

Revisiting 3 Srikandi Film as Gestural Multimedia on Teaching *ini* and *itu* Deixis to Foreign Students

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Abstract: Foreign students who study in Indonesia must learn Indonesian Language for Foreigner/ Bahasa Indonesia bagi Penutur Asing (BIPA). Teaching deixis by using multimedia is urgent because it can bring both verbal and nonverbal elements. This study was aimed to (1) describe the gestural use of *ini* and *itu* deixis, (2) to determine the gesture functions on those deixis use, and (3) to find relation between gesture and verbal deixis of 3 Srikandi film. This qualitative study took multimodal corpus approach for the analysis. The research material was 3 Srikandi film to seek verbal and nonverbal elements on deixis use. The verbal elements were *ini* and *itu* deixis while the nonverbal elements are gesture, facial expression, and voice. The sampling technique was purposive and the data were retrieved through annotation. Content analysis was fully occupied to reach conclusion. The result of the study found that gesture, facial expression and intonation were utilized at 3 Srikandi film in using *ini* and *itu* deixis based on context. BIPA teachers are suggested to use the film for teaching *ini* and *itu* deixis in order to enhance students' comprehension on its nonverbal elements.

1 INTRODUCTION

In the last decades, there are many countries interested in Indonesian language. Fourty six countries started to learn Indonesian language such as Australia, US, Canada, Japan, Russia, Africa, and Germany. Recently, Indonesian language is the fourth most popular language in Australia (Andayani, 2015). It may indicate that the attempt to spread over the language through teaching program of Bahasa Indonesia bagi Penutur Asing/ Indonesian Language for Foreigner (BIPA) was successful. The more learners the more well known will be.

Language Center (UPT Bahasa) of Sebelas Maret University has been conducting BIPA program for years. The program has been followed by numerous foreign students from many countries. They must learn Indonesian language even though they are from various first languages (Kusmiatun, 2016). Most BIPA teachers utilize textbook as learning source which becomes prevalence among foreign language learning. Skolverket (2006) revealed that 75% teachers use textbook as the only learning source to teach second language. It can be implied that textbook has a significant role as learning input for learners. Sahabatku Indonesia textbook is one of widely used

material for teaching BIPA. Vocabulary and grammar become important aspects in teaching BIPA because they relate to understanding discourse. Further, Tanskanen (2006) emphases that grammar comprehension is signed by cohesion understanding. Cohesiveness of a sentence or utterance will make a discourse is coherence and logical (Alarcon and Morales, 2011).

Deixis is part of cohesive device which functions as sign of a temporarily spatial context (Levinson, 1983; Green, 1992). Deixis links language and context, good comprehension on deixis will result context understanding (Prasch, 2016). A language form is deictical when it denotes something or the reference moveable or changeable to speaker and depends on where the words produced. Deixis comprises various grammatical terms such as pronoun and verb which clarify entities in social, linguistic or broader spatial context. It can be synthesized that deixis is a word or more than one word which becomes part of language and is contextually bound on time, distance, and producer (Putrayasa, 2014).

Grammatically, written language depend on the context in which unspecified pronoun can cause misinterpretation among the readers (Fairclough and Wodak, 2008). In the face to face communication,

utterances from the speaker will easily understood by the addressor because a direct clarification is possible and the denoted object might be close (O'Keefe, Clancy and Adolphs, 2011). Deixis is divided into three, they are producer, time and location. The examples of each type are pronoun (I, you), demonstration (this, that), and time or space (now, here, there) (Mulderriq, 2012). The AntConc version 3.4.5 software revealed *ini* (this/these) and *itu* (that/those) deixis in Sahabatku Indonesia textbook were amounting to 309. AntConc is a software that is able to show frequency of a word in a book, newspaper, magazine, document or others. As addition, the software provides keywords and concordance of a word to see the context (Anthony, 2014).

Deixis of *ini* and *itu* teaching which was focused only on verbal element may cause difficulties for BIPA students in practice. A communication can be effective when it engages both verbal and nonverbal elements. Verbal element consists of both spoken and written utterances. Nonverbal element may invoke gesture, expression (mimic), voice, and posture. Bonsignori (2018) emphasizes that the use of both verbal and nonverbal elements ease delivering information. Unfortunately, BIPA textbook Sahabatku Indonesia presented *ini* and *itu* deixis material in the verbal form. Some researchers, Kress & Van Leeuwen (1996) reveal that textbooks concentrate more on verbal aspect, instead of kinesics.

In the modern era, video is part of multimedia in teaching. A video becomes an enjoyable learning media since it can show a real object as well as an abstract concept becoming more concrete (Rahmawati, Santoso and Andajani, 2017). As addition, Lei (2016) found that multimedia successfully improved teaching in the class. Students were stimulated and motivated to learn foreign language. Video provides both spoken language and its body language, mimic, and voice. Nonverbal elements in a video present significance for learning (Harmer, 2007). Not only does it help concentration, but also does maintain the relevance of teaching material and objectives.

Body language of a speaker have functions on the uttered message. Kendon (2004) argues that gesture functions as deictic (hand or head position pointing to an object close from the speaker or pointing to interlocutor); representational (hand gesture and facial expression to represent an abstract object); performative (shaking head to say No); framing (gesture which used to explain or tell story followed by emotion); discursive (gesture to sign discourse or

cohesion of a story); interactive (gesture followed with gazing to addressee, to ask attention from addressor); and word searching (hand gesture or facial expression that indicate the speaker tries to find word).

Further, Kendon (2004) explains the relations between verbal and nonverbal that comprise reinforce (the information performed by the gesture is similar with the linguistic message); complement (the reference of the object is not explicit, the gesture add information on incomplete linguistic element); supplement (gesture signifies linguistic information); integrates (the gesture makes the message more precise); contradicts (the gesture is the opposite of linguistic utterances); and substitute (the gesture replace linguistic information such as shaking head for No).

For understanding gesture, 3 Srikandi film can be used as a multimedia in learning Indonesian language. It is about the struggle of three female archery athletes to gain medals at Summer Olympiad in Seoul, South Korea 1988. The film was released in the mid of 2016 when Rio de Janeiro Olympiad was held, the film was to commemorate the three women who made Indonesia proud. The film achieved the highest Indonesian film award, Piala Citra, because high quality performers starred the film such as Reza Rahardian, Bunga Citra Lestari, Chelsea Islan, and Tara Basro (filmindonesia.or.id, 2016). The film is able to use as multimedia because it provides various type of gesture in using *ini* and *itu* deixis as explained by Parker & Faulk (2004) and Toman & Rak (2000) that a film can engage students to be more active in learning.

This study tried to investigate verbal and nonverbal elements of 3 Srikandi film. The verbal elements were two references stated by actor or actress, they were *ini* and *itu*. The nonverbal aspects were as gesture, expression, and voice during uttering *ini* and *itu*. Subsequently, the relations between verbal and nonverbal elements were discussed. Therefore, the current study has three research questions, they are:

1. How are the gestures on *ini* and *itu* deixis presented on 3 Srikandi film?
2. What are the functions of the gestures?
3. What are the relations of gesture toward speech?

2 METHOD

This is a qualitative study with multimodal corpus approach. Multimodal refers to discourse analysis that uses various types of material to analyze such as

motion, utterances, image (static or dynamic), written text, music or film in a website (Kress, 2011). The subject of the study was 3 Srikandi film that depicts about the struggle of three female archers to gain three medals in an international sport competition. The film obtained outstanding achievement in the highest Indonesian film award, Piala Citra 2016. The film was starred by four prolific actor and actresses; Reza Rahardian as Donald Pandiangan, Bunga Citra Lestari as Nurfitriyana Saiman, Chelsea Islan as Lilies Handayani, and Tara Basro as Kusuma Wardhani (Maulana, 2016). The focuses of this study were both verbal and nonverbal elements of 3 Srikandi film. The verbal element involved ini and itu deixis while nonverbal elements were body movement, expression, and intonation. The data were retrieved through observing the film clips. This purposive sampling (Sugiyono, 2017) was done to gain the intended performance of ini and itu deixis production. The data collection procedure was begun by downloading the video from the internet. The film was watched to identify the verbal and nonverbal elements. Watching and identifying enabled this study achieved the data (Mahsun, 2007).

3 RESULT AND DISCUSSION

Based on the annotation process, the deixis of ini and itu were used in various contexts on the film. The deixis were used to denote either real or imaginary object. The gesture functions which were performed in the film varied from deictic, representational, performative, framing, discursive, interactive, and word searching. For the sake of verbal and nonverbal relation, the film depicted reinforce, complement, supplement, integrates, contradicts and substitute. The following parts show the functions and relations of gestures.

3.1 Verbal and Nonverbal of ini Deixis

The Figure 1 represents a clip of Pak Udi and the chief. The chief performed ini deixis with binocular on his hand. In the context, Pak Udi explained about training progress in Sukabumi of three female archers, Fitriyana, Suma and Lilis. Hearing the positive report, the chief was encouraged and curious to observe the ongoing exercise on the field. The chief enthusiastically took the binocular provided by Pak Udi. In few seconds, after setting the binocular on his eyes, the chief's facial expression changed drastically. He expressed disappointment and anger because the reality was not as good as the expectation.

The three female archers missed their shoots. The chief furiously shouted "What is this?" and handed in the binocular to Pak Udi. At the end, Pak Udi was stunned with the chief expression. Table 1 shows the excerpt of the conversation.



Figure 1: Clip when ini deixis was used by the chief.

Table 1: Dialog between Pak Udi and National Chief.

Actor/ Actress (s)	Dialog	
	in Indonesian	in English
Pak Udi	"Selama ini kloter terbaik yang diperoleh Fitriyana, Kusuma wardhani, dan Lilis selalu di atas empat ratus."	"So far, the group achieved the best point, over 400."
Chief	"Oh, ya?" (penasaran dan antusias)	"Oh, really?" (curious and enthusiastic)
Pak Udi	"Mari kita lihat hasil gemblengan pelatnas di Sukabumi." (kemudian ketua pelatih menggunakan teropong)	"Let's see the result of training at Sukabumi." (put the binocular on chief's eyes)
Chief	"Apa ini?" (ekspresi berubah menjadi marah dan kecewa)	"What is this?" (disappointed and angry together with hand in the binocular to Pak Udi).

- Verbal Element

Based on the dialog which occurred on the time of 01: 15: 42 between pak udi and the chief, ini deixis was focused. On the sentence apa ini? (what is this)? The word ini refers to the missing target or bad performance of the three archers. The chief's expectation was as high as description told by pak udi but he witnessed bad performance.

▪ Nonverbal Element

The video depicted that the body movement which was done by the chief when saying ini was handing in the binocular to the addressee (pak udi). The chief's facial expression depicted anger and disappointment because the athletes showed bad performance. Saying ini to refer a real object in this conversation, the arrow, and followed by expression and body movement indicated that the chief created deictic and framing gesture functions. The relation between what is this? (apa ini?) Utterance and gestures were reinforce and supplement. The gesture signifies commentary created by the chief on behalf of disappointment because the three athletes missed their points.



Figure 2: Lilis beg bless from her mother.

Figure 2 represents a clip where lilis had a sorrow monolog towards her mother. This is a sample of ini use. The setting was in a hospital where her mother laid on a bed with injury after an accident. Previously, lilis and her mother had a dispute because her mother insisted her to marry a man. Lilis refused it because she had a boyfriend namely deni. Her mother always opposed the relationship, on the contrary, lilis never agreed her mother choice. When her mother got the accident, lilis visited her mother at the hospital. In the scene, lilis cared her mother hair and cried. She held her mother's hands and kissed them. She begged her mother to approve her relationship with deni. To make her mother proud, she promised she would achieve a medal from the Olympic. The excerpt can be seen in Table 2.

Table 2: Monolog by Lilis.

Actor/ Actrees (s)	Monolog	
	In Indonesian	In English
Lilis	<p>“Bukan maksud Lilis nggak nurut sama ibu. Bukan maksud Lilis ngelawan ibu. Lilis tahu, Lilis sering mengecewakan ibu. Nggak nurut sama ibu. Tapi sekali ini aja ya Bu. Sekali ini aja Bu.” (menangis sambil menciumi jemari ibu)</p> <p>“Lilis... (agak jeda) minta restune menikah ambek Mas Deni, Bu. Lilis janji Lilis akan membawa pulang medali dari olimpiade, Bu. Lilis janji. Lilis janji sesuai harapan ibu. Lilis janji, Bu. Hanya Deni yang bisa membahagiakan Lilis, Bu. Iya, Bu.” (terus menangis)</p>	<p>“I didn't mean to object you. I had no intention to oppose you. I know, I occasionally disappoint you; disobeyed you. But, only for this time.” (kissing her mother's hands).</p> <p>“I... (silent) beg your blessing to marry Mas Deni. I promise I will bring a medal from the Olympic. I promise. I vow to be what you want. I know I will be happy if I am with him.” (crying)</p>

▪ Verbal Element

Table 2 showed the use of ini verbally. The actress stated Tapi sekali ini aja ya Bu. Sekali ini aja Bu (But, only for this time) said by Lilis on 01: 11: 07. The ini deixis refers to request of Lilis to be blessed, for her relationship with Deni, by her mother.

▪ Nonverbal element

The nonverbal aspect performed by Lilis was dominantly sad expression. When saying ini, she held her mother's fingers with eyes gazing on them followed by crying and nodding. Her expression was very gloomy. Ini deixis in this scene denoted nonconcrete object together with nodding and miserable expression. The combination of this gesture and facial expression indicated Lilis utilized multiple functions, they were representational, performative, and framing. In the term of relation, Lilis created supplement relation because she nodded her head vigorously when saying ya to signify her point.

3.2 Verbal and Nonverbal Elements of itu Deixis



Figure 3: Pandi was mad of Suma’s failure.

Set at archery field, Figure 3 depicts distress and pressure that experienced by Suma. She tilted her head down with grief. As the trainer, Pandi scolded to Suma because she performed unfavorably when the national chief saw her terrible performance. Pandi was very mad and spoke with high intonation to Suma. Here is the extract of the dialog.

Table 3: Dialog when Pandi was angry with Suma.

Actor/ Actrees (s)	Dialog	
	In Indonesian	In English
Pandi	“.... Jarimu tidak rileks. Bagaimana mau dapat rilis yang halus? Bodoh kau! Mau menangis lagi? Hah?!” (marah dan nada tinggi)	“.... Your fingers are stiff. How to release smoothly? You idiot! Wanna cryagain? Hah?!” (angry with high pitch).
Yana	“Bang... Bang...” (meredakan Pandi)	“Brother...brother ...” (trying to calm down Pandi)
Pandi	“Yang perlu kau perhatikan adalah bagaimana kecepatan anak panah dan arah yang sudah pasti sama. Maka dengan begitu kau akan mendapatkan rilis yang halus. Mulus itu terbangnya. Bukan geradak-geruduk seperti isi kepalamu ini.” (masih memarahi)	“What you need to focus is that the arrow speed and its direction making one point. So that, you will get smooth release. That take off must be smooth. Not bustle or hustle like your mind.” (angrily)

- Verbal element

Table 4 shows the context of deixis use. Pandi used itudeixis in the sentence of That take off must be smooth. The word itu denoted arrow bolted from the bow. The distance between addressor and addressee towards the arrow was slightly far. Itu was stated by Pandi on the time of 01: 16: 16.

- Nonverbal element

Pandi pointed his index finger to the target board. His expression was mad with high tone voice. Pandi and Suma became center of other people’s attention. Suma bowed her head when Pandi was mad at her. The existence of a real object, arrow and target board, followed with body movement, expression and intonation constructed gesture functions, i.e. deictic, framing, and interactive. The relations between verbal and nonverbal were reinforce and supplement. These multimodal actions occurred on 01: 16: 16.



Figure 4: Pandi explained regulation in his training.

On the Figure 4, Pandi was standing in front of the female athletes. Pandi exclaimed that the discipline is supremacy. He asked all of the athletes must be obedient to the regulation. He emphasized that discipline is the success key. The setting was at a field in the peak of noon. Right when Pandi finished his words, Lilis came late and joined the line. Lilis was punished to run around the field as consequence. Table 4 describes the dialog.

Table 4: Dialog between Pandi and Lilis.

Actor/ actrees (s)	Dialog	
	In Indonesian	In English
Pandi	“Perlu kalian ingat, disiplin itu mutlak.” (tegas sambil menunjuk) “Itu peraturan saya di sini.” (Lilis lari menuju lapangan) “Saya percaya, kalau kalian ini adalah pemanah-pemanah dengan semangat tinggi.” (kemudian melihat Lilis berlari menuju barisan) “Cepat-cepat, cepat, cepat.” (menyuruh Lilis segera mendekat dan bergabung)	“All of you must remember, that discipline is absolute (assertive speech with pointing). That’s my rule here (Lilis ran approaching the field). I believe, all of you are the chosen archers with high motivation. Hurry up! (command Lilis to get closer and join the group).
Lilis	“Maaf Pak Pelatih. Aku terpongang-pongang mengejar bajay.” (napas terengah-engah)	“I am sorry Coach. I was running after bajay crazily.” (panting)
Pandi	“Tujuh menit kau telat, tujuh kali keliling lapangan...” (sambil melihat jam lalu menunjuk ke arah lapangan lain)	“Seven minutes, you are late, run around the field seven times....” (checking his watch and pointing to the field)

- Verbal element

Table 4 showed *itu* deixis in the utterances *Perlu kalian ingat, disiplin itu mutlak dan itu peraturan saya di sini* (All of you must remember, that discipline is absolute). The *itu* deixis denotes regulation of archery training that urged all athletes to be discipline. *Itu* deixis was stated on the minute of 00.29.53. The *itu* deixis denoted to discipline which previously stated on the *itu* peraturan saya di sini.

- Nonverbal element

The object stated by Pandi was abstract. When he said *itu*, his finger pointed to ground and his eyes fell to the athletes. Submissiveness and obedience were represented by word *itu* which occurred on 00.29.53. Pandi wants what he said was understood and implemented well. The gestures had functions as representational and interactive. As addition, the

relation between the utterances and the gesture was integrates because the gesture and expression construct a meaning that the rule cannot be bargained by anyone. The word *itu* made the communication more effective because Pandi did not need to repeat what he said.

Discipline is an abstract word. Pandi pointed the ground while his eyes were on athletes followed with uttering *di sini*. The setting was on a field in the sunny day. The word *itu* indicated discipline word which was mentioned on the previous part. The gesture functioned as representational, discursive and interactive. The relation between utterances and gesture were complement and integrates.



Figure 5: Pandi was questioning why he became trainer for female.

Table 5: Dialog between Pandi and Pak Udi.

Actor/ actrees (s)	Dialog	
	in Indonesian	in English
Pandi	“Kok aku melatih tim putri?” (menatap Pak Udi)	“Are you serious, I’ll train female contingent?” (Staring at Pak Udi)
Pak Udi	“Kenapa? Apa menurutmu mereka nggak bagus” (heran)	“Why? Are they below qualification?” (surprised)
Pandi	“Bukan, bukan, bukan itu. (sambil geleng-geleng dan memejamkan mata). Aku sangat yakin jika mereka memiliki potensi yang sama.”	“No, no, that’s not true. (vigorously shake his head and close his eyes). I believe they have same potential.”

Figure 5 was taken place at Pak Udi’s office room. He visited the room after being asked to train female archers. Previously, Pandi was reluctant to do the job. However, finally Pandi came to the room because he was motivated by his own nationalism in the dialog, Pandi was astonished because he was gotten to train female archers. He bargained whether he could train

male team. Pak Udi asked the reason why Pandi was hesitate to train female one. Replying Pak Udi's question, Pandi denied that he distinguished gender. The conversation shows at Table 5.

▪ Verbal element

Deixis itu was presented on Table 5 with utterance No, no, that's not true (Bukan, bukan, bukan itu). Itu deixis in the excerpt Bukan, bukan, bukan itu refers to previous question stated by Pak Udi which asking about performance of female archers. Itu deixis was uttered on the minute 00:29:26.

▪ Nonverbal element

Nonverbal element, Figure 6 depicted that when Pandi said bukan, bukanitu his index finger pointed to Pak Udi's question together with closing his eyes and shaking head. Pandi's finger pointed to Pak Udi's face to indicate what has been said by Pak Udi. Pandi's eyes were closed because he searched a correct word to answer Pak Udi's question. Pandi showed that he did not underestimate female potentials. The gestures performed by Pandi were representational, performative and word searching. The gesture and utterances created supplement relation since Pandishaked his head and used itu to denote an abstract thing, i.e. female potential.



Figure 6: Pandi showed his anger because cannot depart to Moscow.

On Figure 6, Pandi raised his index finger pointing to the sky in front of the journalists. He was questioned why he did not go to a game in Moscow. He furiously and emotionally answered that he was fail to depart due to government's political issue which was not his concern. Pak Udi wanted to explain the problem but Pandi did not want to hear a reason anymore. The quotation shows in Table 6.

Table 6: Dialog between Pandi and Pak Udi.

Actor/actrees (s)	Dialog	
	in Indonesian	in English
Pandi	“Buat apa berlatih bertahun-tahun tapi pada akhirnya batal berangkat ke Moskow? Buat apa?” (menginterogasi Pak Udi, ekspresi kecewa dan marah)	“What is the function of training for years just to know inability to depart toMoscow? What is it for?” (interrogated Pak Udi with regret and mad)
Pak Udi	“Nanti akan aku jelaskan.”	“I’ll tell you later.”
Pandi	“Tolong dicatat ya! Saya paling tidak suka kalau ada urusan politik dicampur dengan urusan olahraga. Dicatat itu!” (membalikkan tubuh ke arah wartawan sambil menunjuk-nunjuk dan intonasi meninggi)	“Notice this! I hate politics intruding sports.Notice that!” (turn his body to reporters followed with pointing upwards and high pitch)

▪ Verbal Element

Table 6 presented the use of itu deixis on the sentence Notice that! (Dicatat itu!) which refers to an abstract idea about politic that interrupt sport and denote previous statement made by Pandi. The deixis was exclaimed on the second 00:04.

▪ Nonverbal Element

On the Figure 6, when saying itu, Pandi's index finger was pointing to the sky while his eyes fell to reporters. Pandi made an outrage expression with high pitch voice he made bold on itu deixis for Notice that! (Dicatat itu!) The combination of those elements indicated Pandi made representational, framing, discursive, and interactive. The correlation between verbal and nonverbal elements created by Pandi was supplement.

Based on analysis, the clips of 3 Srikandi film presented gesture variation that influence types of gesture function and relation. The functions of the gestures were deictic, framing, representational, interactive, discursive, performative, and word searching. Meanwhile the relations include reinforce, supplement, complement, substitution and integrates. By presenting multimedia, imaginary ideas or abstract things can be easily understood. The

multimedia will assist language teacher to improve vocabulary of learners as suggested by Kaiser (2011), Sherman (2003), and Webb and Rodgers (2009) that multimedia enhance vocabulary mastery among students during second language learning. As addition, teaching by using multimedia exposure enables constructing meaning among the students (Holder and Young, 2010). As addition, the verbal and nonverbal elements presented through multimedia enrich student communication competence and enable them to guess idea of a speaker early (Harmer, 2007). In short, using multimedia for teaching second language suggests interactive, communicative and conducive learning. Deixis material ini and itu which have been presented by the book can be improved through using multimedia (Kanev *et al.*, 2009) to get instruction.

4 CONCLUSION

Using textbook for main learning source for teaching deixis is not enough. Deixis ini and itu are important parts of language learning, therefore, a teacher must consider a media for effective teaching. By using film as multimedia two elements are possible to present at BIPA classroom in one time. The verbal element which includes deixis ini and itu together with nonverbal aspects such as gesture, expression and intonation is reflected by 3 Srikandi Film. After knowing the verbal and nonverbal elements in the film will ease BIPA teacher to identify functions and relations among them. Moreover, the film can be a teaching supplementary at the BIPA class to teach both abstract and concrete forms of ini and itu.

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