CHAPTER I
INTRODUCTION

This chapter presents background of the study, statement of the problems, purposes of the study, significance of the study, scope and limitation, and definition of the key terms.

1.1 Background of the Study

Not all communication can run smoothly because the listener maybe does not know the context of the speaker’s speech. Sometimes, misunderstanding happens when the listener is wrong in interpreting the speaker’s speech. Therefore, to avoid misunderstanding in communication, the listener must know the context, especially the context related to who is speaking, where and when the speech is being spoken. Some speeches are difficult to be understood when the listener does not know who, when and where the speech is spoken. The theory which discusses who, when, and where of speech is called deixis theory.

Deixis is the theory which deals with pointing to something. It is derived from Greek language which means “to point a thing”. According to Yule (2010: 130), deixis which is used to point to things and people are called person deixis, for example: “Government should not think about their importance, but understand the condition of poor people”. The word their is person deixis because their refers to the government. Words and phrases used to point to a location are called spatial deixis,
for example: “Come here soon”. The word here points to the place near the speaker. The words used to point to a time are called temporal deixis, for example: “Free for tomorrow”. The phrase is written on the wall in a café shop. So the visitor who reads that writing will be interested to come again the next day for getting free meal. But, in fact, the visitor will not get free meal as far as the writing is still hanging on the wall in that café shop because it has been commonly known that the word tomorrow is always aimed to the next day. The visitors might come to the café shop for getting free meal in the day after he/she buys something if he/she does not understand about the temporal deixis above. That is the proof that understanding deixis is difficult because it may cause misunderstanding and confusion. The theory of deixis is chosen because deixis is used to point to a thing in order to make clear what the speaker means.

The writer is interested in studying deixis in film because film is a reflection of human life. It means that the language used in the film contains daily language because a film tells about relationship between humans and all their problems. Feuillade (in Stam, 2000) describes, film as slice of life representing people and things. Thus, film tells the story which is a reflection of life and, of course, needs the language use like real life situation. Therefore, film can be an object of the study to be analyzed in terms of its linguistic field, such as deixis. The film that will be analyzed here is Tom Hooper’s film entitled The King’s Speech.

Related to this study, there was a previous study conducted by Kartika (2014) entitled An Analysis of Deixis Used by Helen as the Main Character in George
Sullivan’s Novel “Helen Keller”. She focused on classifying the deixis and the types used by Helen as the main character in George Sullivan’s novel. The result of this study showed that the deixis used by Helen as the main character in George Sullivan’s novel consisted a person, temporal and spatial deixis. In this study, a person deixis used by Helen were I, my, me, she, her, they, their, them, you, your, he, this, that, it, we, our, and us. A temporal deixis are at times, that day, and the markers of present, past or future form verbs. While spatial deixis found here were here, and that other room.

This study will be different from the previous study because the previous study was conducted on written discourse because it studied deixis in novel, while this study is conducted on spoken discourse because it studied deixis in film. Thus, the result is assumed to be different from the previous study. Therefore, A Deixis Study on Tom Hooper’s Film Entitled “The King’s Speech” is important to conduct.

1.2 Statement of the Problems

Based on the background of the study above, the problems can be formulated as follows:

1. What are the deixis used by Bertie in The King’s Speech film?
2. How are the deixis presented in Bertie’s utterances in The King’s Speech Film?
1.3 The Purposes of the Study

Related to the statement of problems above, the purposes of the study can be explained as follows:

1. To identify the deixis used by Bertie in *The King’s Speech* film.
2. To describe the way the deixis are presented in Bertie’s utterances in *The King’s Speech* Film.

1.4 Significance of the Study

This study is expected to have two significances, namely: theoretical and practical significances as follows:

Theoretically, this study is expected to give the students an understanding that deixis theory is important to understand to avoid misunderstanding of the utterances meaning.

Practically, this study is expected to give more proofs of deixis usage, so, the students and the readers of this study can understand the deixis more easily because they know the implementation of deixis in practice, not only knowing about it theoretically. In this case, they know the deixis implemented in spoken discourse like the dialogue in the film.

1.5 Scope and Limitation

The scope of this study is focused on deixis in Tom Hooper’s film entitled *The King’s Speech*. The deixis here is limited only to three deixis, namely: person,
spatial, and temporal deixis used by Bertie as the main character of The King’s Speech film.

1.6 Definition of Key Terms

**Film** is a means of photographic depiction far surpass the means of portrayal in the theater, which deals with material aspects such as camera angle, editing, slow or fast motion, and sound, etc. (Klarer, 2006: 53).

**Deixis** is using words such as *this, that, now, here, there*, as a way of pointing with language (Yule, 2010).

*The King’s Speech* is a film written by David Seidler and directed by Tom Hooper released in 2010 (http://www.nashinfoservices.com.)

**Tom Hooper** is an English filmmaker who is best known as the Oscar-winning director of 2010’s he solidifies his reputation as a master of historical drama (http://www.infoplease.com/biography/var/tomhooper.html#ixzz3ObBZ0F1V)