3. Deictic Center Context



It is possible that Coach Hawkins includes Coach Taylor both as the deictic center, hence he uses ‘there’ to point the note as it is further from Coach Taylor than it is to him.

Data 2

Coach Taylor : I meant to throw **that** away.
Wife : Did you think you were pregnant?
(00:07:49 – 00:07:54)

Coach Taylor comes from the bathroom to his wife while holding a pregnancy test that he finds in the bath bathroom. Coach Taylor holds the pregnancy test in his hand and shows it to his wife in the way of saying “*what is this, and why is it there?*” His wife understands this and replies with “I meant to throw **that** away”. The role of the scene is very important here, since Coach Taylor does not say a word, but only shows the thing that he is holding. Without any context of the scene, the audience will not know what “that” refers to. Or at least, will have a clue of what the thing that Coach Taylor is holding based on the next segment of discourse which discusses about pregnancy. The spatial deictic expression “that” is said by Coach Taylor’s wife pointing to the pregnancy test that Coach Taylor is holding, giving the referential distinction of distal.

Data 3

Coach Taylor: Bring **that**¹ trash bag **here**¹. Set it down.
Wife : Don't you let **that**² touch me.
Coach Taylor: I'm gonna get him out of **here**².
(00:53:30 – 00:53:35)

In a comedic scene, Coach Taylor finally finds where the smell that has been around the house comes from. It turns out that it comes from a dead rat in the house. Coach Taylor is the one who cleans the rat and the wife is panicking. As a context, Coach Taylor is near the dead rat, and the wife tries to be as far as possible from it. Coach Taylor uses ‘that¹’ to point to the trash back far from him, but near to his wife, and uses ‘here¹’ to ask his wife to bring the bag to him (Coach Taylor as the deictic center). His wife uses ‘that²’ (distal) to refer to the rat, and Coach Taylor uses ‘here²’ referring the house (the house is now the deictic center). Moreover, the use of ‘here’ and ‘there’ with their referential distinction significance can be seen in the conversation below:

Data 4

Coach Taylor : Come **here**. Look at it.

Wife : No.

Coach Taylor : It looks like a big hamster. Come **here**, come **here**.
He's got a cute little tail **there**.

(00:53:47 – 00:53:57)

Coach Taylor obviously uses 'here' to tell his wife to come closer to him and see the rat (Coach Taylor as deictic center). But interestingly, he uses 'there' not 'here' to point to the dead rat, even though both he and his wife have already been near the rat. Possibly, Coach Taylor uses 'there' when he uses the deictic expression that includes him and his wife as the deictic center. In the context of his wife being not as near to the dead rat as him, Coach Taylor uses 'there' to point the rat.

Time Deixis

Data 5

Parent: He's had **six years**. If he was capable of winning, he'd have done it by **now**.

Coach Taylor has been a coach for six years, and has never brought his football team to win significantly. The parents of the students have lost their confidence in Coach Taylor's Job and were having a meeting to change the coach. The time deixis of "six years" refers to the first year of Coach Taylor being a coach, until 'now' at the moment of talking (proximal). The speaker points to the time in the past (distal), and refers it to how it still is in the present (proximal). The use of conditional sentences presupposes that in the past, Coach Taylor was not capable of winning (pointing to the distal past time point), and he still is until now (pointing to the proximal present time point). This conversation between the parents and some coaches is accidentally heard by Coach Taylor, which makes Coach Taylor feel down and says the utterance below:

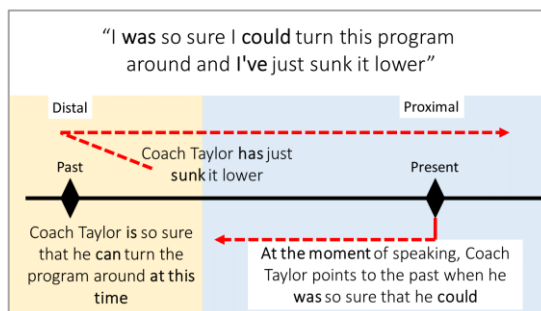
Data 6

Coach Taylor: I **was** so sure I **could** turn this program around and **I've** just sunk it lower. Brooke, **I've** tried so hard. Why **can't** I win?

(00:31:31 – 00:31:45)

Coach Taylor is having an emotional breakdown after hearing the conversation. He then talks to his wife about it. The words 'was' and 'could' are used by Coach Taylor to point to a distant time in the past. He then brings the time point to the present again by using the present tense of 'have sunk' which points to the proximal point at the moment he is speaking. The illustration can be seen in the figure below:

Figure 4. Proximal and Distal Time Point



He then continues saying that ‘he has tried’, which refers to a point in the past where he ‘tried’ and a point in the present where he still ‘tries’, but he still **cannot** win (at the moment of speaking). Tenses have a big role when they are used as a time deixis where speakers point to a certain action at a particular point in time. The use of tenses as time deixis can be seen in the next data below:

Data 7

Coach Taylor : You a football player?
David : **I’ve always** played soccer

(00:19:57 – 00:20:00)

Coach Taylor asks David whether he is a football player, and he answers that he has always played soccer. David tries to explain that he has been a soccer player and now wants to join American football. He uses present perfect tense as a time deixis which points to a time in the past that he played soccer and he still does now, which pragmatically means that he probably has some basics in kicking skills. This is supported by the utterance stated by his father to him in (00:17:23) who says:

Data 8

David’s Dad: “Your soccer skills get better **every year**, son.”

(00:17:23 – 00:17:25)

The phrase ‘every year’ does not point to an exact time (we do not know when he started to play soccer). However, it has given the presupposition of the time when David says to Coach Taylor that he ‘has always’ played soccer. Present perfect tense is used by David as a distal deictic expression that still affects the present time (proximal).

Person deixis

Data 9

Reporter: The Eagles will have to go for **it** on fourth down

(00:01:06 – 00:01:08)

Without any context of the scene, the person deixis “it” is unlikely to be understood. If there was no context considered, some questions would arise, such as “*who is ‘it’?*”, “*does ‘it’ refer to eagles?*” “*Why would the eagle go for ‘it’?*” This happens due to the use of deixis ‘it’ which requires a context so that the audience may understand its reference. The scene here takes the role in introducing the audience to the name of the football team, Eagles. Moreover, the scene shows an American

football tournament of the Eagles team with the other team. By this, we may know that the deixis 'it' refers to the football game. Another interesting use of person deixis can be seen in the next data below:

Data 10

Reporter : Here come the Tigers.
Coach Taylor : Throw **it**, Jacob!

(01:26 - 01:28)

If the deixis 'it' was used without context, no one would know what 'it' refers to. Why is 'it' thrown? What is 'it' in the first place? This is why the scene context is so important to give a background context of the deixis. 'It' refers to the ball, as the scene shows a player holding it. Another importance of scene context for deixis can be seen in the data below:

Data 11

Coach Hawkins: It says "Grant Taylor, the impact you made on our school "means more to us than you'll ever know. "The Lord has used you to meet a need in **our** lives "and now **we** want to meet a need in yours.

(01:04:15-01:04:25)

The scene shows that Coach Taylor is shocked to know that his car is missing. For some context here, Coach Taylor has not been good financially, he has a car but is old and often broken. This scene happens after Coach Taylor gets his life and his team right with God, brings one of his students (named Matt) to reconcile with his father, and has seen a spiritual revival for the youths in the school. Coach Taylor is walking out a building with his coach partner, and finds a letter on a brand-new car window. His coach partner then reads the letter, but the letter has not got any names on it. It is revealed that someone has bought Coach Taylor a new car, and they want to stay unknown. What the researchers find interesting here, is that, the director of the film intentionally makes the audience question who has written the letter, until the scene cuts to Matt and his father happily hiding in their car to see Coach Taylor's reaction, as shown in the pictures below:

Figure 5. Reading the note

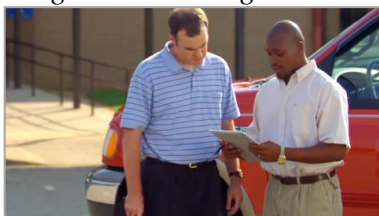


Figure 6. Matt and His Father's Scene



The scene then makes it clear that the ones who buy the car for Coach Taylor are them. The use of deixis here influences how the scenes of the movie change, since the explanation of the context is shown in one scene and not the other. The transition of the scene (from figure 5 to figure 6) is required to give the sense of who the "we" is, that has given a new car to Coach Taylor, which is then revealed be Matt and his father (in figure 6). As a movie, the explanation of certain things (in this case,

deixis) can be presented using one scene, without literally mentioning what the deixis refers to. Coach Taylor does not know who has given him a new car until the end of the movie, only the audience knows.

Data 12

Coach Taylor: I wish by some miracle **we** could have won tonight.
They worked too hard to walk away with their heads down.

(01:11:04 - 01:11:12)

Coach Taylor uses two person-deixis here, 'we' and 'they'. In the first sentence that he mentions, he says 'we'. But in the second sentence, he uses 'they'. Both of these deictic expressions refer to sort of the same referent, but in a quite different sense. For context, Coach Taylor talks to his wife in their car about how the Eagle team has lost a game. In this sense, Coach Taylor includes himself, his wife and his team as 'we' since they are socially part of the Eagle's team. Coach Taylor then uses the deixis 'they' when he emphasizes the game that has been played by the players. He credits the work to his team, as they are the ones who take part in the game as players.

Discourse Deixis

Data 13

Coach Brady: He's moving in with his dad.

Coach Taylor: I can't believe **that**. **This** is the third time **this** has happened.

(00:05:01 – 00:05:06)

The conversation happens when Coach Taylor enters the Coach Room and figures out that one of the important players (named Darren) from his team is quitting and moving to another school. He knows this by a letter that is given by one of the coaches. They discuss about the reason why Darren wants to move, and Coach Taylor reacts to the news in disbelief. Coach Taylor uses the deictic expression of "that" referring to the previous discourse discussing the news of Darren's leaving. He also uses the deixis "this" referring to the sudden leaving of students that has happened three times, which is discussed in previous discourse. Coach Taylor then discuss Darren's leaving with his team, then he refers the whole situation with "this", as shown in the data below:

Data 14

Coach Taylor: If anything, **this** ought to push you to take up the slack. Stop worrying about Darren. Start your drills.

(00:06:06 – 00:06:11)

Coach refers "this" to Darren's leaving when he discusses the news with the players. The players seem to be upset with the news, as Darren may be one of their crucial members. Moreover, it also seems that Coach Taylor refers 'this' to what happens before Darren, which is two students suddenly leave to the other school (as mentioned in the previous discourse of the previous scene of the coaches discussing).

Data 15

Wife : You did?
Coach Taylor : \$6,000.
Wife : Are you serious?
Coach Taylor : **That's** exactly the way my wife's gonna respond.
(01:08:14 – 01:08:22)

Coach Taylor's wife is working in a florist and Coach Taylor visits the place while bringing good news of his raise. His wife pretends to be a seller and Coach Taylor pretends to be the customer, as a joke. Coach Taylor asks his wife (who acts as a seller) for a nice bouquet of wild flowers for 'his wife' since he wants to bring her to her favorite restaurant. They continue to act professionally, until his wife breaks character when she hears that Coach Taylor is promoted and has got a raise. Her reaction of surprised is reacted by Coach Taylor with the use of deixis 'that' which refers to the previous discourse of how his wife reacted.

Data 16

Taylor's Friend: they ask forgiveness for sins they've committed.
This has been going on for three hours.
(00:56:31 – 00:56:34)

A friend of Coach Taylor comes to his room and tells Coach Taylor that a spiritual revival has been occurring in the lives of the youths in the school. Kids break up into groups, and they begin to pray for each other, and they ask forgiveness for sins they have committed. All of this information is referred with the use of discourse deixis 'this' which points to the previous discourse to what Coach Taylor's Friend has said, while also interestingly used as a spatial deixis, as shown below:

Figure 8. Coach Room

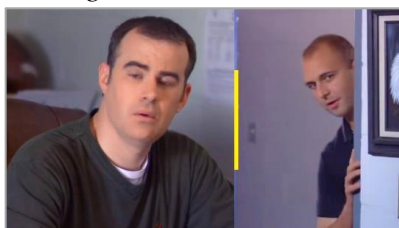


Figure 9. Arrived to the scene



What the researchers find interesting here, as both Coach Taylor and his friend walk to where the prayer groups are, and as Coach Taylor's friend is giving the information to Coach Taylor, the scene shows the exact thing that Coach Taylor's friend is telling. The deixis 'this' is supported by the scene. Coach Taylor's friend says 'this' as they both have arrived to the field and directly seeing what is happening.

Data 17

C. Taylor : Limburger's **the** cheese. Lindbergh's **the** man.
C. Hawkins : No, Lindbergh was that blimp **that** blew up and killed all them people.
C. Taylor : **That's** the Hindenburg.

C. Brady : No, Hindenburg is where you go skiing in Tennessee.
C. Taylor : **That's** Gatlinburg.

(01:12:47 – 01:13:05)

This conversation happens in one comedic scene between Coach Taylor, Coach Hawkins, and Coach Brady. Coach Hawkins and Coach Brady intentionally makes some wrong referents to jokingly tease Coach Taylor. They keep using discourse deixis referring to some previous discourse which another person has said, and intentionally define them wrongly. This is done multiple times until Coach Taylor loses his patient.

Social Deixis

Data 18

Former Coach : I'm gonna go and cheer you on.
Coach Taylor : Good to see you.
Former Coach : All right. God bless you, man.
Coach Taylor : Thanks, Coach.

(01:23:55 – 01:23:57)

Coach Taylor's former coach decides to come and see the national championship game between Eagles and the Giants. Coach Taylor is surprised to see him coming. The deixis 'coach' uttered by Coach Taylor informs the audience who the person talking to him is. The deixis 'coach' is uttered referring to the former coach while the former coach calls coach Taylor with 'man' (though both are now coaches). Coach Taylor still has the respect for his coach which is why he says 'thanks coach' replying to him who says "God bless you, **Man**" to him. The similar deictic expression can be seen in the next data below:

Data 19

Coach Taylor's Wife: I bet **the boys** are frustrated

(00:07:29 – 00:07:21)

Without understanding the context, no one will understand who the boys are. It is a general term that can refer to several things. The use of it also depends on who says it, since it will affect the sense of the referent. To be clear, "the boys" is also stated by several people, shown in the data below:

Data 20

Parent : It's about the boys.

(00:28:27)

Coach Hawkins : Did the boys do something with it?

(00:64:04 – 00:64:06)

"The boys" is a deictic expression which refers to the players of the Eagle's team. Generally, 'the boys' can be used for many references. It can socially be used for ones' children, students, young men, and many more. But as it is used in the movie, the audience will eventually understand that the boys refer to the football team players (who are all males). The deictic expression is socially used in by the people

who knows who the boys are or what team they are in. hyponymy of the boys. It is shown that the ones who refer them as “the boys” are Coach Taylor’s wife, Coach Hawkins, and one of the boys’ parents. If another person who does not know anything about the team says it, the term “the boys” might have different meaning and referent.

Regarding the use of the article ‘*the*’, the movie’s title itself metaphorically and deictically uses this to introduce the message of the movie. Some questions will arise when reading the title, such as: “*who is the giants?*” “*Who is facing the giants?*” “*Why are we facing the giants?*”. The reference of the article “the” can be understood after watching the movie and successfully catching the message. The Eagles team faces their hardest opponent yet, the Richland Giants. Comparing their strength and size, it is impossible to defeat the always-winning Richland Giants. They struggle so hard to defeat them, but by some miracle they win. One character named “David” made an impossible kick which has made the Team won (again metaphorically David facing Goliath). The movie teaches us that when we have got our lives right with God, and when God is on our side, nothing is impossible (Luke 1:37).

CONCLUSION

To conclude, all types of deixis were found in the movie. Their roles were found very important for the movie scene and plot. Regarding place and person deixis, the movie scene is constructed to support the deixis physical context. For example, in a scene where Coach Taylor and Coach Hawkins found an anonymous note on a brand-new truck, the movie provided a scene of Matt and his father in their car, giving the essential context that they were the ones who wrote the letter and gave the truck to Coach Taylor. The setting position of the scene was also affected by the deixis referential distinction. Regarding time deixis, they were used to provide a timeline in giving the context to the movie plot. For example, the use of tenses provided the essential time context regarding Coach Taylor’s failure. Regarding discourse deixis, they are mostly uttered when the characters react to previous discourse. The reactions are uniquely expressed. For example, Coach Taylor excitedly used ‘that’ referring to his wife’s previous reaction who was also excited to hear some good news. Regarding social deixis, they were used to refer to objects whose social context was only known and used by several people. For example, the phrase ‘the boys’ referred to the football team players, and it was used by Coach Taylor’s wife, Coach Hawkins, and one of the player’s parents. Finally, by analyzing the movie context, and correlating them with the movie title of “Facing the Giants”, “*the Giants*” is deictically pointed to both the Richland Giants team (which the Eagles team faces in the end), as well as metaphorically to *Goliath the giant* in the Bible. The whole movie is the reference to ‘*the giants*’ which the audience has to catch as the message of the movie, which is: if God is on our side, nothing is impossible.

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