

The Analysis of Deixis in the *Kung Fu Panda 2* Movie Script: A Sociolinguistic Study

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ABSTRACT

Deixis is a linguistic phenomenon that relies on context for interpretation. This study explores the deixis elements in the *Kung Fu Panda 2* script, analyzing how personal, temporal, and spatial deixis function within character interactions. This research utilized a qualitative approach to investigate human experiences, behaviors, and beliefs by examining the *Kung Fu Panda 2* movie script, identifying and analyzing passages with deixis elements through a structured process involving film viewing, script retrieval, and dialogue notation, followed by data analysis based on Creswell's (2013) framework, which encompassed data preparation, in-depth reading, coding, classification, descriptive analysis, and theoretical interpretation to generate comprehensive contextual insights into the studied phenomenon. The analysis shows that personal deixis is the most frequently used, particularly the second-person pronoun "you," which is often employed in direct character confrontations. Temporal deixis, found in 39 instances, helps indicate time references within the narrative, whereas spatial deixis, with 58 occurrences, contributes to defining locations. The study suggests that personal deixis dominates due to the film's dialogue-driven storytelling and intense character exchanges, particularly in action sequences. These findings contribute to pragmatic and linguistic studies by showcasing deixis as a key tool in shaping narrative comprehension. Future research could extend this study by examining deixis in other animated films or across different genres to determine broader deixis patterns in cinematic storytelling.

INTRODUCTION

Language is an important aspect of human lives. Without it, people will not be able to connect with one another and express what is on their minds (Tuerah 2022). Language also an important focus in research on how it appears in movie dialogues. Studies have looked at different ways language is used in films, from formal to more personal tones (Somia & Meisuri, 2012), Hollywood films have also been closely studied for signs of linguisticism, with research exploring how multiple languages are used, the deeper meanings in the language, and how audiences react to linguistic diversity in movies (Bleichenbacher, 2012). Moreover, these studies highlight the strong connection between language, and cultural representation in movie dialogues, helping us understand how films both reflect and influence society's views on language. Language has a function as a tool of communication used by human to express their thoughts, feelings, desires, and action (Kamagi, 2018).

Language constitutes an essential instrument for the facilitation of communication and the articulation of cultural expression (Rabiah, 2018). It functions as a conduit for the transmission of information, concepts, and emotional states among individuals (Nasution & Tambunan, 2000). Dialogue, a particular manifestation of linguistic application, encompasses the informal exchange of thoughts and information among two or more participants (Luppacini, 2008). It occupies a pivotal position within diverse environments, including professional and academic settings, thereby enhancing decision-making processes, strategic planning, and interpersonal interactions (Luppacini, 2008). The complex interplay between language and culture is underscored, with language both shaping and being shaped by cultural

norms and cognitive frameworks (Rabiah, 2018). This multidimensional perspective on the investigation of language and conversation yields significant insights into the mechanisms of human communication and the intricacies of social dynamics. Language use extends beyond mere communication, encompassing complex aspects that require attention to context for effective understanding.

Pragmatics is a branch of linguistics that studies the relationship between language, context, and meaning in communication (Manna Dey, 2023). It encompasses various aspects, such as conversational implicature, which involves interpreting additional meanings based on context beyond the literal words (Dwi Indarti, 2024). Pragmatics is essentially a linguistic approach that analyzes the use of language in context, including its application in various forms of communication, such as literary works. This approach examines how meaning is conveyed beyond literal interpretations, considering factors such as speaker intentions and situational context (Niyazova Gulomovna, 2021). Broadly speaking, pragmatics explores meanings of words or sentences that are not immediately apparent in the surface structure of a speaker's utterance. In literature, pragmatic approaches such as speech act theory and conversational implicature provide valuable insights for the analysis and interpretation of texts (Sinha, 2021). Overall, pragmatics offers a systematic framework for studying linguistic behavior, encompassing models of linguistic actions, functions, and communication principles (Gulomovna, 2021). These studies demonstrate the versatility of pragmatics in understanding language use across various media, from everyday conversation to complex artistic expressions

Deixis refers to the process of "pointing" to something through the use of language (Yule, 1996), with the term itself originating from Greek, meaning "pointing" in a linguistic context (Nur Kholis, p. 123 Harford and Brendan), as cited in (Iksan 2008), also argue that a deictic word derives part of its meaning from the context in which it is used. As a simple meaning of it, deixis are words that pointed at certain things, such as people, objects, place, or time like you, here, now (Olii & Posumah 2020). So basically, to fully grasp the meaning of deixis, it is essential to consider the situational context. Deixis itself is commonly found in human communication, where the hearer may sometimes struggle to understand the speaker's intended meaning, particularly regarding who or where is being referenced. As a key aspect of pragmatics, deixis refers to utterances that cannot be fully comprehended without additional contextual information. According to Fillmore (1998), deixis is a clear form of reference closely tied to the speaker's context, with the most fundamental distinction in deictic expressions being between "near the speaker" and "away from the speaker" (Yule in Fauziah, 2015). In other words, deixis requires situational context for the hearer to fully interpret the intended meaning.

The three types of deixis proposed by Yule (1996) - person, spatial, and temporal. This discussion is also connected to Bühler's (2011, p. 67) concept of the deictic center, which includes "I," "Here," and "Now." Additionally, deictic expressions, sometimes referred to as indexical, emphasize the role of context in determining reference. Their functions include identifying people through person deixis, spatial deixis, and temporal deixis (Grundy, P. 2019). This represents another interpretation of deictic expressions, though the terms used to classify these types remain the same. Consequently, there are three primary categories of deixis. Person deixis refers to individuals (you, us, him, her) or objects (these, those) involved in the speaker's utterance. Spatial deixis pertains to a location, known as a place, and includes expressions like "here" and "there," which can be proximal (indicating closeness to the speaker) or distal (indicating distance from the speaker). Temporal deixis refers to the time of the utterance, using terms like "now," "later," and "tomorrow."

Deixis is not only present in everyday conversations but also in literary works. Movie scripts, as a form of literature, serve as an object of interest for research on deixis. *Kung Fu Panda 2* is a 3D animated film produced by DreamWorks in 2011, centered around the theme of heroism in martial arts. This film narrates the story of Po's journey to find inner peace while facing the evil peacock Lord Shen, who threatens the world with a deadly weapon. Po must confront his past and uncover his origins, learning that his parents sacrificed themselves to protect him from Shen. After overcoming his trauma and achieving inner peace, Po successfully defeats Shen and saves the world. And the reason why the researcher is particularly drawn to analyzing the use of deixis in the *Kung Fu Panda* movie script is that in animated films, especially in action scenes like those in *Kung Fu Panda*, characters sometimes utter only one or two words without additional context, which makes it challenging for the researcher to easily understand the situation and the full meaning of the utterance.

Several previous studies have discussed deixis as a key factor to be analyzed, such as Riris Mutiara Paulina's (2022) pragmatic study on deixis analysis in President Jokowi's stage speech, Shala Shakila Umar's (2024) deixis analysis of Olivia Rodrigo's songs "Deja Vu" and "So American," H. Herman's (2020) deixis analysis in business articles from *The Jakarta Post*, and Ovi Sayidah Mashfiyah's (2023) deixis analysis of *The Ellen Show* YouTube channel. These studies draw on diverse data sources,

including songs, speeches, social media video content, and newspaper articles. Additionally, some studies focus on data sources such as films or their scripts, including Asrawi Sahidin's (2022) deixis analysis in the *Raya and the Last Dragon* movie script, Kinanti Dwiqalsa Paundrianagari's (2024) analysis of deixis in the 2023 movie *Leo*, Ni Made Dwipayani's (2020) deixis analysis found in the *Sing* movie script, and Heni Susanti's analysis of deixis in *Kung Fu Panda 4*. This research aims to analyze deixis within the script of *Kung Fu Panda 2*, focusing on three categories of deixis types: personal, temporal, and spatial, according to Yule (1996).

METHOD

In this study, the researcher employed a qualitative research method which is a systematic methodology aimed at understanding human experiences, behaviors, and beliefs from the participants' perspectives. It employs various data collection methods, such as interviews, observations, and focus groups, to capture the complexity of social phenomena (Haki et al., 2024; OlaOlorun, 2023). Unlike quantitative research, which focuses on numerical data, qualitative methods delve into the "why" and "how" of behaviors, providing rich, contextual insights (Johnson, 2024) (Lim, 2024). Qualitative data analysis encompasses various interpretative methodologies (Mihas, 2019). Prominent methods include thematic analysis for pattern recognition and phenomenology for experience exploration (Brooks et al., 2018; Mihas, 2019).

Content analysis is a significant qualitative research approach interpreting meanings from various textual data, such as personal documents and organizational reports (Atiya, 2024; GÜR, 2023). It comprises three principal approaches: conventional, directed, and summative, each with distinct coding schemes and origins (Atiya, 2024). This methodology is esteemed for its flexibility, enabling researchers to derive valid inferences from communication instances, crucial for understanding social ideologies and worldviews (GÜR, 2023; Pieniążek-Niemczuk, 2024). Furthermore, content analysis is acknowledged for its systematic and objective characteristics, establishing it as a standard instrument in social science research (GÜR, 2023). Nonetheless, researchers must remain cognizant of the method's limitations and critically reflect on their analytical role (Atiya, 2024; Pieniążek-Niemczuk, 2024).

The researcher employed the manuscript of *Kung Fu Panda 2* as the main data sources, chosen and extracted particular passages that encompass deixis components. These passages were scrutinized in conjunction with alternative sources, encompassing the cinematic work itself, numerous texts, and supplementary scholarly inquiries in the guise of journals and articles, to bolster the composition process. The data was collected through the process of watching the film, downloading the film script, and taking notes of dialogues that contain elements of deixis.

After data collection, the next step is to analyze the data using the procedures outlined by Creswell (2013). First, data preparation involves preparing the *Kung Fu Panda 2* film script, which has been printed, as well as the film itself, which will be watched. The second step is reading the data thoroughly, which in this study was done simultaneously by watching the film while reading the script. Next, data coding occurs, during which the researcher identifies data by assigning codes, recording dialogues containing deixis elements, categorizing them, providing descriptive analysis of the identified data, and offering interpretations based on the theoretical sources previously studied.

FINDINGS

Personal Deixis

Personal deixis is word that refers to someone. There are three type of personal deixis: first person, second person and third person. Based on the data obtained from the movie script, the personal deixis used are summarized in the Table 1.

Table 1. Person Deixis in *Kung Fu Panda 2* Movie Script

No	Deixis personal words	Number of finding data
1.	I	112
2.	Me	27
3.	My	38
4.	You	163
5.	Your	30
6.	Yourself	3
7.	He	23
8.	She	4

9.	It	51
10.	We	22
11.	Our	4
12.	Us	2
13.	They	10
14.	Their	4
15.	Them	4
16.	Him	5
17.	His	12

First Person

First person in personal deixis is description about the speaker itself. The first person in personal deixis pertains to the viewpoint or standpoint from which the speaker conveys their message. It focuses on the speaker referring to themselves, typically using pronouns like "I" or "we" to talk about their actions, feelings, or experiences. This form of deixis positions the speaker as the primary subject, with the language emphasizing their direct participation in the conversation or story. Also, in first person there is singular pronoun that present by I and the plural pronoun we, and us. The researcher provides data from just one case out of all the variants that appear, which involves first person deixis.

PO : "Then the strangest thing happened. I had this crazy vision. I think I saw **my** mom... and **me**... as a baby..."

This utterance is spoken by Po and includes three first-person deixis: **I**, **me**, and **my**. These pronouns reflect Po's perspective in the conversation. **I** refer to Po as the speaker, identifying him as the one making the utterance. **Me** refers to Po from his vision, likely seeing himself as a baby or in a childlike state, showing how he perceives himself in that moment. **My** refers to Po's mother, indicating his emotional connection to her in the vision. Together these deixis show Po's reflection on his past and his relationship with his mother through the lens of his vision.

PO'S MOTHER : "**We** replaced you, dear, with this lovely radish!"

The utterance is spoken by Po's mother and contains deixis, specifically the first-person plural pronoun **we**. In this case, **we** is a deictic expression referring to two individual Po's mother as the speaker and Po's father. The use of **we** here is not an arbitrary generalization; rather, it functions to establish the speaker's identity as part of a collective entity that includes her husband, within the context of the interaction. This form of deixis plays an important role in defining the relationship between the speaker and the listener in the dialogue, as it indicates a joint action or decision between the mother and father regarding the replacement of Po with the radish. In the context of this film, however, this event is not a literal occurrence but rather a dream experienced by Po, who is positioned as the listener in this dialogue sample.

SHEN : "Showoff."

RHINO : "That is a warning. You are no match for **our** kung fu."

In this conversation sample, we find the first-person plural possessive deixis **our**. This word shows that something is shared by the speaker and at least one other person. In Master Rhino's utterance, **our** refers to *kung fu*, indicating that it is not just Master Rhino's possession, but something shared by the group, including Master Ox and Master Croc. The use of **our** emphasizes the group's collective relationship with *kung fu*, highlighting it as a shared tradition or practice.

MANTIS : "Honestly, guys, I never thought I'd die like this. I always thought I'd meet a nice girl, and settle down... and then she'd eat my head. So sad."

MONKEY : "We cannot give up hope! Po would want **us** to remain strong. Hard-core. Right, Tigress?"

In the dialogue between Mantis and Monkey, the deixis **us** refers to the group of characters, including Monkey, Mantis, Tigress, and others. The use of **us** serves as a first-person plural pronoun, emphasizing collective identity and shared responsibility within the group. It shows that all the characters are bound together in their emotional response and their commitment to staying strong for Po, highlighting the unity and mutual support among them. By using **us**, Monkey reinforces the idea that Po's wishes apply to the entire group, stressing their collective resolve in facing challenges together.

Second Person

Second person deixis is the encoding of the speaker's reference to one or more addressees. In second person deixis, included words are: **you**, **your** and **yours**. There also has **yourself** from reflexive pronoun. The researcher presents data from a single case among the various instances that occur, specifically focusing on second person deixis.

- SHEN : "Yes, didn't you see the peacock on the front door? Ah, there **you** are, Soothsayer. It seems that **your** fortune-telling skills were not as good as you thought."
SOOTHSAYER : "We shall see, Shen."

This utterance is said by Shen. There is a personal deixis of second person, **you** and **your**. The deixis **you** and **your** refers to the sheep and to her own fortune skill. In this utterance Shen want to pointing her to mocking her about the failed fortune read that she ever did before.

Third Person

Third person refers to person that include the speaker or addresser in utterances. It means that third person is not identify as the speaker or addresser. The third person are **they**, **their**, **them**, **she**, **he**, **him**, **his**, and **it**. The researcher presents the data only one case among the all variant accounts that consist of second person deixis.

- SHEEP : "I'm talking about Masters Ox and Croc. **They're** in Gongmen Jail at Black Dragon Alley."
PO : "What?! **They're** still alive? **They** must be in that jail gathering intelligence, hatching a plot to use **their** awesomeness to defeat the weapon! Okay, let's go!"

The utterance said by Po and the Sheep. there is a third person deixis **they** and **their**. The utterances said by two different characters but pointing to same person, this deixis **they** refer to Masters Ox and Croc. The function of this word in this utterance to pointing the third person that Po do not know that the two people are alive. And Deixis **their** on this utterance is pointing to the ownership of the master ox and croc, as conveyed by Po as the speaker.

- CRANE : "Hey, uh... maybe you can't watch me be killed"
TIGRESS : "Stop being a wimp."
MONKEY : "And... **she's** back"

For the next sample, this conversation contains an instance of third-person singular deixis, specifically the pronoun **she**, which refers to a female, in this case, Tigress. The utterance made by one of the characters, Monkey, uses **she** to refer to his conversational partner, Tigress. However, the meaning conveyed by the use of **she** here is not solely pointing to Tigress as an individual, but rather, in this context, it reflects how the use of **she** in Monkey's utterance expresses the return of Tigress's usual attitude or behavior. This demonstrates how deixis can not only refer to an individual but also convey a particular characteristic or action typically associated with that individual, rooted in the context of the interaction.

- PO : "Master Shifu, Master Shifu. What do we got? Pirates? Vandals of Volcano Mountain? Whatever it is, I will take **them** down! Cause I'm in a mood. I need to get something done, you know what I mean? Uhhh, what are you doing?"

In this utterance by Po, the speaker, there is an instance of the deixis **them**, which refers to a group of potential antagonists that Po may have to face as a warrior, specifically the Dragon Warrior. The use of **them** here is deictic in nature, pointing to an unspecified group of "bad people" that Po anticipates encountering. The portrayal of **them** in this context remains uncertain, as Po's reference is based on a speculative assumption rather than a confirmed reality. Po's question reflects his uncertainty, as he is inquiring about the situation from Master Shifu. Therefore, the deixis **them** is used to highlight the potential adversaries in an unknown context, further emphasizing Po's uncertain expectation of the threat.

- SHEN : "My father's throne... **he** used to let me play here beside **him**, promising someday that this throne would be mine..."

In the utterance spoken by Shen, there are two instances of personal deixis: **he** and **him**. The word **he** refers to Shen's father, marking him as the subject of the sentence, and emphasizes the relationship

between Shen and his father, focusing on the father's actions. Meanwhile, **him** refers to Shen's father as the recipient of the action, indicating the position of Shen beside his father.

SHIFU : "Every master must find **his** path to inner peace."

This utterance is made by Master Shifu as the speaker to Po as the addressee or listener. The utterance contains third-person singular possessive deixis, "**his**," which in this case is used to indicate possession or a personal relationship held by the "master." This deixis reflects the identity and personal experience directly associated with the subject "master," which is explicitly directed towards the master himself and other master.

SHEN : "That's impossible... and you know **it**!"
SOOTHSAYER : "**It** is not impossible... and **he** knows **it**."

The utterance said by Shen and the Soothsayer. There are two third person deixis, **He** and **It**. the deixis **It** is refers to the vision that the soothsayer see inside the smoke in the bowl and the other deixis which is **he** is refers to the wolf who come after the utterance being said.

Temporal Deixis

Temporal deixis is a form of deixis that is specifically concerned with time, helping to indicate when an utterance is made in relation to the surrounding context of the conversation. It offers a time reference that aids in placing events or actions within a specific period. This kind of deixis plays an important role in communication, as it enables speakers to reference times in the present, past, or future, thereby helping listeners grasp when an event is taking place or will occur. Temporal deixis involves terms such as "then," "today," "now," "later," and "ago," each of which represents a distinct temporal concept. For example, "now" refers to the present time, "later" points to the future, "today" designates the current day, "then" refers to a previously mentioned time, and "ago" indicates a past moment relative to the time of speaking. These temporal indicators are essential for establishing the time-related context in both conversation and narrative, providing a clearer understanding of when events or actions are happening. The researcher presents data from only one case among all the variants that occur, which involves temporal deixis.

Table 2. Temporal Deixis in *Kung Fu Panda 2* Movie Script

No	Deixis Temporal words	Number of finding data
1.	Now	17
2.	Ago	2
3.	Later	3
4.	Then	7
5.	Today	1

MR. PING : "Not hungry, Po, you alright?"
PO : "Yeah, yeah, no, I'm fine. It's just... Earlier **today**, I was fighting these bandits."

The utterance in this dialogue is spoken by the character Po and contains a temporal deixis, specifically the word **today**. In this conversation, **today** functions to link the conversation to a specific time frame within the narrative. However, it is important to note that **today** does not refer to the event occurring at the present moment or something that will happen when Po makes the utterance. Instead, in the context of this conversation, **today** refers to events that happen earlier in the same day, prior to the moment the utterance is delivered. This illustrates how temporal deixis operates in spoken discourse, connecting the utterance to a time frame that is relative to the speaker's perspective and context. The use of "today" here establishes a temporal relationship that helps to pinpoint a specific moment referred to by Po, which is distinct from the moment of the utterance itself.

BOSS WOLF : "**Now** I've hit ya twice! What are you gonna do **now**?"
PO : "WE SURRENDER!"

This utterance is produced by Boss Wolf as the speaker. The temporal deixis **now** in this instance signifies the reference to the ongoing time at the moment of speech, establishing the temporal context in which he is addressing Po as the addressee.

SHEN : "Look at him! A lifetime to plot his revenge and he comes to me on his knees!"

PO : "Hey, wait, I did not have a lifetime... we only heard about Master Thundering Rhino a few days **ago**, and we came to avenge him!"

Another example of temporal deixis found in the character dialogue of this movie script is the deixis **ago**. This deixis appears in the conversation between Shen and Po, specifically uttered by Po as the speaker. It functions as a marker for the sequence of a flashback and as a signpost for the transition between past events in this case, when Po hears about Master Rhino's news and the present moment which refers to the ongoing conversation between Po and Shen.

PO : "Guys, are we going, or not? Do you wanna meet us there **later**? I mean, you do want to take back your city, right?"
OX : "Of course we do."

The next sample is also a dialogue between two people, where the utterance of one speaker contains a temporal deixis element, namely **later**. In this context, the function of **later** refers to a spontaneous question regarding what might happen after the meeting between one of the speakers and the other speaker, along with the person accompanying them.

MR. PING : "And **then** I made a decision that would change my life forever."

The sentence above is an example of an utterance made by a speaker, in this case, Mr. Ping, who is the adoptive father of the protagonist in this film script. Within this utterance, there is a temporal deixis, **then**. In this context, **then**; serves as a time marker, providing temporal context regarding an action that is ultimately taken by the speaker following a previous event or occurrence.

Spatial Deixis

Spatial deixis is a category of deixis that pertains to the spatial aspects of communication, specifically referring to the position or location of an utterance relative to the speaker. It involves the use of language to identify where an object, event, or individual is situated in relation to the speaker, whether that location is close by or at a considerable distance. This particular type of deixis is essential for establishing the spatial context of a discourse, enabling the speaker to convey whether something is near, far, or in a particular direction from their point of reference. The words used in spatial deixis, such as "here," "there," "near," or "far," depend on the speaker's spatial position and the relative distance or direction of the subject being discussed. Thus, the spatial orientation of the utterance plays a key role in interpreting the meaning and understanding the spatial reference embedded within the communication. The researcher presents the data only one case among the all variant across that consist of spatial deixis.

Table 3. Spatial Deixis in Kung Fu Panda 2 Movie Script

No	Deixis spatial words	Number of finding data
1.	Here	30
2.	There	28

BOSS WOLF : "Get all the metal you can find! Grab the metal!"
PIG : "Help, help, help, help, help!"
BOSS WOLF : "That's everything! Let's get out of **here**!"

The utterance said by the wolfs. There is a spatial deixis, **here**. Deixis in this utterance means the wolf as a speaker is pointing the place that they want to leave for after take some resources. the place itself is a village that the dragon warrior as main character's live.

PO : "I have to get to him!"
TIGRESS : "Then tell me why!"
PO : "He was **there**... okay?! The peacock was **there** the last time I saw my parents! He knows what happened... where I came from... who I am..."

In the utterance made by Po as the speaker, there is an instance of spatial deixis, "**there**," which refers to the location or a place that holds significance in the speaker's narrative. in this context, "**there**" refer to the last place in the past that Po saw his parents or a place related to a key event in the narrative, such as the location connected to Shen who knows what happened.

DISCUSSION

In the finding session, based on the data presented in the tables, it can be concluded that the most prominent type of deixis among the three types discussed in this study is personal deixis. After analyzing the script of the film *Kung Fu Panda 2*, the researcher found that, in addition to personal deixis occupying the top rank as the most dominant, there is also a prominent use of the second-person singular pronoun "you," which frequently appears in the dialogue spoken by the characters in the script. The second most frequent type is temporal deixis, followed by spatial deixis in the third position.

The film script exhibits a dominant use of personal deixis, primarily due to the frequent direct interactions between characters, where dialogue participants often use pronouns to refer to themselves or their conversation partners. Moreover, the theme of this film, an animated martial art, features several duels that generate conflict, thus amplifying the use of the pronoun "you" in a forceful manner during these battles, which serves as a representation of the opponent and heightens the intensity of the conflict. Other studies have similarly found that personal deixis is more commonly employed compared to other types of deixis in the context of film script analysis, Andi Wiguna et al. (2019) examined the *Maleficent* script, identifying personal deixis as the most prevalent form. In "How to Train Your Dragon 2," personal deixis accounted for 87.36% of all deixis used (Asviea Suci Mukaromah, 2022), while in "The Good Dinosaur," it comprised 80% (Nur Kholis, 2016). Similarly, Desy Eva Iaila Rokhmah et al. (2022) analyzed *Raya and The Last Dragon*, reporting 677 instances of person deixis compared to only 10 spatial and 37 temporal deixis occurrences. Kurnia Saputri (2016) investigated the *Black Swan* script, also concluding that personal deixis was most dominant.

On the other hand, the least used deixis is spatial deixis. Given its function in describing the place or location of an event, in film scripts with numerous character dialogues, the depiction of location is often directly shown in the film. In *Kung Fu Panda 2*, for instance, there are only a few depictions of the locations where events occur, with a greater emphasis on character interactions and development. Previous studies have also found similar results, such as in "A Quiet Place," spatial deixis accounted for only 3 out of 47 total instances of deixis (Wijaya, 2023). Similarly, in "How to Train Your Dragon 2," spatial deixis occurred 90 times (9.96%), significantly less than person deixis at 789 times (87.36%) (Mukaromah, 2022). "Raya and The Last Dragon" showed a similar pattern with only 10 occurrences of spatial deixis compared to 677 instances of person deixis (Rokhmah et al., 2022). also, spatial deixis was consistently the least common type, with Sasmita et al. (2018) reporting only 34 occurrences. This results in a higher frequency of personal deixis and the least usage of spatial deixis, while temporal deixis occupies a middle position.

This research is grounded in Yule's (1996) theory, which outlines five distinct types of deixis that can be used as a basis for analysis. However, this study focuses specifically on three types: personal deixis, temporal deixis, and spatial deixis. It is hoped that future scholars will build upon this work by further examining these deixis types in more detail and across a broader scope, thus enhancing the overall understanding of deixis, particularly within the context of film scripts and other relevant fields.

CONCLUSION

Based on the data and explanation, the writer found that the total numbers of deixis in the *Kung Fu Panda 2* script was 601 deixis include 514 Deixis personal, 58 Deixis spatial, and 39 deixis temporal and it can be conclude that the most used deixis in this *Kung Fu Panda 2* Movie Script is personal deixis, especially the second person 'you'. The use of deixis is often found because of the interaction of various characters in this film, especially the communication between two different characters. From the script movie and this research, it can be concluded that, there are several things that sometimes have to be explained in detail the veiled picture of the conversation that contains elements of deixis. Even though the words are the same, it does not mean that the meaning intended is also the same, but all must be described based on the context of the situation. Based on the discussion, the writer would like to give some suggestion to the readers of this research especially for English learner who interested in deixis. Deixis is the branch of pragmatic that give an explanation about the purpose of the utterance. It can help the readers to understand what the speaker means in utterance especially the characters dialog in movie script. The researcher hopes, there was be more research of deixis in the future with various kinds of object.

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COMPETING INTERESTS

The authors declare that they have no competing interests.

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