

**FILLMORE'S SOCIAL DEIXIS FOUND IN DEE'S
PERAHU KERTAS NOVEL**

THESIS

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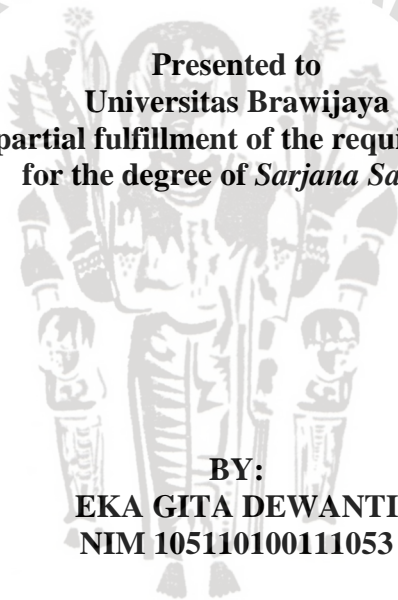
**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2014**

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PERAHU KERTAS NOVEL**

THESIS

UNIVERSITAS BRAWIJAYA

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***



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**STUDY PROGRAM OF ENGLISH
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2014

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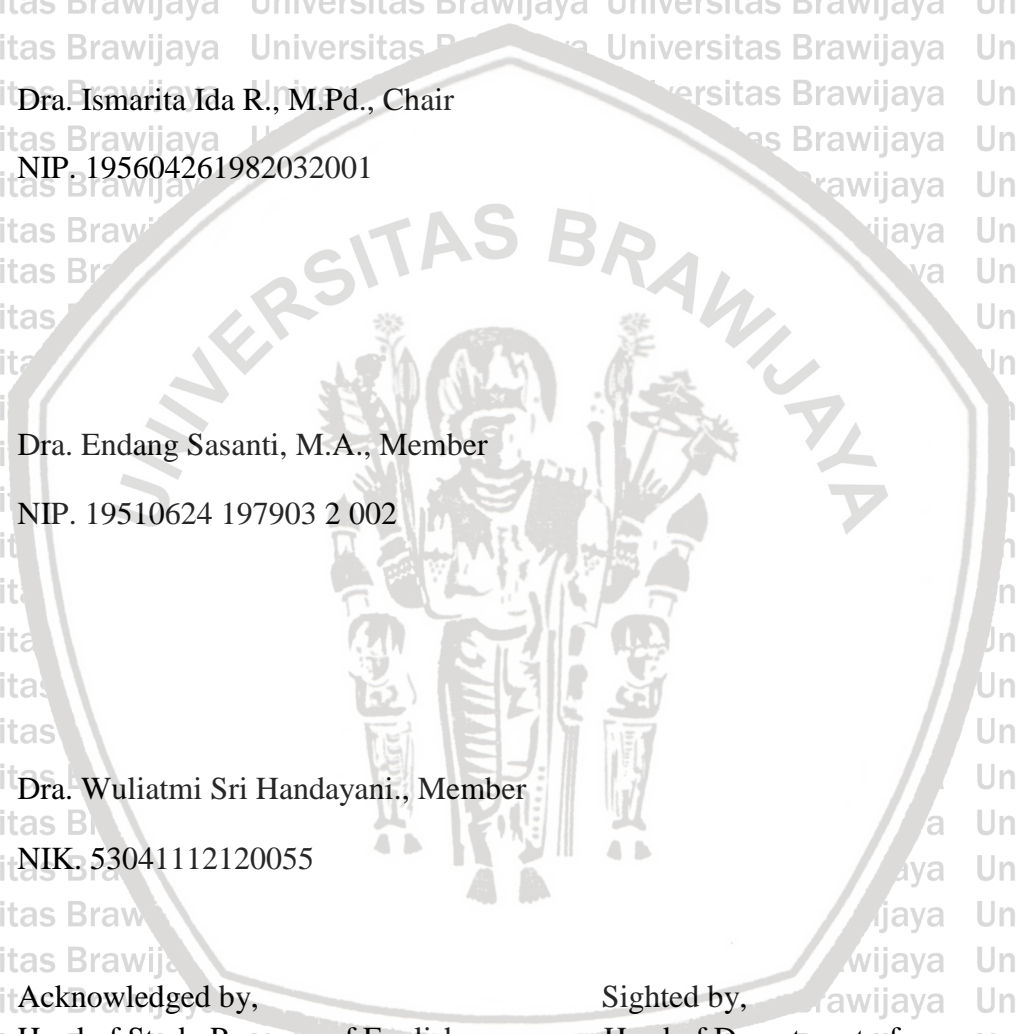
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ABSTRACT

Dewanti, Eka Gita. 2014. **Fillmore's Social Deixis Found in Dee's Perahu Kertas Novel**. English Literature Study Program, Language and Literature Department, Universitas Brawijaya. Supervisor: Ismarita Ida Rahmiati, Co-Supervisor: Wuliatmi Sri Handayani.

Keywords: Pragmatics, Deixis, Social Deixis, Fillmore, Dee, Perahu Kertas Novel.

This study analyzed social deixis expressions that were found in Dee's *Perahu Kertas* novel. There are some theories that can be used to identify types of social deixis, but Fillmore is the only one who proposed a complete category of it. This study was conducted to find out: (1) the forms of social deixis, (2) the mostly found category of social deixis, and (3) the meaning of each social deictic expression.

The writer used qualitative method because the study used words as the data. This study was classified as document analysis because the data that were taken from a novel written by Dee entitled *Perahu Kertas*.

In this study, the writer found 59 social deixis expressions that were categorized into six categories. The data were taken from different utterances that were spoken in six different languages. The mostly found category was honorific category in which 21 expressions found in the novel. Other types of social deixis found in the novel were person marking consisting of 20 words, speech level consisting of 4 words, social acts consisting of 10 words, and also 4 words of linguistic performance. Besides, the writer found no distinction in utterances in the novel. Moreover, the writer revealed the meaning of each social deixis expressions based on information that were given by six informants and also footnote provided by Dee in the bottom of the pages of the novel.

The writer hopes that the next researcher has deeper understanding about the theory of deixis that can help them to analyze the data well. Moreover, the writer suggest for the next researcher to use other theory of social deixis and media as the data source.

ABSTRAK

Dewanti, Eka Gita. 2014. **Fillmore's Social Deixis Found in Dee's Perahu Kertas Novel**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Universitas Brawijaya. Pembimbing: (I) Ismarita Ida Rahmiati; (II) Wuliatmi Sri Handayani.

Kata Kunci: Prakmatik, Deiksis, Deiksis Sosial, Fillmore, Dee, Novel Perahu Kertas.

Penelitian ini menganalisis ekspresi deiksis sosial yang ditemukan di novel Perahu Kertas karya Dee. Ada beberapa teori yang dapat digunakan untuk mengidentifikasi tipe-tipe deiksis sosial, namun hanya Fillmore yang mengusulkan pengkategorian yang lengkap. Penelitian ini dilaksanakan untuk menemukan: (1) bentuk-bentuk deiksis sosial, (2) kategori deiksis sosial yang paling sering ditemukan, dan (3) arti dari masing-masing ekspresi deiksis sosial.

Penulis menggunakan metode kualitatif karena penelitian ini menggunakan kata-kata sebagai data. Penelitian ini diklasifikasikan sebagai analisis dokumen karena datanya diambil dari sebuah novel yang ditulis oleh Dee, berjudul Perahu Kertas.

Dalam penulisan ini, penulis menemukan 59 ekspresi deiksis sosial yang dapat dikelompokkan kedalam enam kategori. Data tersebut diambil dari ujaran-ujaran berbeda yang diucapkan dalam enam bahasa berbeda. Kategori yang paling sering ditemukan adalah kategori honorific sebanyak 21 kata. Tipe-tipe deiksis sosial lainnya yang ditemukan di novel tersebut adalah 20 kata penanda orang, 4 kata level berbicara, 10 kata aksi sosial, dan 4 kata performa linguistik. Di samping itu, penulis tidak menemukan pembeda pada ujaran sama sekali di novel ini. Selain itu, penulis menemukan arti masing-masing ekspresi deiksis sosial berdasarkan atas informasi yang diberikan oleh keenam informan serta catatan kaki yang disediakan oleh Dee di bagian bawah halaman novel.

Penulis berharap agar nantinya peneliti berikutnya memiliki pemahaman yang lebih mendalam mengenai teori deiksis yang dapat membantu mereka menganalisis data dengan baik. Selain itu, penulis menyarankan agar peneliti berikutnya menggunakan teori deiksis sosial yang lain dan menggunakan media lainnya sebagai sumber data mereka.

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Malang, 16 April 2014

Eka Gita Dewanti

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LIST OF ABBREVIATION

1. PM : Person Marking
2. SL : Speech Level
3. DU : Distinction in Utterances
4. HC : Honorifics Category
5. SA : Social Act
6. LP : Linguistic Performance



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CHAPTER I

INTRODUCTION

This chapter explains the introduction of this study. It consists of background of the study, problems of the study, the objectives of the study, and also the definition of the key terms.

1.1 Background of the Study

Language takes an important role in human's life because it is the most important aspect of communication and interaction between each other. Sapir (2004:08) states that language is a purely human and non instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbol. As stated before, humans have their own innate capacity to use language as the media of expressing emotions, feelings, ideas, and thoughts.

Generally, language can be divided into two major categories, spoken and written language. Renkema, (1993: 07) as cited in Inayati's thesis, spoken language or sometimes people call it as verbal language deals with the verbal communication, in which speech as the form of action is performed. A proper understanding of 'verbal' in 'verbal communication' requires an understanding of certain characteristic features of language. One of the earliest works on language,

Plato's Cratylus about a dialogue on the origin of language, as cited in Inayati's

thesis, describes speech as a form of action and words as instruments with which actions can be performed.

Moreover, written language deals with the printed record which has function to enable communication over time and space. Thus, it shifts language from the oral to the visual domain. Some examples of written language media are book, newspaper, advertisement, road signs, novel, etc (Brown and Yule, 1993:13).

Furthermore, one example of written language media is novel. It becomes very popular in this era. According to Oxford dictionary, novel is an invented story in prose, long enough to fill a complete book (1995:792). In addition, Cambridge electronic dictionary states that novel is a long printed story about imaginary characters and events or nonfiction novel. However, there are also fiction novels which pictures the real condition of the society. There are so many genres of the novel such as romance, comedy, biography, autobiography and others. Nowadays, novel has been read by almost every person around the world.

Language which is used in a novel can not be separated from linguistic factors such as syntactic, semantics, pragmatics, and others. In term of pragmatics, there are many elements that can be analyzed, for example deixis, explication, implicature, speech acts, and many others. One element that can be easily found is deixis.

Imagine if people say "How are you?" when the lights start to blackout and there are more than one addressees. The speaker may not get a direct answer from the addressees because they cannot get which "you" that he or she is talking

to. Another example is when someone say, "Are you okay there?" to ask his or her friend in a distance. He or she chooses the word "*there*" instead of "*here*" because it strongly refers to how the condition of the addressee is. The word "*you*" and "*there*" indicates that there is a system in language which points a person, time, and also place, that is called Deixis.

Basically, the term deixis can not be separated from the utterance or word in the context which can be found in both written and spoken language. On the other words, the meaning behind each deictic expression depends on the context.

The terms deixis can be divided into several categories like person, time, place, and discourse deixis. Levinson (1979:206) notes that these categories of deixis can be extended by adding one more category that is social deixis.

According to Fillmore (1975:76), social deixis is defined as the study of the aspect of sentences which is reflected or established or is determined by certain realities of the social situation in which the speech act occurs. It has many forms and functions. Each society has different forms of social deixis, depending on the culture which exist beneath them. For example, many Indonesians add the word "Pak or Bu Haji" in front of their name to show that they have already gone to Mecca for doing Hajj. On the other hand, muslim in United States does not have this kind of social title. It is very important to know the context of the utterance and also social background of the speaker to get better understanding of the meaning of social deixis.

There are many other examples of the use of social deixis in the real life or even social deixis expressions which is used in the novel. As mentioned before,

social deixis have a very wide varieties depending on the culture of the society at the time the conversation or the utterance occurs. It means that every novel has its own forms of social deixis expressions depending on the social reality pictured on it and social backgrounds of the writers themselves. Because of those varieties, social deixis is always interesting to be analyzed.

In this study, the writer was interested to analyze social deixis that was found in a fiction novel. The novel which the writer chose was a novel written by Dewi Lestari which was published in 2009 entitled *Perahu Kertas*. This novel is different from her previous novels because the language that she used is easier to understand and simpler than her previous novels, but it still flows beautifully and enjoyable, while her previous novels used many registers and complex language. This novel teold about a love story between Kugy and Keenan and its complex conflicts such as Kugy's and Keenan's personal conflict, family, and also friendship conflicts between Kugy and her best friend. In other words, this novel is a novel for teenagers which pictures their social relation among the others.

Furthermore, this novel also portrays different societies and cultures such as in the first chapter which takes place in Netherlands. The readers will find many chapters that were mostly took place in Bandung and Jakarta, while some other chapters took place in Bali, and other regions. Thus, there were be many social deixis expressions from some different cultures and societies that can be found in this novel.

The writer decided to choose this novel because it had been one of the most popular and best seller novels in this country. Based on the survey by

DetEksi rubric of Jawa Pos newspaper in August 2012, almost 86% of the respondents said that they had already read this novel. It proved that Dee's latest novel is very popular. Moreover, there is also a movie based on this novel with the same title, *Perahu Kertas*. According to www.21cineplex.com, the biggest Indonesian movie theater site, this movie had become one of the most popular Indonesian movies in 2012 with total 588.615 viewers only in the first week.

Besides, there were many social deixis expressions from different societies and cultures that found in this novel.

In this study, the writer analyzed social deixis expressions based on Charles J. Fillmore's theory. The reason why the writer used his theory in this study was because his theory of social deixis and its categories had been cited in some pragmatics books, one of the most famous books is written by Levinson in 1983 entitled *Pragmatics*. Moreover, his theory has a complete categories of social deixis. Hopefully, this study can help students who want to broaden their knowledge about deixis, especially social deixis. Furthermore, the writer hopes that this study can help the next researcher who wants to conduct the same research in the same topic as his or her reference.

1.2 Problem of the Study

1.2.1 What are the forms of Fillmore's social deixis found in Dee's *Perahu Kertas* novel?

1.2.2 Which category of Fillmore Social Deixis is mostly found in Dee's *Perahu Kertas* novel?

1.2.3 What are the meaning of social deixis expressions found in Dee's *Perahu Kertas* novel?

1.3 Objective of the Study

1.3.1 To find out the forms of Fillmore's social deixis found in Dee's *Perahu Kertas* novel.

1.3.2 To reveal the mostly found category of Fillmore's social deixis in Dee's *Perahu Kertas* novel.

1.3.2 To find out the meaning of social deixis expressions found in Dee's *Perahu Kertas* novel.

1.4 Definition of the Keyterms

1.4.1 Pragmatics : is a study of the intended speaker's meaning (Yule, 1996:127).

1.4.2 Deixis : is the single most obvious way in which the relationship between language and context is reflected in the structures of languages which belongs within the domain of Pragmatics because it directly concerns the relationship between structure of language and the contexts in which they are used (Levinson, 1983:54).

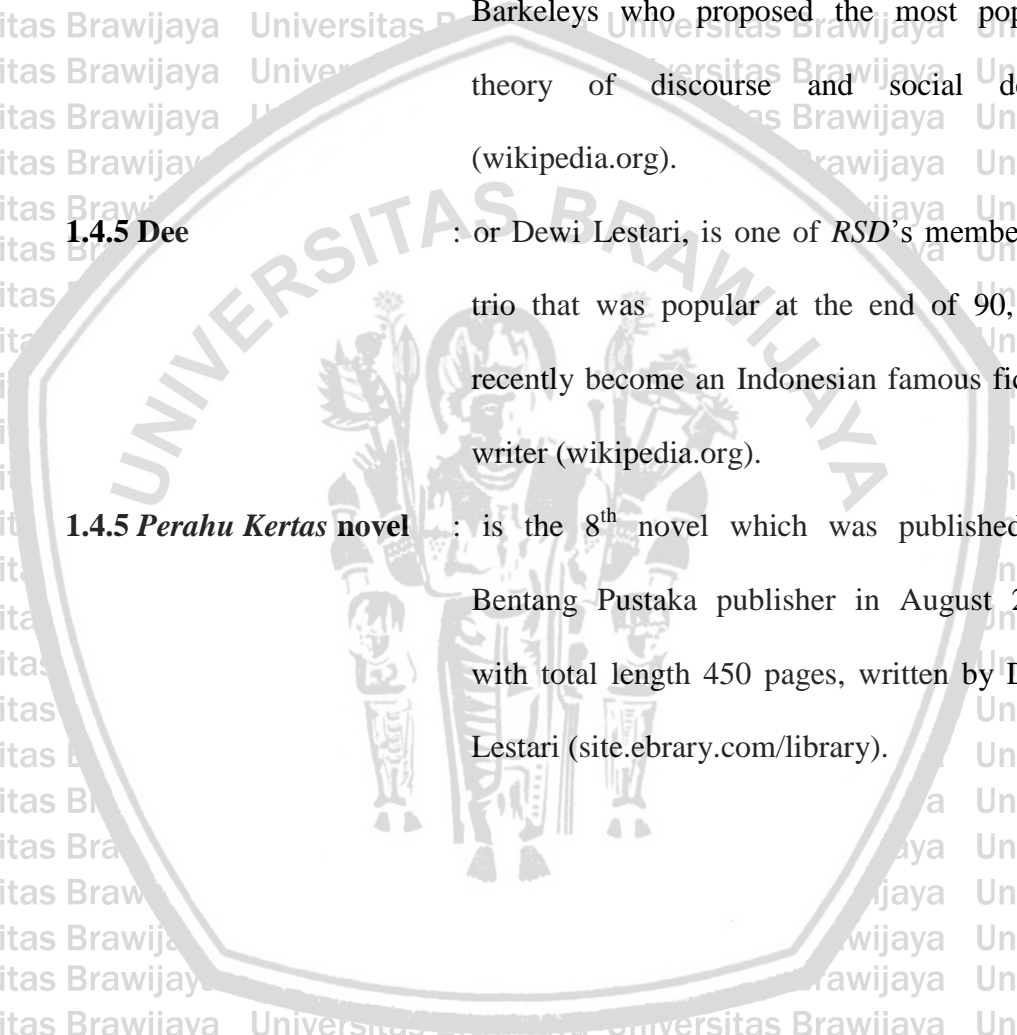
1.4.3 Social deixis : is the aspect of the sentences which reflects or establishes or is determined by certain realities

of the social situations in which the speech act occurs (Fillmore, 1975:76).

1.4.4 Charles J. Fillmore : is an American linguist and Professor Emeritus of Linguistics at the University of California, Barkeley who proposed the most popular theory of discourse and social deixis (wikipedia.org).

1.4.5 Dee : or Dewi Lestari, is one of RSD's members, a trio that was popular at the end of 90, and recently become an Indonesian famous fiction writer (wikipedia.org).

1.4.5 Perahu Kertas novel : is the 8th novel which was published by Bentang Pustaka publisher in August 2009 with total length 450 pages, written by Dewi Lestari (site.ebrary.com/library).



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews the underlying theories of the study. It consist of theoretical frameworks and previous studies. Some theories that deal with this study are pragmatics, deixis, types of deixis especially Fillmore's social deixis, and *Perahu Kertas* Novel.

2.1 Theoretical Frameworks

2.1.1 Pragmatics

Linguistics, as the study of the origin of language has many disciplines for example sociolinguistics, semantics, syntax, morphology, pragmatics, and many more. According to Grundy (2000:3), pragmatics is the study about explaining how we produce and understand such everyday but apparently rather peculiar uses of language. On the other words, this discipline focuses on how human produce the utterance to deliver what they mean and how the other understand that through the communication.

In addition, Levinson (1983:3) states that pragmatics is the study of relationship between language and context which are the basis in understanding the meaning of a language in communication. It means that pragmatics is one of linguistics branch which studies about speakers' meaning in the communication through the context. Based on Oxford Advance Learner's Dictionary (1995), context is the situation in which something happens, or sentence, phrase, etc in

which a word appears. It here reflects to the utterance itself. Thus, people have to know the context of the conversation before they respond to make the conversation go well.

Moreover, Yule (1996: 127) states that pragmatics is the study of intended speaker's meaning. It is because every utterance has its own meanings and sometimes an utterance can be interpreted differently by different people. For example, the utterance "Today is Saturday" has a meaning "Let's have a date" if that utterance is spoken by a girl to her boyfriend in the context to ask him to go for a date. On the other hand, when that utterance is spoken by an employee to his or her boss, it might be have a meaning that the employee is actually refuse the offer to an overtime-work in the weekend which is offered by the boss.

Through the study of pragmatics, people can understand what is the actual message behind an utterance because it is very often that what is stated by the participants in the conversation reflects a certain meaning. It is still possible for the others to interpret it in different way. Once more, understanding the context of the conversation is very important to make the conversation run well.

2.1.2 Deixis

The term deixis can not be separated from the utterance or words in the context of conversation. It refers to the words that cannot be understood well without any additional contextual information. As Levinson (1983, p.76) states that deixis is the single most obvious way in which the relationship between language and context is reflected in the structures of language themselves.

Furthermore, as cited by Adetunji (2006, p.179), Levinson added that deixis belongs to the domain of Pragmatics because it directly concerns to the relationship between structure of language and the contexts in which they are used.

Fillmore as cited by Levinson (1983, p.54) states that the importance of deictic information for the interpretation of the utterances is perhaps best illustrated by what happens when such information is lack. The use of deixis in the conversation enables a speaker to provide more complete informations about the meaning behind the utterance. It is because basically the speaker expects the audience to interpret his or her utterance's meaning from his or her's point of view. It happens because sometimes the listeners has different understanding and not able to convey the speaker's intended meaning well.

Levinson divides deixis into some types like person, time, place, and discourse deixis. Levinson also notes that these categories of deixis can be extended by adding one more category that is social deixis. Belows are the explanation of each categories.

2.1.2.1 Person Deixis

Person deixis is described as expression in which refers to person who the speakers intend to refer. On the other words, it encodes the relationship between addresser and addressee or between speaker and the hearer. In English, person deixis are generally indicated by pronouns such as *I, You, They, We,* and others. According to Levinson (1983:68),

although person deixis is reflected directly in the grammatical categories, it has the basic grammatical distinction which is divided into three categories like first, second, and third person.

First person deixis is the grammaticalization of the speaker's reference that refers to him or herself, or both of the speaker and the listener which can be expressed in a singular pronouns like *I, me, myself, mine*, and plural pronouns like *we, us, ourselves, ours*. While second person deixis refers to the person which identified as addressee; *you, your, yours*. The third person deixis encoding of reference neither speaker or addressee; *he, his, him, she, her, hers*. (Levinson, 1983:67)

By those, each types of person deixis have their own meaning through the context. First person deixis refers to the speaker or both speaker and hearer, while second person deixis typically refers to the hearer of the speech participant, and third person deixis refers to non-speech or narrated participant.

Furthermore, Levinson also noted that there are distinction of second person pronoun of English. The first one is *You* as the second person singular and the letter is *You* as the second person plural. For example, (1) the teacher said to a student at his office, "*You* must study hard", (2) the teacher said to the students in the class room, "*You* must study hard". Both utterance is said by the teacher to his students, but in the first example "*You*" here refers to a student that comes to his office while the second one refers to all of the students in the class. On the other words, the first "*You*" is used as the singular pronoun, while the second "*You*" is used as the plural pronoun.

2.1.2.2 Time Deixis

Time deixis encodes the temporal point and spans relative to the time when the utterance was spoken. It concerns with the various times involved in and referred to an utterance that is spoken by the speaker to the hearer. It includes time adverbs like "now", "then", "soon", and so forth, and also other time adverbs from different tenses like yesterday, tomorrow, next week, and many more.

It is important to distinguish the moment of utterance (or inscription) or coding time from the moment of reception or receiving time. ... receiving time can be assumed to be identical to coding time... Complexity are arise in the usage of tenses, time adverbs, and other time-deictic morphemes wherever there is a departure from this assumption (Levinson, 1983:73)

To understand the meaning of time deixis expression, hearer should know the context and the time when the speaker makes the utterance. For example, when there is a note "I'll be back tomorrow" stick in someone room's door, the reader of this note has to know when he wrote that sentence and then stuck it on his room's door. It is because the word "tomorrow" denotes the consecutive next day after every single day. In other words, if the sentence is written on Sunday, "tomorrow" here refers to Monday or if the sentence is written today, "tomorrow" refers to the next day after today.

2.1.2.3 Place Deixis

Place deixis, also known as space or spatial deixis, concerns with the spatial locations which is relevant to an utterance. Similarly to person

deixis, the locations may be either relevant to the speaker and addressee or relevant to the person or object which is referred to.

According to Levinson (1983:79) place deixis can be identified as deixis if the place or location is seen from the location of speaker, hearer, or both of speaker and hearer in the conversation. To understand the meaning or where the deixis expression refers to, hearer has to know where the speaker is at the time the utterance occurs. Some adverbs that are usually used as place deixis are *there, here, right, left*, and others.

For example, someone speaks on the phone to his mom, “No one *here* to help me, Mom”. The meaning of “*here*” depends on the location where the speaker is speaking. It can be in the office, boarding house, or other place. That is why to understand the deictic expressions people have to understand the context.

2.1.2.4 Discourse Deixis

Levinson (1983:86) stated that discourse deixis is used to express some utterances that refer to the same portion of the discourse. It means that discourse deixis within an utterance refers to parts of the discourse that contains the utterance, including the utterance itself. He also added that the distinction must be made between discourse deixis and anaphora, when an expression makes reference to the same referent as a prior term.

The rules are (1) when an expression refers to another linguistic expression or a piece of discourse, it is discourse deixis. (2) When that

expression refers to the same item as a prior linguistic expression, it is anaphoric (Levinson, 1983:87). The most common expression that can be categorized as discourse deixis is *there* and *that*.

Some examples of discourse deixis expressions are: first, when a man said, "I was born in London and I have lived *there* all my life". The word "*there*" functions anaphorically in their reference to London, and deictically when the word "*there*" indicates whether the speaker is or is not currently live in London. Another example of discourse deixis is "*That* was difficult, so please try the best next time". From that discourse, the hearer will be confused since they do not know the previous discourse. To understand the meaning of "*that*", the hearer has to know the previous discourse and understands the context well.

2.1.2.5 Social Deixis

Levinson describes social deixis as the predetermination of social differences that are relative to participant-roles, mainly aspects of the social correlation that is possessed between the speaker and addressee(s) or speaker and some referent (1983: 63). In other words, social deixis is used to certain purpose like to determine the social status between the speaker and the hearer. Somehow, it have close relation with politeness strategy and many aspects of the analysis of speech acts that are used in the conversation between speaker and the hearer, which is come from different social classes.

In addition, Fillmore as cited by Levinson (1983:89) defines social deixis as the study of that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs. It also determines, for example the choice of honorifics or polite or intimate or insulting speech levels, etc (Fillmore, 1971:259).

Thus, social deixis is used to code the social distinctions that are relative to the participants of the social relationship between speaker and the hearer.

Social deixis concerns with the social information that is encoded within various expressions, such as relative social status and familiarity. It means that social deixis has many forms based on each culture that affects the society itself. Moreover, he added that social deixis pictures the social condition, relationship, and also distance between the speakers and the hearers.

In this study, the writer used Fillmore's categorization of social deixis. Below are the cover terms of social deixis according to Fillmore (1975:76) which include the following linguistic phenomena:

- devices for person marking, for example pronouns which exist on each language that is used in each societies, they include traditional pronouns.
- the various ways of separating speech levels which sometimes can be, for example the used of plain, polite, and humble speech in most of languages that used by East Asian;

- distinctions in utterances of various types which are dependent on certain properties of the speech act participants, for example someone's academic title like professor that make others prefer to call by using the title rather than the real name;
- the various ways in which names, titles, and kinship terms vary in form and usage according to the relationships among the speaker, the addressee, the audience and the person referred to" or can be classified as honorifics category;

- linguistic performance which can count as social acts, such as insulting, greetings, apologizing, promising and thanking;
- linguistic performances which can accompany social acts, such as 'there you go', etc.;

As can be seen above, the term social deixis defines various phenomena. In addition, Levinson also proposes that those aspects of language structure are anchored to the social identities of speech participants or to the relation between them. Besides, various aspects of language depending on these linguistic phenomena can be regarded as relevant to social deixis.

2.1.3 Perahu Kertas Novel

Perahu Kertas novel is a fiction novel written by Dewi Lestari, as her eighth novel. This novel, unlike her previous novels, is surprisingly simpler and, in some extends, seems like a teen lit. In *Perahu Kertas*, Dee's writing style is quite

different from what people are familiar with, yet it flows beautifully and enjoyably. If you ever read Supernova series or Filosofi Kopi, you have to think hard to understand what the meanings of some utterances are. Supernova series are science fiction novels and Filosofi Kopi is a miscellaneous of serious short stories. Perahu Kertas is more understandable and easy to read than her previous novels.

This novel told a love story between Kugy and Keenan. Kugy was an eccentric-pretty girl who had an ambition to be a fairytales writer. Meanwhile, Keenan was a young and charming boy who loved painting so much. Kugy is Noni's best friend and Keenan was Eko's cousin, whereas Eko was Noni's boyfriend. Thus, he was also Kugy's best friend. Kugy and Keenan met in the railway station in Bandung, when Eko, Noni, and Kugy were picking up Keenan after his arrival from Jakarta. They attended the same university: Keenan was in Economics and Business Faculty, while Kugy was in Arts Faculty. They admire each other and later on they fell in love.

The conflict started when both Keenan and Kugy did not have any courage to tell each other about what they feel, besides Kugy still has a boyfriend who stayed in Jakarta. The main conflict rose from the effort of Eko and Noni to make a match between Keenan and Wanda, Noni's cousin. Keenan was a painter, and Wanda was a curator, so they did not need a long time to understand each other. Eko and Noni's effort was almost successful, until Keenan realized that Wanda was not the best woman for him. Kugy also had a problem with her boyfriend, till they make a decision to end their relationship. In shorts, Kugy falled into a new

activity to forget her feeling to Keenan, and Keenan exiled himself in one of his mother relative's house in Ubud, Bali, to take a deeper understanding about arts, especially painting.

2.2 Previous Studies

This study was not the first one which analyzed deixis in terms of Pragmatics. There were many previous researchers who conduct the same topic.

In this study, the writer used two previous studies as the reference. First was a thesis entitled *A Study of Deixis Used by The Main Character in The Movie Harry Potter and The Deathly Hollows Part II* written by Endah Alvian in 2011. In her study, she analyzed five types of deixis in its relation with the context which appear on the movie using Levinson theory of Deixis. After analyzing the data, she found that person deixis was the type of deixis which commonly appears. In her study, she found 78 person deixis, 9 time deixis, 17 place deixis, and 9 social deixis.

The second research that the writer used as the reference was a journal based on MA Thesis entitled *Social Deixis and Classifiers* written by O. Krasnoukhova in 2007. In this study, she classified her objects that were five advertisements that were taken from different society and culture (European, Sinhalese, Guugu Yimidhirr, Japanese, and Samoan) by using Fillmore's theory of social deixis. She also used some classifiers like numeral, noun, genitive, verbal, locative, and deictic classifiers based on Grinevald's theory to classify her data. Within the frame of each language, she focused on the classifier assignment

patterns to see whether, and how, the choice of an appropriate classifier varied depending on the social identity of the participants in the conversation. After doing the research, she took a conclusion that in order to qualify as a social deictic item, classifiers used by humans to make reference to at least one of the following parameters: status, spiritual status or function, and kinship; it can be in combination with reference to sex and/or age, or without any of it.

However, this study was quite different from the previous studies. It was because the writer only focused on analyzing the social deixis expressions and its categories that were found in *Perahu Kertas* novel by using Fillmore's theory. This study was quite different from the first previous study because in Alvian's study, she grouped deixis expressions found in the *Harry Potter and The Daethy Hollows* movie into five types; person, time, place, discourse, and social deixis using Levinson's theory. In the second study, Krasnoukhova used Fillmore's theory combined with Grinevald's theory of classifiers. Meanwhile, this study only analyzed one type of deixis that was social deixis based on Fillmore's theory and went deeper by analyzing the meaning of social deixis expressions. However, this study still had some similarities with Krasnoukhova's because this study used the same theory to analyze and group the data into some categories of social deixis. Both of the study used Fillmore's theory and its categories of social deixis expressions.

CHAPTER III

RESEARCH METHOD

This chapter explains about the research method that was used by the writer in this study. It consists of type of research, data and data sources, data collection, and also data analysis.

3.1 Type of Research

There are two types of research, qualitative and quantitative research. This study is a descriptive qualitative research, because the data consist of words. Besides, the data of this research were not statistically analyzed. As stated by Moleong (2005: 03) qualitative research is a research which does not deal with number, but in written and oral words of the object of the study. The data in this study were described descriptively based on Fillmore's theory of social deixis.

3.2 Data and Data Sources

In this study, the data that were analyzed were in the form of written text; words as the expressions of social deixis. Moreover, as the data source, the writer used a novel written by Dewi Lestari or well known as Dee entitled *Perahu Kertas*. This novel consists of 46 chapters and one epilogue.

3.3 Data Collection

Since qualitative approach was the approach of this study, the instrument used in this study was the writer herself. Thus, the data were collected by using the following steps:

1. Reading the novel.
2. Collecting the data from the *Perahu Kertas* novel by marking words containing social deixis expressions. In this study, the writer used the whole population, 59 expressions, as the data that were analyzed.
3. Making a list of social deixis found in the novel.
4. Classifying the social deixis forms into some groups based on Fillmore's theory of social deixis.

Moreover, according to Lincoln and Guba (1985) as cited on Cohen and Crabtree (2006), to validate the data the writer used *Peer Debriefing* technique.

They stated, "through analytical probing a debriefer can help uncover data taken for granted biases, perspectives and assumptions on the researcher's part". The writer discussed the data already categorized into some groups with an expert checker. Dr. Nurul Chojimah, M.Pd was the checker of this study. The writer decided to choose her because she teaches pragmatics in Universitas Brawijaya and has a good understanding about social deixis.

3.4 Data Analysis

As cited on Hoepfl (1997), Bogdan and Biklen define data analysis as "working with data, organizing it, synthesizing it, searching for patterns,

discovering what is important and what is to be learned,". Thus, after the data had been collected, the data of this study were analyzed by using the following steps:

1. Putting the social deixis expressions already categorized into a table to answer the first research problem.
2. Counting the social deixis expressions in each categories to answer the second research problem.
3. Interviewing the informants to find the meaning of each social deixis expressions or member checking (Lincoln and Guba, 1985). As cited on Cohan and Crabtree (2006), member checking is one of techniques to validate the data by involving members of groups from whom the data were originally obtained. Six people, as the informants of this study, were randomly chosen from six different societies. In interviewing the informants, the writer used Creswell's interview protocol (1998:127) as displayed below:

INTERVIEW PROTOCOL

Project: (Research Title)

Time of Interview:

Date:

Place:

(Briefly describe the project)

Question:

- 1.
- 2.
- 3.
- 4.
- 5.

(Thank individual for participating in this interview)

Role of Interview:

Interviewer:

Interviewee:

4. Making conclusions of this study.

CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the finding of the study and covers the discussion which tried to analyze the finding in relation to the theoretical framework and the previous studies.

4.1 Findings

4.1.1 Fillmore's Social Deixis Used in Dee's *Perahu Kertas* Novel

This study investigated the social deixis expression used in *Dee's Perahu Kertas* Novel. The table bellow consisted of social deixis expressions that were already catagorized into six types based on Fillmore's theory. All categories were written in abbreviations, they were PM for Person Marking, SL for Speech Level, DU for Distinction in Utterances, HC for Honorific Catagory, SA for Social Acts, and the last one was LP for Linguistics Performances. Moreover, number beside check marks (√) in Social Deixis Categories column referred to the sequence of words that were classified as social deixis expressions and written in Utterance column. The data of this study were displayed below:

Table 4.1.1: Fillmore's Social Deixis Expression

No	Page	Utterance	Social Deixis Catagories					
			PM	SL	DU	HC	SA	LP
1	1	"... Biar <i>Oma</i> yang kirim semua bukumu ke Jakarta".				√		

2	3	Oma menyerahkan dua buku bertuliskan 2500 Latihan Soal UMPTN, “supaya jij bisa belajar di pesawat.”	$\sqrt{\quad}$				
3	3	... Sesuai pesananmu. Oma ¹ kan niet ferget, vent ² ...	$\sqrt{2}$			$\sqrt{1}$	
4	5	Ada suara dewasa berceletuk pelan, “ Kak Kugy ”.				$\sqrt{\quad}$	
5	6	“Santailah sedikit, Bu ¹ Noni. Legalisasi STTB ke sekolah aja gua ² belum sempat.”	$\sqrt{2}$	$\sqrt{1}$			
6	6	“ Non ¹ , lu ² tuh lebih cerewet dari tiga nyokap ³ gua ⁴ dijadiin satu. Serius.”	$\sqrt{2,4}$			$\sqrt{1,3}$	
7	14	Nus ¹ , saya pindah ke Bandung. I’ll find my stream. Sampai ketemu ² .				$\sqrt{1}$	$\sqrt{2}$
8	15	“ Ma , aku bolos sehari deh. Aku mau ke Bandung. Ketemu Mas Eko,” rengok Jeroen.				$\sqrt{\quad}$	
9	21	...menyejajarkan langkahnya dengan kaki kecil yang melangkah besar-besar dan terburu-buru, “ Permisi ...”					$\sqrt{\quad}$
10	29	“... Jadi ada penghasilan. Malu minta sama Bokap ...”				$\sqrt{\quad}$	
11	30	...”Wow! Gila! Seru banget! Ya udah, kamu mandi gih. Besok aku telpon lagi ya, Sayang ¹ . Bye ² ..”				$\sqrt{1}$	$\sqrt{2}$
12	33	“Yo! Brotha ¹ !” Kugy spontan menjabat tangan ² Keenan.				$\sqrt{1}$	$\sqrt{2}$
13	34	“ Si Semprul yang satu ini justru orang yang paling menghalang-halangi.”				$\sqrt{\quad}$	
14	35	Kugy pun membuka pintu, “ Silahkan masuk ¹ , Meneer ² .”	$\sqrt{2}$				$\sqrt{1}$
15	51	“ Selamat sore ¹ . Bisa bicara dengan Pak Wayan? Ini dari Ibu ² Lena, Jakarta.”		$\sqrt{2}$		$\sqrt{1}$	
16	59	“ Muhun ¹ , ada kereta anjlok, Cep ² . Jadi kita tertahan...”	$\sqrt{2}$				$\sqrt{1}$
17	60	“Mangga, ngopi dulu, Den .” Ibu tua pemilik warung menyapa ramah.	$\sqrt{\quad}$				
18	70	Keenan tertawa ringan. “Cuma mengagumi, Poyan . Saya belum pernah coba...”				$\sqrt{\quad}$	
19	83	“ Sorry ¹ , guys ² . I just dropped my contact. Untung ketemu lagi...”	$\sqrt{2}$			$\sqrt{1}$	
20	89	“ Neng ¹ Ami, kumaha, Neng? Damang?” Bapak itu menjuluk tangannya ² untuk menyalami Ami.	$\sqrt{1}$				$\sqrt{2}$
21	91	“Miss you too, dear . Papimu cerita, kamu semangat banget mau presentasi...”				$\sqrt{\quad}$	
22	93	Kugy memejamkan mata sebelum berbalik dan menyetel muka polos, “ Helooo, Rekan agen! ”				$\sqrt{2}$	$\sqrt{1}$
23	103	“ Bu ¹ Kugy! Saya ² mau jadi jenderal!” seorang anak mengacungkan tangannya.	$\sqrt{1,2}$	$\sqrt{1,2}$			

24	104	“Setuju! Jendral Pilik! ” Siapa yang mau ikutan lagi?” tanyanya pada semua murid.				√		
25	119	...“Siap berhitung, barudak! Satu...dua...tiga...”	√					
26	119	“Oh, ya. Saya Jendral Pilik . Tong hilap!” Pilik membusungkan dada seraya menjabat tangan Keenan.				√		
27	126	“Kata Bimo udah beberapa hari ini elu ¹ nggak kuliah. Kenapa bisa gitu, bos ^{2?} ”	√ ¹				√ ²	
28	201	Muka Ludhe langsung memerah. “Mari, Bli . Saya antar,” ucapnya lembut.	√					
29	279	“ Gus , semua orang di sini sudah menganggap kamu keluarga...”	√					
30	316	“Gy, maafin ¹ gua ² , ya. Sori ³ banget untuk semuanya,” bisik Noni di kupingnya.	√ ²				√ ^{1,3}	
31	321	Eko gantian menepuk bahu sepupunya, “ Gua ¹ ngerti, man ² ...”	√ ^{1,2}					
32	329	“Woi! My Ring Man ¹ ! Dan lu ² ...,” Eko merangkul Kugy, “ my ring worm ³ .”	√ ²				√ ^{1,3}	
33	353	“ Pagi ¹ , Meneer Penculik ² ,” Kugy menyapa seraya berjalan ke sisi Keenan.					√ ²	√ ¹
34	406	“ Hai ¹ , Pak Direktur Muda ² . Ganteng amat,” sapa Noni.					√ ²	√ ¹
SUB TOTAL			20	4	0	21	10	4
TOTAL			59					

Total amount of the data found in Dee's *Perahu Kertas* novel are 59

deictic expressions, divided into 20 pronoun markings, 4 distinctions in speaker's speech level, none distinction in utterances, 21 honorifics categories, 10 social acts, and also 4 linguistics performances that accompany social acts. The analyses of each category are mentioned below:

4.1.1.1 Findings on Person Marking Category

Person marking was the first category of Fillmore's social deixis categories. The expressions that were categorized into this category were pronoun that exists in each language, included the traditional one (Fillmore, 1975:76). There were 20 expressions that were taken from 17 different

utterances included into this category. Below were the utterances that contain social deixis expression in term of person marking:

Datum 2: Oma menyerahkan dua buku bertuliskan 2.500 Latihan Soal

UMPTN, “supaya *jij* bisa belajar di pesawat.” (Page 3)

Jij is one of pronoun that exists on Dutch language. According to the informant and the foot note which was written by Dee in the 3rd page of Perahu Kertas novel, it means “you” in English and “*kamu*” or “*anda*” in Bahasa Indonesia. In this context, the speaker was Oma who talked to her grandson, Keenan. So, the word “*jij*” directly referred to Keenan.

Datum 3: ... Sesuai pesananmu. Oma kan niet forget, *vent*. (Page 3)

According to informant and the foot note which was provided in the bottom part of the page, *Vent* is one of Dutch pronouns which means “boy” or “son” in English. In this context, Oma was the speaker while her grandson was the hearer. Thus, *vent* here directly referred to her grandson, Keenan.

Datum 5: “Santailah sedikit, Bu Noni. Legalisasi STTB ke sekolah aja *gua* belum sempat.”(Page 6)

“Gua” or usually people say “gue” is a traditional pronoun of Betawi language which means “aku” in Bahasa Indonesia or “I” in English. This expression found in an utterance that was said by Kugy to her best friend, Noni. They talked on the phone and

discussed things that Kugy was needed to prepare before she moved to Bandung to continue her study.

Datum 6: “Non, *lu*¹ tuh lebih cerewet dari tiga nyokap *gua*² dijadiin satu. Serius.” (Page 6)

As the writer mentioned before, “*gua*” or “*gue*” is a traditional pronoun of Jakartanese. Besides, there was another Betawi language’s traditional pronoun that the writer found in datum 6, that is “*lu*”. While “*gua*” or “*gue*” has function as first personal pronoun, “*lu*” has function as second personal pronoun. This expression means “you” in English or “*kamu*” in Bahasa Indonesia. In the context of communication “*gua*” and “*lu*” are used in an informal communication in which the speaker and the hearer are equal. In this context, this utterance was spoken by Kugy to her best friend while they discussed about Kugy’s preparation before she moved to Bandung.

Datum 14: Kugy pun membuka pintu, “Silahkan masuk, *Meneer*.” (Page 35)

This term is one of Dutch first personal pronouns which means “*Sir*” in English. This term is used to call people who has a higher position or even to they who come from higher class of society rather than the speaker. Moreover, this term is also used to call a man whom the speaker has just known. In this context, the speaker, Kugy, directly spoke to Keenan who

moved to Bandung. They first met in the railway station when Kugy accompanied her best friends, Eko and Noni, to pick Keenan up.

Datum 16: “Muhun, ada kereta anjlok, *Cep*. Jadi kita tertahan di sini, mungkin setengah jam sampai sejam...” (Page 59)

“*cep*” is one of traditional pronouns that can be found in Sundanese society that refers to a young boy. The term “*Cep*” is the abbreviation of “*Cecep*” that is originally taken from the word “*Asep*” which means “*kasep*” or “*handsome*”. This utterance was spoken by a railway station employee to Keenan as the answer of his question, what made the train stopped in a little station for a few time.

Datum 17: “Mangga, ngopi dulu, *Den*.” Ibu tua pemilik warung menyapa ramah. (Page 60)

“*den*” is one of Sundanese traditional pronouns that refers to a man who is respected by the speaker, it can be a younger man or an older one. The speaker of this utterance was a woman who owned a stall near the railway station. The context of this utterance was Keenan who came to the woman stall to buy some snack and coffee. When Keenan entered the stall, the owner was greeting him friendly and called him by using the word “*Den*”. Thus, “*Den*” directly refers to Keenan.

Datum 20: “*Neng* Ami, kumaha, *Neng?* Damang?” Bapak itu menjulurkan tangannya untuk menyalami Ami. (Page 89)

In datum 22, the writer found another traditional pronoun that exists in Sundanese society. “*neng*” refers to a young and unmarried girl. This term is similar to “*nona*” in Bahasa Indonesia. This utterance was spoken by a middle-age man to Ami, Kugy’s friend. In this case, both of the speaker and the hearer had already known each other before.

Datum 23: “*Bu* Kugy! *Saya* mau jadi jendral!” seorang anak mengacungkan tangannya. (Page 103)

There are two pronoun marks in this datum. The first one is the word “*bu*” followed by Kugy’s name and the second one is the word “*saya*”. Indonesian people added the word “*bu*” in front of someone’s name to show that they respected the hearer who had a higher social status than they. While the second social deixis expression is one of common pronouns which exists on Bahasa Indonesia.

“*saya*” has function as first person pronoun which refers to the speaker himself or herself. This word is used to speak to the people who has a higher position rather than the speaker. In this utterance, “*saya*” referred to a boy who spoke to his teacher, Kugy. The conversation took place in a classroom and it happened in the middle of the class.

Datum 25: "...Siap berhitung, *barudak*! Satu...dua...tiga..." (Page 119)

According to informant of this study, the term "*barudak*" is one of social deixis expression that can be found in the Sundanese society and refers to the plural form of child. In addition, the foot note written by Dee in the bottom part of page 19 states that "*barudak*" in Bahasa Indonesia means "*anak-anak*" or in English it means "*children*"; This utterance was spoken in the middle of the class. Kugy was the speaker of this utterance while her students were the hearers. From the previous utterances the writer could understand that this utterance was spoken to ask the students count from one to sixty as one of mathematics practices to count and remember the numbers.

Datum 27: "Kata Bimo udah beberapa hari ini *elu* nggak kuliah. Kenapa bisa gitu, bos?"

One of traditional pronouns existing in Betawi language found in the novel is "*elu*". As the writer already mentioned in the analysis of datum 6, "*elu*" refers to the second person on the conversation. In this case, the speaker was Bimo who talked to Keenan. Thus, "*elu*" directly referred to Keenan.

Datum 28: Muka Ludhe langsung memerah. "Mari, *Bli*. Saya antar," ucapnya lembut. (Page 201)

The word “*Bli*” in this datum is one of Balinese traditional pronouns that refers to the second person in the conversation.

“*Bli*” means older brother or man. This typical Balinese pronoun is also used to show that the speaker respects the hearer. In the context of this utterance, the speaker was a girl named Ludhe and the word “*Bli*” directly referred to Keenan who just came to Bali and met her for the first time.

Datum 29: “*Gus*, semua orang di sini sudah menganggap kamu keluarga...” (Page 279)

“*gus*” is one of Balinese traditional pronouns that is usually used to call a son or other young boy. In Bahasa Indonesia, this term is similar with “*nak*” or “*dik*”. It is taken from the word “*bagus*” which means “*handsome*”. This utterance was spoken in a direct conversation between two men, the speaker was Poyan while his hearer was Keenan. The context of this utterance was that Poyan worried about Keenan and he wanted Keenan to tell his problem to him.

Datum 30: “*Gy*, maafin *gua*, ya. Sori banget untuk semuanya,” bisik Noni di kupingnya.

There was a deictic expression that was categorized as pronoun marking in datum 30 that is the term “*gua*”. It is one of Betawi language traditional pronouns that refers to the first person in the conversation or the speaker herself. The context

of this utterance was Noni who came to meet Kugy and apologized for all bad things that happened between them.

Thus, the speaker of the utterance was Noni, while the hearer was Kugy.

Datum 31: Eko gantian menepuk bahu sepupunya, “*Gua*¹ ngerti, *man*²...”

(Page 321)

In datum 37, there are two different pronouns that come from two different languages. The first term is “*gua*” which is one of traditional pronouns existing in Betawi language. While the second term is “*man*” which exists in English. The conversation happened between Eko as the speaker and Keenan as the hearer. In this context, the term “*gua*” referred to the speaker himself because it has function as first personal pronoun. On the other hand, the word “*man*” directly referred to the hearer. Thus, it functioned as the second personal pronoun.

Datum 32: “Woi! *My Ring Man!* Dan *lu*...,” Eko merangkul Kugy, “*my ring worm.*”

The term “*lu*” is originally taken from the word “*elu*”. As the writer already mentioned in datum 6 and 27, it is one of Betawi language traditional pronouns that refers to the first person in the conversation. The utterance was directly spoken by Eko to his best friends, Kugy and Keenan. However, Dee

provide more additional information for the readers to understand to whom “*lu*” was referred. In the utterance, after saying “*lu*”, Dee told that Eko twinned Kugy first before continuing his utterance. Thus, “*lu*” here directly referred to Kugy.

4.1.1.2 Findings on Distinction of Speech Level Category

Distinction of speaker’s speech level is the second category of social deixis expression proposed by Fillmore. There are only 4 expressions that were found in the novel and could be included into this category. Below were the utterances that contain social deixis expression in term of the distinction of speech level:

Datum 5: “Santailah sedikit, *Bu* Noni. Legalisasi STTB ke sekolah aja gua belum sempat.” (Page 6)

The speaker of this utterance was Kugy, while the hearer was her best friend, Noni. This utterance appeared when they had conversation on the phone. Noni asked Kugy to do many things like a boss who gave commands to her employee to do several assignments.

Datum 15: “Selamat sore. Bisa bicara dengan Pak Wayan? Ini dari *Ibu* Lena, Jakarta.” (Page 51)

In datum 15, there were two different words located in front of someone’s name but only one of them has function as social

deixis expression. It is because basically deixis is a unit of utterance that appears on the conversation between speaker and the hearer. In other words, it directly refers to the first or second person of the conversation. In this context, the utterance was spoken on the phone while the speaker was Lena and the hearer was a person that picked up her phone. Lena added the word “*ibu*” in front of her name to emphasize who she talked to someone who she did not know at all.

Datum 23: “*Bu*¹ Kugy! *Saya*² mau jadi jendral!” seorang anak mengacungkan tangannya. (Page 103)

In datum 23, the writer found 2 words that were categorized into the distinction of speech level. In this context, the speaker was one of Kugy’s students, named Pilik, while the hearer was Kugy, Pilik’s teacher. Moreover, the utterance was spoken in the middle of a class activity. The first social deixis expression was the word “*bu*” in front of Kugy’s name to show that Kugy had a higher social status than the speaker himself. The second expression was the word “*saya*”. This is one of Indonesian pronoun terms that are mostly used in a formal conversation. In this case, this expression was used by the student to talk with his teacher in the middle of classroom activity.

4.1.1.3 Findings on Honorifics Category

Honorifics category is the third category of social deixis expression proposed by Fillmore. There were 21 expressions that were included into this category. Below were the utterances that contain social deixis expressions in term of honorifics category:

Datum 1: "... Biar *Oma* yang kirim semua bukumu ke Jakarta". (Page 1)

This term is also found in datum 3 on utterance "...*Sesuai pesananmu. Oma kan niet ferget, vent.*". The term "*oma*" is one of traditional kinship terms used by Manadonese which means "*nenek*" in Bahasa Indonesia or "*grandmother*" in English. This word is one of loanwords that is originally taken from Dutch. In this case, the speaker of this utterance was Keenan's grandmother who directly talked to Keenan before he went back to Indonesia and left his grandmother in Netherlands alone.

Datum 4: Ada suara dewasa berceletuk pelan, "*Kak Kugy*". (Page 5)

The term "*kak*" is originally taken from the word "*kakak*" in Bahasa Indonesia. It is used to call the older sister in family and also other older girls rather than the speaker. However, in this context, this utterance was spoken by Kugy's mother to call Kugy in front of Kugy's youngest daughter, so she would follow her mom and called Kugy by adding the word "*kak*" in front of Kugy's name. Thus, the kinship system is shown in this utterance.

Datum 6: “*Non*¹, lutuh lebih cerewet dari tiga *nyokap*² gua dijadiin satu.

Serius.” (Page 6)

There are two words categorized as honorifics category in this utterance, but they have different function. The first one is the word “*non*” which is the abbreviation from “*Noni*”, Kugy’s friend’s name, and functioned as a nickname. While the second one is the word “*nyokap*” which means “*mother*”. This word is one of *alay* language that is usually used by Betawinese to call their mother. Moreover, people tends to use *alay* language in informal conversation. Thus, “*nyokap*” in this utterance functioned as a term that shows a kinship system between them.

Datum 7: *Nus*, saya pindah ke Bandung. I’ll find my stream. Sampai ketemu. (Page 14)

In this utterance, “*Nus*” was a nickname because it was an abbreviation of Neptunus, god of the sea in Greek mythology. The speaker of this utterance was Kugy who directly spoke to the water that she believed the incarnation of Neptunus.

Datum 8: “*Ma*, aku bolos sehari deh. Aku mau ke Bandung. Ketemu Mas Eko,” regek Jeroen. (Page 15)

In this utterance, there is a word that shows a common Indonesian kinship term that is “*ma*”. It is the abbreviation of “*mama*” or “*mother*” in English. “*Mama*” is one of kinship

terms to call female parent. In this case, this utterance was directly spoken by a son, named Jeroen, to his mother.

Datum 10: "... Jadi ada penghasilan. Malu minta sama *Bokap*..."

There is one typical kinship term of alay language that is usually used in Betawi language, that is "*Bokap*". This term means "*father*" in English. In this case, the speaker of the utterance was Kugy, so the term "*Bokap*" was directly referred to Kugy's father who took the role in the conversation as one of the hearers. Thus, it could be categorized as social deictic expressions.

Datum 11: "...Wow! Gila! Seru banget! Ya udah, kamu mandi gih. Besok aku telpon lagi ya, *Sayang*. Bye.." (Page 30)

In this utterance, the word "*sayang*" was a nickname given by a person to the other that they love. This word was similar to "*dear*" in English. In this case, the conversation directly happened on the phone between Kugy and her boy friend. The speaker of the utterance was Kugy's boy friend, Joshua, while the hearer was Kugy. Thus, this term was used to call someone that had a close relationship with the speaker.

Datum 12: "Yo! *Brotha!*" Kugy spontan menjabat tangan Keenan. (Page 33)

The word "*brotha*" is an English slang of "*brother*" which is used by people to call the other who has a close relationship

with them, mostly for the speaker's family member. Thus, this word showed kinship system that appeared in the context of the conversation between speaker and listener. In this case, the speaker was Kugy who directly spoke to Keenan. Both of them did not have any family relationship but they had a close relationship as close friends.

Datum 13: “*Si Semprul* yang satu ini justru orang yang paling menghalang-halangi.” (Page 34)

The phrase “*Si Semprul*” was a nickname that was given by Eko to his best friend, Kugy. “*Semprul*” refers to someone that annoys or behaves weirdly. In the context of this utterance, Eko directly spoke to his hearers and one of the hearers was Kugy herself.

Datum 18: Keenan tertawa ringan. “Cuma mengagumi, *Poyan*. Saya belum pernah coba...” (Page 70)

In datum 18, the word “*Poyan*” is one of Balinese traditional kinship terms. It is the abbreviation of “*Po Wayan*” which means “*Uncle Wayan*”. In this case, Keenan as the speaker directly called the hearer by using that word. It was used to show that there was a family relation between Keenan and Wayan.

Datum 21: “Miss you too, *dear*. Papimu cerita, kamu semangat banget mau presentasi...” (Page 91)

The word “*dear*” in datum 21 has a function as nickname.

People used this term to call someone that they love, it can be their lover, son, daughter, family, close friend, or others.

However, in this case the speaker was a woman who spoke to her niece. Thus, this term was also used to call someone that had a very close relationship with the speaker like family or close relatives.

Datum 22: Kugy memejamkan mata sebelum berbalik dan menyetel muka polos, “Helooo, *Rekan agen!*” (Page 93)

In this datum, the word “*Rekan agen*” was a nickname given by Kugy to Keenan. It was because both of them believed in the existence of Neptunus, God of the Sea, and both of them also believed in the idea that they were Neptunus’ agents. Moreover, the speaker of this utterance was Kugy who directly spoke to Keenan.

Datum 24: “Setuju! *Jendral Pilik!*” Siapa yang mau ikutan lagi?” tanyanya pada semua murid. (Page 104)

The background information about the context of the utterance was that the speaker who directly spoke was Kugy and the hearers were her students. Moreover, the conversation happened in the middle of the class. This phrase was also found in Datum 26 in utterance “*Oh, ya. Saya Jendral Pilik. Tong hilap!*” *Pilik membusungkan dada*

seraya menjabat tangan Keenan. “*Jendral Pilik*” functioned as a nickname that was given by Kugy to one of her student who was more active rather than other students and often led his friend when they were playing together, the student’s name is Kilik. Thus, Kugy gave him a title as “*Jendral*” because “*Jendral*” was the highest rank of army who has many troops and lead them.

Datum 27: “Kata Bimo udah beberapa hari ini elu nggak kuliah. Kenapa bisa gitu, *bos*?”

In this datum, the speaker of this utterance was Eko and the hearer was Keenan. The conversation directly occurred between them and took place in Keenan’s room. The word “*bos*” directly referred to Keenan. This word categorized as a nickname because nickname could be given by people to someone as a joke without any intention (Fillmore, 1975:76). That was why, in this utterance, Eko called Keenan “*bos*” just because Keenan was the owner of the room where the conversation happened.

Datum 32: “Woi! *My Ring Man*¹! Dan lu...,” Eko merangkul Kugy, “*my ring worm*².” (Page 329)

There were two honorific terms that was found in datum 32, the first one was “*My Ring Man*” and the second one was “*my ring worm*”. Both of them functioned as nickname that were

given by the speaker to the hearers, in this case the speaker was Eko, while the hearer was Keenan and Kugy. “*My Ring Man*” referred to Keenan who helped Eko bring the rings in his engagement party, while “*my ring worm*” referred to Kugy who did not help anything to prepare her best friends’ party.

Datum 33: “Pagi, *Meneer Penculik*,” Kugy menyapa seraya berjalan ke sisi Keenan. (Page 353)

In datum 33, Kugy called Keenan as “*Meneer Penculik*”. That was why “*Meneer Penculik*” had a function as nickname and was categorized as honorifics category. “*Meneer Penculik*” here means the kidnapper. In this case, Keenan asked Kugy to go with him to visit some places without worrying about everything. *Meneer* is one of Dutch’s person markings which refers to a man.

Datum 34: “Hai, *Pak Direktur Muda*. Ganteng amat,” sapa Noni. (Page 406)

The phrase “*Pak Direktur Muda*” in datum 34 was another nickname that was categorized as honorific category. The speaker, Noni, gave this nickname to Keenan because at the time the utterance was spoken, Keenan replaced his dad’s position as the director of a company.

4.1.1.4 Findings on Social Acts Category

Social acts is the fourth category of social deixis expression proposed by Fillmore. There are only 9 expressions that are found in the novel and they can be included into this category. Fillmore added that insulting and greeting can be categorized as linguistics performances that were counted as social acts. Thus, below are the utterances found in the novel that contain social deixis expressions in term of social act:

Datum 7: Nus, saya pindah ke Bandung. I'll find my stream. *Sampai ketemu.* (Page 14)

In datum 7, there was one of many expressions that are commonly used to directly says good bye by most of Indonesian, that is "*Sampai ketemu*". The speaker of this utterance was Kugy who spoke to Neptunus, the imaginary character in her head. By understanding the context, the writer concluded that by saying "*Sampai ketemu*" Kugy actually promises to Neptunus to meet him after she arrived in Bandung. It is similar with saying "*I'll see you soon*" in English.

Datum 11: ..."Wow! Gila! Seru banget! Ya udah, kamu mandi gih. Besok aku telpon lagi ya, Sayang. *Bye.*" (Page 30)

The word "*Bye*" in datum 11 is identified as Fillmore's social acts, because it is another way in saying goodbye to others. In other words, "*Bye*" is identified as one form of greetings. The

speaker of the utterance was Joshoua, Kugy's boyfriend, while the hearer was Kugy. Based on the context, the speaker ended the conversation by saying "Bye". Thus, the word "Bye" here could be interpreted as "Ok, that's all and enough to talk with you today. I'll call you latter".

Datum 15: "*Selamat sore*. Bisa bicara dengan Pak Wayan? Ini dari Ibu Lena, Jakarta." (Page 51)

The phrase "*Selamat sore*" is counted as social act because it is one of Indonesian's greetings. This phrase is usually used in a formal communication between one and other. The utterance occurred on the phone between a woman named Lena and a girl named Ludhe. In this case, Lena was the speaker while Ludhe was the hearer.

Datum 19: "Sorry, guys. I just dropped my contact. Untung ketemu lagi..." (Page 83)

According to Fillmore in 1975, "sorry" is counted as social act because it is one of many ways to apologize. In this datum, the speaker was a girl named Wanda who directly talked to her friends at the first time they met and hang out together. Wanda apologized to her friends because she came late. This word is originally taken from English which means "maaf" in Bahasa Indonesia.

Datum 22: Kugy memejamkan mata sebelum berbalik dan menyetel muka polos, “*Helooo*, Rekan agen!” (Page 93)

In datum 22, the word “*Helooo*” identified as one of greetings. This expression means “*hello*” or “*hi*”. The context of the utterance was Kugy, as the speaker, greeted someone who she called as Rekan Agen. In this case, Rekan Agen directly referred to Keenan.

Datum 30: “Gy, *maafin*¹ gua, ya. *Sori*² banget untuk semuanya,” bisik Noni di kupingnya. (Page 316)

As the writer mentioned in the previous datum, “*maaf*” and “*sori*” or “*sorry*” in English are categorized as social act. The conversation occurred between Noni and Kugy. In this case, Noni took a role as the speaker while Kugy was the hearer.

Datum 33: “*Pagi*, Meneer Penculik,” Kugy menyapa seraya berjalan ke sisi Keenan. (Page 353)

In datum 33, Kugy greeted Keenan by saying “*Pagi*”. It is an Indonesian greeting that is usually said in the morning. This utterance was directly spoken by Kugy to Keenan in the morning when they had a secret journey visiting some places.

Datum 34: “*Hai*, Pak Direktur Muda. Ganteng amat,” sapa Noni. (Page 406)

The utterance in datum 34 was spoken by Noni to Keenan. People says “*Hai*” to greet the other when they meet each

other. In this case, Noni greeted Keenan when they had an appointment.

4.1.1.5 Findings on Linguistics Performances Category

This is the last category of social deixis expression proposed by Fillmore. There were only 4 expressions that were found in the novel.

Below were the utterances that contain social deixis expressions in term of linguistics performances which accompany social acts:

Datum 9: ...menyejajarkan langkahnya dengan kaki kecil yang melangkah besar-besar dan terburu-buru, "*Permisi...*" (Page 21)

In datum 9, the word "*Permisi*" or "*Excuse me*" in English is counted as linguistics performance that accompanies social act.

The speaker of this utterance was Kugy, while the hearers were her boss and his team. The utterance occurred when Kugy was coming late to the meeting.

Datum 12: "Yo! Brotha!" Kugy spontan *menjabat tangan* Keenan. (Page 33)

The phrase "*menjabat tangan*" found in datum 12 means handshaking. The speaker of this utterance was Kugy who directly talked to the hearer. In this context, Kugy talked to Keenan and she spontaneously shook Keenan's hand or handshaking with Keenan.

Datum 14: Kugy pun membuka pintu, “*Silahkan masuk*, Meneer.” (Page 35)

The phrase “*Silahkan masuk*” or “*please come in*” in English is categorized as Fillmore’s linguistics performance that accompanies social acts. In this utterance, the speaker was Kugy who directly spoke to Keenan. The meaning of the phrase “*Silahkan masuk*” was that Kugy was inviting Keenan to come into her room.

Datum 16: “*Muhun*, ada kereta anjlok, Cep. Jadi kita tertahan...” (Page 59)

One of Sundanese traditional words that is used in apologizing was found in datum 16. The word “*Muhun*” means “*yes*” or “*excuse me*” in English. It is used to emphasize politeness strategy that was used by the speaker in order to respect the hearer. The speaker of this utterance was a man who was working in a railway station, while the hearer was Keenan. The context of the utterance was a man who was trying to give information why the train stopped for hours and he was also apologizing Keenan because his journey postponed.

Datum 20: “Neng Ami, kumaha, Neng? Damang?” Bapak itu menjulurkan tangannya untuk *menyalami* Ami. (Page 89)

The phrase “*menyalami*” found in datum 20 has a same meaning with the phrase “*menjabat tangan*” in datum 12,

which means handshaking. The speaker of this utterance was a man who directly talked to Ami, Kugy's friend. In this context, the man was handshaking with Ami when they first met in an occasion. For some Indonesian, handshaking someone's hand can be interpreted as the replacement of saying "glad to see you".

4.1.2 The Mostly Used Category of Fillmore's Social Deixis Used in Dee's

Perahu Kertas Novel

After analyzing the data, the writer found 59 social deixis expressions in *Perahu Kertas* novel. Thus, the data were classified as 20 person marking expressions, only 4 expressions of differentiation of the speaker's speech level, and no distinction in speaker's utterance yet. Furthermore, the writer also found 21 honorifics category, 10 expressions that were counted as social acts and 4 linguistic performances.

Thus, honorific category was the mostly used category with total 23 expressions that were found in the novel. According to Fillmore (1975) honorific category was divided into some types like nickname, kinship terms, title, and so on. However, after analyzing the data, the writer only found two types of honorific category. Thus, the writer divided the data into two types, that were kinship term (KT) and nickname (NN). Moreover, number besides check mark (√) in Honorific Category column referred to the sequence of words that were classified as honorific category and were written in Utterance

column. The distinction of honorific category was displayed on the table below:

Table 4.1.2: Fillmore's Honorific Category

No	Page	Utterance	Honorific Catagry	
			KT	NN
1	1	"... Biar <i>Oma</i> yang kirim semua bukumu ke Jakarta".	√	
2	3	... Sesuai pesananmu. <i>Oma</i> kan niet ferget, vent...	√	
3	5	Ada suara dewasa berceletuk pelan, " <i>Kak</i> Kugy".	√	
4	6	" <i>Non</i> ¹ , lutuh lebih cerewet dari tiga <i>nyokap</i> ² guadijadiin satu. Serius."	√ ²	√ ¹
5	14	<i>Nus</i> , saya pindah ke Bandung. I'll find my stream. Sampai ketemu.		√
6	15	" <i>Ma</i> , aku bolos sehari deh. Aku mau ke Bandung. Ketemu Mas Eko," renek Jeroen.	√	
7	29	"... Jadi ada penghasilan. Malu minta sama <i>Bokap</i> ..."	√	
8	30	..."Wow! Gila! Seru banget! Ya udah, kamu mandi gih. Besok aku telpon lagi ya, <i>Sayang</i> ¹ . Bye..."		√
9	33	"Yo! <i>Brotha!</i> " Kugy spontan menjabat tangan Keenan.	√	
10	34	" <i>Si Semprul</i> yang satu ini justru orang yang paling menghalang-halangi."		√
11	70	Keenan tertawa ringan. "Cuma mengagumi, <i>Poyan</i> . Saya belum pernah coba..."	√	
12	91	"Miss you too, <i>dear</i> . Papimu cerita, kamu semangat banget mau presentasi..."		√
13	93	Kugy memejamkan mata sebelum berbalik dan menyetel muka polos, "Helooo, <i>Rekan agen!</i> "		√
14	104	"Setuju! <i>Jendral Pilik!</i> " Siapa yang mau ikutan lagi?" tanyanya pada semua murid.		√
15	119	"Oh, ya. Saya <i>Jendral Pilik</i> . Tong hilap!" Pilik membusungkan dada seraya menjabat tangan Keenan.		√
16	126	"Kata Bimo udah beberapa hari ini elu nggak kuliah. Kenapa bisa gitu, <i>bos?</i> "		√
17	329	"Woi! <i>My Ring Man</i> ¹ ! Dan lu...", Eko merangkul Kugy, " <i>my ring worm</i> ² ."		√ ^{1,2}
18	353	"Pagi, <i>Meneer Penculik</i> ," Kugy menyapa seraya berjalan ke sisi Keenan.		√
19	406	"Hai, <i>Pak Direktur Muda</i> . Ganteng amat," sapa Noni.		√

SUB TOTAL	8	13
TOTAL	21	

Note:

List of Abbreviations:

KT : Kinship Terms

NN : Nickname

From the data that were already classified into honorific category, the writer found 8 expressions of kinship term and 13 nicknames of some characters in *Perahu Kertas* novel. All of the data were taken from 22 different utterances through the conversations of some characters in the novel.

Kinship terms that were used in this novel were taken from five different societies; those were English, Balinese, Betawinese, Manadonese, and also two common Indonesian kinship terms. English kinship term that was “*Brotha*” (datum 9), was the English slang of *brother*. Moreover, one example of Balinese kinship term that was used in this novel was “*Poyan*” (datum 11), it was the abbreviation of “*Po Wayan*”. “*Po*” was a term that was used to call an older man in the family or relatives, while “*Wayan*” was one of traditional Balinese name.

Furthermore, other kinship term that were found in the novel were taken from *alay* language that was used by Betawinese, those were “*Nyokap*” (datum 4) and “*Bokap*” (datum 7). Here, “*Nyokap*” referred to mother while “*Bokap*” referred to father. The writer also found one kinship term taken from Manadonese, “*Oma*” (datum 1 and 2). This term was used to call grandmother, thus the term “*Oma*” was categorized as Fillmore’s honorifics category. Other kinship terms found in the novel were two common

Indonesian kinship terms, “*Kak*” (datum 3) and “*Ma*” (datum 6). In Indonesian society, the term “*Kak*” was used to call older children in the family or older relatives, while “*Ma*” directly referred to mother.

Another type that was categorized as Fillmore’s honorific category was nickname. According to Oxford Advanced Learner’s Dictionary (1995:783) nickname is an informal, often humorous name based on someone’s real name or connected with his or her appearance or habits. The writer found 13 nicknames of some characters that were given by other character in this novel. For example “*Sayang*” (datum 8) was given by Kugy’s boy friend and “*Dear*” (datum 12) was given by Wanda’s aunt as the way to show that they loved Kugy and Wanda.

Other examples of nickname found in the novel were first, “*Si Semprul*” (datum 10), a nickname that was given by Eko to Kugy because of her annoying and weird behaviour in the past, and then “*Jendral Pilik*” (datum 14 and 15) which was given by Kugy to one of her students, named Pilik, because of his habit in leading his friend when they were playing together.

4.2 Discussion

Fillmore (1975:75) stated that there were several categories of social deixis existed in each language all over the world, those were person marking, distinctions of the speaker’s speech level, distinction in utterances, honorific category, social acts, and also linguistics performances. The meaning of each expression in each categories depends very much on the

context of the utterance itself, not only that it also depended on the social background that affects the society itself.

First category of Fillmore's social deixis is person marking. In English, the words for identifying the speaker and the hearer of a conversation are categorized as pronoun and so do most other language (Fillmore, 1975:75).

Somehow, person marking has a very wide variety including the traditional pronouns that exist in the society. It is because there are so many traditional languages that exist in the society all around the world.

The varieties of person marking have also been effected by the social role of the society. For example in Javanese, there are three society classes that affect their language in daily communication. People have to use *krama* when they talk to people who come from higher class of society, and so forth.

As cited in Fillmore, Brown and Gilman in 1960 stated that the social conditions in calling for one to the other by using pronoun differ a great deal in the society (1975:78).

This phenomena were also found in Dee's *Perahu Kertas* novel. In datum 16, "*Mahun, ada kereta anjlok, Cep. Jadi kita tertahan...*", the writer found the word "*cep*" as one of Sundanese traditional pronoun that referred to a younger man. Moreover, in datum 17, "*Mangga, ngopi dulu, Den.*" *Ibu tua pemilik warung menyapa ramah*", the writer found another Sundanese traditional pronoun term, that was "*Den*". This term directly referred to a young man that had a higher social status than the speaker.

The differences of those two terms is located in the unwritten role of the society itself. The first term is used to call a young man that has the same position or social level with the speaker, while the second one is used to call a young man who has a higher social level rather than the speaker. Thus, people should understand the context of the utterance first to understand the meaning well.

The second category proposed by Fillmore is speech level category. This category concerns with the various ways of separating speech level in the conversation. He added the distinction as seen in so many traditional languages used by East Asian who are trying to differ among plain, polite and humble speech. The changing of the degree of formality in an utterance is also categorized in this category.

One example of this category found in the novel is in datum 5, “*Santailah sedikit, Bu Noni. Legalisasi STTB ke sekolah aja gua belum sempat*”. The speaker of this utterance was Kugy, the main character of this novel, while the hearer was Noni, her best friend. Adding the word “*Bu*” in front of someone’s name that actually was having the same level with the speaker was a way to increase the degree of formality in an utterance.

In this case, Kugy increased her speech level to show that she intended to have extra time from Noni to do more preparation before she moved to Bandung. It could be seen from the previous utterance, “*Jadi ke sini nggak? Entar kamar lu keburu gua lego ke orang lain*”. From these utterances the reader knew that actually Noni and Kugy were having the same social level.

Furthermore, the third category of Fillmore's social deixis was not found in the novel yet. According to Fillmore (1975), the third category is the distinction in the speaker's utterance, it is a formal distinction of various types that depend on certain properties of the conversation's participants. Social and academic title like Professor, Doctor, Your Honor, and Your majesty, are examples of social properties attached to the speech participants. People used title to identify themselves, but they appear to be both social class or individual variation (1975:81). Dee, as the writer of *Perahu Kertas* novel does not use these kind of speech participant's properties. Thus, the writer did not find any social deictic expressions that are categorized into this category.

The fourth category of social deixis proposed by Fillmore is honorific category. He stated that honorific category was a various way in which names, title, and kinship terms vary in form and usage according to the relation between the speaker and the hearer. Thus, honorific category is used for personal reference which have different versions depending on the relationship between the speech participants.

Two examples of kinship terms found in the novel were in datum 18, *Keenan tertawa ringan. "Cuma mengagumi, Poyan. Saya belum pernah coba..."*, Poyan was an abbreviation of *Po Wayan*. It was a traditional kinship term of Balinese society. "*Po*" meant "*uncle*", uncle was a brother of mother or father. Another example was "*Setuju! Jendral Pilik!*" *Siapa yang mau ikutan lagi?*" *tanyanya pada semua murid* (datum 24).

Both of these terms were classified as Fillmore's honorific category, but they had different function. The term "*Po*" was used to show that there was a family relationship between the speaker and the hearer. While the term "*Jendral Pilik*" was classified as a nickname. Nickname was given by people to someone based on his or her habit or personal behaviour. So do with the phrase "*Jendral Pilik*". It was given by Kugy to one of her students who was very active and often lead his friends when they were playing together. His name was Pilik and he act like the leader of the group just like a general leading the army. That was why Kugy gave this nickname to him.

Another category of social deixis that was proposed by Fillmore was social acts. The various ways in which linguistic performances can be counted as social acts like insulting, greeting, apologizing, and thanking are identified as social acts (1975:85). There are a very wide varieties of the forms of those expressions in this world. The term "*Selamat sore*" in utterance "*Selamat sore. Bisa bicara dengan Pak Wayan? Ini dari Ibu Lena, Jakarta*", was one example of greeting found in the novel. This term is usually used in a formal conversation.

Moreover, there are also some apologizing expressions that found in the novel. One of the expression was "*muhun*" in datum 16 which was taken from the utterance "*Muhun, ada kereta anjlok, Cep. Jadi kita tertahan...*". The word "*muhun*" is a traditional term that come from Sundanese community. This terms means "*sorry*" and was used to emphasize the condition at the time when the conversation occurs. By using traditional

terms, the readers will easily realize the social background of the setting used in the novel.

Instead of those five categories, Fillmore proposed one more category that was linguistics performance. The expressions that were identified into this category were every linguistic performance that accompanied other social acts. “*Handshaking*” (datum 12 and 20) and the word “*Permisi*” in datum 9 were identified as linguistic performance that accompany social acts.

Indonesian people tends to do a handshake with other people who they meet, especially their relatives. Handshake is another way to say “*Nice to meet you*” or “*I’m happy to see you*” to the others. In the context of datum 12 in which the utterance is “... *Kugy spontan menjabat tangan Keenan*”, Kugy suddenly grabbed Keenan’s hand and shaken it. In this context, Kugy wanted to show that she agreed with Keenan, thus handshake became a symbol of agreement.

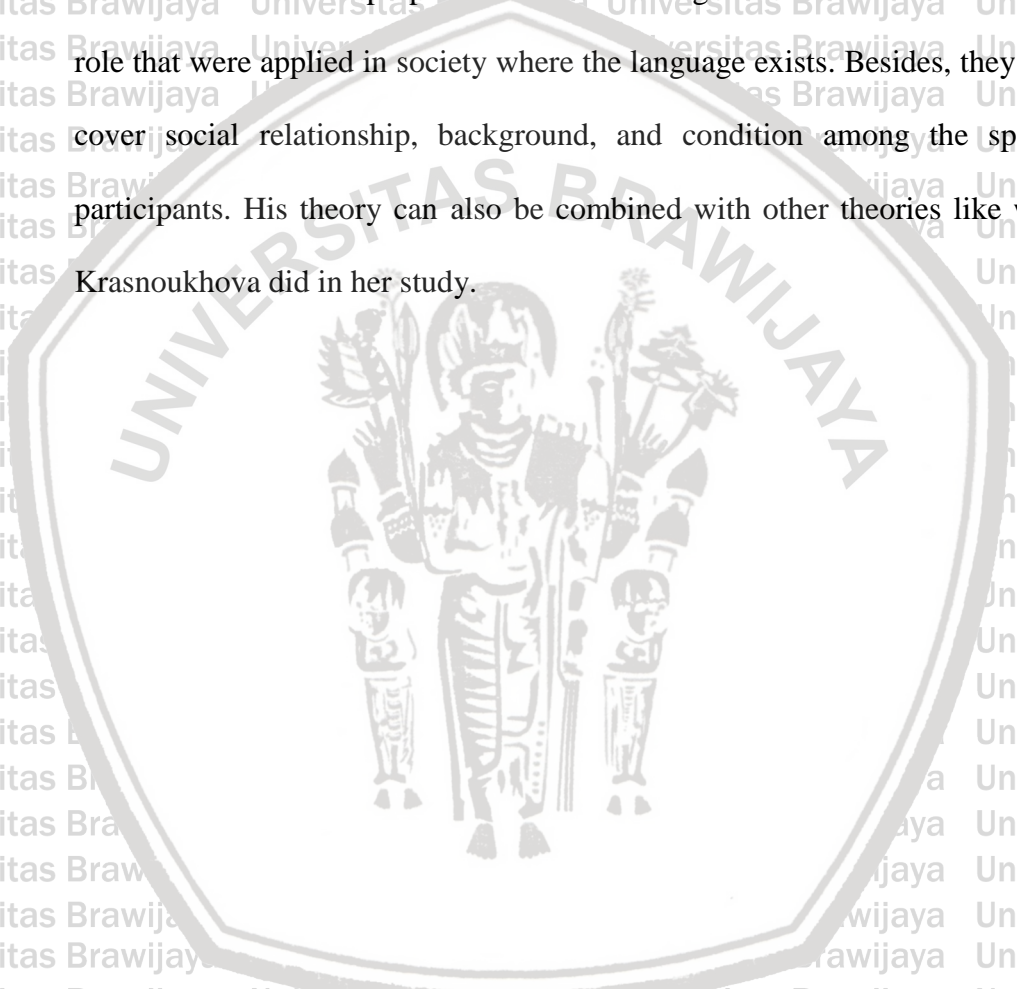
Moreover, the term “*Permisi*” which was taken from the utterance “... *menyejajarkan langkahnya dengan kaki kecil yang melangkah besar-besar dan terburu-buru, “Permisi...”* (datum 6) was another example of linguistic performance that was found in the novel. This term was spoken by Keenan to someone he did not know before. In this case, this term was used before someone was talking to others who he or she does not know before. This term was also used to soften the utterance and avoid the usage of a rude utterance to the other.

Compare to the previous studies, this study revealed different results. The first previous study that the writer used in conducting this study was a thesis entitled *A Study of Deixis Used by The Main Character in The Movie Harry Potter and The Deathly Hollows Part II* written by Endah Elvian in 2011. In her study, she only found 9 social deixis expressions out of 113 deixis expressions. Alvian analyzed the data by only using Lavinson theory. In his theory, Lavinson divided social deixis into two categories those are relational and absolute social deixis. As cited by Alvian (2011:18) relational social deixis is deictic reference of the social relationship between the speaker and the hearer, while absolute social deixis is deictic reference that usually is expressed in certain forms of address which will include no comparison of the ranking of the speaker and addressee. Compare to Fillmore's, Lavinson's categories of social deixis are more general. Thus, Alvian only found a few number of social deixis expressions, 5 relational social deixis and 4 absolute social deixis.

Moreover, the second previous study that the writer used was a journal conducted by O. Krasnoukhova in 2007, entitled *Social Deixis and Classifiers*. In her study, she combined Fillmore's theory of social deixis with Grinevald's theory of deictic classifiers. She found 4 categories of Fillmore's categories that were applied on the data; those are French *Tous/Vous* (T/V) pronoun, social act, honorifics category, and distinction of the speaker speech level. She revealed that in communicating with others, human used some parameters like social status, spiritual status or function, and kinship; or it

can be in combination with reference to sex and/or age, or without any of it (2007:54).

From this study, the writer revealed that the categories of social deixis which were proposed by Fillmore were the most complete and specific one. It was because Fillmore proposed 6 different categories that covered the social role that were applied in society where the language exists. Besides, they also cover social relationship, background, and condition among the speech participants. His theory can also be combined with other theories like what Krasnoukhova did in her study.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusion as the result of analysis and suggestion for further researcher who wants to conduct a study in the same field, especially for the students Study Program of English, Department of Languages and Literature, Universitas Brawijaya.

5.1 Conclusion

Based on the findings and the discussion, the writer concluded that deixis did not only point to something, but also clarified the meaning of each expressions through the context. Different from other types of deixis, social deixis used to describe the social distinction of society and also the relationship between the speech participants. Besides, social deixis were also used to describe the politeness system applied in the society, especially in Indonesia. Social Deixis were used to show respect to elder people or other who has higher position rather than the speaker.

In sum, as the result of the analysis, the writer found 59 social deixis expressions on Dee's *Perahu Kertas* novel. All of these expressions were divided into six categories; there are person marking, distinction of the speech level, distinction in utterance, honorific category, speech act, and linguistic performance. The writer also found the most frequent category found in this novel, that is honorific category.

In this study, the writer analyzed the data based on Fillmore's theory of social deixis and also its categorization. It is because his theory is the basic theory of social deixis that has been cited in many pragmatics book. Besides, his theory provides a complete categorization of social deixis. Thus, Fillmore's theory of social deixis supports the data well.

The used of deictic expressions in the conversation depends on several factors like social background of the speaker and the hearer, relationship between the speaker and hearer, and the most important one is the context of the utterance through the conversation itself. Fillmore's theory of social deixis tends to analyze each deictic expression based on those factors.

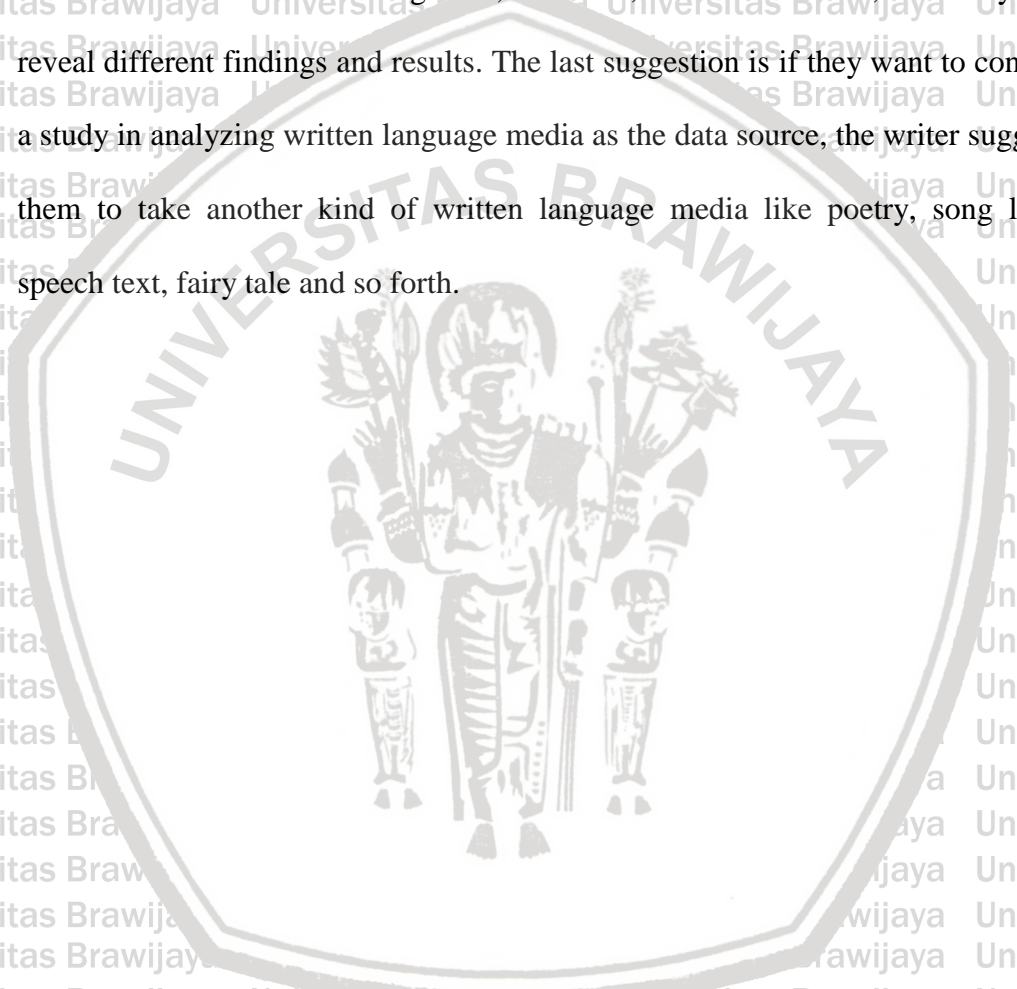
The most efficient way to reveal the meaning of each social deictic expressions is by searching any additional information about the expressions themselves, one of many ways to search the information is by directly checking to the member of society where the language exists. Moreover, in analyzing written text, especially short story and novel, additional information of social background of the story, writer of the story, and also the characters in the story can be very helpful in analyzing the data.

5.2 Suggestion

The writer wants to give some suggestions to the next Researchers, especially for the students of Study Program of English, Department of Languages and Literature, Universitas Brawijaya. First, they should understand the theory of

pragmatics, especially about social deixis to enable them to analyze the deictic expressions well.

Second, the next researchers can use other social deixis theories in conducting their study. They can also use social deixis theory combined with other theory in different field like in sociolinguistic, semantic, and others. Thus, the study will reveal different findings and results. The last suggestion is if they want to conduct a study in analyzing written language media as the data source, the writer suggests them to take another kind of written language media like poetry, song lyric, speech text, fairy tale and so forth.



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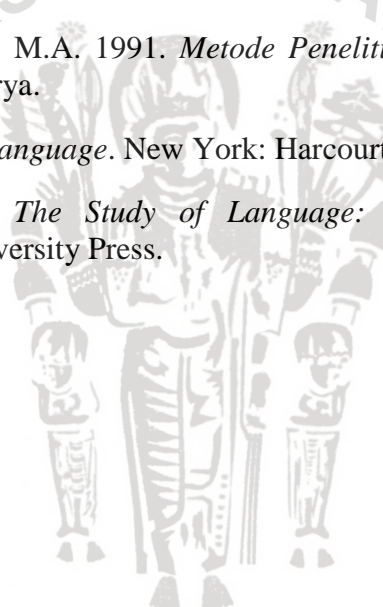
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APPENDICES

Sample Questions 1 (Question to Manadoese Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 15th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti stilah "Oma" dalam bahasa Manado?
2. Bagaimana penggunaan istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.



Sample Questions 2 (Question to Dutch Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 15th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "jij" dalam bahasa Belanda?
2. Apa arti istilah "vent" dalam bahasa Belanda?
3. Apa arti istilah "meneer" dalam bahasa Belanda?
4. Bagaimana penggunaan ketiga istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.

Sample Questions 3 (Question to Betawinese Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 17th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "lu" dalam bahasa Betawi?
2. Apa arti istilah "gua" dalam bahasa Betawi?
3. Apa arti istilah "nyokap" dalam bahasa Betawi?
4. Apa arti istilah "bokap" dalam bahasa Betawi?
5. Bagaimana penggunaan istilah-istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.

Sample Questions 4 (Question to Sundanese Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 16th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "muhun" dalam bahasa Sunda?
2. Apa arti istilah "cep" dalam bahasa Sunda?
3. Apa arti istilah "den" dalam bahasa Sunda?
4. Apa arti istilah "barudak" dalam bahasa Sunda?
5. Bagaimana penggunaan istilah-istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.

Sample Questions 5 (Question to Balinese Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 17th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "poyan" dalam bahasa Bali?
2. Apa arti istilah "bli" dalam bahasa Bali?
3. Apa arti istilah "gus" dalam bahasa Bali?
4. Bagaimana penggunaan istilah-istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.

Sample Questions 6 (Question to Indonesian Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 17th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "Kak" dalam bahasa Indonesia?
2. Apa arti istilah "Bu" dalam bahasa Indonesia?
3. Apa arti istilah "Sampai ketemu" dalam bahasa Indonesia?
4. Apa arti istilah "Ma" dalam bahasa Indonesia?
5. Apa arti istilah "Permisi" dalam bahasa Indonesia?
6. Apa arti istilah "Sayang" dalam bahasa Indonesia?
7. Apa arti istilah "Silahkan masuk" dalam bahasa Indonesia?
8. Apa arti istilah "Menjulurkan tangan" dalam bahasa Indonesia?
9. Apa arti istilah "Saya" dalam bahasa Indonesia?
10. Bagaimana penggunaan istilah-istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.

Sample Questions 7 (Question to English Society's Member)

INTERVIEW PROTOCOL

Project: Fillmore's Social Deixis Found in Dee's *Perahu Kertas* Novel

Time of Interview:

Date: January, 17th 2014

Place: FIB

Role of Interview:

Interviewer: Eka Gita Dewanti

Interviewee:

Interview ini dilakukan untuk mengumpulkan informasi tentang arti beberapa kata yang telah diklasifikasikan sebagai deixis sosial.

Questions:

1. Apa arti istilah "Bye" dalam bahasa Inggris?
2. Apa arti istilah "Sorry" dalam bahasa Inggris?
3. Apa arti istilah "Dear" dalam bahasa Inggris?
4. Bagaimana penggunaan istilah-istilah tersebut di dalam percakapan?

Terima kasih atas bantuan serta informasi yang telah diberikan.



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22.	24-04-2014	Konsultasi hasil revisi setelah ujian dan ACC penjilidan	Dra. Wuliatmi Sri Handayani.
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