



Discourse Deixis in The Characters “Peaky

Blinders: The Immortal Man” Movie

Putu Risma Wulan Dari¹, I Gusti Ayu Vina Widiadnya Putri²

^{1,2} Department of English Literature, Faculty of Foreign Language, Universitas of
Mahasarakswati Denpasar

Article Info	Abstract
Received: 2026-04-07 Revised: 2026-05-19 Accepted: 2026-08-23 Keywords: Anaphoric Discourse; Discourse Deixis; Peaky Blinders: The Immortal Man. DOI: 10.24256/ideas.v14i2.12016 Corresponding Author: Putu Risma Wulan Dari Putuwulan1505@gmail.com Department of English Literature, Faculty of Foreign Language, Universitas of Mahasarakswati Denpasar	<i>Research on deixis has widely examined person, place, time, and social deixis, while discourse deixis has received less attention, particularly in movie dialogue. This study examines the types and functions of discourse deixis used by the characters in Peaky Blinders: The Immortal Man, a movie selected for its conversational interactions in which characters frequently refer to information within the ongoing discourse. The study employed a descriptive qualitative design, with the movie dialogue as the data source. Data were collected through observation and documentation by repeatedly watching the movie and checking the transcript, then analyzed using Levinson's (1983) framework. The analysis identified 16 utterances containing discourse deixis, consisting of 15 instances of anaphoric discourse deixis and 1 instance of cataphoric discourse deixis. Anaphoric discourse deixis was the dominant type and functioned to refer back to previously established information, while cataphoric discourse deixis referred forward to information presented later in the discourse. The findings show that discourse deixis helps connect utterances, maintain continuity, and support coherence in the dialogue. By focusing specifically on both types and functions of discourse deixis, this study provides a closer understanding of how discourse reference works in cinematic dialogue and contributes to pragmatic and discourse analysis.</i>

1. Introduction

Deixis describes how language reflects the context in which an utterance is produced. The interpretation of a deictic expression therefore depends on the context surrounding its use (Levinson, 1983). Yule (1996) explains that the term

deixis is derived from the Greek word meaning “pointing” and refers to one of the basic ways people identify or refer to things in communication. Expressions that perform this function are known as deictic expressions. Their interpretation relies on contextual information, which is a central characteristic of deixis. Among its various forms, discourse deixis refers to expressions that point to other parts of the discourse and help listeners or readers understand the relationship between utterances.

Within this classification, Levinson (1983) describes discourse, or text, deixis as the use of expressions in an utterance to refer to another part of the discourse, including the utterance itself. It also indicates how an utterance relates to the surrounding discourse. For example, an utterance beginning with *anyway* may signal a return to an earlier point in a discussion rather than a direct response to the immediately preceding utterance. This aspect of deixis has also been discussed by Fillmore (1975) and Lyons (1977). Expressions such as *this* and *that* may function as discourse deixis when they refer to information previously mentioned in the discourse rather than to a physical object or location. Their interpretation consequently depends on the surrounding discourse, as their forms alone do not determine their function. These characteristics demonstrate the role of discourse deixis in organizing discourse and guiding the interpretation of meaning.

Discourse deixis can highlight different parts of a discourse, including the utterance itself and other relevant sections of the surrounding discourse (Levinson, 1983). It contributes to the organization of communication by connecting utterances and enabling listeners or readers to interpret meaning within the appropriate discourse context. Based on this concept, the present study adopts two analytical categories of discourse-deictic functions: referring back to previously established discourse and referring to the current discourse. The former directs attention to information mentioned earlier, whereas the latter focuses on the utterance being produced. Together, these functions contribute to the continuity, coherence, and organization of discourse. Given the role of discourse deixis in the construction of meaning, previous studies have examined this phenomenon across various communicative contexts and have provided valuable insights for the present study.

Several previous studies have examined deixis across a range of communicative contexts and have highlighted its role in constructing meaning. Rebong et al. (2023), for example, analyzed deixis in the movie *Bird Box* and found that spatial deixis was the most frequently occurring type, indicating that references to place play an important role in helping audiences understand movie dialogues. Robinda et al. (2025) investigated person and social deixis in Shamsi’s Islamic preaching using Levinson’s (1983) framework and found that these expressions functioned to identify participants, express identity, establish authority, and strengthen interaction between the speaker and the audience.

Meanwhile, Fauziyah et al. (2025) examined deixis in One Direction's Night Changes and reported that person deixis occurred most frequently, while discourse deixis contributed to textual cohesion and the development of the lyrics' narrative flow. These findings demonstrate the importance of deixis in relating language to its surrounding context. However, discourse deixis has received comparatively less attention, particularly in movie dialogue. This provides a basis for further examining how discourse deixis operates within ongoing conversations. Recent discourse-pragmatic work has also emphasized the role of contextual reference in meaning construction, supporting the need to examine deictic expressions in relation to their surrounding discourse (Hartati et al., 2025).

Although previous studies have examined deixis across various communicative contexts, discourse deixis requires more specific attention, particularly in movie dialogue. Existing research has provided useful descriptions of deictic expressions, but relatively few studies have focused on how discourse deixis refers to different parts of an ongoing conversation and what functions it performs within the interaction. Movie dialogue offers a valuable context for examining this phenomenon because characters naturally respond to previous utterances, refer to information under discussion, and develop subsequent utterances based on the ongoing conversation. This makes it possible to observe how discourse deixis connects ideas, maintains the flow of interaction, and helps audiences interpret meaning. Therefore, the present study will examine discourse deixis in *Peaky Blinders: The Immortal Man* to provide a closer understanding of how these expressions function in cinematic dialogue. For this reason, further research is needed to examine both the types and functions of discourse deixis in movie dialogues. This gap forms the basis of the present study.

The present study aims to examine the types and functions of discourse deixis used by the characters in *Peaky Blinders: The Immortal Man*. Although deixis has been widely examined across different communicative contexts, discourse deixis in movie dialogue has received relatively limited attention, particularly regarding its use and its role in connecting different parts of discourse. Accordingly, this study addresses two main research questions: (1) What types of discourse deixis are used by the characters in *Peaky Blinders: The Immortal Man*? and (2) What functions do these discourse-deictic expressions perform in the movie dialogues? By focusing specifically on discourse deixis in cinematic dialogue, this study will provide a closer examination of how these expressions connect utterances and support the flow of interaction. The study is expected to contribute to pragmatic and discourse analysis by providing a clearer understanding of how discourse deixis contributes to meaning construction and coherence in contemporary movie dialogue.

2. Method

This study employed a descriptive qualitative research design to identify and explain the types and functions of discourse deixis found in the dialogues of

Peaky Blinders: The Immortal Man. A qualitative approach was chosen because the study focuses on describing and interpreting discourse-deictic expressions within their conversational context rather than measuring the data statistically. The data source was the movie *Peaky Blinders: The Immortal Man*, and the data consisted of utterances produced by the characters that contained discourse deixis. The movie was selected because its dialogues provide conversational interactions in which the characters refer to different parts of the surrounding discourse.

Data were collected through observation and documentation. The researcher watched the movie repeatedly and examined the movie transcript to identify utterances containing discourse deixis. The transcript was checked against the relevant scenes to ensure that the selected utterances were consistent with the dialogue and its context. The data were selected based on whether an expression referred to a part of the surrounding discourse and whether its interpretation depended on information presented before or after the utterance. The relevant utterances were then recorded in a data sheet containing the dialogue, deictic expression, type, function, and context. Following Levinson's (1983) framework, the selected data were classified as anaphoric or cataphoric discourse deixis based on the direction of reference.

The collected data were analyzed qualitatively through three stages: data reduction, data presentation, and conclusion drawing. During the data reduction stage, the researcher selected utterances that met the criteria for discourse deixis and excluded expressions that referred only to physical objects, people, places, or situations. During the data presentation stage, the selected data were organized according to their types and functions and presented with relevant dialogue excerpts. Anaphoric discourse deixis was identified when an expression referred to information that had already been mentioned, whereas cataphoric discourse deixis was identified when an expression referred to information presented later in the discourse.

The functions of the expressions were interpreted by examining their relationship with the surrounding discourse and applying Levinson's (1983) framework. Coding and interpretation were conducted by the researcher. To maintain consistency, the selected data were reviewed repeatedly and checked against the corresponding movie scenes and transcript throughout the analysis. The data sheet was also used to keep a clear record of the dialogue, deictic expression, type, function, and context, allowing the coding decisions to be reviewed during the analysis. The research process ended with presenting the findings and drawing conclusions.

Result

After analyzing the utterances produced by the characters in *Peaky Blinders: The Immortal Man* based on Levinson's (1983) theory, the researcher identified discourse deixis in the movie dialogues. The findings were classified into two types

of discourse deixis, namely anaphoric discourse deixis and cataphoric discourse deixis, according to the direction of reference within the discourse. In addition, the functions of discourse deixis were analyzed using the analytical categories adopted in the present study, namely referring back to the previously established discourse and referring forward to information presented later in the discourse. The distribution of the findings is presented in Table 1

Table 1. Types and Function of Discourse Deixis

Type of Discourse Deixis	Function of Discourse Deixis	Frequency	Percentage (%)
Anaphoric Discourse Deixis (This/That)	Referring back to the previously established discourse	15	93,75%
Cataphoric Discourse Deixis (This/That)	Referring forward to information presented later in the discourse	1	6,25%
Total		16	100%

The dominance of anaphoric discourse deixis shows that the characters more frequently use expressions such as this and that to refer to information that has already been introduced in the conversation. Instead of repeating a previous statement, the characters use these expressions to connect their current responses with earlier discourse. This pattern helps the dialogue remain connected while allowing the characters to respond, evaluate, or emphasize information that has already been mentioned. The single occurrence of cataphoric discourse deixis shows that forward reference also occurs, although it is much less frequent in the selected data.

Table 2: Example of deictic expression

No	Dialogue	Deictic Expression	Discourse Reference	Function	Pragmatic Interpretation
1	That is both good and bad. And if they say no?	That	Previous statement	Referring back to the previous discourse	Evaluates the situation
2	That is what	That	Previous	Referring	Relate to his

	your mother always wanted for you		explanation	back to the previous discourse	mother's wish
3	Because this man, ladies and gentleman, is Tommy Shelby.	This	Information presented later	Referring forward to information	Identifies Tommy Shelby

Based on Table 2, the examples show how anaphoric and cataphoric discourse deixis are used in the movie dialogue. Anaphoric discourse deixis refers to information established earlier in the discourse, while cataphoric discourse deixis refers to information presented later. Both forms help connect the characters' utterances and maintain the continuity of the conversation. Among the three representative examples in Table 2, the expression that appears twice, while this appears once.

4. Discussion

The results show that discourse deixis in *Peaky Blinders: The Immortal Man* was predominantly anaphoric, referring to information that had already been mentioned in the discourse. Anaphoric discourse deixis occurred more frequently than cataphoric discourse deixis, as the characters generally referred back to information introduced earlier in the conversation. This use helped connect utterances, avoid unnecessary repetition, and clarify the intended meaning. Cataphoric discourse deixis, which referred to information presented later in the discourse, occurred less frequently. These findings are consistent with Levinson's (1983) view that discourse deixis refers to parts of the discourse itself and connects an utterance with information within the surrounding discourse. From a discourse-pragmatic perspective, this pattern may reflect the interactive nature of movie dialogue, where speakers commonly respond to information that has just been introduced before moving the conversation forward.

Discourse deixis also contributed to coherence by connecting different parts of the dialogue. This relates to Halliday and Hasan's (1976) concept of cohesion, in which linguistic elements establish relationships between parts of a text. Expressions such as *this* and *that* helped the hearer relate the current utterance to information in the surrounding discourse. This is also consistent with Schiffrein's (1987) view that utterances are interpreted in relation to their surrounding context and interaction. These findings suggest that discourse deixis not only serves a referential function but also helps maintain continuity in the dialogue. They also have implications for teaching pragmatics and discourse analysis, as

movie dialogues can provide authentic examples for students to examine how context influences the interpretation of expressions such as this and that.

The findings also show similarities and differences compared with previous studies investigating deixis in different communicative contexts, including films, song lyrics, and spoken discourse. Rebong et al. (2023) found spatial deixis to be the most frequent type in Bird Box, while Fauziah et al. (2025) reported that person deixis was dominant in Night Changes, although discourse deixis contributed to textual cohesion and narrative flow. Robinda et al. (2025) focused on person and social deixis in Islamic preaching and found that these forms were used to establish identity, authority, and interaction. In comparison, the present study focuses specifically on discourse deixis in Peaky Blinders: The Immortal Man, identifying both anaphoric and cataphoric forms. Anaphoric discourse deixis referred back to previously established information, whereas cataphoric discourse deixis referred forward to information presented later in the discourse. Unlike previous studies that examined deixis more broadly or focused on other types, this study provides a more specific account of how discourse deixis connects utterances and maintains continuity in movie dialogue.

This study has several limitations. First, the data were drawn from only one movie, Peaky Blinders: The Immortal Man, so the findings may not represent discourse deixis in movies with different genres, characters, and conversational situations. Second, the amount of data was relatively limited, meaning that not all possible forms and functions of discourse deixis could be identified. Nevertheless, the data were sufficient to illustrate its use in the selected movie. Future studies could examine a larger number of movies or other types of discourse to explore discourse deixis across different contexts.

Data 1

Virgil: "You've done your research." (37.14)

Duke: "I have. And people with the boats are my kin."

Virgil: "**That** is both good and bad. And if they say no?" (37.20)

The utterance "That is both good and bad" is classified as anaphoric discourse deixis because it contains the demonstrative expression *that*, which refers to information established earlier in the conversation. In this context, *that* does not refer to a physical object or location but to Duke's previous statement, "People with the boats are my kin." Its meaning can therefore be understood from the preceding discourse, making it an example of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of *that* is referring back to the previously established discourse. Instead of repeating Duke's statement, Virgil uses the expression to respond to and evaluate the information he has just received. His statement, "That is both good and bad," suggests that Duke's connection with the people who have the boats may bring

both positive and negative consequences. The expression also connects Virgil's evaluation with Duke's previous statement, allowing the conversation to continue without repeating the information. In this way, the use of discourse deixis contributes to the coherence and continuity of the dialogue.

Data 2

Kaulo: "You're his eldest son when he is gone you will take the name. Rom Baro. The Gypsy King. **That** is what your mother always wanted for you." (1.10.58)

Duke: (duke breathes deeply) (1.11.20)

The utterance "That is what your mother always wanted for you" is classified as anaphoric discourse deixis because the demonstrative expression that refers to information established earlier in the conversation. In this dialogue, that refers to Kaulo's preceding explanation that Duke will become Rom Baro, the Gypsy King, after his father is gone. The expression does not refer to a physical object or an event in the immediate situation; instead, its meaning is understood through the preceding discourse. Since the information referred to has already been introduced before that is used, the utterance represents an instance of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of this utterance is referring back to the previously established discourse. The expression that refers back to Kaulo's earlier explanation about Duke's future role as Rom Baro, the Gypsy King. Rather than repeating the entire explanation, Kaulo uses that to summarize and evaluate the idea already introduced. Through this reference, he connects Duke's future position with his mother's wishes for him, showing that becoming Rom Baro represents not only a future responsibility but also the future his mother had wanted for him. The expression also links the concluding statement to the preceding explanation, helping maintain the continuity and coherence of the dialogue.

Data 3

Duke: "It's not the time for gypsy magic." (1.09.26)

Kaulo: "No, **that** part is done." (1.09.28)

The utterance "No, that part is done" is classified as anaphoric discourse deixis because the demonstrative expression that refers to information introduced in the preceding utterance. In this dialogue, that refers to Duke's statement, "It's not the time for gypsy magic." Rather than pointing to a physical object or situation, the expression refers to the topic of gypsy magic established in the conversation. Its meaning can therefore be understood through the preceding discourse, making

it an instance of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of *that* is referring back to the previously established discourse. Kaulo uses the expression to refer to Duke's earlier statement without repeating it. The phrase "that part is done" indicates that the discussion or matter concerning gypsy magic has been concluded and does not need further attention. By linking Kaulo's response to Duke's previous statement, that helps the speakers maintain continuity in the exchange and makes the response clear within its conversational context. Thus, the expression contributes to the coherence of the dialogue by connecting the current utterance with information already established in the preceding discourse.

Data 4

Tommy: "It's now." (1.19.00)

Stagg: "But they're Nazis and you're a Gypsy. They've been slaughtering your people for years. So, **this** always was your war." (1.19.10)

The utterance "So, this always was your war" is classified as anaphoric discourse deixis because the demonstrative expression *this* refers to information established in the preceding discourse. In this context, *this* does not refer to a physical object or an immediate situation. Instead, it refers to Stagg's explanation that the Nazis had been slaughtering Tommy's people for years. Its meaning is therefore understood through the information presented earlier in the conversation, making the expression an example of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of *this* is referring back to the previously established discourse. The expression refers to Stagg's preceding explanation about the conflict between the Nazis and Tommy's people. Rather than repeating the explanation, Stagg uses *this* to bring the earlier information together in his concluding statement, "this always was your war." Through this reference, he emphasizes that the conflict is not a new responsibility for Tommy but something that has long been connected to him and his people. The expression also creates a clear link between Stagg's explanation and his conclusion, allowing the conversation to move forward without unnecessary repetition. In this way, *this* helps maintain the continuity and coherence of the dialogue while reinforcing the connection between Tommy's identity and the conflict being discussed.

Data 5

Kaulo: "Tell me." (42.35)

Tommy: "There was a fog. When I found him, he was injured, but he was still wild. He'd taken that much opium. He started...he started to believe I was the devil. It was an accident. It was accident. And, **that's** when the door in me blew open."

(43.28)

The utterance “And, that’s when the door in me blew open” is classified as anaphoric discourse deixis because the demonstrative expression that refers to information established in Tommy’s preceding narration. The expression does not refer to a physical object or an element of the immediate situation. Instead, its meaning is understood through the events Tommy has just described, including finding the injured man, his condition after taking opium, and the events that followed. Since the information referred to occurs before the expression, that functions as an anaphoric discourse-deictic expression.

Based on the analytical categories adopted in this study, the function of the utterance is referring back to the previously established discourse. The expression that refers to Tommy’s preceding account of the incident and the circumstances surrounding it. Rather than repeating the events, Tommy uses that to point back to the experience as a turning point in his story. The phrase “the door in me blew open” indicates a change in Tommy’s inner state resulting from the experience he has described. In this way, that connects the events in the preceding narration with Tommy’s personal reflection and creates a smooth transition from recounting the incident to expressing its impact on him. This reference also helps maintain the continuity and coherence of the narrative.

Data 6

Man: “Out your get, boys.” (18.18)

Other man: “**That’s** it.” (18.20)

The utterance “That’s it” is classified as anaphoric discourse deixis because the demonstrative expression that refers to information established in the preceding utterance. In this context, that does not refer to a physical object but to the action expressed in “Out you get, boys.” Its interpretation therefore depends on the preceding discourse, making it an instance of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of that is referring back to the previously established discourse. The expression refers to the action requested in the previous utterance and indicates that the expected action has been completed or has reached its intended point. Rather than repeating the command, the speaker uses that to acknowledge and confirm what has just occurred. This connects the brief response to the preceding command and allows the interaction to move forward without repeating the information. Thus, the expression contributes to the continuity and coherence of the dialogue.

Data 7

Ada: "And your other son, your Gypsy son, is running the Peaky Blinders like it's 1919 all over again. Worse than you and Arthur ever were." (11.48)

Tommy: "Then, **that** is very bleak." (11.59)

The utterance "Then, that is very bleak" is classified as anaphoric discourse deixis because the demonstrative expression that refers to information presented earlier in the conversation. In this context, that refers to Ada's statement about Tommy's Gypsy son running the Peaky Blinders in a way that repeats, and even exceeds, the violence of the past. Its meaning is therefore understood from the preceding discourse rather than from the immediate physical context. Since the information referred to has already been introduced, the utterance represents an instance of anaphoric discourse deixis.

Based on the analytical categories adopted in this study, the function of the utterance is referring back to the previously established discourse. The expression that allows Tommy to respond to Ada's explanation without repeating its details. By using that, he summarizes the situation described by Ada and expresses his evaluation of it through "very bleak." This creates a direct link between Ada's description and Tommy's response, allowing the conversation to move forward smoothly. The expression therefore contributes to the coherence of the dialogue by connecting Tommy's reaction with the information already established in the conversation.

Data 8

Young man: "Do you wanna dance with me, sweetheart?"

Elijah: "Holy fuck, everybody stay calm. Anyone thinking of pulling a weapon, do not pull a weapon. Because **this** man, ladies and gentleman, is Tommy Shelby."

The expression "this man" in the utterance "Because this man, ladies and gentlemen, is Tommy Shelby" can be classified as cataphoric discourse deixis because it refers forward to information that is presented immediately after the expression. The speaker uses this man before explicitly identifying the person as "Tommy Shelby." Thus, the referent of this man is not fully specified at the moment it is first mentioned and becomes clear through the following part of the utterance. Based on the analytical categories adopted in this study, the function of this expression is referring forward to information presented later in the discourse. The expression this man directs the listeners' attention to the person being discussed before the speaker provides his name. By placing the identification after the deictic expression, the speaker creates anticipation and then resolves the reference through "is Tommy Shelby." This use helps the listeners follow the speaker's intended reference and gives emphasis to the identification of the person being introduced. Therefore, this man functions as cataphoric discourse deixis because

its referent is specified later in the same utterance.

5. Conclusion

The findings show that discourse deixis in *Peaky Blinders: The Immortal Man* consists of both anaphoric and cataphoric discourse deixis, with anaphoric discourse deixis occurring more frequently (15 of 16 instances). Anaphoric discourse deixis functions to refer back to previously established information, while cataphoric discourse deixis refers forward to information presented later in the discourse. These expressions help connect the characters' utterances, maintain continuity, and support coherence in the dialogue. By examining both the types and functions of discourse deixis, this study provides a more specific understanding of how discourse reference contributes to meaning construction in movie dialogue and offers a contribution to pragmatic and discourse analysis. However, the study is limited to one movie and a relatively small corpus; therefore, future research could examine discourse deixis in other movies or communicative contexts to provide a broader understanding of its use.

5. References

- Abduh, N. K., & Masruddin, M. (2023). Structural Studies of Robert Stanton in The Folklore of Luwu (Worongporong dan Pariama). *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 11(1), 117-126.
- Agustina, D., & Hendar, H. (2025). Deixis Analysis on the Song Lyric of Driver's License by Olivia Rodrigo. *Ethical Lingua: Journal of Language Teaching and Literature*, 9(2), 523-528. DOI: <https://doi.org/10.30605/25409190.461>
- Arianto, R., & Ayomi, P. N. (2025). Deixis Found in Kobe Bryant Interview Entitled "Love What You Do". *Traverse: Journal of Language and Applied Linguistics*, 6(2), 129-135. DOI: <https://doi.org/10.22334/traverse.v6i2.186>
- Azhar, N. S., Assyifa, N., Nasution, N. A. P., & Silalahi, K. (2026). The role of social deixis in expressing respect and authority: A study of "Coco". *EJI (English Journal of Indragiri): Studies in Education, Literature, and Linguistics*, 10(1), 327-345. <https://ejournal-fkip.unisi.ac.id/eji/article/3340/1820>
- Dewi, P. E.P., Ayomi, P. N., & Deni, N. N. (2023). Analysis of Deixis in Song Lyric in "Pastic Heart" by Miley Cyrus. *Traverse: Journal of Language and Applied Linguistics*, 4(2), pp. 153-161. DOI: <https://doi.org/10.22334/traverse.v4i2.83>
- Gultom, P. N., Lombu, P. E. E., Barus, A. J. S., & Handoko, A. A. (2026). A Deixis Analysis of Joe Biden's Farewell Address to The Nation. *EJI: English Journal of Indragiri*, 10(2), 490-508. <https://ejournal-fkip.unisi.ac.id/eji/article/download/3391/1960>
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. Longman.
- Herawati, Y. E., Sucipto., & Padmasari, A. P. (2025). Personal Deixis in The Conversation of Losmen Bu Broto Netflix Series. *Ethical Lingua: Journal of*

- Language Teaching and Literature, 12(2), 695-704.
<https://doi.org/10.30605/25409190.880>
- Hartati, Y. S., Bahardur, I., & Silvia, A. (2025). Mapping meaning: A discourse-pragmatic lens on deixis in academic writing. *JPDR: Journal of Pragmatics and Discourse Research*, 5(2), 282-296. DOI: <https://doi.org/10.51817/jpdr.v5.i2.1547>
- Ismayanti, D., & Syam, A. T. (2022). The Community Manipulation through Big Brother's Tyranny in George Orwell's Nineteen Eighty-Four. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10(2), 1556-1569.
- Katili, A. A., & Fatsah, H. (2026). Deixis and existential expression in Emily Dickinson's poems: A cognitive pragmatics analysis to reveal existential meaning. *DOP: Dialectica Online Publishing*, 1(2), 153-161. DOI: <https://doi.org/10.34050/dopj.v1i2.130298>
- Fauzan, M., Ruminda & Listiani, T. (2025). Social Deixis in The Godfather Movie. *JELE: Journal of English Language and Education*, 10(2), 253-261. DOI: <https://doi.org/10.31004/jele.v10i2.738>
- Fauziah, N., Rusmawaty, D., Susilo, S., Sunggingwati, D., & Kalukar, V. (2025). A Deixis Analysis in The Song Lyric of "Night Changes" by One Direction. *IDEAS: Journal on Language Teaching and Literature*, 13(2), 4401-4408. DOI: <https://doi.org/10.24256/ideas.v13i2.7680>
- Laliyah, M. A., Aisyah, S., & Prasetyo, Y. (2026). A Deixis Analysis in Song Lyric of Anti-Hero by Taylor Swift. *JELE: Journal of English Language and Education*, 11(2), 131-143. DOI: <https://doi.org/10.32004/jele.v11i2.2168>
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press. England.
- Lumban Gaol, D. B., & Napitupulu, S. (2026). Deictic expressions in the Youth Pledge Day speech text delivered by a school principal. *JIPSI: Jurnal Ilmu Pendidikan dan Sosial*, 4(4), 930-936. DOI: <https://doi.org/10.58540/jipsi.v4i4.1292>
- Lyons, J. (1977). *Semantics Volume 2*. Cambridge: Cambridge University Press. England.
- Mahdzurah, I. G., & Argawati, N. O. (2025). An Analysis of Deixis in Lewis Capaldi "Someone You Loved". *PROJECT: Professional Journal of English Education*, 8(1), 21-26. DOI: <https://doi.org/10.11648/j.cls.20200602.12>
- Nufus, K., Andayani, E. A., & Prasetyo, Y. (2026). Deixis Analysis of The Characters Wednesday Addam: Wednesday Series First Season. *JED: Journal of English Development*, 6(1), 125-135. DOI: <https://doi.org/10.25217/jed.v6i1.7307>
- Nurjannah, & Saerudin, S. (2025). Deixis analysis in Mark Zuckerberg's testimony in the United States Congress. *Jurnal Pendidikan Bahasa*, 15(3), 206-212. DOI: <https://doi.org/10.37630/jpb.v15i3.3108>
- Peaky Blinders: The Immortal Man. <https://www.netflix.com/id/title/81319485?>
- Punch, K. F. (1998). *Introduction to Social Research: Qualitative and Quantitative*

Approaches. London: SAGE Publication.

Rebong, N., & Handayani, N. D. (2023). Deixis Analysis Found in "Bird Box" Movie. *IDEAS: Journal on Language Teaching and Literature*, 11(1), 686-691. DOI: <https://doi.org/10.24256/ideas.v11i1.3547>

Robinda., & Rakhmawati, F. (2025). Person and Social Deixis in Shamsi's Islamic Preaching to an Atheist. *IDEAS: Journal on Language Teaching and Literature*, 13(2), 4118-4145. DOI: <https://doi.org/10.24256/ideas.v13i2.7588>

Schiffrin, D. (1987). *Discourse Makers*. Cambridge University Press.

Sitorus, T. K., Gea, J. A., Sari, A. A., & Saragih, E. (2025). Deixis in Political Discourse: A Pragmatic Analysis of "What's behind Widespread Unrest in Indonesia?". *JELE: Journal of English Language and Education*, 10(6), 941-953. DOI: <https://doi.org/10.31004/jele.v10i6.1752>