

Analysis of the use of discourse deixis on antagonistic actions in 'Pourris Gâtes'

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Abstract

This research examines the use of discourse deixis in expressive illocutionary acts of sadness, joy, anger, disgust, fear, and surprise, as articulated by Juan Carlos in the film "pourris gâtes". This research employs a qualitative approach with a descriptive design. The central plot of the film revolves around Francis Bartek's endeavor to teach his children about maturity by feigning poverty. However, this is discovered by Juan Carlos, who is Stella's boyfriend, and he aims to exploit the wealth of Francis' children. The dialogue between Juan Carlos, Francis Bartek, Phillippe, Stella, and Alexandre is analyzed using Levinson's theory, which emphasizes that discourse deixis involves the use of temporal, spatial, and demonstrative words. This research explains how the involvement of discourse deixis in expressive illocutionary acts can support the 'telling' and 'showing' methods in characterizing Juan Carlos's antagonism through ineffective sentences and violations of the cooperative principle carried out by Juan Carlos.

Keywords: Discourse deixis; Expressive Illocutionary act; Antagonism.

Introduction

Movies can provide entertainment or address cultural and social issues that arise in society that resulted from the complex interaction of various interconnected elements (Allen & Gomery, 1985). The film "Pourris Gâtes," directed by Nicolas Cuche, is one of the French films shown on Netflix in 2021. The film addresses the generation gap's issues between Generation X and Z. According to Dangmei & Singh (2016) Generation X is characterized by hardworking individuals, while Generation Z tends to be pampered, seeking instant results and comfort. This research delves into the interaction processes between Juan Carlos (antagonist character) and Francis Bartek and his children (protagonist characters), aiming to explain the use of speech act in illocutionary speech acts expressing sadness, joy, anger, disgust, fear, and surprise involving discourse deixis. Juan Carlos, as the antagonist character, is a man representing Generation Z, hailing from Argentina with an unclear background. However, one thing is certain that he desires the wealth of Stella, daughter of Francis Bartek. On the other hand, as the protagonist, Francis Bartek of Generation X is a father to three children named Phillippe, Stella, and Alexandre representing Generation Z.

Francis Bartek is a successful businessman from Marseille, who now lives with his three children in Monaco and raises them alone since his wife passed away. Juan Carlos is present as an antagonist who is skilled in lying and manipulating others through his words. In this study, the antagonistic actions of Juan Carlos towards Francis Bartek and his children will be investigated using a pragmatic perspective, specifically

discourse deixis. The concept of the antagonist and the protagonist is in accordance with the opinion of Lutters (in Ali & Ali, 2018; Morner & Rousch in Hanggur et al., 2022) That is, the protagonist is the actor in the movie who portrays the main character with a good personality, while the antagonist is the actor who acts in contrast to the protagonist's good personality.

The research conducted by Artanti et al., (2023) encourages and provides a broad perspective to researchers based on her research findings. Considering that this film clearly shows expressiveness and a tendency not to repeat words, the interactions between Juan Carlos, Francis Bartek, and his three children can provide insights or a depiction of the antagonistic characteristics of a character. The antagonistic characteristics of a character like Juan Carlos can be reviewed through four aspects: discourse deixis in expressive illocutionary act, the effectiveness of sentences, principle of cooperation and character characterization. The expressive illocutionary act referred adopts the six basic human emotions by Ekman (in Aswari & Diana, 2016; Sofa, 2019), namely: sadness as a response to loss or disappointment, joy as a positive response to pleasant events, anger that arises when feeling unfair or offended, disgust that arises when feeling nauseated or disliking something, fear as a response to threats or danger, and surprise as a spontaneous response to unexpected situations. In relation to this research, the antagonistic character of Juan Carlos will be explored by considering the four aspects above.

Artanti et al., (2023) discusses the hopes of Francis Bartek from Generation X for his children, Phillipe, Stella, and Alexandre who are part of Generation Z, in terms of finance and decision-making in life. This research helps the author in formulating ideas to conduct research using the same film, Pourris Gâtes, but viewed from a different perspective. This article discusses the application of pragmatics, specifically in discourse deixis. Discourse deixis studied here involves discourse deixis involved in expressive illocutionary speech acts using the six basic emotions according to Paul Ekman. In both films and human life, language becomes the most effective and efficient communication tool used by humans (Devitt & Hanley, 2006; Hantono & Pramitasari, 2018; Mailani et al., 2022; Nasution, 2007; Noermanzah, 2019; Rahardjo, 2011). Pragmatics is a branch of linguistic science that studies how meaning is understood in the context of communication (Nuramila in Andre Bella et al., 2022; Wijana in Bila et al., 2023; Izzuddin, 2022; Nadar in Mendrofa & Bawamenewi, 2023). Pragmatics pays attention to how context, purpose, and the relationship between the speaker and the listener influence message understanding. This can reveal the characterization of a character using the methods of telling and showing by Pickering & Hooper (in Ali & Ali, 2018).

The purpose of this study is to discuss the use of discourse deixis in the expressive illocutionary act of the antagonist from Juan Carlos towards Francis Bartek and his children in the film in the context of pragmatics. The theories adopted in this study are (1) discourse deixis theory, (2) expressive illocutionary act theory, (3) sentence effectiveness theory, (4) the principle of cooperation theory, and (5) the methods of telling and showing theory. In relation to the theory of discourse deixis, this study adopts the theory of discourse deixis by Levinson and Nababan. One crucial aspect of speech acts is the use of deixis. Deixis is an essential field of pragmatic science and the highest form in a speech (Levinson, 1983). Deixis is a referential element in language that 'points' to specific aspects of the conversation context (Putrayasa in Marneliza et al., 2022; Pradana et al., 2022). These deixis words include words indicating time, place, and pronouns (Pradana et al., 2022). Deixis is divided into five types: persona deixis, temporal deixis, spatial deixis, social deixis, and discourse deixis (Levinson I. J. Pratiwi et

al., 2020; Nababan in Qotrunnada & Aulia, 2023). Discourse deixis refers to the use of expressions that indicate the relationship between speech and preceding or subsequent discourse. The relationship between speech and previous discourse is called anaphora, while the relationship between speech and subsequent discourse is called cataphora (Levinson I. J. Pratiwi et al., 2020; Nababan in Qotrunnada & Aulia, 2023). In the film context, deixis can be used to refer to specific characters, places, or times, helping to build meaning.

In relation to the theory of illocutionary acts, this study adopts the theory of illocutionary acts by Searle. In the communication process, language is not only used to convey information but also to perform actions. This concept is known as speech act theory (Bella et al., 2022). Speech acts are divided into three, namely locution, illocution, and perlocution (Searle in Fadhilah & Muslim, 2023). (1) Locution is a speech act to state something. (2) Illocution A speech act, besides functioning to say and inform something, is also used to do something. (3) Perlocution is a speech act that has an influence or effect on the interlocutor (Afriyani & Ramdhani, 2023; Azzahra & Amalia, 2023; Hasanah et al., 2022; Purwanti et al., 2023). In illocutionary speech acts, there are several types, one of which is expressive illocutionary speech acts. Expressive illocutionary speech acts depict psychological expressions (Mentari in Cahayu & Rika Ningsih, 2023; Cahyaningsih & Rahmawati, 2022; Pratiwi & Puspitasari, 2023). Expressive illocutionary speech acts show attitudes and feelings toward a situation or response to someone's behavior, such as emotions or feelings. Ekman (in Aswari & Diana, 2016; Sofa, 2019) suggests that there are six basic human emotions: (1) sadness, (2) joy, (3) anger, (4) disgust, (5) fear, and (6) surprise. In relation to the theory of sentence effectiveness, this study adopts the theory of sentence effectiveness by Finoza. An effective sentence is a clear, concise expression that conveys information accurately without unnecessary words (Fitriyani, 2015; Wijdono in Mulyadi, 2021). According to Finoza (in Budiman et al., 2023), there are six conditions that must be fulfilled for a sentence to be considered effective: (1) unity, (2) coherence, (3) parallelism, (4) precision, (5) conciseness, and (6) logic.

In relation to the theory of the principle of cooperation, this study adopts the theory of the principle of cooperation from Grice. The principle of cooperation, also known as the cooperative principle, explains how humans can communicate effectively in conversation. Speakers and interlocutors need cooperation in language use to achieve effectiveness in communication (Damayanti & Inayatillah, 2023; Ridwan & Triyani, 2023; Safitri & Suhardi, 2022). According to Grice (in E. Citra, 2021; Y. Citra & Fatmawati, 2021; Damayanti & Inayatillah, 2023; Izzuddin, 2022; Ridwan & Triyani, 2023; Rismaya, 2020; Sabrina et al., 2023; Safitri & Suhardi, 2022), the principle of cooperation is divided into four maxims: (1) maxim of quantity, (2) maxim of quality, (3) maxim of relation, and (4) maxim of manner. In relation to the theory of character characterization, this study adopts the theory of the telling and showing methods from Pickering & Hoepfer. The telling method is related to the character's name and appearance, while the showing method is related to the character's voice, dialogue, and actions (Pickering & Hoepfer in Ali & Ali, 2018).

Previous research has helped this study to be able to (1) identify the dominance of the use of types of deixis as in Febriyanto et al., 2022; Marneliza et al., 2022; Pradana et al., 2022; Qotrunnada & Aulia, 2023; Saimon & Licson, 2023. (2) explaining the function of discourse deixis as in Cahayu & Rika Ningsih, 2023; Cahyaningsih & Rahmawati, 2022; H. R. Pratiwi & Puspitasari, 2023. (3) classifying the use of illocutionary speech acts as in Afriyani & Ramdhani, 2023; Andre Bella et al., 2022; Komariyah et al., 2022. Unlike previous research, this study enriches the results of

previous research by applying an analysis of the use of discourse deixis in the context of conversations between antagonists and protagonists that have never been examined before.

Method

This research employs a qualitative approach with a descriptive design. The qualitative approach is chosen because the focus of this study is on gaining in-depth understanding of the phenomenon of deixis usage in the discourse of the film "Pourris Gâtés" by Nicolas Cuche. Qualitative research is a process aimed at understanding human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informant sources, and conducted in a natural setting (Walidin et al., in Fadli, 2021; Rusandi & Muhammad Rusli, 2021). The descriptive design is used to provide a clear and complete picture of the phenomenon. Descriptive method is employed to describe or analyze research findings (Noermanzah et al., 2018; Rusandi & Muhammad Rusli, 2021).

Data for this research are obtained from transcripts of dialogues in the film "Pourris Gâtés." The transcripts are analyzed to identify the use of discourse deixis in expressive illocutionary speech acts in Juan Carlos's antagonistic actions towards Francis, Phillippe, Stella, and Alexandre. Data analysis involves the principle of cooperation and sentence effectiveness. Furthermore, the context of deixis usage is analyzed to understand its meaning and function in the discourse. To ensure the reliability and validity of the research, this study employs triangulation techniques. Triangulation is conducted by comparing the results of the researcher's analysis with relevant previous research and engaging in discussions with linguistic experts. Through this research method, it is expected to provide a better understanding of the use of deixis in film discourse and how it contributes to the characterization of a story's characters.

The data analysis technique involves explaining/describing the usage of deixis in expressive illocutionary speech acts. The steps include (1) identifying antagonistic actions through the methods of telling and showing, expressive illocutionary speech acts, the usage of discourse deixis anaphora and cataphora, sentence effectiveness, and the principle of cooperation in the conversations between Juan Carlos, Francis, Phillippe, Stella, and Alexandre in the film "Pourris Gâtés," (2) describing the usage of discourse deixis anaphora and cataphora, as well as expressive illocutionary speech acts based on the 6 basic human emotions according to Ekman (in Aswari & Diana, 2016; Sofa, 2019), sentence effectiveness (Finoza in Budiman et al., 2023), and the principle of cooperation (Grice in E. Citra, 2021; Y. Citra & Fatmawati, 2021; Damayanti & Inayatillah, 2023; Izzuddin, 2022; Ridwan & Triyani, 2023; Rismaya, 2020; Sabrina et al., 2023; Safitri & Suhardi, 2022). After obtaining the required data, the data is analyzed using the interactive model. Sugiyono (in Febriyanto et al., 2022; Nastiti Nur Kholifah et al., 2023) explain that data analysis using the interactive model includes (1) data reduction, which involves reading and understanding the obtained data; (2) data presentation, which involves classifying data according to the research objectives; (3) drawing preliminary conclusions by interpreting the entire data; and (4) verifying data to check the validity of the data and producing final conclusions that can be accounted for.

Result

The findings of this study are (1) Juan Carlos is a liar, unemployed, manipulator, ambitious, and dreamer who fakes love for money, pretends to be rich, and acts like a hero. (2) Francis is a wealthy, loving, idealistic, and disciplined person. (3) Phillippe, Stella, and Alexandre are lazy, do not understand the world of work, spoiled, and wasteful. Juan Carlos produced as many as 89 utterances in the film. The discourse deixis involved in the conversation with the four characters above involves discourse deixis, most of which do not contribute to his antagonistic actions and a small part contributes to antagonistic actions. Further explanation will be described below

Discussion

The antagonistic actions of Juan Carlos towards Phillippe, Stella, and Alexandre

The showing method used by the author to depict the antagonist characterization in Juan Carlos. Juan Carlos performs antagonistic actions towards Phillippe, Stella, and Alexandre. This is evidenced by the actions of lying carried out by Juan Carlos towards Phillippe, Stella, and Alexandre. The data analysis results show that Juan Carlos has used discourse deixis in the act of antagonism at Francis's residence in marseille. Juan Carlos uttered several things in the form of lies to Phillippe, Stella, and Alexandre. The lies came from the statements made by Juan Carlos. Juan Carlos said that he was already here "Mi amor. Je suis là, maintenant." The sentence was uttered by Juan Carlos with a happy tone while spreading his smile to Francis's family. The utterance indirectly indicates that he wants to portray himself as a hero for his family, Francis. However, this becomes ambiguous because there is no further explanation about the meaning of his words.

Juan Carlos: Perfect timing.

Juan Carlos: Perfect timing.

Stella: Juan Carlos, que fais-tu là ?

Stella: Juan Carlos, what are you doing here?

*Juan Carlos: Mi amor. Je suis **là**, **maintenant**.*

*Juan Carlos: Mi amor. I'm **here**, **now**.*

Philippe: On a loupé un truc ?

Philippe: Did we miss something?

Alexandre: Papa, j'ai fini là-haut. Ça fonctionne. Juan Carlos ?

Alexandre: Dad, I finished up there. It works. Juan Carlos?

Juan Carlos: En personne. Écoutez, tous vos problèmes sont réglés. Todos. J'ai mis mes propriétés en garantie pour rembourser la somme que vous devez.

Juan Carlos: In person. Look, all your problems are solved. All. I put my properties in security to repay the amount you owe.

The expressive illocutionary act used by Juan Carlos based on the 6 basic human emotions according to Ekman is joy. This is supported by his happy tone and smile on his face. This happens because Juan Carlos successfully takes advantage of Francis's condition of pretending to be poor to mature his children. In that expressive illocutionary act, there is discourse deixis. The adverb **Là [here]** and **maintenant [now]** are markers of the use of discourse deixis. The adverb **Là [here]** is an anaphora discourse deixis that refers to the location where he is now, which is the house currently occupied by Francis's family. The adverb **maintenant [now]** is a cataphora discourse deixis that refers to the present time that will continue to run. The use of discourse deixis is in accordance with Levinson's theory. The purpose of using discourse deixis is

to increase sentence effectiveness and also clarify the context. However, in this context, discourse deixis cannot increase sentence effectiveness because the utterance weakens the aspects of coherence, conciseness, and logic. (1) Coherence, without a clear context, the sentence does not help the reader understand how it relates to other parts of the conversation. (2) Conciseness, although the sentence is short, it is not efficient in conveying information because its meaning is unclear. (3) Logic, without additional information, it is difficult to follow the logical flow of what Juan Carlos said. Until finally, his utterance violates the principle of cooperation as proposed by Grice. The violation of the principle of cooperation lies in the maxim of quality. The maxim of quality demands that our contribution in conversation must be true, and we should not say what we believe is wrong or does not have enough evidence. In this case, Juan Carlos violates this maxim by providing ambiguous and unclear information. In that discourse, discourse deixis in the expressive illocutionary act of joy is unable to increase sentence effectiveness, causing a violation of the principle of cooperation. This supports the act of antagonism in the showing method of Juan Carlos's character towards Phillippe, Stella, and Alexandre.

The antagonistic actions of Juan Carlos towards Francis

The showing method used by the author to depict the antagonist characterization in Juan Carlos. Juan Carlos performs antagonistic actions towards Francis. The use of discourse deixis in the act of antagonism towards Francis Bartek occurred at Francis Bartek's residence in marseille. This is evidenced by the actions of manipulation carried out by Juan Carlos towards Francis. Francis is angry with Juan Carlos and asks how much money he wants, "Combien tu veux?". This causes confusion for Juan Carlos because it does not match the final result that Juan Carlos wants. Then Juan Carlos asks the purpose of the question to be able to manipulate Francis, "Pourquoi vous me dites ça?". Francis responds to the question with another question. But this time Francis's question is more specific, to get out of his daughter's (Stella) life, how much does Juan Carlos want? "Pour sortir de la vie de ma fille, tu veux combien?". Juan Carlos then asks again about what Francis is talking about, this is a strategy of Juan Carlos to be able to manipulate Francis so that Juan Carlos can achieve the final result he wants, "De quoi vous parlez?". Francis's short response says that it is his money that attracts Juan Carlos's attention, "Mon argent t'intéresse.". Juan Carlos then gives a response that neither denies nor agrees with what Francis said while spreading his smile.

The response is a manipulation act by taking advantage of Francis's plan to mature his children by pretending to be poor, "Vous me faites de la peine. Grâce à moi, vous allez sortir de ça proprement. Et vous me parlez d'argent? Vous? Pensez à vos enfants, Francis. Ils ont déjà souffert de la disparition de leur mère et de votre absence. Ne leur donnez pas de raison supplémentaire de ne croire en rien.". The gap is used by Juan Carlos to put pressure on Francis to make Juan Carlos a hero for Francis's family. This is offered to Francis with a manipulative intention because Juan Carlos knows that Francis cannot get out of the situation safely because Juan Carlos has arrived and disrupted Francis's plan.

Francis: Combien tu veux ?

Francis: How much do you want?

Juan Carlos: Pourquoi vous me dites ça ?

Juan Carlos: Why are you telling me that?

Francis: Pour sortir de la vie de ma fille, tu veux combien ?

Francis: How much do you want to get out of my daughter's life?

Juan Carlos: De quoi vous parlez ?

Juan Carlos: What are you talking about?

Francis: Mon argent t'intéresse.

Francis: You're interested in my money.

*Juan Carlos: Vous me faites de la peine. Grâce à moi, vous allez sortir de **ça** proprement. Et vous me parlez d'argent ? Vous ? Pensez à vos enfants, Francis. Ils ont déjà souffert de la disparition de leur mère et de votre absence. Ne leur donnez pas de raison supplémentaire de ne croire en rien.*

*Juan Carlos: You make me sad. Thanks to me, you will come out of **that** properly. And you talk to me about money? You? Think of your children, Francis. They have already suffered the loss of their mother and your absence. Don't give them any more reason not to believe in anything.*

The expressive illocutionary act used by Juan Carlos based on the 6 basic human emotions according to Ekman is joy. This is supported by his happy tone and smile on his face. In the expressive illocutionary act, there is the involvement of discourse deixis. The demonstrative pronouns **ça [that]** is a marker of the use of discourse deixis, an anaphora. The demonstrative pronouns refers to the discourse context that has been previously explained, namely Francis's condition that might be hated by his children. The pronouns subject **ils [they]** is a marker of the use of discourse deixis. The pronoun subject refers to the context previously explained by Juan Carlos, which is Francis's children. The use of discourse deixis is in accordance with Levinson's theory. The purpose of using discourse deixis is to increase sentence effectiveness and also clarify the context. However, in this context, discourse deixis cannot increase sentence effectiveness because the utterance weakens the aspects of unity and precision. (1) Unity, The utterance lacks focus on one main topic or idea. It starts with regret ("Vous me faites de la peine"), continues to self-defense ("Grâce à moi, vous allez sortir de ça proprement"), then turns into a rhetorical question about money ("Et vous me parlez d'argent ? Vous ?"), and ends with advice about children ("Pensez à vos enfants, Francis..."). (2) Precision, Juan Carlos does not provide accurate and clear answers or responses to Francis's questions and statements. Juan Carlos tends to divert the topic of conversation to other things. This results in a violation of the principle of cooperation, namely the maxims of quantity, quality, and relevance. Quantity Maxim, This maxim requires the speaker to provide as much information as needed for the purpose of the conversation. However, in this utterance, Juan Carlos provides too much information that is not relevant to his request for money. He tells about his own life story, his relationship with Stella, and his role in helping Francis's children. This information does not help Francis to decide how much money he wants to give to Juan Carlos, nor does it help Juan Carlos to convince Francis to accept his offer. Quality Maxim, This maxim requires the speaker to provide true or at least reasonable information.

However, in this utterance, Juan Carlos provides false or exaggerated information that is not supported by any evidence or reason. He claims that he has helped Francis's children by saving them from the loss of their mother and by giving them a better life. He also claims that he has a pure heart and noble intentions to help Francis and his family. These claims are not true or believable, as they contradict Juan Carlos's previous actions and motives. And Relevance Maxim, This maxim requires the speaker to be relevant and connected to the topic or purpose of the conversation. However, in this utterance, Juan Carlos deviates from the topic of money and turns it into a personal issue that has nothing to do with it. He also tries to manipulate Francis by pulling his emotions and

guilt. He uses phrases like “Vous me faites de la peine” (You make me sad) and “Ne leur donnez pas de raison supplémentaire de ne croire en rien” (Don’t give them an additional reason not to believe) to make Francis feel sorry for him and feel guilty for not trusting him. In that discourse, discourse deixis in the expressive illocutionary act of joy is unable to increase sentence effectiveness, causing a violation of the principle of cooperation. This supports the act of antagonism in the showing method of Juan Carlos’s character towards Francis.

The antagonistic actions of Juan Carlos towards Stella

Using the showing method, the author depicts the antagonist characterization of Juan Carlos. Juan Carlos performs antagonistic actions towards Stella. This is evidenced by the actions of lying and manipulation carried out by Juan Carlos towards Stella. Juan Carlos and Stella are on their way to the mayor’s office to get married, but Stella is unaware of this because Juan Carlos did not inform her beforehand. Therefore, Stella is surprised and repeats her question to Juan Carlos, “On va où?” (Where are we going?). Juan Carlos answers again with the same answer that they are going to get married, “On va se marier.” (We’re going to get married.). After confirming his answer, Stella becomes increasingly confused.

This is based on Stella’s ignorance about this marriage and also not having informed her father and brothers. So she asks to wait and asks if her father and both her brothers have been informed? “Mais attends, non, non, non. Mon père, mes frères, tu les as prévenus?” (But wait, no, no, no. My father, my brothers, have you warned them?). Juan Carlos quickly interrupts Stella’s conversation until Stella stops at that question. This is based on the fear of Juan Carlos’s plan to marry Stella failing. Juan Carlos responds to the question with an effort to manipulate so that Juan Carlos and Stella can still get married that day. Juan Carlos answers by saying that it is something to be thought about later because what is more important is Stella’s heart and Juan’s heart. And that simple and authentic thing is a culture of Argentina, “Ça, c’est dans un second temps. La grande fiesta. On va le faire. Là, ce qui est important, c’est ton cœur et le mien. Dans un moment de simplicité et d’authenticité. C’est la culture de l’Argentina...” (That, it’s for later. The big party. We’re going to do it. There, what’s important is your heart and mine. In a moment of simplicity and authenticity. It’s the culture of Argentina...”).

Juan Carlos: Hola.

Juan Carlos: Hello.

Stella: Tu me dis où on va, s’il te plaît ?

Stella: Tell me where we’re going, please?

Juan Carlos: On va se marier, Stella.

Juan Carlos: We’re getting married, Stella.

Stella: On va où ?

Stella: Where are we going?

Juan Carlos: On va se marier.

Juan Carlos: We’re getting married.

Stella: Mais attends, non, non, non. Mon père, mes frères, tu les as prévenus ?

Stella: But wait, no, no, no. My father, my brothers, did you warn them?

Juan Carlos: Ça, c’est dans un second temps. La grande fiesta. On va le faire. Là, ce qui est important, c’est ton cœur et le mien. Dans un moment de simplicité et d’authenticité. C’est la culture de l’Argentina. Juan Carlos: That’s the second part. The big party. We’ll do it. Here, what’s important is your heart and mine. In a moment of simplicity and authenticity. This is the culture of Argentina..

The expressive illocutionary act used by Juan Carlos based on the 6 basic human emotions according to Ekman is fear. This is supported by his inability to answer a simple question from Francis. In the expressive illocutionary act, there is involvement of discourse deixis. In the expressive illocutionary act, there is the involvement of discourse deixis. The adverb **ça [that]** is a marker of the use of discourse deixis, an anaphora. The adverb refers to the context that has been previously explained, namely Stella asking about informing her father and two brothers about the marriage of Stella and Juan Carlos. The adverb **Là [here]** is a marker of the use of discourse deixis, a cataphora. The adverb refers to a discourse that has not been explained before. The adverb refers to something more important, namely the hearts of Stella and Juan Carlos, which is explained later. The demonstrative adjective **ce [this]** is a marker of the use of discourse deixis, an anaphora. Demonstrative adjective refers to the discourse that has been previously explained. The demonstrative adjective refers to the entire discourse about the process of marriage, celebration, and authenticity. The use of discourse deixis is in accordance with Levinson's theory. The purpose of using discourse deixis is to increase sentence effectiveness and also clarify the context. However, in this context, discourse deixis cannot increase sentence effectiveness because the utterance weakens the aspects of precision, unity, coherence, and logic. (1) Precision, Juan Carlos does not provide accurate and clear answers to Stella's questions. He does not explain directly about their marriage plan, but rather diverts the topic to the importance of love and Argentine culture. (2) Unity, Juan Carlos's utterance seems to lack focus on the main topic, namely their marriage. He even talks about Argentine culture which may be less relevant to the context of the conversation. (3) Coherence, Juan Carlos's utterance may be less coherent because he does not answer Stella's question directly and instead diverts the topic. And (4) Logic, From Stella's perspective, Juan Carlos's utterance seems illogical. He does not explain why he has not informed Stella's family about their marriage and instead talks about the importance of love and Argentine culture.

This results in a violation of the principle of cooperation, namely the maxims of relevance and quality. In the Relevance Maxim, Juan Carlos does not provide information that is relevant to Stella's question. Stella asks about the knowledge of her father and brothers about this marriage, but Juan Carlos instead talks about the importance of their love and Argentine culture. Whereas in the Quality Maxim, Juan Carlos does not provide accurate and correct information to Stella. He avoids Stella's question and does not directly answer whether he has informed Stella's family about their marriage. In that discourse, discourse deixis in the expressive illocutionary act of fear is unable to increase sentence effectiveness, causing a violation of the principle of cooperation. This supports the act of antagonism in the showing method of Juan Carlos's character towards Stella.

Conclusion

Discourse deixis appears to be able to contribute to antagonistic actions. This is evidenced by the conversation between Juan Carlos and Phillippe, Stella, and Alexandre through his lies when he was at Francis's residence in Marseille. The discourse deixis produced in the expressive illocutionary speech act of joy by Juan Carlos cannot help to improve the effectiveness of the uttered sentence. Because the utterance produced by Juan Carlos weakens the aspects of coherence, conciseness, and logic, it violates the principle of cooperation in the maxim of quality. Thus, it supports the showing method

in Juan Carlos's antagonistic actions towards Phillippe, Stella, and Alexandre. Other evidence is found in the conversation between Juan Carlos and Francis through the manipulation carried out by Juan Carlos against Francis when he was at Francis's residence in Marseille. The discourse deixis produced in the expressive illocutionary speech act of joy by Juan Carlos cannot help to improve the effectiveness of the uttered sentence. Because the utterance produced by Juan Carlos weakens the aspects of unity and precision, it violates the principle of cooperation in the maxim of quality and relevance. Thus, it supports the showing method in Juan Carlos's antagonistic actions towards Francis. Other evidence is found in the conversation between Juan Carlos and Stella through the manipulation carried out by Juan Carlos against Stella while on the way to the mayor's office to get married. The discourse deixis produced in the expressive illocutionary speech act of fear by Juan Carlos cannot help to improve the effectiveness of the uttered sentence. Because the utterance produced by Juan Carlos weakens the aspects of precision, unity, coherence, and logic, it violates the principle of cooperation in the maxim of relevance and quality. Thus, it supports the showing method in Juan Carlos's antagonistic actions towards Stella. It can be concluded that the use of discourse deixis in expressive illocutionary acts can support the showing method in the characterization of Juan Carlos's antagonism through sentence ineffectiveness and violations of the principle of cooperation that occur.

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