



Anaphora and Cataphore Analysis in the Indonesian Film Dialogue "Dia Angkasa" Pragmatic Study

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Article Info	Abstract
<p>Received: 2026-05-24 Revised: 2026-05-01 Accepted: 2026-06-03</p> <p>Keywords: Anaphora, cataphore, film and pragmatic.</p> <p>DOI: 10.24256/ideas.v14i1.10792</p> <p>Corresponding Author: Siti Musdalifah Abd. Gani ifhagani15@gmail.com Indonesian Language and Literature Education, FKIP Tadulako University</p>	<p><i>This study aims to analyze and describe the form and function of anaphora and cataphore in the dialogue of the film "Dia Angkasa", a pragmatic study. Despite its popularity, this film is still a topic that is not explored as an object that has not been studied academically, especially in pragmatic studies, and the combination of concepts between anaphora and cataphore with a pragmatic approach in one study is a potential for new research. The method used is qualitative with a descriptive approach, with data collection through listening, recording, and dialogue documentation techniques in the film. The data analysis technique in this study uses techniques from the Miles and Huberman approach, namely data reduction, data presentation, and conclusion drawn. The results of the research data findings show that this film uses twelve anaphora references which are divided into six persona pronouns, and six demonstrative pronouns. Meanwhile, the cataphore reference has seven data divided into six persona pronouns, and one demonstrative pronoun. These two references have a function to avoid repeating the same words so as to create language efficiency, maintain the continuity of the storyline, and in each form the pronoun has a different function, where the persona pronoun refers to one or more people in the scope of the conversation, while the demonstrative pronoun becomes a tool to point to something that has already been mentioned or that will just be mentioned. Thus, this study illustrates those pragmatic elements, especially anaphora and cataphores, play a major</i></p>

role in creating deep meaning, as well as maintaining the continuity of the story, and making language efficient.

1. Introduction

Language is one of the important core components in the preparation of a literary work. To create a language that is full of meaning, writers must use language that is expressive, beautiful, and communicative. In this case, a writer will use these forms of language through word play in order to arouse the feelings of the readers more deeply. (Yunidar, 2025) Language is a unique phenomenon that distinguishes humans from other creatures.

As a means of communication, language allows humans to convey thoughts, feelings, and information systematically and can be understood by others. In everyday language, the use of pronouns or pronouns is often used to avoid repeating the same terms and maintain a smooth flow of speech. There are two important terms related to the use of these pronouns, namely anaphora and cataphore.

Both linguistic terms have a strong connection with the concept of cohesion in discourse. LS Ulfah et al., (2024) discourse cohesion consists of two parts, namely grammatical cohesion and lexical cohesion. Grammatical cohesion is cohesion related to sentence structure, while lexical cohesion is a cohesion related to meaning. The cohesion relationship can be seen using cohesion elements, including reference (anaphora and cataphore). With the presence of anaphora and cataphore, they can act as a connecting instrument that unites information in a discourse, so that the overall meaning in the text can be conveyed clearly without making the reader wonder about who or what the pronoun is referring to.

In its development, anaphora and cataphore are often used as research objects in discourse analysis, because discourse analysis focuses on the relationship between parts in the text along with the creation of textual integrity. Not only that, these two linguistic terms also have a strong relationship with the pragmatic field. Yule (2017:2) in Putradi, A. W. A, & Supriyana, A, (2024:10) said that pragmatics is a science that examines the meaning of speech conveyed by the speaker and the meaning understood by the speaking partner.

Furthermore, Yule explained that pragmatic science has four important limitations, namely learning the intent of speech, learning contextual meaning, learning more about what is communicated than what is said, and learning about relational distance expressions. In the pragmatic scope, anaphora and cataphore are not only observed in terms of grammatical interconnectedness (cohesion), but also in terms of how the audience interprets and interprets the references of the pronoun based on the real context of the conversation.

Thus, anaphora and cataphore are generally studied in discourse research

with an emphasis on cohesion, but these two linguistic terms can also be studied through a pragmatic approach because basically they both involve the process of interpreting meaning that depends on the context of the situation.

Meanwhile, the pragmatic part of the study is to examine references or references. Toyyibah, et al (2025) References can be studied with pragmatic studies in conveying the hidden meanings of speech. Halliday and Hasan (1976: 31-37) divide references into two based on their direction of reference, namely endophoretic references and exophores references. An endophoretic reference is a reference that refers to a text. Exoporic references are references that refer to text. Endophoretic references are textual because they occur in words that are in the text. Exoporic references are situational because they are found in words that refer outside the text. These two references are manifested by pronouns, demonstrative references, comparative references. Going down the direction of reference, the endophoretic reference is further divided into the anaphora endophorea reference and the cataphore endophore.

Halliday and Hasan (1979:33) anaphora is a reference by a pronoun to an antecedent located on the left, on the other hand, cataphor is a reference by a pronoun to an antecedent located on the right. If the designated one has been pronounced first, it is called anaphore, while if the designated one is before or the sentence after it, it is called cataphore. The statement emphasizes that anaphora and cataphore are forms of endophore reference, which are references that occur in the text itself. This helps to maintain the smoothness and coherence of communication by avoiding unnecessary repetition of words.

Dialogue is a language activity that aims to convey the overall content of the story including the portrayal of characters, conflicts, and messages in the story. Dialogue serves as a form of connection between characters and creates an atmosphere of a story that is effective in forming a good film. In essence, dialogue represents a type of verbal communication that can be harmoniously integrated with the presence of image and sound elements, thus forming a function as a link between the thoughts and feelings of the characters and the external reality presented through visual and audio elements.

Unlike literary works that prioritize a narrative explanation, conversations in cinema need to be arranged in order to be in harmony with the flow of the image, so that each expression not only shares facts, but can also add emotional intensity (depth of emotion), foster a sense of participation, and can build a convincing impression of life.

The film "Dia Angkasa" tells the story of a young man named Angkasa Naufal Merapi, a teenage boy who is identical to a tie tied around his head. Angkasa has a tough and indifferent attitude that controls the group in the school environment. Her life begins to change when she is entrusted with the care of Aurora, a shy new student who suffers from health problems. Their relationship then leads to conflicts in romantic relationships, friendships, as well as a bleak history in the past.

This story highlights Angkasa's adventures to explore her identity, overcome

emotional trauma, and understand the value of sacrifice and compassion. Lilik Rohmatin, et al (2025) The story "*Dia Angkasa*" is a work that is very popular among teenagers, especially on the Wattpad platform. The story was first published on Wattpad and then published in book form in September 2021 by publisher Romancious. The story "*He Angkasa*" has achieved significant popularity, with more than 30 million readers on Wattpad as of March 2025, in March 2021, showing its appeal among young readers. Nurwina Sari uses language that is easy to understand and close to the daily lives of teenagers, thus making *ecrita* relatable for many readers.

This simple but effective writing style is one of the proofs of the success of the story "*Dia Angkasa*". Identitasunhas.com (2024) with an increasing number of readers, finally a production house called Unlimited Production is interested in adapting his novel into a movie.

This research was conducted by Fika Anggita et al, (2025) with the title "Deiksis Analysis in the Dialogue of the *Two Blue Hearts* Film by Gina S. Noer Based on Pragmatic Studies". Furthermore, Muhammad Muslim Nasution et al., (2024) with the title "Identification of Deiksis Persona in Short Films *Me and the Time Machine*: A Pragmatic Study". This study shows similarities with the previous two studies in the focus of pragmatic studies and the main object of film, but it is different in the analysis study of the current researcher who uses the analysis study of anaphora and cataphore, while the two previous studies used the study of deiksis analysis.

Based on some of the explanations above, this is the advantage and interest of the researcher to choose the film series "*Dia Angkasa*" as the object in this research. Despite its popularity, the film "*Dia Angkasa*" is still a topic that is not explored as an object that has not been studied academically, especially in pragmatic studies, and the combination of the concept between anaphora and cataphore with a pragmatic approach in one study is a potential for new research. Pragmatic elements, especially anaphora and cataphores, have a role in establishing connections between parts of the conversation in a cohesive way. For this reason, the researcher used anaphoric and cataphore analysis in the dialogue of the film *Dia Angkasa* to show how important it is in explaining the meaning of speech and interacting situations in a film.

This study aims to analyze and describe the forms and functions of anaphora and cataphore contained in the dialogue of the film "*Dia Angkasa*" by Nurwina Sari based on a pragmatic perspective, with the formulation of the researcher's problem which includes: (1) how the form of anaphora and cataphore in the dialogue of the film "*Dia Angkasa*", (2) how the function of anaphora speech and cataphore in the dialogue of the film "*Dia Angkasa*".

2. Method

This type of research is qualitative with a descriptive approach. According to Mahsun (2019:284) in Fika Anggita, et al. (2025) said that qualitative research is research that aims to understand and analyze linguistic phenomena that focus on designating meaning, description, clarifying, and placing data in their respective contexts, then described through the form of words. Based on this statement, the qualitative research method aims to explore and understand the meaning subjectively of everyone's experience through in-depth analysis of non-numerical data. The subject of this study is a series of sentences containing elements of anaphora and cataphore contained in the dialogues of the film "Dia Angkasa".

Data Sources and Data Selection Criteria

In this study, data was taken from the dialogue transcript of the film series "Dia Angkasa" (2024) using an online video streaming platform (viu). Dialogs are selected based on the following criteria:

1. The dialogue contains pronouns: I, you, us, you, he, them, this, that, there, here, there, there.
2. Dialogue has references: anaphora and cataphore
3. Clear source: dialogue from the dilm series "Dia Angkasa" (2024), dialogue in Indonesian.

Data Collection Techniques

In this study, the technique of listening, recording and also documentation is used, where the listening method is chosen by the author because it is considered effective and included in solving the formulation of the problem raised in the research. The listening method is very relevant to the formulation of the problem raised because by using this method the researcher will listen and also pay attention to the use of anaphora and cataphore in film dialogue.

The recording technique in this study begins with the researcher preparing a recording instrument in the form of stationery to document data during research activities. While the data collection process is ongoing, the researcher will focus on recording core information that is directly related to the relevant research objectives. Meanwhile, the documentation technique of this study will determine the type of document by using screenshots on the media screen used in watching *the film Dia Angkasa* which will show real evidence from several film dialogue transcripts relevant to the purpose of the research.

Based on this type of research, the author will use data analysis techniques from the Miles and Huberman approach, namely data reduction, data presentation, and conclusion/verification.

Coding Procedure

The analysis coding procedure in this study follows the following steps:

1. Identify speech that contains elements of anaphora and cataphore reference elements.
2. Encode each form of speech referent to endophores, anaphores, and cataphores based on three categories: Halliday and Hasan.
3. Classifying the forms of speech in each type of reference
4. Verifying categorization through repeated checks to create valid data. Data checking is also carried out using two triangulations, namely matching data according to Halliday and Hasan's theory, then checking with peers to ensure the data taken.

Data Analysis

Based on this type of research, the author will use data analysis techniques from the Miles and Huberman approach, namely data reduction, data presentation, and conclusion/verification. Data reduction is defined as the selection process, focusing on the synthesis, abstraction, and transformation of rough data that arises from written records in the field.

The data reduction in this study is to observe and filter film dialogue transcripts that are relevant to the study being studied. Meanwhile, the presentation of the data is by classifying the data according to the study objectives that have been set. Then the conclusion drawn/verification in this study is carried out temporary verification by interpreting all data in a complete and integrated manner.

3. Results

Anaphora Speech Forms

The use of anaphora references found by the researcher in the dialogue of the film 'Dia Angkasa' there are 12 types of data, with the classification from the researcher's analysis as follows: persona pronoun 6 data, and demonstrative pronoun 6 data. Anaphora is a word or phrase that has been mentioned earlier at the beginning of a sentence. While the opposite cataphore is a word or phrase that will only be mentioned at the end of the sentence.

This is in line with the opinion of Halliday and Hasan (1979:33) that an anaphora is a reference by the pronoun to an antecedent located on the left, whereas cataphore is a reference by the pronoun to an antecedent located on the right. Here are some details of the findings of the use of anaphora reference forms in the dialogue of the film 'Dia Angkasa':

Table 1. The Result of Anaphora Speech

A	Pronominate Person	Being	Amount
1.	First Plural	We, we	2
2.	Second Singles	Squirt	1
3.	Second Plural	You guys	1
4.	Third Single	He	1
5.	Third Plural	They	1
B	Demonstrative pronomina		
1.	General Indicators	This, that	2
2.	Place Indicator	There, here, there, there	4
	Amount		12

From the results of the data details above, the anaphora reference in this study is in the form of persona pronouns which are dominated by the plural first persona pronoun, namely with a form of speech that is different from our pronoun, *us*. This is because indirectly the conversation in the movie "Dia Angkasa" also requires grammar in Indonesian, where both have two different grammatical functions. *We* function not to involve all parties in the context of the conversation (exclusive), whereas *we* function to involve all parties in the context of the conversation (inclusive). Without both, the meaning of communication/conversation will sound ambiguous.

Therefore, Indonesian language and pragmatic studies require both forms to express inclusive and exclusive meanings and the use of both creates a rich nuance of meaning in the context of film communication. While demonstrative pronouns are dominated by demonstrative pronouns of place, namely with different forms of speech such as *there, in sisni, there, there, there*.

This is because Indonesian cinema, especially "Dia Angkasa", also has various forms of demonstrative places, where all forms of demonstrative places help the audience to understand where each character or character is just by listening to the dialogue without the need to see the characters. This creates a more interesting story, and the audience can follow the storyline easily.

A.1 First Plural "our" Data 1

Commander Dwipa: "Me and my team and my space friends want to try to check the other bases, which we might suspect" (Episode 6, minutes 01:57-02:00).



The plural first persona pronoun contained in the dialogue of the film 'Dia Angkasa' is one of our pronouns. The pronoun was used by Commander Dwipa (as a policeman) to his fellow policemen during the scene of the search mission for Aurora and Angkasa that disappeared. Our word *is* exclusive, which means it only includes the speaker and his team without involving the listener. This pronoun is commonly used when the speaker and his group want to say something to the listener as in the dialogue transcript above.

Our *pronouns* used in the dialogue above, refer to the speakers, team, and friends of Angkasa mentioned earlier in the sentence. Our pronoun *is* called anaphora because it is in accordance with the theory of Halliday and Hasan 1979:33) that the researcher used in this study, with our pronoun referring to the antecedent located on the left where the antecedent is Pak Dwipa (the speaker), the team, and Angkasa's friends mentioned earlier.

Our use of pronouns in the above dialogue is also suitable for the narrative plot that reports a mission by showing the effects of tension in the film, as well as establishing a formal and informative tone and relationship where the commander Dwipa as the speaker reports to his subordinates.

"We" Data 2

Aurora: "Wow, I think we 're friends. How can you be so kind?" (*Episode 6, minutes 09:41-09:44*).



The other plural first persona pronouns also found in the dialogue of the movie 'Dia Angkasa' are our pronouns. The pronoun was used by Aurora to her best friend Widya who had betrayed to be the mastermind of Aurora's kidnapping. Our pronouns *are* different from ours. If our pronouns are exclusive (do not involve listeners), our pronouns *are* inclusive i.e. include or involve the speaker, listener or people involved in the context of the communication or invite all those involved in the communication. For example, as in the dialogue transcript above, where Aurora uses our pronoun to mention herself and Widya in their conversation.

Our pronouns used in the dialogue above also have an anaphora element, because the transcript of the dialogue refers to the speaker and the opponent mentioned earlier at the beginning of the sentence.

Our use of pronouns in the dialogue above, also fits into the narrative plot that includes his disappointment and emotions over the betrayal of the pressure of the best friend to be together. Where, our pronoun has an informal nuance that shows the closeness of the two, namely Aurora and Widya.

A.2 Second Single "you" Data 3

Bavana: "Ra, my advice is that you don't stare at the Sky like that" (*Episode 1, minutes 20:25-20:27*).



The singular second persona pronoun found in the dialogue of the film 'Dia Angkasa' is your pronoun. The pronoun was used by Bavana to Aurora who was watching Angkasa with a sharp gaze. Your pronoun *in* the dialogue transcript is a pronoun used by the speaker to the opponent as a second-person pronoun. As in the dialogue excerpt above, Bavana uses your pronoun *that* is shown to Aurora as the second person in their conversation.

Your pronoun *found* in the dialogue refers to the aforementioned Aurora. The use of your pronoun *in* this dialogue transcript is said to be anaphora because it is in accordance with the theory of Halliday and Hasan (1979: 33) used in this study, with your pronoun referring to the antecedent located on the left where the antecedent is Aurora (Ra) which has been mentioned earlier at the beginning of the sentence.

The use of your pronoun in the dialogue also matches the narrative flow that is giving advice to the opponent by using your pronoun that shows a specific and personal closeness to Aurora (the opponent).

A. 3 Second Plural "your" Data 4

Aurora: "Friends, thank you for your attention. I'll remember it well, but you guys just relax, don't think too much." (*Episode 4, minutes 16:20-16:26*).



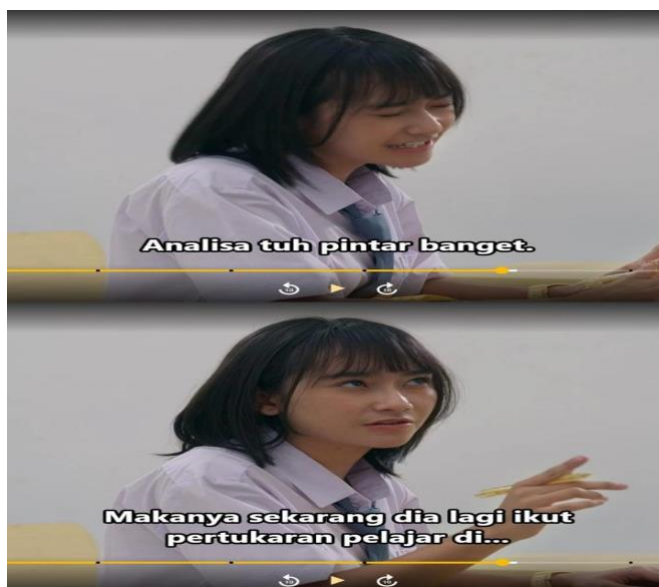
The plural second persona pronoun found in the dialogue of the film 'Dia Angkasa' is your pronoun. The pronoun is used by Aurora to her friends. Your pronouns *in* the dialogue transcript are pronouns used by the speaker to more than one speaker. Your pronouns *above* are intended for friends who are also in the context of the conversation. If the second singular pronoun involves the speaker and one opponent, the second pronoun is the opposite, where your pronoun or pronoun involves the speaker and more than one opponent.

Your pronouns *used* in the dialogue above also have an anaphora element because the use of the pronoun refers back to the "friends" mentioned earlier at the beginning of the sentence.

Not only that, the use of your pronouns *in* the dialogue has a match with the narrative flow that is entertaining and responding to concern for his friends. The use *of your* word here also shows an informal word because of the closeness between the speaker and the opponents.

A. 4 Third Single "He" Data 5

Bavana: "Analysis is very smart, that's why now he is participating in student exchanges." (Episode 2, minutes 35:18-35:20).



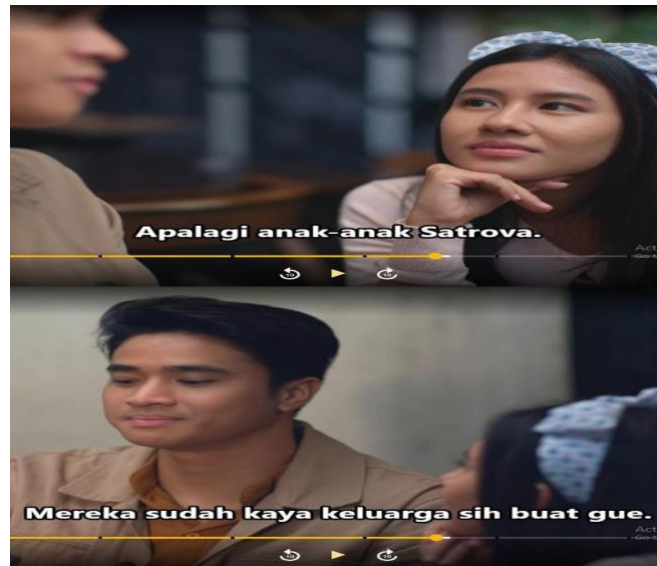
The singular third persona pronoun found in the dialogue of the film 'Dia Angkasa' is the pronoun *dia*. The pronoun is used by Bavana who tells about an Analyst who is participating in a student exchange. His pronoun in the dialogue transcript is used by the speaker to refer to someone who is being talked about in the chat. As in the example of the dialogue above, where Bavana tells the figure of Analisa (a single third party) to Aurora.

His pronoun in the dialogue refers back to the name Analisa mentioned earlier. The use of his pronoun in this dialogue is said to be anaphora because it is in accordance with the theory of Halliday and Hasan (1979:33) used in this study, with *the pronoun dia* referring to the antecedent located on the left, where the antecedent is the Analysis that has been mentioned earlier at the beginning of the sentence.

Not only that, the use of his pronoun also matches the narrative flow of the dialogue above which is talking about someone who does not participate in the chat directly (third person only).

A. 5 Third Plural "their" Data 6

Angkasa: "Especially the Sadrova children, they are like a family for me."
(Episode 2, minutes 31:49-31:52).



The plural third person pronoun found in the dialogue of the film 'Dia Angkasa' is their pronoun. The pronoun was used by Angkasa who was telling about his group team and his friends who he considered family. His pronoun is used by Angkasa to refer to Satrova Besar (the name of a group of motorcycle gangs) which is the subject of conversation between Angkasa and the opponent (Aurora). If the singular third word refers to one person who is not in the conversation environment, then the plural third pronoun refers to a group of people who are not in the conversation scope.

Their *pronouns* in the dialogue transcript also have an anaphora element because the use of the pronouns refers back to the Great Satrova (the name of a group of motorcycle gangs) mentioned earlier at the beginning of the sentence, where the antecedent (satrova) is located on the left

Then, the use of their *pronouns* also matches the narrative flow in the dialogue above which describes the situation between the two main characters who are talking about a plural third person who is not in the scope of the conversation.

B. Demonstrative pronomina

B.1 General Demonstrative of "This" Data 7

Aurora: "It's... I'll always miss it, and **this** will be the most bitter phase of the breakup." (Episode 6, minutes 49:40-49:52).



The Demonstrative pronoun contained in the dialogue of the film 'Dia Angkasa' is this pronoun. The pronoun is used by Aurora to refer to how heavy and bitter *the longing* that Aurora will take after Angkasa's death in her life. This demonstrative pronoun is a point word in the narrative of the dialogue which again leads to the word *longing* that is being discussed by the speaker.

This *pronoun* in the dialogue, becomes an anaphora because it refers to the word *longing* that has been mentioned earlier in the sentence. This demonstrative is said to be anaphora because it is in accordance with the theory of Halliday and Hasan (1979: 33) used in the study, with this pronoun referring to the antecedent located on the left, where the antecedent is the *longing* that has been mentioned earlier at the beginning of the sentence.

The use of this demonstrative pronoun *is* also in accordance with the narrative flow in the dialogue above, which shows a situation and also an emotional dialogue, by using this pronoun which emphasizes the moment experienced by the speaker.

"It" Data 8

Commander Dwipa: "If you chase someone, don't be alone. That's a danger, huh?" (Episode 1, minute 03:13).

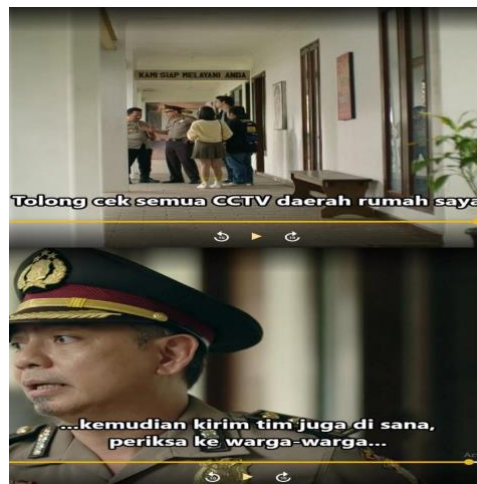


The demonstrative pronoun contained in the dialogue of the film 'Dia Angkasa' is that pronoun. The pronoun was used by Commander Dwipa who advised Angkasa not to pursue the enemy alone. The demonstrative points back and emphasizes to the opponent that if you chase someone, don't do it alone. In addition, the use of *demonstrative* supports the context of the dialogue which is giving caring advice to the opponent.

The demonstrative pronoun contained in the dialogue transcript above is also a reference tool or antecedent located on the left (anaphora) in the sentence "chasing someone, don't just be alone".

B.2 Demonstrative Place "their" Data 9

Commander Dwipa: "Please check all the CCTVs in my home area... Then send a team there as well, check with the residents..." (*Episode 5, minutes 37:49-37:53*).



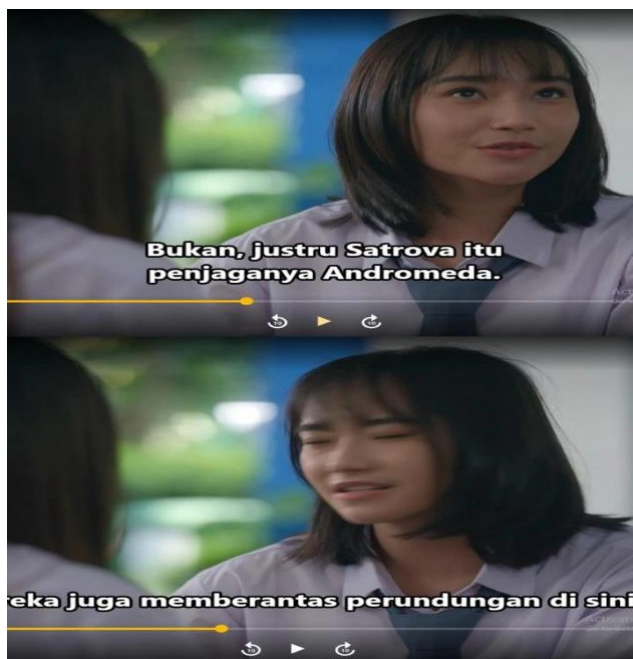
One of the pronouns of the demonstrative persona of the place contained in the dialogue of the film 'Dia Angkasa' is the pronoun *there*. The pronoun was used by Commander Dwipa who gave orders to his subordinate police colleagues to investigate. The pronoun *there* is a place description that refers to "my home area" which is mentioned at the beginning of the sentence in the dialogue, which means to the house of Commander Dwipa (the speaker).

The use of pronouns *there* in the transcript of the dialogue above, refers to the sentence "my home area" mentioned earlier. The pronoun designating the place is said to be anaphora because it is in accordance with the theory of Halliday and Hasan (1979: 33) used in this study with the use of pronouns *there* which refer to the antecedent located on the left side, where the antecedent is "my home area" which has been mentioned earlier at the beginning of the sentence.

The demonstrative pronoun *there* also matches the narrative flow in the dialogue which is giving urgent orders to the security team to go to a place remotely so that they choose to use demonstrative pronouns *there*.

"Here" Data 10

Bavana: "No, Satrova is Andromeda's guardian, they also eradicate bullying here" (Episode 1, minutes 21:25-21:29).



The pronoun of the demonstrative persona of the place in the dialogue of the film 'Dia Angkasa' which is also found is the pronoun *here*. The pronoun is used by Bavana (the speaker) to Aurora (the opposite speaker) who conveys that Satrova (the name of a group of motorcycle gangs) is the protector of Andromeda High School from various enemy parties and bullying at the school. The pronoun *here* is a description of the current place or location that points to the Andromeda school that has been mentioned by Bavana (the speaker).

The use of demos active pronouns *here* in the above dialogue transcript also has an anaphora element because the pronoun *here* refers back to "Andromeda" or their school place mentioned earlier in the sentence with the antecedent "Andromeda" located on the left side.

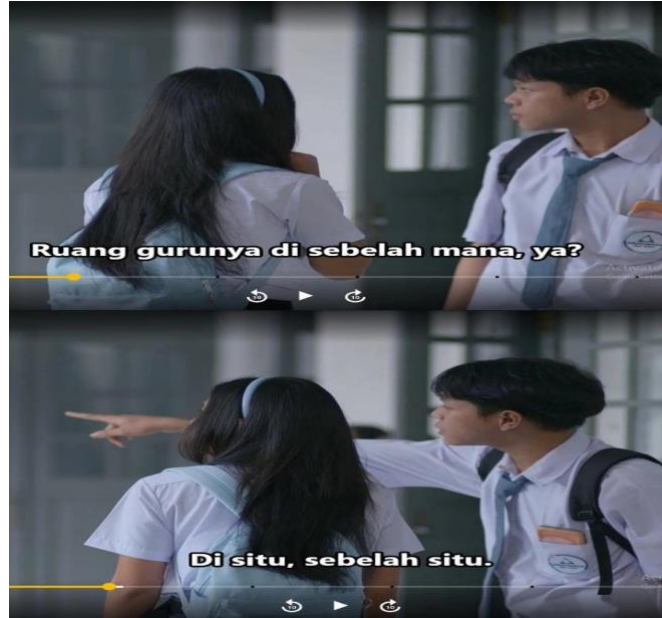
The demonstrative pronoun of place *here* is also in accordance with the use of the narrative flow of the dialogue as a marker of the location that is currently talking about the place or environment of the speaker and listener.

"There" Data 11

Aurora : "Which side of the teacher's room is it?"

Andromeda Students : "There, over there."

(Episode 1, minutes 13:52- 13-53).



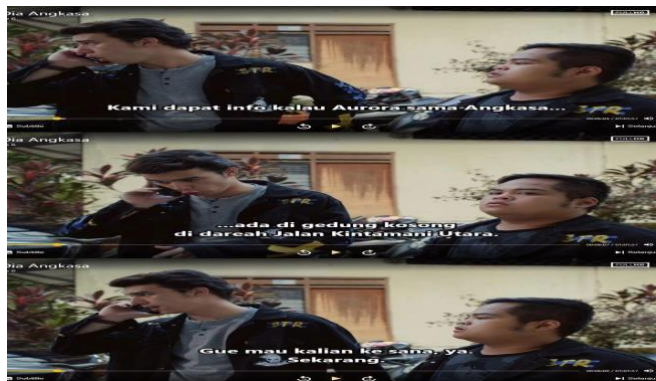
The pronoun of the demonstrative persona of the place which is also found in the dialogue of the film 'Dia Angkasa' is the pronoun *there*. The pronoun was used by one of Andromeda's students when pointing to the place that became the teacher's room in the school. This dialogue occurs when Aurora, who is new to Andromeda High School, asks one of the students about the teacher's room she is looking for. The pronoun *there* is a marker of the place meant by the speaker and the opponent.

The use of pronouns *in situ* in the dialogue transcript also has an anaphora element which is a reference tool in the sentence "teacher's room" that has been mentioned earlier at the beginning of the sentence.

Not only that, the use of pronouns *there* is also in accordance with the context of the narrative flow of the dialogue which is referring to the specific location of the teacher's room that is visible or closest to the position of the speaker and the opponent.

"Where" Data 12

Scale: "We got information that Aurora and Angkasa are in an empty building in the North Kintani street area. I want you **to go there**, yes" (Episode 6, minutes 06:04- 06:09).



The pronoun of the demonstrative persona of the place found in the dialogue of the film 'Dia Angkasa' is the pronominal *there*. The pronoun is used by Skala when he tells his other friends about the existence of Aurora and Space in a place. The use of pronouns *there* is a marker for the location of an empty building in the North Kintani street area. The use of pronouns is also in accordance with the context of the ongoing narrative flow, where the pronoun *is* used as a designation of a place / location that is far away from the speaker and listener.

The pronoun *in the* dialogue transcript above also has an anaphora element because the pronoun used refers to the "empty building in the North Kintani area" which was mentioned earlier at the beginning of the sentence.

Cataphore Speech Form

The use of cataphore references found by the researcher in the dialogue of the film 'Dia Angkasa' has 7 data with the classification from the researcher's analysis as follows: persona pronoun 6 data, and demonstrative pronoun 1 data. Anaphora is a word or phrase that has been mentioned previously at the beginning of a sentence, while a new word or phrase cataphore will be mentioned and explained at the end of the sentence.

This is in line with the opinion of Halliday and Hasan (1979:33) that anaphora is a reference by pronominal to an antecedent located on the left, on the contrary cataphore is a pronominal reference to an antecedent located on the right. Here are some details of the findings of the use of the cataphore reference form of speech:

Table 2. The Result of the Katafora Speech Form

A	Pronominate Person	Being	Amount
1.	First Single	Me, me.	2
2.	First Plural	Guitar	1
3.	Second Singles	Squirt	1
4.	Third Single	He	1
5.	Third Plural	They	1
B	Demonstrative pronomina		
1.	General Indicators	This	1
Amount			7

From the results of the data details above, the cataphore references in this study are dominated by persona pronouns, especially singular first persona pronouns, namely with speech forms that are different from the pronouns *aku, gue*. This is because the dialogue of the film "Dia Angkasa" uses more singular first persona pronouns with two different forms compared to other forms of persona pronouns. The two *pronouns I, I* basically have the same meaning, but in this study they are both studied in a pragmatic approach so that they have different meanings according to the context that takes place in the conversation.

A. Pronominate Person

A.1 First Single "I" Data 13

Aurora: "My Name is Aurelani Aurora" (Episode 1, minute 16:51).



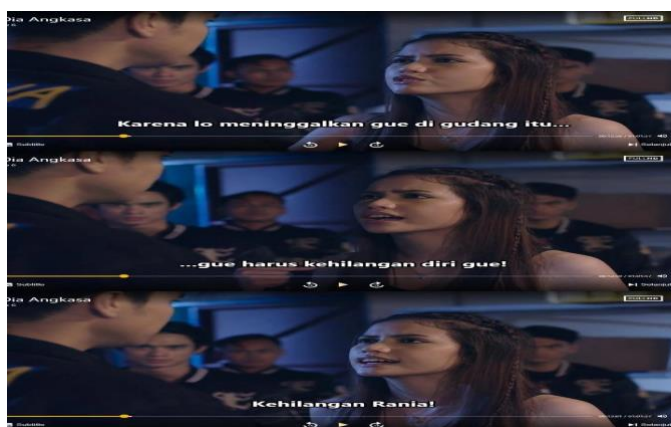
One of the singulars first persona pronouns contained in the dialogue of the film 'Dia Angkasa' is the pronoun *aku*. The pronoun was used by Aurora when she wanted to introduce herself in front of the class when she was just entering her first day of school at Andromeda High School. The pronoun *aku* in the dialogue is to mention the speaker as the first word to introduce himself.

The use of the pronoun *aku* in the dialogue transcript is a cataphore reference because it refers to something that will just be mentioned or explained. My pronoun is said to be cataphore because this is in accordance with the theory of Halliday and Hasan (1979: 33) used in this study, with *the pronoun aku* referring to the antecedent located on the right, where the antecedent is "Aurelani Aurora" which will only be explained at the end of the sentence.

The pronoun *I* also has a compatibility with the narrative flow that occurs in the dialogue, where the context of the dialogue above takes place officially because the speaker introduces himself in front of a formal class. Not only that, the use of *pronouns also builds* a natural and friendly characterization, as well as a polite self-introduction according to the context of the dialogue.

"Gue" Data 14

Widya: "I have to lose myself, lose Rania!" (Episode 6, minutes 12:59-13:01).



The singular first persona pronoun that is also found in the dialogue of the movie 'Dia Angkasa' is my pronoun. The pronoun was used by Widya when she described herself as a marker of the emotions that happened to her, so she used the pronoun *ku* twice to emphasize her lost identity. Widya is Rania with the full name Sania Widya Mandala who is a little friend of Angkasa who was lost due to a fire tragedy in the past. Because of the tragedy, Rania had to undergo multiple facial surgeries that eliminated her previous identity, including having to change her previous nickname from Rania to Widya.

My pronoun in the transcript of the dialogue above, also has a cataphraceut element because the pronoun is a reference tool for words that will just be mentioned or that will be added at the end of the sentence.

The use of the singular first persona pronoun in data 13 and data 14 has differences in the context of the dialogue that is taking place. If my pronoun is used in the context of formal dialogue such as self-introduction in class, then my pronoun is used in the context of informal or fairly casual dialogue. However, regardless of the context, the pronouns *I* and *I* have the same reference to the speaker to mention him.

A. 2 First Plural "our" Data 15

Space: "Let's go for a walk, shall we? I want to talk to you" (Episode 3, minutes 17:55-17:57).



One of the plurals first persona pronouns found in the dialogue of the film 'Dia Angkasa' is our pronoun. This pronoun was used by Angkasa when he invited Aurora to go for a walk first. Our use of pronouns *in* such dialogues is inclusive in that it includes or involves the speaker, listener or people involved in the context of the communication, or inviting all those involved in the communication. For example, as in the dialogue transcript above, where Angkasa uses our pronouns *to* mention herself and Aurora in their conversation.

Our pronouns *used* in the dialogue above, refer to the speaker and the opponent who will just be mentioned. Our pronouns *in* the dialogue are said to be cataphoric because they are in accordance with the theory of Halliday and Hasan (1979:33) used in this study. With our pronouns *in* the dialogue, we refer to the antecedent located on the right, where the antecedent is Aurora (speaker) and Widya (opposite) which will only be mentioned or explained at the end of the sentence.

Our use of pronouns *in* the dialogue above, is also suitable for the narrative plot that expresses an intense invitation from Angkasa to Aurora to go for a walk while chatting privately. Where, our pronouns *have* informal nuances and create togetherness between the two parties.

A. 3 Second Single "You" Data 16

Aurora: "You're my best friend, Van"
(Episode 6, minute 32: 34).



The singular second persona pronoun found in the dialogue of the film 'Dia Angkasa' is your pronoun. The pronoun was used by Aurora to Bavana who conveyed emotional praise for their well-established friendship. Your pronoun *in* the dialogue transcript is a pronoun used by the speaker to the opponent as a second-person pronoun. As in the dialogue excerpt above, Aurora uses your pronoun *shown* to Bavana as the second person in their conversation.

Your pronoun *found* in the dialogue refers back to the newly mentioned Bavana. The use of *your pronoun* in this dialogue is said to be catastrophic because it is in accordance with the theory of Halliday and Hasan (1979:33) used in this study, with your pronoun *referring* to the antecedent located on the right. Where the antecedent is Bavana (Van) which will only be mentioned at the end of the sentence.

The use of your *pronoun* in the dialogue also matches the narrative flow that is giving words of praise directly to the opponent. In addition, your pronouns *in* this dialogue also show the specific and personal closeness between Aurora (the speaker) and Bavana (the listener/opponent).

A. 4 Third Single "He" Data 17

Aurora: "She' s the mother who gave birth, lo" (*Episode 3, minute 37:02*).



The singular third persona pronoun that is found in the dialogue of the film 'Dia Angkasa' is the pronoun *dia*. The pronoun was used by Aurora who gave advice to Angkasa regarding her mother's problems. His pronoun *in* the dialogue transcript is used by the speaker to refer to someone who is being talked about in the chat. As in the example of the dialogue above, where Aurora tells Angkasa the figure of Ibu (the only third party).

His pronoun *in* the dialogue refers back to the "mother" that will just be mentioned. The use of her pronoun in this dialogue is said to be catastrophic because it is in accordance with the theory of Halliday and Hasan (1979:33) used in this study, with the pronoun *dia* referring to the antecedent located on the right, where the antecedent is "Mother" which will only be explained or mentioned at the end of the sentence as an explanation.

Not only that, the use of his pronoun *also* matches the narrative flow of the dialogue above which is talking about someone who does not participate in the chat directly (third person only).

A. 5 Third Plural "They" Data 18

Space: **They** don't use Vagans attributes, Bob."
(Episode 4, minute 31:50).



The plural third persona pronoun found in the dialogue of the film 'Dia Angkasa' is their pronoun. The pronoun is used by Angkasa who is telling the story of a group of his enemies (Vagans) and his friends. His pronoun *was* used by Angkasa to refer to Vagans (the name of a group of motorcycle gangs) which became the subject of conversation between Angkasa and the opponent. If the singular third word refers to one person who is not in the conversation environment, then the plural third pronoun refers to a group of people who are not in the conversation scope.

Their pronouns *in* the dialogue transcript also have an element of cataphoric because the pronouns are a means of reference to Vagans (the name of a group of motorcycle gangs) which will only be mentioned or explained at the end of the sentence which is an antecedent located on the right (cataphore).

B. *Demonstrative pronomina*

B.1 *General Demonstrative of "This" Data 19*



Aurora: "This, there are uninvited guests". (*Episode 3, minute 15:01*).

The common demonstrative pronoun found in the dialogue of the film 'Dia Angkasa' is this pronoun. The pronoun is used by Aurora which refers to an uninvited "guest". This demonstrative word *is* used to refer directly to what the speaker is referring to.

This *pronoun* in the dialogue, becomes cataphore because it refers to the word "guest" that will just be mentioned. This demonstrative *is* said to be catastrophic because it is in accordance with the theory of Halliday and Hasan (1979: 33) used in the study, with this pronoun referring to the antecedent located on the right, where the antecedent is *the "guest"* that will only be mentioned at the end of the sentence.

The use of this demonstrative pronoun *is* also in accordance with the narrative flow in the dialogue above, where the speaker points directly to the "guest" who is near the speaker. By using this pronoun, *it* emphasizes the moment experienced directly by the speaker.

The Function of Anaphora and Katafora Speech Forms in the Dialogue of the Film 'Dia Angkasa'

Based on the results of data analysis related to the use of anaphora and cataphore speech forms for the film "Dia Angkasa", endophora references (anaphora and cataphore) function to maintain the continuity of the storyline through a reference or reference depicted in the dialogue narrative consisting of several types of speech forms.

As explained in the previous discussion, the data findings related to the form of anaphora speech and cataphore in the dialogue of the film Dia Angkasa have anaphora persona, demonstrative anaphora, cataphore persona and demonstrative cataphore. Anaphora and katafora pronoun persona in the dialogue of the film Dia Angkasa function to refer to one person or group of people in a conversation, as well as build the character of the film characters (Angkasa, Aurora, Skala, Bobby, Commander Dwipa, Bavana, Widya and other characters) by using the pronouns "I", "me", "we", "us", "you", "you", "he", and "them".

While the anaphores and cataphora of demonstrative pronouns in the film Dia Angkasa such as "ini", "it", "there", "here", "there", "there" function to designate something that has been mentioned before or that will be explained later. The demonstrative pronoun above is deiksis which means that it depends on the surrounding circumstances, where this pronoun is not just a substitute for the name so that the narrative flow smoothly, but also forms a feeling that fits the image and sound on the film screen.

Based on all the above statements, the anaphora and cataphore functions in persona pronouns and also linguistically demonstrative both serve as a reference tool that avoids the repetition of words while creating a natural and emotional flow of conversation. Therefore, the use of anaphora and cataphore forms of speech in the film narrative is very necessary to maintain the continuity of the storyline

through the reference words in the narrative.

4. Discussion

Based on the results of analysis and observation of data related to the form of anaphora speech and cataphore in the dialogue of the film "Dia Angkasa", the use of the anaphora reference form is more widely used in film dialogue as many as 12 forms compared to the cataphore reference which only has 7 forms. This is because the narrative plot of the film "Dia Angkasa" is more dominant in introducing each scene and character first before being referred to using pronouns. The two forms of speech, anaphora and cataphore, are important elements that build the continuity of the storyline clearly.

Basically, a film will present a conversation or dialogue that is alive and feels natural, where the characters who play a role in the film will often use pronouns such as "me/me", "you/Lo", "he", "they", "this", "that" to refer to something in the film's dialogue. The use of pronouns (pronouns) is the place where anaphora and cataphore speech forms appear so as not to experience repetitive words. This is because a film dialogue is made with the aim of conveying a clear storyline.

When in everyday conversation we can provide clarification directly to the other speaker if they have not grasped the intention we want to convey, in contrast to watching a movie, where the audience can only receive information available through the spoken words and an image that is displayed. Because of this, the screenwriter must ensure that important messages can be clearly received by the audience through the dialogue spoken by the film characters so as not to cause confusion. For this reason, the use of anaphora and cataphore in pragmatic studies is needed in film dialogue, where anaphora is the use of pronouns that refer to something that has been mentioned earlier in a conversation.

In the context of dialogue films, anaphora is often used to create accuracy and continuity of the storyline. Without the anaphore, the dialogue would feel unnatural considering that the film characters must mention their full identities repeatedly. Meanwhile, katafora is the use of pronouns that refer to something new to be explained at the end of the conversation so that it often causes tension because the audience does not fully know who and what is being referred to in the dialogue conversation.

This ignorance creates curiosity and keeps the audience following the story. This is an effective narrative technique in cinema. In this study, pragmatics study how a context is used to affect the meaning, because anaphora and cataphore are also highly dependent on the context of the afar can be understood, therefore both play an important role in pragmatics.

With this research, it can present a new perspective in terms of pragmatism and linguistics by combining two linguistic concepts between anaphora and cataphore and a pragmatic approach to entertainment media in the form of the Indonesian film "Dia Angkasa". Where this study provides real evidence that

anaphora and cataphore can work in film media that have different characteristics from ordinary written literary texts, as well as enrich data on pragmatic functions in film media. Not only that, but this study also reveals the extent to which anaphora and cataphore are used differently and what underlies these differences seen from the need for stories in the film "Dia Angkasa".

Therefore, with a deep feeling of gratitude, the author states that this scientific work still has shortcomings, constructive criticism and suggestions from readers are also very helpful and needed by the author for the development of knowledge in the future. For this reason, with awareness and humility, the author hopes that this work can provide benefits for readers and the author himself.

5. Conclusion

It can be concluded that anaphora and cataphore are two mechanisms that become a reference tool for a word that has already been mentioned at the beginning or that will only be mentioned and explained at the end of the sentence. The forms of anaphora speech and kataphora obtained in this study are anaphora pronouns persona "we", "kita", "you", "you", "he", "them". The demonstrative pronouns include the pronouns "this", "that", "there", "here", "there", and "there". While the cataphore reference has the pronouns persona "aku", "gue", "kita", "you", "he", "them". And the demonstrative pronoun has the pronoun "this".

These two references (references) function to avoid the repetition of the same word so as to make the word or language more efficient, maintain the continuity of the storyline, and each pronoun has a different function, where the pronoun persona refers to one person or a group of people who are within the scope of the conversation, while the demonstrative pronoun is a means of pointing to something that has already been mentioned or that will just be mentioned.

6. Suggestion

In this study, the researcher suggested that further research can conduct a broader study on the meaning of the use of anaphora and cataphore by adding the type of film to be studied, so that a more diverse and comprehensive pattern of use of anaphora and cataphore emerges.

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