

**DEIXIS OF DAYAK NGAJU LANGUAGE FOUND IN SHORT
STORY ENTITLED “MAHARAJA MANAKAU PAKASEM
SUNGKET” BY OFFENY A. IBRAHIM**

THESIS

**BY
DEA GRISELDA PULCHERIA
NIM 115110101111003**

UNIVERSITAS BRAWIJAYA



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

2015

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THESIS

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

BY
DEA GRISELDA PULCHERIA
NIM.115110101111003

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

2015

DECLARATIONS OF AUTHORSHIP

Herewith I,

Name : Dea Griselda Pulcheria

NIM : 115110101111003

Address : Jl. RTA Milono Km, 3.5 No 100 A Palangka Raya,
Kalimantan Tengah

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Malang, June, 24th 2015

Dea Griselda Pulcheria
NIM. 115110101111003

SUPERVISOR'S APPROVAL

This is to certify that the undergraduate thesis of **Dea Griselda Pulcheria** has been approved by the supervisor

Malang, June, 24th 2015

Supervisor

Istiqomah Wulandari, M.Ed

NIP. 19781017 200604 2 001

Malang, June, 24th 2015

Co-Supervisor

Emy Sudarwati, S.S., M. Pd.

NIK. 201009 830414 2 001



BOARD OF EXAMINERS' APPROVAL

This is to certify that the undergraduate thesis of **Dea Griselda Pulcheria** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*

Eni Maharsi, M.A., Chair
NIP. 19731209 200501 2 002

IstiqomahWulandari, M.Ed., Member
NIP. 19781017 200604 2 001

Emy Sudarwati, S.S., M. Pd., Member
NIK. 201009 830414 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages and Literatures

Yusri Fajar, M.A.
NIP. 19770517 200312 1 001

Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001

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Malang, June, 24th 2015

The writer



ABSTRACT

Pulcheria, Dea Griselda. 2015. **Deixis of Dayak Ngaju language found in short story entitled “Maharaja Manakau Pakasem Sungket” by Offen A. Ibrahim.** Study Program of English. Universitas Brawijaya. Supervisor: Istiqomah Wulandari, Co-Supervisor: Emy Sudarwati

Key Terms: deixis, deitic expressions, references, Dayak Ngaju language, Maharaja Manakau Pakasem Sungket

Deixis is absolutely needed to show the important referents from the text. The terms of deixis is important to show the meaning and assumption to the hearer or the reader. The writer conducted a study about deixis in “Dayak Ngaju language found in short story Maharaja manakau pakasem sungket” which shows the forms and contrast the deixis in English and Dayak Ngaju language. There are two problems to be solved in this study, namely : (1) what are the types of deixis in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offen A. Ibrahim and (2) what are the reference of deixis in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offen A. Ibrahim.

In this research, the writer used qualitative approach using document analysis to analyze and interpret a story of *Maharaja Manakau Pakasem Sungket*. The data were taken from a folklore written by Offen A. Ibrahim entitled *Maharaja Manakau Pakasem Sungket*. The writer used theories according to Levinson (1983) and Bingan and Ibrahim (2001).

The finding of this research showed that there are five deixis in Dayak Ngaju language. The writer found 125 deixis in this story. Person deixis is the mostly used deixis in this story that appears 76 times (60.8%). The next is social deixis that appears 19 times (15.2%). Then, the place deixis appears 17 times (13.6%), while the time deixis appears 8 times (6.4%). The last deixis that appears is discourse deixis for 5 times (4%). In conclusion, this research shows that deixis in Dayak Ngaju language and English has some similarities and differences, in terms of forms, function, distribution and types. In terms of similarities those two languages have the same function which are distribution and types. The difference from two languages is forms of person deixis.

The writer suggests the next researchers to be able to use another object concerning deixis in local language. This research can be a reference and comparison for the next researchers who want to conduct a research with similar topic analyzing the features of local language.

ABSTRAK

Pulcheria, Dea Griselda. 2015. **Deiksis dalam Bahasa Dayak Ngaju ditemukan di dalam cerita pendek berjudul “Maharaja Manakau Pakasem Sungket” oleh Offeny A. Ibrahim.** Program Studi Sastra Inggris. Universitas Brawijaya.

Pembimbing: (I) Istiqomah Wulandari, (II) Emy Sudarwati.

Kata Kunci: Deiksis, ekspresi deiksis, referensi, Maharaja Manakau Pakasem Sungket, Bahasa Dayak Ngaju

Deixis mutlak diperlukan untuk menunjukkan referen penting dari teks. Ketentuan deixis adalah penting untuk menunjukkan arti dan asumsi terhadap pendengar atau pembaca. Penulis melakukan penelitian tentang deixis di "bahasa Dayak Ngaju yang ditemukan dalam cerita pendek Maharaja manakau pakasem sungket" yang menunjukkan bentuk dan kontras deixis dalam bahasa Inggris dan bahasa Dayak Ngaju. Ada dua masalah yang harus dipecahkan dalam penelitian, yaitu: (1) apa jenis deixis dalam bahasa Dayak Ngaju yang ditemukan dalam cerita pendek berjudul Maharaja Manakau Pakasem Sungket oleh Offeny A. Ibrahim dan (2) apa saja referensi dari deixis dalam bahasa Dayak Ngaju yang ditemukan dalam cerita pendek berjudul Maharaja Manakau Pakasem Sungket oleh Offeny A. Ibrahim.

Dalam penelitian ini, penulis menggunakan pendekatan kualitatif yang menggunakan analisis dokumen untuk menganalisis dan menginterpretasi cerita Maharaja Manakau Pakasem Sungket. Data diambil dari cerita rakyat yang ditulis oleh Offeny A. Ibrahim berjudul Maharaja Manakau Pakasem Sungket. Penulis menggunakan teori menurut Levinson (1983) dan Bingan dan Ibrahim (2001).

Temuan dalam penelitian ini menunjukkan bahwa ada lima deiksis dalam bahasa Dayak Ngaju. Penulis menemukan deiksis dalam cerita ini adalah 125 deiksis. Orang deiksis adalah deiksis paling banyak digunakan dalam cerita ini yang muncul dengan 76 kali (60.8%). Yang berikutnya adalah deiksis sosial yang muncul 19 kali (15.2%). Kemudian, tempat deiksis muncul dengan 17 kali (13.6%), sedangkan waktu deiksis dengan 8 kali (6.4%). Deiksis terakhir yang muncul adalah deiksis wacana dengan 5 kali (4%). Kesimpulannya, penelitian ini menunjukkan bahwa deixis dalam bahasa Dayak Ngaju dan Inggris memiliki beberapa persamaan dan perbedaan, yaitu bentuk, fungsi, distribusi dan jenis. Dalam hal persamaan dua bahasa ini memiliki fungsi yang sama yaitu distribusi dan jenis. Perbedaan dari dua bahasa adalah bentuk orang deixis.

Penulis menyarankan para peneliti berikutnya untuk dapat menggunakan objek lain tentang deixis dalam bahasa lokal. Penelitian ini dapat menjadi rujukan dan perbandingan untuk peneliti selanjutnya yang ingin melakukan penelitian dengan topik serupa yang menganalisis fitur tentang bahasa lokal.

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CHAPTER I

INTRODUCTION

In this chapter, the writer discusses some important points related to the area of this research. Those are background of the study, problems of the study, objectives of the study, and the definition of key terms.

1.1 Background of Study

Indonesia is a rich country with its many kinds of cultures. It is proved by various ethnic or local languages that exist in Indonesia. That is why, Indonesia is also known for its varieties of local languages. Since Indonesian have many languages as the consequence of its many tribes, local languages become a traditional or native language in a certain ethnic group. Local language is one of the tools to show the ethnic identity. In fact, there are many tribes in Indonesia of which of they have their own native language.

Central Kalimantan is one of regions that has many local languages. Pusat Bahasa (2008) indentified that Central Kalimantan has thirty-two dialects or local languages. From the thirty-two of local languages, there is only one which is considered as standard language named Dayak Ngaju language. In Central Kalimantan, inhabitants of the island is known as Dayak Ngaju tribe. Dayak Ngaju is one of major parts of Dayak tribe in Central Kalimantan. It is mentioned that Dayak

Ngaju language is used by some detected people in Central Kalimantan. Riwut, et. al. (2009) stated that indigenous people in Central Kalimantan are Dayak people who use Dayak Ngaju language as their lingua franca. Poerwadi (1996) stated that the total area of Central Kalimantan is 153.364,50^{Km}² with 2.294.128 people or the average density is 15 inhabitants/Km². From the total area of Central Kalimantan, 70% of it is indigenous people. The total population of the indigeous people is 1.605.890. The number of Dayak Ngaju people is 752.000 people (BPS Kalteng, 2013). Furthermore, Dayak Ngaju people in Central Kalimantan uses Dayak Ngaju language as a lingua franca.

Dayak Ngaju language is usually used to communicate things related to the aspect of daily life, such as family, goverment and informal situation. In a formal situation, Dayak Ngaju language is used in church which is enlightened by government officials villages. Dayak Ngaju language is also used as tool of communication. According to Poerwadi (2013), the function of Dayak Ngaju language is widely used for communication. This language is an official language which becomes major language in Central Kalimantan. Furthermore, it is also used in educational institution in elementary school as a local content.

In the past, Dayak Ngaju language was usually used by older people. In daily conversation, Dayak Ngaju people interact with each other by using Bahasa Indonesia and Banjar language. These languages are not only used at school, office, and market, but also in daily conversation. Bahasa Indonesia and Banjar language are easily spoken and understood as they are different from Dayak Ngaju language.

Automatically, younger generation seems to lose their ability in understanding and using their mother tongue. It is proved that this language is very important, especially for Dayak Ngaju community. Poewardi (2008) stated that there are 3 implications of language of Central Kalimantan. Those inclinations are (a) it tends to be lost or extinct (b) it tends to be survive and (c) it tends to be integrated with languages that have greater function. A language has a tendency to be extinct if the native speaker is unfaithful to the language or there is only a small group using it. Therefore, the native speakers of Dayak Ngaju in Central Kalimantan need to be saved. Dayak Ngaju language is taught from one generation to the next generation only by listening and speaking. Based on Bingan & Ibrahim (2001), it is possible if Dayak Ngaju people have differences between their utterance and writing. The speakers learn this language only by practicing among themselves without any formal education.

There are some efforts which the Central Kalimantan government has done to save Dayak Ngaju language for example by making it as school subject, dictionary, teaching book, story book, folklore of Central Kalimantan, etc. This is also a strategy from the government to foster a positive attitude and to motivate young generation to keep using native language including Dayak Ngaju language. Furthermore, in order to solve the problem, one of the ways is publishing a book about folklore of Central Kalimantan.

One of the books about Central Kalimantan folklore is *Kumpulan Sarita Rakyat Kalimantan Tengah*. The book is written by Offenly A. Ibrahim. It is a story book of Central Kalimantan folklore. The book is published for children, teenager,

and adult who want to learn or read about the folklore. It is also as the effort to preserve Central Kalimantan folklore. There are some functions found in this book.

First, it aims to give information about Central Kalimantan folklore and to preserve Central Kalimantan folklore and also for people who want to learn the Dayak Ngaju language. This book uses two languages which is Dayak Ngaju language and Bahasa Indonesia. From the book, there are 12 stories. All stories come from Dayak Ngaju and Dayak Maanyan tribes. In this case, the writer focuses on Dayak Ngaju story entitled *Maharaja Manakau Pakasem Sungket*. In this story, there are particular issues that give interesting information about Central Kalimantan folklore. The story was written by A.H Klokke and M. Saha from the book *De Slimme En De Domme Ngaju Dayak Volksverhalen* and rewritten by Offenly A. Ibrahim in his book entitled *Kumpulan Sarita Kalimantan Tengah*. The story is very interesting and famous.

As it has already mentioned, the users of Dayak Ngaju language have lost their mother tongue. They are not able to speak or write a Dayak Ngaju language well. It happened because at that time, there were a only few people using this language especially those belonging to young generation. In this book, there are particular issues or topics that give information of interest about Central Kalimantan folklore. To understand the text, deixis is very needed to show the important meaning from the text written by author. It means that deixis can help the readers to understand a clear message from the author.

According to Levinson (1983, p.54) "Deixis concerns the ways in which languages encode or grammaticalized features of the context of utterance or speech

events, and thus also concerns with ways in which the interpretation of utterances depends on the analysis of that context of utterance.” Deixis appears in many spoken and written language. In written language, deixis is more difficult because we may not know who the speaker and hearer is. The time is also unpredictable unless there is a clue showing the exact time. Different from spoken language, person, place, and time deixis is unrecognizable. Meanwhile, in spoken language the time when the speaker utters some utterances is understood by the hearer.

Grundy (2000, p.23), also defines “Deixis as lexical items which represents or encode particular referent”. This research needs a reference to help the readers to understand the text well. Based on Yule (1996, p.17) “Reference is clearly tied to the speaker’s goals (to identify something) and the speaker beliefs (can the listener be expected to know that particular something?) in the use of language”. It means, reference as an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something.

From this research, there are five types of deixis; person, time, place, discourse and social deixis. Those kinds of deixis have a closer relationship with deictic expressions. The terms of deixis is important to build meaning and assumption to the hearer or the reader. The term of deixis can be found in *Maharaja Manakau Pakasem Sungket*. This story shows the deixis in Dayak Ngaju language. This research gives information about one of Indonesian ethnic groups which is Dayak Ngaju culture and language. The writer is interested in investigating deixis in Dayak Ngaju language because there is no researcher has investigated it. The writer decided

to analyze deixis in Dayak Ngaju language because the writer wanted to make the readers understand the story and to know different deixis between Dayak Ngaju language and English. This research intends to show the contrast of deixis between Dayak Ngaju language and English. The writer believes that this study brings many benefits to other researchers who want to analyze deixis in local languages. Hopefully, this study can be used as a reference and comparison for the next researchers who want to conduct a research with similar topic as this research.

Based on the previous explanation, the writer is interested in investigating Deixis in Dayak Ngaju language from short story entitled "*Maharaja Manakau Pakasem Sungket*" written by Offeny A. Ibrahim's book.

1. 2 Problems of the Study

Based on the background of the study, the problems to be solved in this research are :

1. What are the types of deixis used in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offeny A. Ibrahim ?
2. What are the reference of deixis used in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offeny A. Ibrahim ?

1.3 Objectives of the Study

Related to the previous problems above, the objectives of the study are :

1. To describe the types of deixis in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offeny A. Ibrahim.

- 2. To find out the reference of deixis used in Dayak Ngaju language found in short story entitled *Maharaja Manakau Pakasem Sungket* by Offen A. Ibrahim

1.4 Definition of Key Terms

The definitions of the key terms used in this study are as follows :

- 1. **Deixis** : language encode or grammaticalize features of the context of utterance or speech event (Levinson, 1983).
- 2. **Deitic Expressions** : lexical items which encode context (Grundy, 2000).
- 3. **Reference** : clearly tied to the speaker’s goals (to identify something) and the speaker beliefs (can the listener be expected to know that particular something?) in the use of language”. (Yule, 1996).
- 4. **Dayak Ngaju People** : indigenous people in Central Kalimantan are Dayak people who use Dayak Ngaju language as their lingua franca (Riwut, et al, 2009).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses deixis, person deixis, place deixis, time deixis, discourse deixis, social deixis, type of references and previous studies. The writer connects those theories to stay focus in this study.

2.1 Deixis

Deixis is one of important things in general linguistics. Yule (1996) stated that deixis is a technical term (from Greek) which means pointing via language. The feature of pointing via language it is not only referents but also relation to a speaker and addressee. We use deictic to encode a relationship between person, times, places and ourselves as speaker. Attempting to grammaticalize the aspects of deictic use in language, Levinson (1983, p 54) defined deixis as follow :

“Deixis concerns the ways in which languages encode or grammaticalize features of the context of utterance or speech event, and thus also concerns way in which the interpretation of utterances depends on the analysis of that context of utterance.”

Deixis can be potentially as context-dependent linguistic expression and typically anchoring in the perspective of the speaker. In this regard, deixis is a part of pragmatics, as it is interpretation depends directly and primarily on features of the context involved, example context-dependent, such as the speaker and addressee,

their location in space and time, etc (cited in Chapter Three Deixis in English p.69) have demonstrated. It is clear that the meaning of utterance in deictic expression can be interpreted through context and we must know who the speaker and the listeners are being interpreted by certain situation. Levinson (1983) described deixis as the important thing in the context. He argued that deixis is the reflection of the relationship between language and context. Levinson gave the following example to illustrate the importance of deictic information. He wanted his readers to imagine that they found a bottle in the sea with a message in it that says:

- Meet me here a week from now with a stick about this big. (Levinson 1983, p.55).

Without the necessary context, it is not clear whom to meet, where or when, or how big stick to bring (Levinson, 1983, p. 55 cited in Hromádková, 2014). The linguistic forms of this pointing are called deictic expressions. Deictic expressions are also sometimes called indexicals or indexical expressions. The term “indexical” only to pronouns “I” and “you” and adverbs “here” and “now” because their role in a sentence is constant. Deixis refers to a word which the referent is inconsistent, depending on who the speaker is, where and when it is uttered. Otherwise, deixis can be categorized into five types (Levinson,1983). Those are person deixis, time, place, discourse, and social deixis.

2.1.1 Person Deixis

Person deixis concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered. Levinson (1983) stated that the category first person is the grammaticalization of the speaker's reference to himself, second person the encoding of the speaker's reference to one or more addressees, and third person the encoding of reference to persons and entities which are neither speakers nor addressees of the utterance in question. All of those, at least in English, come in singular and plural forms, several are marked for case, and the third person singular forms encode gender as shown in table :

Table 2.1.1 Personal Pronouns in English taken from Chapter Three Deixis in English p. 96 :

| | Singular | | Plural | |
|------------|----------|-----|--------|--------------|
| | Nom | Acc | Nom | Acc |
| 1st Person | I | Me | We | Us |
| 2nd Person | You | | You | |
| 3rd Person | M | He | Him | They Them |
| | F | She | Her | |
| | N | It | | |

From the table above, first person deixis, we know that "I" is the speaker.

According to Levinson (1983, p. 62) "first person is the grammaticalion of the speaker's reference to himself." Fisrt person consists with singular and plural first person. The form of singular first person includes : I and me. Then, the form of plural first person consists of we and us. Second person deixis is "you" as the addressee.

According to Levinson (1983, p. 62) “second person deixis is the encoding of the speaker’s reference to one or more addressees.” The personal pronoun “you” is in the second person and it refers to the addressee. The last is third person deixis. “he, she, it and they” are third person deixis. Based on Levinson (1983, p. 62) “third person deixis is the encoding of reference to person and entities which are neither speakers nor addressees of the utterance in question.” Third person deixis refers to a person, place, thing, or idea. This is not identified by both the speaker and addressee. Person deixis can be functioned well if the participants know the role of the speakers, the situation, and the target of the utterance.

Beside using the theory of Levinson, the writer also used the theory of deixis by Bingan and Ibrahim about classifying of person deixis in Dayak Ngaju language.

The category of person deixis in Dayak Ngaju language is divided into three types; which consist of singular and plural person pronoun (Bingan & Ibrahim 2001, p. 33-36). The types of person pronoun according to Bingan and Ibrahim as follows :

a. First person (Olon Je Panyolak Tunggal) atau orang yang berbicara

- **Tunggal** : *Aku, -ku, -ngku*
- **Jamak** : *Ikei (kami), itah (kita)*

b. Second person (Olon Je Kadua Tunggal) atau orang yang diajak/lawan bicara

- **Tunggal** : *Ikau (kamu), -m (mu)*
- **Jamak** : *Keton (kamu sekalian/kalian)*

c. Third person (Olon Je Katelo Tunggal) atau orang yang dibicarakan

- **Tunggal** : le (*dia*), -e (*-nya*)
- **Jamak** : Ewen (*mereka*)

2.1.2 Place Deixis

Place deixis or spatial deixis is also known as space deixis in which it is related to the spatial locations relevant to an utterance. Place deixis concerns the specification of locations relative to anchorage points in the speech event. According to Levinson (1983, p.62) “place deixis concerns the encoding of spatial location relative to the location of the participants in the speech event. For example: this (way), that (direction), here, there.” Spatial deixis is the marking in language of the orientation or position in space of the referent of a linguistic expression. Take a look at the example below:

- How are the things, *there* ? (Levinson, 1983, p. 62).

The deictic expression “there” above, does not simply mean “how are things at some place distant from the speaker”, but it means “how are things where the addressee is”. According to Renkema (1993, p. 78) “In place deixis a speaker can refer to something that is in the vicinity or further way : (this), (these) as opposed to that, those and place deixis can be realized not only by use of demonstrative pronouns, but also by the use of adverb of place: (here) and (there).” It means that, place deixis refers to the place of a participant in the speech event.

2.1.3 Time Deixis

Time deixis is the deixis which encoding temporal units relative to the time of the utterance. As stated by Levinson (1983, p. 62) “the coding time (CT) may be distinct from receiving time (RT).” When a speaker said today is tiring day, it refers to unspecified time, but it can be different when the speaker said the day is monday (CT), then the hearer (RT) refers the day is monday not sunday. Based on Levinson (1983, p. 63) explained the following :

Time deixis is commonly grammaticalized in deitic adverbs of time (like English now and then, yesterday and this year), but above all in tense. Time deixis concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken or a written message incirbed).

From the explanation above, the writer concludes that time deixis refers to the time when the utterances produced by the speaker. According to Yule (1996, p. 15), it is stated that “present and past tense in time deixis (temporal deixis) differentiate proximal and distal.” For examples :

- a. I *live* here now. (Yule, 1996, p. 15)
- b. I *lived* there then. (Yule, 1996, p. 15)

In example (a), the word “live” means that proximal form because the sentence is present tense. The situation is still involved in a current situation at which he uttered the utterance or the situation is still in a progress, (b) the word “lived” is considered distant form because it uses past tense since the situation does not exist anymore.

2.1.4 Discourse Deixis

Discourse deixis is an expression that has reference within the discourse or text. According to Levinson (1983, p. 62) "the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located". It means that discourse deixis refers to propositions of speech acts. Discourse deixis focuses on the addressee attention on aspects of meaning expressed by a clause, sentence, paragraph, or entire story. Furthermore, Cummings (2005) explained that discourse deixis in linguistics expressions that refers to a written text or an oral text in which these deictic expression. A written text both occupies space, it is composed and read at certain points in time. From the explanation, discourse deixis has a function as connected to the previous discourse to surrounding text. Since discourse unfolds in time, it seems natural that time-deictic or space-deictic words can be used to refer to portions of the discourse, as in the following examples :

- a) I bet you haven't heard *this* joke. (Yang, 2011, p. 129).
- b) *That* was the funniest story I've ever heard. (Yang, 2011, p. 129).

The use discourse deixis is that the proximal-distal distinction in space deixis acquires temporal status in relation to the unfolding of the text. a) *this* can be used to refer to a forthcoming portion of the discourse, and b) *that* to a preceding portion.

2.1.5 Social Deixis

Social deixis is a social relationships between participants, their status, and the relations to the topic of discourse. Based on Levinson (1983, p. 63) “social deixis concerns the encoding of social distinctions that are relative to participant-roles, particularly aspects of the social relationship holding between speaker and addressee for speaker and some referent.” It means the relationships of social deixis between the speaker and addressee, or the speaker and the object spoken about and so on. In the other words, social deixis refers to the social status between the speaker and the addressee in the society. In addition, social deixis there are two basic kinds of social deixis, they are: relational social deixis and absolute social deixis. Relational deixis refers to social characteristic of referent apart from deitic reference to a social relationship between the speaker and addressee. For example are (my husband, teacher, cousin), etc and pronouns (you, her). Absolute social deixis refers to a deictic reference including no comparison of the ranking of the speaker and addressee. For example : your highness, Mr. president, your majesty, etc (cited in Rosdiana 2013, p. 14-15).

2.2 Type of References

Reference is an act of using language to refer to entities in context. It has relationship between speaker and hearer to identify something. Reference and deixis has same role to refer something that shows their close relation. Deixis is reference of certain kinds expressions that is determined of utterances act such as time, place, or

participants that is included that speaker and addressee. It is also an assumption that the use of words to refer to people and things was a relatively straightforward matter.

It is indeed fairly easy for people to do, but it is rather difficult to explain how they do it. We do know that words themselves do not refer to anything. That is why we need a reference. Reference as an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something. Referring expressions, which can be :

- Proper nouns (ex: Shakespeare, Cathy Revuelto, Hawaii) (Yule, 1996, p.17)
- Noun Phrases which are definite (ex: the author, the singer, the island) (Yule, 1996, p.17)
- Indefinite (ex: a man, a woman, a beautiful place) (Yule, 1996, p.17)
- Pronouns (ex: he, her, it, them) (Yule, 1996, p.17)

Based on Yule (1996, p.17) "reference is clearly tied to the speaker's goals (to identify something) and the speaker beliefs (can the listener be expected to know that particular something?) in the use of language". It means, reference is applied in third person deixis because it refers to a person, place, thing, or idea. According to (Halliday & Hasan 2008, p. 31-37 cited in Schmolz p.12) the types of reference are *anaphora*, *cataphora*, *endophora*, and *exophora*. First category is *anaphora*.

Anaphora is a grammatical term for the use of a pronoun or other linguistic unit to refer back to another word or phrase. Example of *anaphora* :

- Susan plays piano. She likes music. (Schmolz, 2015, p.14)

In example, the word “she” is an *anaphora* and refer back to a preceding expression, in this case *Susan*. From the example, an *anaphora* is an item that commonly points backwards.

The second is *cataphora*. It is use to refer ahead to another word in a sentence (i.e., the referent). Example of *cataphora* :

- After she had come home, Susan did her homework. (Schmolz, 2015, p.11)

In example, the cataphora *she* refers to *Susan*. It is quite common to use term “antecedent” also for an expression to which a cataphor refers. The relationship between *cataphor* and antecedent is named *cataphora*. *Cataphors* are defined as pointing forward (cited in Schmolz, 2015, p.11).

According to (Halliday and Hassan, 2008, p. 31-37 cited in Schmolz, 2015, p.12) “subsume *anaphors* and *cataphors* under category *endophora*, which they in turn distinguish *exophora*”. It means *endophora* is constitute referential processes in the text or context. The third is *endophora*. It is an expression that refers to something in the same text. *Endophora* contains of *anaphora* and *cataphora* that refers to point backwards or forwards to something in the text. For example :

- Susan plays piano. She likes music. (Schmolz, 2015, p.14)

From the example “she” is an *endophoric* expression because it refers to something already mentioned in the text. The word “she” refers forwards to the proper noun “Susan”.

The last is *exophora*. It is dependent on the context outside the text. If we reading or hearing only the sentence “she likes music” an outside observer does not know who is she, it is reference identifiable namely exophoric or exophora. In addition, “she likes music”, if it appeared by itself, has an *exophoric* expression. The word "she" refers to something that the reader or hearer is not told about. That is to say, there is not enough information in the text to independently determine to whom "she" refers. It can refer to someone the speaker assumes his audience has prior knowledge of or it can refer to a person he is showing to his listeners. Without further information, in other words, there is no way of knowing the exact meaning of an exophoric term.

2.3 Previous Studies

The writer reviewed two previous studies as her references. The first is taken from the study of deixis conducted by Devita Riesmayanti (2013) entitled “Deixis in ‘Aku kesepian, sayang, datanglah, menjelang kematian’ by Seno Gumira Ajidarma”. She wrote about the study of deixis in the short story taken from of *Aku Kesepian, Sayang, Datanglah, Menjelang Kematian* by Seno Gumira Ajidarma. She investigated kinds of deixis used in *Aku Kesepian, Sayang. Datanglah, Menjelang Kematian* by Seno Gumira Ajidarma and the meanings of the deictic expressions. She used a qualitative method in analyzing the deixis by using Levinson’s theory and Fidarwati’s theory. She analyzed three short stories as her data. The deixis in short

stories are five types of deixis which are person deixis, place, time, discourse, and social deixis.

The second previous study was conducted by Ely Rosdiana (2013) entitled “A pragmatic Study on Deixis in The Sport Articles of The Jakarta Post Newspaper”.

She analyzed the article using deixis theory. Her thesis focused on deixis in the sports articles in printed edition of Jakarta Post. Her study was conducted to find out types of deixis contained in sentences of the article and reference deixis in sentences in the article. She used a qualitative approach in analyzing deixis. By using Grundy’s theory, she found three deixis. The deixis are person deixis, place, and time deixis. In her study, person deixis was mostly found in her result. Person deixis is divided into three kinds namely first person, second person, and third person. First person is mostly used because the articles contain opinions report of interview.

The differences between this research from the previous studies are in term of the data and theory used. Related to Riesmayanti and Rosdiana’s research, they emphasized their research by analyzing deixis in the short story and the sports articles. Riesmayanti’s data were taken from *Aku Kesepian, Sayang. Datanglah, Menjelang Kematian* by Seno Gumira Ajidarma and Rosdiana’s data were from the sports articles is taken from printed edition of Jakarta Post. In this research, the writer used the data source from the book of Central Kalimantan folklore. In term of theories, Riesmayanti’s research used Levinson and Fidarwati’s theory whereas

Rosdiana’s research used Grundy theory to analyze her data. The writer of this study

used Levinson and Bingan and Ibrahim's theory to find out the types of deixis and to find out the reference of deixis in the story.



CHAPTER III

RESEARCH METHOD

This chapter explains the method of the research which consists of research design, data source, data collection, and data analysis.

3.1 Research Design

The writer used qualitative approach in this research. The qualitative approach deals with data that are in the form of words rather than number or statistical data.

Based on Creswell (1994, p. 145) "in qualitative research, the writer is interested in learning process, meaning, and understanding through words of the phenomena". In other words, it is called qualitative research if it describes the data in the form of sentences or words. Moreover, Ary, et.al. (2002) stated that in qualitative studies, the human investigator is the main participant for gathering and analyzing the data. Since the main participant is human investigator, this study used the researcher herself as a tool to collect and analyze the data.

According to Ary, et. al. (2002) there are different types of qualitative research such as, ethnography, case studies, document analysis, naturalistic observation, focused interviews, phenomenological studies, grounded theory, and historical studies. This study used document analysis by using descriptive method to analyze and interpret a story of *Maharaja Manakau Pakasem Sungket*.

3.2 Data Source

This research used *Kumpulan Sarita Rakyat Kalimantan Tengah* written by Offeny A. Ibrahim. The book was published on January 2012. It is a story book of Central Kalimantan folklore. The book is published for children, teenager, and adult who want to learn or read about Central Kalimantan folklore and as the effort to preserve the cultural folklore of the region Central Kalimantan.

The data source of this study was taken from the *Kumpulan Sarita Rakyat Kalimantan Tengah* book by Offeny A. Ibrahim. In this book, there are 12 stories.

This study focuses on one story. The writer chooses *Maharaja Manakau Pakasem Sungket* story as the data source because the story is very interesting and famous for Dayak Ngaju people.

3.3 Data Collection

The data of this study is collected from a book written by Offeny A. Ibrahim entitled *Kumpulan Sarita Rakyat Kalimantan Tengah*. In collecting the data, the writer did the following steps:

1. Choosing the story to be analyzed.

After reading all of the stories, the writer chose one story out of 12 stories. The title of the story is *Maharaja Manakau Pakasem Sungket*. The writer chose the story based on some considerations. Firstly, the writer chooses the most interesting stories of Offeny A. Ibrahim's book. Secondly, it is the story from Dayak Ngaju people. Lastly, the story is taken from the book

De Slimme En De Domme Ngaju Dajakse Voklsveerhalen. It was written by

A.H Klokke and M. Saha. The story is very famous for Dayak Ngaju people.

2. Selecting some words which consist of deixis.

The writer selected the words consisting of deixis by putting the words into several tables.

3. Identifying the words or sentences.

The writer identified the words or sentences that are considered as deixis based on Levinson, Bingan and Ibrahim's theory.

3.4 Data Analysis

After collecting the data, the writer continued to the next step which is analyzing the data. The writer followed the theories of Ary et.al (2002), which is stated that in the data analysis there are three steps: organizing the data, summarizing the data, and interpreting the data. Based on the procedures explained, the writer would analyze the data as follows :

1. Classified the findings word, phrase or sentence.

Before classifying the deixis, the writer translated the story from Dayak Ngaju language into English. After that, the writer clasified the deixis and underlined the word, phrase or sentence based on the types of deixis according to Levinson's theory (1983) and classified the person deixis in

Dayak Ngaju language by using Bingan and Ibrahim's theory (2001).

2. Determined and categorized the data.

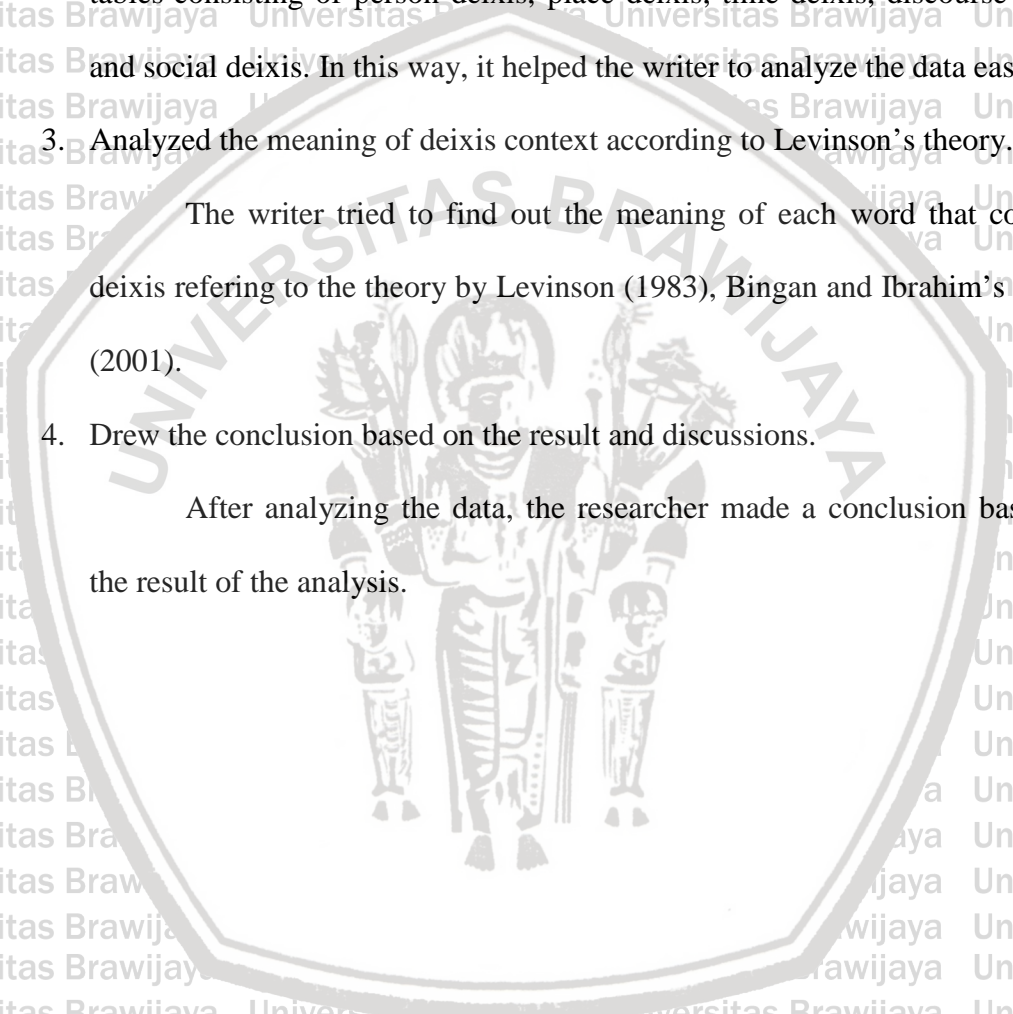
The writer determined and categorized the data according to Levinson's theory (1983) and also Bingan and Ibrahim's theory (2001) to determine person deixis in Dayak Ngaju language. The writer made several tables consisting of person deixis, place deixis, time deixis, discourse deixis and social deixis. In this way, it helped the writer to analyze the data easier.

3. Analyzed the meaning of deixis context according to Levinson's theory.

The writer tried to find out the meaning of each word that contains deixis referring to the theory by Levinson (1983), Bingan and Ibrahim's theory (2001).

4. Drew the conclusion based on the result and discussions.

After analyzing the data, the researcher made a conclusion based on the result of the analysis.



CHAPTER IV FINDING AND DISCUSSION

This chapter explains the finding and discussion. This chapter answers the problems of the study.

4.1 Finding

In this finding of the research, the writer found the types of deixis in the *Maharaja Manakau Pakasem Sungket* written by Offenly A. Ibrahim. The writer categorized the data related to the types of deixis based on Levinson's theory.

Levinson categorized the types of deixis into five types; person deixis, place deixis, time deixis, discourse deixis and social deixis. The writer also used Bingan and Ibrahim's theory to analyze the types of deixis and to find out the reference of deixis.

The types of deixis can be seen in table 4.1.

Table 4.1 Deixis used in *Maharaja Manakau Pakasem Sungket*

| Types of Deixis | Number of words | Percentage (%) |
|-----------------|-----------------|----------------|
| Person | 76 | 60.8 |
| Place | 17 | 13.6 |
| Time | 8 | 6.4 |
| Discourse | 5 | 4 |
| Social | 19 | 15.2 |
| Total | 125 | 100 |

Table 4.1 shows the total number of deixis found in the story of *Maharaja Manakau Pakasem Sungket* written by Offenly A. Ibrahim are 125 deictic expressions.

The deixis that is mostly used in this story is person deixis which appeared 76 times (60.8%). The next is social deixis that appeared 19 times (15.2%). Place deixis appeared 17 times (13.6%), time deixis appeared 8 times (6.4%). The final deixis is discourse deixis which appeared 5 times (4%).

4.1.1 The Finding of Person Deixis

Person deixis concerns with the encoding of the role of speaker and hearer.

Person deixis can be divided into first person, second, and third person. The first person referred to speaker himself, the second person is the encoding of the speaker's reference to one or more addressees, and the third person is the encoding of reference to person and entities which are neither speakers nor addressees of the utterance.

In English, pronoun consists of singular and plural forms. The form of first person singular includes : I, me, my and mine. Then, the form of first person plural consists of we, us, our and ours. Second person singular and plural consists of you, your and yours. The last is third person consists of he, him, his, she, her, hers, it, its, they, them, their and theirs.

This research used Dayak Ngaju language. In Dayak Ngaju language, the pronoun consists of first, second, and third person. This research used Bingan & Ibrahim's theory. Based on Bingan & Ibrahim's theory (2001), the types of pronoun

are first person singular consist of *aku*, *-ku*, *-ngku* and first person plural are *ikei*, *itah*.

Second person singular are *ikau*, *-m*. Second person plural is *keton*. Third person singular are *ie*, *-e*. Third person plural is *ewen*. This table below shows the person deixis in Dayak Ngaju language:

Table 4. 1.1 Person Singular in Dayak Ngaju language

| | Subject | Object | Possesive Adjective | Possesive Pronoun |
|------------------------|----------------------------------|----------------------------------|-------------------------------------|-----------------------------------|
| 1 st Person | Aku (I) | Aku (Me) | -ku, -ngku (My) | -ngku (Mine) |
| 2 nd Person | Ikau (You) | Ikau, (You) | -m (Your) | -m (Yours) |
| 3 rd Person | Ie (He) | Ie (Him) | Ie, -e (His) | Ie, -e (His) |
| | Ie (She) | Ie (Her) | Ie, -e (Her) | Ie, -e (Hers) |
| | Te Jete (It) | Te Jete (It) | Te Jete (It) | Te Jete (Its) |

Firstly, first person referred to the speaker himself. The pronouns are *aku* (I), *aku* (me), *ku*, *-ngku* (my), *-ku* and *-ngku* (mine). If the suffix *-ku* (my) and *-ngku* (my) is attached to a root as it indicates the possessive adjective at the first person.

The difference of using of the suffix *-ku* and *-ngku* are placed in the end of the word.

The suffix *-ku* is placed as word endings consonant or diphthong. For example :

- | | |
|---------------------------|--------------------------------|
| (Root) | + The suffix <i>-ku</i> |
| • <i>Belai</i> (appetite) | + <i>Belaiku</i> (my appetite) |
| • <i>Indang</i> (mother) | + <i>Indangku</i> (my mother) |

First example is the word *belaiku* which is at the end of word as diphthong.

Therefore, the end of word must be added with the suffix *-ku*. Second example is word *indangku*. The end of word is consonant. From those two words, there are two morphemes belonging to free and bound morphemes. The suffix *-ku* is a bound morpheme. The root *belai* and *indang* are free morphemes because it can stand alone.

The suffix *-ngku* is used at the end of a single vocal word. It is attached to the root to show possessive pronoun of first person singular. For example :

- | | |
|-----------------------|------------------------------|
| (Root) | + The suffix <i>-ngku</i> |
| • <i>Huma</i> (house) | + <i>humangku</i> (my house) |

Secondly, second person is referred to the speaker's reference to one or more addressees which are *ikau* (you), *ikau, -m* (your), *ikau* and *-m* (yours). The suffix *-m* is concised form of word *mu*. If the suffix *-m* (you) is attached to a root, it indicates the possessive adjective at the second person. For example :

- | | |
|----------------|-----------------------------|
| (Root) | + The suffix <i>+m</i> |
| • <i>Lenge</i> | + <i>Lengem</i> (your hand) |

The suffix *-m* is attached to the root in ending vowel. The word *lengem* has two morphemes. It is a free and bound morphemes. A free morpheme is word *lenge*.

This word can stand alone and suffix *-m* is bound morpheme. Suffix *-m* can be attached to the root in ending consonant. For example the suffix *-m* in consonant :

(Root) + The suffix *-m*

- *Kajurah* (kind) + *Kajurahm* (its very kind of **you**)

Thirdly, third person singular is referred to person and entities which are neither speakers nor addressees of the utterance. Third person singular are *ie* (he, him, she, her), the suffix *-e* (his, her, hers) and *te, jete* (it, its). Suffix *-e*, if it is attached to a root, it indicates the possessive adjective and possessive pronoun. For

example :

(Root) + The suffix *-e*

- *Lenge* (hand) + *Lengee* (**his** hand)

The word *lengee* has two morphemes too. This word has two types of morphemes which are free and bound. From this word, a free morpheme is *lenge* because it can be uttered alone. The suffix *-e* here is a bound morpheme because it can not be uttered alone. The morpheme *lenge* (hand) with the word *lengee* (his or her hand) is different. In terms of sound and meaning, those two words are different if they are added with the suffix *-e* (his/her) of *lengee* and in terms of meaning the difference is the added sense of "his or her" in *lengee*.

The last is pronoun “it”. In English, the pronoun “it” is classified as a personal pronoun. It is used in the nominative case and is also used in the objective case. In Dayak Ngaju language, pronoun “it” are *te* and *jete*.

In Dayak Ngaju language, person plural consist of first, second and third person. It is shown in the following in table.

Table 4.1.1.2 Person Plural in Dayak Ngaju language

| | Subject | Object | Possesive Adjective | Possesive Pronoun |
|------------------------|-----------------------|-----------------------|------------------------|-------------------------|
| 1 st Person | Ikei (We) | Ikei (Us) | Itah (Our) | Itah (Ours) |
| 2 nd Person | Keton (You) | Keton (You) | Keton (Your) | Keton (Yours) |
| 3 rd Person | Ewen (They) | Ewen (Them) | Ewen (Their) | Ewen (Their) |

This table shows the person plural in Dayak Ngaju language. In this story, the author used third person singular *eweh*.

In this finding of person deixis, the writer found person deixis are 76 deixis.

The dominant deixis type that is “*aku*” (13). The other types of person deixis are

anakku (1), *ayungku* (1), *belaiku* (2), *betaku* (2) *indangku* (1), *lengengku* (1), *olihku* (1), *sawangku* (1), *akam* (2), *ikau* (10), *kajurahm* (1), *anake* (2), *arepe* (5), *atei* (2), *auhe* (1), *ewen* (3), *gitae* (2), *humae* (1), *ie* (12), *indue* (1), *jete* (1), *koae* (2), *lengee* (6), *mamae* (1), and *te* (1).

4.1.1.1 First Person Deixis

This story used first person deixis singular. It can be found in sentence 2, 3, 4, 6, 8, 11, 15, 46, 47, 48, 49, 50, 51, 52, and 53. First person singular in English consist of I, and me. First person plural consist of we and us. In Dayak Ngaju language first person singular consist with *aku*, *-ku* and *-ngku*. First person plural consists of *ikei* and *itah*. In the story, it is found that the first person singular appeared 23 times. The following part discusses the analysis each person deixis in the story.

Datum 1 :

“**Aton ayungku pakasem sungket, ma!” koan Sangumang**”.

(“I have pakasem sungket (fermented food of the woodworm), uncle!” said Sangumang).

First person singular deixis is found in the 2nd sentence of the story. The word “*ayungku*” is possessive pronoun that referred to Sangumang. The word showed the possession of Sangumang. *Ayungku* in English means mine. The word *ayungku* from the word *ayu* plus the suffix *-ngku*. The end of word is a single vowel, therefore the word is added with the suffix *-ngku*.

This word has two types of morphemes which are free and bound. From this word, a free morpheme is *ayu* because it can be uttered alone. And the suffix *-ngku* here is a bound morpheme. This sentence told about Sangumang who explained that he has *pakasem sungket* (fermented food of the woodworm).

Datum 2 :

Amon ikau handak tau ih aku manenga ikau.

(If you want, I can give it to you).

This sentence tells about Sangumang who wanted to provide his food to Maharaja because after Sangumang heard Maharaja's story, Sangumang felt sorry to Maharaja. First person deixis from this sentence is the word "aku" and it is as a subject. The pronoun "aku" is referred as Sangumang himself.

Datum 3 :

Tapi tombah Maharaja, hakayah aken kajenta kajurahm, dia usah ih, dia belaiku pakasem sungket.

(Maharaja said, oh my nephew it is very kind of you, I did not need them, I did not have any appetite for pakasem sungket (fermented food of the woodworm)).

This sentence described Maharaja's appetite. He does not want the food offered by Sangumang because he was not interested in it. First person deixis from this sentence is the word "belaiku" that referred to the Maharaja's appetite. The suffix *-ku* is a possessive adjective. The root from *belaiku* is word *belai* plus the suffix *-ku*. The end of word is diphthong; therefore, the end of word is added with the suffix *-ku*. The suffix *-ku* here is a bound morpheme and the root *belai* is a free morpheme.

From this sentence, the word *belaiku* (my appetite) becomes (I did not have any appetite) because the previous word has word *dia* (not).

Datum 4 :

“Akan betauku barangai, ma, amon ikau dia belai kuman pakasem sungket,”

koan Sangumang.

(“Just give it to my sister, uncle, if you do not eat pakasem sungket (fermented food of the woodworm), “said Sangumang”).

First person deixis from this sentence is the word “*betauku*” that referred to Sangumang’s sister. The word “*betauku*” is a possessive adjective. The word *betauku* comes from the root *betau* (sister) plus the suffix *-ku* (my). The end of word is diphthong, and the word is added with the suffix *-ku*. The story told about Sangumang offers back to Maharaja. If Maharaja does not want *pakasem sungket* (fermented food of the woodworm), Sangumang wants to give the food to his sister.

Datum 5 :

“Terai, aken, ingepak ih lengengku toh!” koan Maharaja.

(“Please, nephew, revoke my hand!” said Maharaja).

The word “*lengengku*” referred to Maharaja’s hand. The word *lengengku* is a possessive adjective. The word *lengengku* from the word *lenge* (hand) plus the suffix *-ngku* (my). The end of word is a single vowel. Therefore, the end of word is added with the suffix *-ngku*. The word *lengengku* here has two morphemes which are free and bound. The free morpheme is *lenge* which can be uttered alone. While the suffix *-ngku* here is a bound morpheme. This sentence told about Maharaja’s hand that was stuck into the tube and he told Sangumang to help him to revoke his hand.

Datum 6 :

“Akan narai kea, ain kue indangku mahin are, akan sarangan danum dia olihku masip”, tambah Sangumang.

(“For what, it belongs both to us and my mother has a lot, to accommodate containers of water I could not fill”, replied Sangumang).

From this sentence, the first person deixis are *indangku* and *olihku*. The word “*indangku*” is first person singular that referred to Maharaja’s mother. The word *indangku* in English means my mother. The word “*indangku*” from the root *indang* plus the suffix *-ku* and the end of word *indang* is consonant. Therefore, the end of word is added with the suffix *-ku*. The word *olihku* referred to the ability of Sangumang. The word *olihku* from the root *olih* plus the suffix *-ku*. This sentence told about Maharaja who gave *halimung balanga* (high quality urn) to Sangumang.

But Sangumang rejected the offer because Sangumang and his mother have a lot *halimung balanga* (high quality urn).

Datum 7 :

“Dia aku, mang. Akan jipen, ie betauku; akan sawangku lalau karee,” tambah Sangumang.

(“I can not, uncle, for what, they are my sisters; to many as my wife,” Sangumang replied).

This sentence told about Sangumang who rejected the offers of Maharaja because Maharaja wants to give his six daughter to Sangumang. From the sentence,

first person deixis are *aku*, *betauku* and *sawangku*. First word is “*aku*” (I) referred to Sangumang. Second word is “*betauku*” (my sister) that referred to Sangumang’s sister. The last word is *sawangku* that referred to Sangumang’s wife. The word *betauku* from the root *betau* (sister) plus the suffix *-ku* (my). The end of word is diphthong, therefore the end of word is added with the suffix *-ku*. The word *sawangku* from the root *sawang* (wife) plus the suffix *-ku* (my) and the end of word is consonant. Therefore the end of word is added with the suffix *-ku*.

4.1.1.2 Second Person Deixis

Second person deixis can be found in this story. It can be found in sentence 3, 4, 8, 42, 44, 46, 48, 50, 52 and 53. According to Levinson’s theory (1983), second person deixis is “*you*” and the Bingan & Ibrahim’s theory (2001) are *ikau*, and *-m*.

The word *keton* is person plural and in English is *you*. In this story, the author only used second person singular.

Datum 8 :

Amon ikau handak tau ih aku menanga ikau.

(If you want, I can give it to you).

Second person deixis in this sentence is the word “*ikau*” that referred to Maharaja. This sentence was delivered by Sangumang to Maharaja. The first word *ikau* here as a subject and the last word *ikau* as a object. The sentence described the conversation of Sangumang and Maharaja. This sentence told about Sangumang who

offered his food to Maharaja because Maharaja told to him that he has no appetite to eat.

Datum 9 :

Tapi tombah Maharaja, Hakayah aken kajenta kajurahm, dia usah ih, dia belaiku pakasem sungket.

(Maharaja said, “Oh nephew it is very kind of you, I did not need them, I did not have any appetite for pakasem sungket (fermented food of the woodworm).”

The word “*kajurahm*” is second person deixis that referred to Sangumang.

The word *kajurahm* from the root *kajurah* plus the suffix *-m*. The word *kajurah* means kind, and if the suffix *-m* is added to the root, it becomes it is very kind of you. This change form of word is caused by the shift of meaning. The suffix *-m* is attached to the end of the root consonants. The word *kajurahm* has two morphemes.

The morphemes consist of two kinds which are, free and bound. A free morpheme is the word *kajurah*, and the word can be uttered alone. The suffix *-m* is a bound morpheme that can not stand alone. This sentence explained that Maharaja felt very grateful to Sangumang because Sangumang wants to give his food to him, but he refused it.

Datum 10 :

“Ela ih ken, kareh aku manenga akam anakku bawi jahawen,” koan Maharaja.

(“No, please nephew, I will give for you my six daughter,” said Maharaja).

Second person deixis in this sentence is the word “*akam*” that referred to Sangumang. The word *akam* (for you) from the root *aka* (for) and the suffix *-m* (you). From this word, it has two morphemes which are free and bound. A free morpheme is the word *aka* which can be uttered alone. Meanwhile, the suffix *-m* is a bound morpheme that cannot be uttered alone.

4.1.1.3 Third Person Deixis

Third person deixis can be found in this story. It can be found in sentences 1, 9, 10, 12, 13, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 31, 33, 35, 37, 38, 43, 45, 51 and 57. According to Levinson’s theory (1983), third person deixis are “he, she, it, her, him, they and them” and Bingan and Ibrahim’s theory (2001) are *ie*, *-e* (singular) and *ewen* (plural).

Datum 11 :

Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton.

(One day, Maharaja visited Sangumang to inform him that he lost his appetite to eat because there is no side dishes).

This sentence told about Maharaja who had no appetite to eat. He went to Sangumang’s house and he told about his condition. From this sentence, the word “*arepe*” is third person that referred to Maharaja himself. The word *arepe* from the root *arep* (self) and the suffix *-e* (his or her). The word *arepe* has two morphemes.

There are two types of morphemes which are free and bound. First morpheme is a free morpheme that it can be uttered alone. The morpheme is the root *arep*. And the last morpheme is the suffix *-e*. It is a bound morpheme that cannot be uttered alone.

The morpheme *arep* (self) with the word *arepe* (himself, herself, itself) is different in both sound and meaning. From this sentence, the word *arepe* is an *anaphora* and it refers back to a preceding expression, in this case Maharaja.

Datum 12 :

Pura-pura ih Maharaja manolak, mahim kalote ie mimbit kea awi kajuju Sangumang.

(Maharaja pretended to refuse, even so, finally he took it because Sangumang forced him).

Third person deixis in this sentence is the word “*ie*” that referred to Maharaja.

The word *ie* is an *anaphora* and that refers to Maharaja who has been mentioned in the previous section. The sentence told about Maharaja rejected the offers of Sangumang, but he took the food because Sangumang forced him. He brought the *pakasem sungket* (fermented food of the woodworm) to his house and gave it to his children.

Datum 13 :

Sampai huma ie manenga te akan Langgir manyoho pakasake.

(When arrived at home, he gave it to Langgir to cook).

The word “*ie*” is third person deixis that referred to Maharaja. The story told about Maharaja who gave *pakasem sungket* (fermented food of the woodworm) to Langgir and he told to her to cook. In this sentence, the writer found word *te*. In English, third person deixis consist with he, she, it, him, her, they and them. The differences between Dayak Ngaju language, the third person consist with *ie*, the suffix *-e* and *ewen*. The writer combines two theories and the result that the writer found the word “*te*” in Dayak Ngaju language referred to “it” in English. The word *te* referred to the *pakasem sungket* (fermented food of the woodworm) and it is as a object from the sentence.

Datum 14 :

Tapi sambil auh te kea ie ma-nyumput misut-misut sampai jete lepah lingis.

(But while talking, he ate it little by little until it run out).

Third person deixis in this sentence are *ie* and *jete*. The word “*ie*” is third person singular deixis reflected to Maharaja. The word *jete* referred to *pakasem sungket* (fermented food of the woodworm). In English *jete* means “it”. Maharaja gave *pakasem sungket* (fermented food of the woodworm) to Langgir to cook. After the *pakasem sungket* (fermented food of the woodworm) is ready to eat, Maharaja directly ate it little by little until it run out. Whereas previously, he refused the *pakasem sungket* (fermented food of the woodworm) given by Sangumang. In fact, he ate it and wanted more.

Datum 15 :

“Pakasem sungket toh puna mangat, pang,” koan awang anake.

(“Pakasem sungket (fermented food of the woodworm) is really delicious,” said his children).

This sentence explained Maharaja who brought *pakasem sungket* (fermented food of the woodworm) to his house. He gave it to his children and his children liked it. From this sentence, third person deixis is the word “*anake*” that referred to Maharaja’s children. The word *anake* from the word *anak* (children) plus the suffix –*e* (his). From the word *anake* (his children) has two morphemes which are free and bound. A free morpheme is the word *anak* because it is can be uttered alone. The suffix –*e* is bound morpheme because cannot be uttered alone.

Datum 16 :

“Terai dia aku!” koan Maharaja awi ie mahamen auhe dengan Sangumang.

(“No, I do not want!” said Maharaja because he was embarrassed by his own words to Sangumang).

Third person deixis in this sentence are *ie* and *auhe*. The word *ie* referred to Maharaja and the word *auhe* is referred to what Maharaja’s said. The word *ie* is *anaphora* because it refers to Maharaja and refer back to a preceding expression. The word *auhe* from the root *auh* (own word) added the suffix –*e* (his/her). This story told about Maharaja wanted the food again, but he is embarrassed with his words because he rejected Sangumang’s offer.

Datum 17 :

Tapi hong ateie jadi aton lembut tirok je papa, ie handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma.

(But deep down in his heart appears an bad idea that he wanted to steal the food when both of them Sangumang and his mother left the house).

Third person deixis are “ateie”, “ie”, and “ewen”. Third singular person deixis are *ateie*, and *ie*. The word *ateie* is referred to Maharaja’s heart, and the word *ie* referred to Maharaja. The word *ateie* from the root *atei* (heart) plus the suffix *-e* (his). Then, The word *ewen* is third plural person deixis, it is referred to Sangumang and his mother. In this sentence, Maharaja has a bad idea to stole the *pakasem sungket* (fermented food of the woodworm). He wanted to steal Sangumang’s food when Sangumang and his mother leave their house.

Datum 18 :

Maka sinde andau Sangumang dengan indue tolak akan tana.

(And at one time, Sangumang and his mother went to the field).

This sentence told about Sangumang and his mother who went to the field. At the time, Maharaja came to their house to steal the *pakasem sungket* (fermented food of the woodworm). Third person deixis in this sentence is “*indue*” that referred to Sangumang’s mother. The words *indue* from the root *indu* (mother) plus the suffix *-e* (his).

Datum 19 :

Helo bara tolak ie mameteh sangkalan, koae, “Amon aton oloh maja kareh malus ih akan huma.”

(But before leaving the house, he advised to the tube, he said, “If anyone comes, let them come into the house”).

From this sentence, the words *ie* and *koae* are third person deixis. This sentence described about the condition before Sangumang left his house, he told to the his tube if anyone came to his home, let them into the house. This sentence about that Sangumang accepts anyone who visited his house and wait into the house until they returned from the field. Sangumang very close to everyone.

Datum 20 :

Ie kilik-kilika kanih-kate hapus huma te, tapi jaton ije bite je gitae.

(“He peeked back and forth throughtout all the part of the house, but he saw no one”).

Third person deixis in this sentence are “*ie*” and “*gitae*”. The word *ie* is referred to Maharaja. This sentence told about Maharaja when he was at Sangumang’s house. He wanted to find the *pakasem sungket* (fermented food of the woodworm). He wanted to steal it, and he peeked back and fourth to ensure a safe condition. The word *gitae* from the root *gita* (saw) is added with the suffix *-e* (he).

The word *gitae* is referred to Sangumang who are looking for someone who was in his house.

Datum 21 :

Kasalenga sangkulap te sasa-sasar pisit, sana lengee te tame.

(“Suddenly the tube was getting smaller when his hands got into it”).

This sentence told about Maharaja who wanted to steal the Sangumag’s food.

But his hand was trapped into the tube. From this sentence, third person deixis is “*lengee*” that referred to Maharaja’s hand. The suffix *-e* here is to show the possession.

Datum 22 :

Eweh-eweh ije majok lengee akan huang sangkulap te, handak manakau, maka sangkulap te akan mamisit arepe mamangkit lengen oloh te.

(Anyone who put their hands into the tube, wants to steal, then the tube will shrink by itself and bite the hands of people).

Third person deixis in this sentence are *lengee* and *arepe*. The word *lengee* referred to anyone who put their hand into the tube. The word *lengee* from the word *lenge* (hand) plus the the suffix *-e* (their). The word *lenge* is a free morpheme and it can stand alone. And a bound morpheme is the suffix *-e* because it can not stand alone. The word *arepe* referred to the tube. The word explained about before the Sangumang went to the fields, he put *pakihang* (a kind of sticky traps) into the tube.

Anyone who put their hands into the tube can not unleash their hand.

Datum 23 :

Lepah akal, Maharaja manduan klap hai manutup arepe intu seruk, manyahukan arepe hete.

(Ran out of idea, Maharaja took an big klap (household tools, round made of woven bamboo), to cover himself in the corner, hide himself in there).

This sentence told about Maharaja's hands which was sticked to the tube and directly he hid in the corner. From this sentence, third person deixis is "*arepe*" reflected to Maharaja himself. The word *arepe* is *anaphora* because it refers to Maharaja and refer back who has mentioned in the previous section. The word *arepe* from the root *arep* (self) is added with the suffix *-e* (his). The word *arepe* here becomes himself.

Datum 24 :

Te ewen ndue manggaue hapus huma kumbang-kumbanga.

(Both of them searched it to the entire part of the house, wandering around).

Third person deixis in this sentence are "*ewen*". The word "*ewen*" (them) is third person plural deixis that referred to Sangumang and his mother. The word *ewen* as a subject in the sentence. This sentence described Sangumang and his mother who are searching the *pakasem sungket* (fermented food of the woodworm) that they left before they went to the field.

Datum 25 :

Paulus buli humae, Maharaja manyoho anake Putir Busu manatap arepe uka tau manalih kaleka Sangumang.

(“Immediately return to his home, Maharaja told to his daughter *Putir Busu* (his youngest daughter) to prepare herself to be able come to a place Sangumang”).

When Maharaja agreed with Sangumang, Maharaja went to his house. He told to her daughter that he would gave her to Sangumang and he ordered his daughter to Sangumang’s house. In this sentence, third person deixis are “*humae*”, “*anake*” and “*arepe*”. The word “*humae*” referred to Maharaja’s house. The word *humae* (his home) come from the root *huma* (home) plus the suffix *-e* (his). The root *huma* is a free morpheme because the word can stand alone and the suffix *-e* is a bound morpheme, that can not stand alone.

The second word “*anake*” is third person singular that referred to Maharaja’s daughter. The word *anake* from the root *anak*, that is a free morpheme and the suffix *-e* is a bound morpheme. The last is the word “*arepe*” is third person that referred to Maharaja’s daughter (Putir Busu). The word *arepe* (herself) from the root *arep* (self) and the suffix *-e* (her). The word *arepe* has two morphemes. There are two types of morphemes which are free and bound. First morpheme is free morpheme. It can be uttered alone. The morpheme is the root *arep*. And the last morpheme is the suffix *-e*. It is a bound morpheme that can not be uttered alone. The word *arepe* is *anaphora*

that use of a word such as a pronoun that refer back to Maharaja.

4.1.2 The finding of Place Deixis

Place deixis or spatial deixis is also known as space deixis in which it is related to the spatial locations relevant to an utterance. Place deixis described of the specification of locations the participants. Place deixis in this story is found in 1, 10, 17, 20, 23, 31, 32, 37, 38, 39, 40, 41 and 42 sentences. In this story, place deixis can be divided into 3 types. It can be seen in table 4.1.2 as follow :

Table 4.1.2 Place Deixis found in *Maharaja Manakau Pakasem Sungket*

| Overthere | Go | Come back |
|--|--------------------------|--------------------------|
| - Hetoh (here, it shows the closer range from the speaker) | - Haguet (going) | - Buli (return) |
| - Hete (there, it shows a around from the speaker) | - Maja (visiting) | - Sampai (arrive) |
| - Hikau (there, it shows a wider range from the speaker) | - Tolak (going) | - Dumah (coming) |
| - Kanik-kate (back and forth, it shows the wider ranger from the speaker) | | |
| - Kumbang-kumbanga (wandering around) | | |

The total number of place deixis found in the story is 17 deixis. The place deixis in the story are *hetoh* (2), *hete* (3), *hikau* (1), *kanik-kate* (1), *kumbang-kumbanga* (1), *haguet* (1), *maja* (1), *tolak* (1), *buli* (2), *sampai* (1) and *dumah* (3).

From this story, the author described the participants location.

Datum 26 :

Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton.

(One day, Maharaja visited Sangumang to inform him that he lost his appetite to eat because there is no side dishes).

Place deixis in this story that found in the 1st sentence. The word “*maja*” is place deixis that referred to Maharaja movement of location from his house to Sangumang’s house.

Datum 27 :

Sampai huma ie manenga te akan Langgir manyoho pakasake.

(When arrived at home, he gave it to Langgir to cook).

Place deixis in this sentence is the word “*sampai*” (arrived) that referred to Maharaja movement toward his location. After Maharaja got the pakasem from Sangumang, Maharaja returned to his house.

Datum 28 :

Maka sinde andau Sangumang dengan indue tolak akan tana.

(And at one time, Sangumang and his mother went to the field).

The word “*tolak*” (go) is place deixis that referred to Sangumang and his mother movement from their house to the field.

Datum 29 :

Dia tahi ulek likut ewen Sangumang haguet, maka dumah Maharaja.

(“Not long time left behind them Sangumang leave, Maharaja came”).

Place deixis in this sentence are *haguet* and *dumah*. The word “*haguet*” referred to movement of Sangumang and his mother from their house to the field. The word “*dumah*” that referred to location of the Maharaja. After Sangumang leave their house, Maharaja came to Sangumang’s house to stole *pakasem sungket* (fermented food of the woodworm).

Datum 30 :

Ie kilik-kilika kanih-kate hapus huma te, tapi jaton ije bite je gitae.

(“He peeked back and forth throughout the house, but he saw noone”).

This sentence described the situation when Maharaja came to Sangumang’s house and searched the *pakasem sungket* (fermented food of the woodworm). He has a peeked back and forth in the part of house. Place deixis in this sentence is the word “*kanih-kate*” that referred unspecified location when Maharaja peeked back and forth throughout Sangumang’s house.

Datum 31 :

**Lepah akal, Maharaja manduan kiap hai manutup arepe intu seruk,
manياهوkan arepe hete.**

(“Ran out of idea, Maharaja took a big *kiap* (household tools, round made of woven bamboo) to cover himself in a corner, hide himself in there”).

Place deixis in this sentence is the word *hete*. The adverb of place “*hete*” (there) to showed the location around of the Maharaja. Sangumang searched the *pakasem sungket* (fermented food of the woodworm) in the part of his house, but the *pakasem sungket* (fermented food of the woodworm) is lost. It was stolen by Maharaja. The Maharaja’s hand is sticked to the tube and he covers his body by hiding the corner of house.

Datum 32 :

Koae dengan Sangumang, “Kueh eka sangkulap?” tombah Sangumang, “Hikau ih hunjun pahe endau.”

(He said to Sangumang, “Where is the tube ?” Sangumang replied : “There is on the pahe (kitchen set, round made of woven bamboo) just now”).

The word “*hikau*” (there) is place deixis that referred to the place of the *pakasem sungket* (fermented food of the woodworm). The location of *pakasem sungket* (fermented food of the woodworm) is wider range for Sangumang. Before Sangumang left his house, he put the *pakasem sungket* (fermented food of the woodworm) to *pahe* (kitchen set, round made of woven bamboo). After he came, he can not find it because it was lost.

Datum 33 :

Te ewen ndue manggaue hapus huma kumbang-kumbanga.

(Both of them searched it to the entire part of the house wandering around”).

Place deixis in this sentence is the word “*kumbang-kumbanga*” (wandering around) that referred to the place movement of Sangumang and his mother. Both of them were searching for the *pakasem sungket* (fermented food of the woodworm) in the part of their house wandering around.

Datum 34 :

“Hau, kilen ikau aton intu hetoh ama?” koan Sangumang.

(“Wow, why are you here uncle ?” said Sangumang).

This sentence showed that Sangumang felt shocked because his uncle was (Maharaja) at his house’s. From this story, place deixis can be found in the 42nd sentence. The word “*hetoh*” (here) is referred to Maharaja’s place. This word is used to describe the location of Maharaja that’s closer range for the Sangumang.

Datum 35 :

Palus buli humae, Maharaja manyoho anake Putir Busu manatap arepe uka tau manalih kaleka Sangumang.

(Immediately returned to his home, Maharaja told to his youngest daughter to prepare herself to be able come to the place of Sangumang).

The word “*buli*” (return) is place deixis meant Maharaja was moving toward to his house. This word used to describe the movement location of Maharaja from Sangumang house to his house.

4.1.3 The finding of Time Deixis

Time deixis is the deixis encoding temporal units relative to the time of the utterance. It is used to reflect the time when the utterances produced and the time that happened in the story. Time deixis can be found in 1, 17, and 37 sentences. It can be seen in table 4.1.3 as follows :

Table 4.1.3 Time Deixis found in *Maharaja Manakau Pakasem Sungket*

| Types of Time Deixis | Number of Words |
|-----------------------|-----------------|
| Endau (just now) | 1 |
| Sinde andau (one day) | 2 |
| Kareh (later) | 5 |
| Total | 8 |

The total number of time deixis in the story is 8 times. The time deixis are *endau* (1), *sinde andau* (2), and *kareh* (5). From this story, the author used time deixis to information of time and situation of the story.

Datum 36 :

Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton.

(One day, Maharaja visited Sangumang to inform him that he lost his appetite to eat because there is no side dishes).

Time deixis in this sentence is the words “*sinde andau*” that referred to referring to time past. “*Sinde andau*” is unspecified time. The author used the word

sinde andau (one day) to begin his story.

Datum 37 :

Nauh ih, kareh aku manggau lauk.

(Never mind, I will go fishing later).

The word “*kareh*” (later) is time deixis that referred to proper time. The word is used to describe Maharaja who wanted to go fishing.

Datum 38 :

Koae dengan Sangumang, “Kueh eka sangkulap?” tombah Sangumang, “Hikau ih hunjun pahe endau.”

(He said to Sangumang, “Where is the tube ?” Sangumang replied, “There is on the pahe (kitchen set, round made of woven bamboo) just now”).

Time deixis in this sentence is the word “*endau*” (just now) that referred to exactly at this time when Sangumang put the *pakasem sungket* (fermented food of the woodworm) on the pahe (kitchen set, round made of woven bamboo) before he left.

The *pakasem sungket* (fermented food of the woodworm) was lost when Sangumang and his mother left their house.

4.1.4 The finding of Discourse Deixis

Discourse deixis is used to connect the previous discourse with surrounding text. The discourse deixis can help the readers to understand what the author means.

The writer found discourse deixis in sentences 7, 9, 11, 16, and 23. Discourse deixis found in this story can be seen in table 4.1.4 as follows :

Table 4.1.4 Discourse Deixis found in *Maharaja Manakau Pakasem Sungket*

| Types of Discourse Deixis | Number of Words |
|---------------------------|-----------------|
| Aloh kalote (however) | 1 |
| Ije (that) | 2 |
| Kalutoh (this) | 1 |
| Mahim kalote (even so) | 1 |
| Total | 5 |

The total number of discourse deixis in the story is 5 deixis. The discourse deixis are *aloh kalote* (1), *ije* (2), *kalutoh* (1), and *mahim kalote* (1). Discourse deixis in this story connects the previous explanation of the story with the text sentence or paragraph which is related to each other.

Datum 39 :

Aloh kalote mahim Sangumang mam-pahata Maharaja pakasem te, amon Maharaja handak buli.

(However Sangumang gave the *pakasem sungket* (fermented food of the woodworm) to Maharaja, when Maharaja returned).

Discourse deixis in this sentence is the word *aloh kalote*. The reader should read the previous discourse to comprehend the next sentence. The word “*aloh kalote* (however) meant to the preceding portion to Maharaja. Even though, Maharaja refused Sangumang’s food. Maharaja still brought *pakasem sungket* (fermented food of the woodworm) to his house and he gave it to his daughter and his wife.

Datum 40 :

Pura-pura ih Maharaja manolak, mahim kalote ie mimbit kea awi kajuju Sangumang.

(Maharaja pretended to refuse, even so he took it because Sangumang forced him).

The words “*mahim kalote*” is discourse deixis that referred to the preceding portion to Maharaja. He rejected the offers of Sangumang, but he took the food when he returned to home.

Datum 41 :

“Katotoe aku taloh kalutoh dia belaiku.”

(“I actually do not have appetite with this kind of food).

Discourse deixis in this sentence is the word “*kalutoh*” that referred to *pakasem sungket* (fermented food of the woodworm). It was described by the picture which referred to Sangumang’s food. Maharaja told, he had no appetite to eat the *pakasem sungket* (fermented food of the woodworm).

Datum 42 :

Tapi hong ateie jadi aton lembut tirok je papa, ije handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma.

(But deep down in his heart appears a bad idea, that he wants to steal the food when both of them Sangumang and his mother left the house).

The word “*ije*” (that) is discourse deixis that indicate a idea of Maharaja. The word “*ije*” has a function as connector to the sentences. Maharaja has a bad idea, he wanted stole Sangumang’s food when Sangumang and his mother left their house.

4.1.5 The finding of Social Deixis

Social deixis is a social relationships between participants, their status and the relations to the topic of discourse. In this research, the writer found social deixis in sentences 2, 4, 8, 16, 17, 33, 35, 42, 46, 47, 49, 51, 52 and 53. Social deixis found in this story can be seen in table 4.1.5 as follows :

Table 4.1.5 Social Deixis found in *Maharaja Manakau Pakasem Sungket*

| Title for mother | Title for sister | Title fo uncle | Title for nephew |
|---|-------------------------------|---|--|
| - Hindu (his mother, it means mother’s Sangumang). | - Betauku (my sister). | - Ama (shorting form of long mama (uncle).) | - Aken (nephew). |
| - Indangku (my mother). | | - Amang (uncle) It is influence Banjar dialect. | - ken (shorting form of long aken (nephew). |
| - Indue (his or her mother). | | - Ma (shorting form of long mama (uncle). | |
| | | - Mamae (his uncle). - Mang (shorting form of long <i>amang</i> (uncle). | |

The total number of social deixis found in the story is 19 deixis, there are *aken* (2), *ama* (1), *amang* (1), *betauku* (1), *hindu* (1), *indangku* (2), *indue* (1), *ken* (2), *ma* (3), *mamae* (1), and *mang* (3). This story used relational social deixis that referred to social characteristic of referent apart from deitic reference to a social relationship between the speaker and addressee.

Datum 43 :

Tapi tombah Maharaja, hakayah aken kajenta kajurahm, dia usah ih, dia belaiku pakasem sungket.

(Maharaja said, oh my nephew it is very kind of you, I did not need them, I did not have any appetite for pakasem sungket (fermented food of the woodworm).

Social deixis in this sentence is the word “*aken*” (nephew) that referred to Sangumang. The word said by Maharaja to Sangumang. He said *aken* to Sangumang because he is older than Sangumang. In addition, Maharaja uses the word *aken* to show their relationship status.

Datum 44 :

“Akan betauku barangai, ma, amon ikau dia belai kuman pakasem sungket,” koan Sangumang.

(“Just give it to my sister, uncle, if you do not eat pakasem sungket,” said Sangumang).

Social deixis in this sentence are “*betauku*” and “*ma*”. The word “*betauku*” is relational deixis that referred to Sangumang’s sister. This sentence tells about Sangumang who gave the *pakasem sungket* (fermented food of the woodworm) to his sister. Sangumang said “*betauku*” (my sister) to Maharaja’s daughter. It showed that he is a part of Maharaja’s family. The word “*ma*” is shorting form of long “*mama*”, that is referred to Maharaja.

Datum 45 :

Tapi hong ateie jadi aton lembut tirok je papa, ie handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma.

(But deep down in his heart appears a bad idea that he wants to steal the food when both of them Sangumang and his mother left the house).

From this sentence, the word “*hindu*” is social deixis that referred to Sangumang’s mother. The story told, when Sangumang and his mother left the house, Maharaja came. He wanted to steal Sangumang and his mother’s food. The author wrote the word “*hindu*” because he wanted to show that the mother in this story is Sangumang’s mother. From this sentence, social deixis here is used to respect the elder people.

Datum 46 :

Hong ateie jari jaton mele-meles dengan mamae Maharaja ije aton dumah akan huma.

(In his heart there was a negative thought to his uncle Maharaja who came to the house).

Social deixis in this story is the word “*mamae*” (his uncle) that referred to Maharaja. Sangumang called Maharaja by title uncle which showed their relationship.

Sangumang used the word “*mamae*” to show that he respected Maharaja as the older people.

Datum 47 :

“Hau, kilen ikau aton intu hetoh ama?” koan Sangumang.

(“Wow, why are you here uncle?” said Sangumang).

The word “*ama*” is social deixis that referred to Maharaja. The word “*ama*” is shortened form from the word “*mama*”. The word is usually used as interrogative sentence.

Datum 48 :

“Kayah, mang, toh dia tau dia, aku akan manarung ikau, lengen amang leket intu sangkulap.”

(Oh, uncle, I can't say no for this, I will expose you, your hand is stuck to the tube).

Social deixis in this sentence is the word “*mang*”. It referred to Maharaja.

Sangumang used the word “*mang*” to Maharaja because he felt very close to Maharaja. The word “*mang*” is shortened form the word *amang* and it is influenced by Banjar dialect.

Datum 49 :

Akan narai kea, ain kue indangku mahin are, akan sarangan danum dia olihku masip”, tombah Sangumang.

(“For what, it belongs both to us and my mother has a lot, to accommodate containers of water I could not fill,” said Sangumang).

The word “*indangku*” is social deixis that referred to Sangumang’s mother.

Sangumang used the word “*indangku*” to show that he respected to older people. The word *indang* meant mother and it is used to show politeness. This sentence is about Sangumang and his mother have a lot *halimung balanga* (high quality urn). He did not want it anymore and he rejected Maharaja’s offers.

4.2 Discussion

This study discussed about deixis found in the story *Maharaja Manakau Pakasem Sungket* written by Offeney A. Ibrahim. The writer found 125 deictic expressions in this story. The deictic expressions were categorized into five types of deixis which are person, place, time, discourse and social deixis. The dominant type of deixis is person deixis which appeared 76 times (60.8%). The writer divided them into three types of person deixis, that is first, second and third person deixis.

The most dominant deixis used in this story is third person deixis which appeared 40 times. Third person deixis in this story referred to a person, place, or thing. From this story, the reference of *anaphora* is used. *Anaphora* reference here is term for the use of a pronoun or other linguistic unit to refer back to another word or

phrase. In Dayak Ngaju language, third person deixis has concised form from *ie* to be suffix *-e*. The suffix *-e* is attached to the root. For example, the suffix *-e* to show the possessive pronoun of third person is *anake* (his children). The suffix *-e* here is to show the ownership of Maharaja. In English, third person consists of he, she, it and they. In this research, the writer combined two theories from Levinson's theory in English, and Bingan and Ibrahim's theory in Dayak Ngaju language. Bingan and Ibrahim's theory stated that third person deixis are *ie*, *-e*, and *keton*. In this research, the writer found the words "*te*" and "*jete*" as third person, in English it means "it". In example from 12th sentence: *Tapi sambil auh te kea ie ma-nyumput misut-misut sampai jete lepah lingis* (but while talking, he ate it little by little until it run out). The word "*jete*" (it) is referred to *pakasem sungket* (fermented food of the woodworm). It showed the word "*jete*" (it) as the object of the sentence.

Meanwhile, the first person deixis appeared 23 times. First person deixis that referred to the speaker himself. Based on Bingan and Ibrahim's theory, first person deixis is divided into 2 types which are singular and plural. First person singular consists of "*aku*", "*-ku*" and "*-ngku*". The suffix "*-ku*" and "*-ngku*" cannot stand alone and must be attached to the end of a root. The suffix *-ku* and *-ngku* is a bound morpheme. If the morphemes are combined with the root, the sound and the meaning can be different. The suffix *-ku* is used in the end of word which is a diphthong. The example from 4th sentence, the word "*betauku*" in English means "my sister". The suffix *-ku* is first person of possessive adjective. And the word *betau* is a free morpheme that can stand alone. The next concise is the suffix *-ngku*, that is used at

the end of words with single vowels. The example is the word “*ayungku*”, it showed the possessive pronoun. The root of “*ayungku*” is “*ayu*” (owned) and the suffix *-ngku* (mine). In Dayak Ngaju language, first person plural consist with “*ikei*” and “*itah*”. In this story, the author only used first person singular deixis. Then, second person deixis appeared 13 times. It referred to the speaker to the addressee. The second singular pronoun has forms *ikau*, and *-m*. The second person plural is *keton*. The writer found, this story only used second person singular deixis. In Dayak Ngaju language, second person has concised form of *mu* which is suffix *-m*. The suffix *-m* is can not stand alone and must be attached to the end of a root. As on the example of the word “*kajurahm*” in English means “it is very kind of you”. The word *kajurahm* from the root *kajurah* plus the suffix *-m*. The root is a free morpheme which can stand alone and the suffix *-m* is a bound morpheme which can not stand alone. From this word, it can be referred as the function to replace the person or object pronoun in it is capacity as owner. The encoding of pronoun deixis has different functions such as subject, object, possessive adjective, possessive pronoun and reflexive pronoun. The use of the pronoun depends on the context of existing.

The next is social deixis that appeared 19 times (15.2%). Social deixis is a social relationship between participants, their status and the relations to the topic of discourse. In this research, the writer found that this story used relational social deixis that referred to social characteristic. The author used social deixis to show the social status and to show that the speaker respected to the older people or addressee.

Afterward is place deixis appeared 17 times (13.6%). Place deixis referred to the place of a participant in the speech event. The place deixis is used to describe the unspecified location mentioned in the story. The author used place deixis to describe the movement from one place to another place. For example in the first sentence this story, the author used the word “*maja*” (visited). In this sentence, it is used to describe the movement of Maharaja from his house to Sangumang’s house.

Then, the fourth deixis is time deixis which appeared 8 times (6.4). In here, time deixis is to describe the time which depends on when it is stated. For example in the 1st sentence. Offeny’s story used the words “*sinde andau*” (one day) that referred to information of time the story began. Time deixis in spoken language can be known by the speaker and addressee easily. Different from spoken language, time deixis in written language is unpredictable.

The last is discourse deixis appeared 5 times (4%). Offeny’s story used discourse deixis to connect the previous sentence to the next sentence. Discourse deixis can help the readers to understand the text. For example is the 7th sentence.

When the author used the word “*aloh katole*” (however), it is to connect the previous sentence with the next sentence. The discourse deixis here referred to the preceding portion to Maharaja.

Based on the finding, the writer tried to conclude the deixis in Dayak Ngaju language especially person deixis is unique. In Dayak Ngaju language, the suffix which are *-ku*, *-ngku*, *-e* and *-m* become a person deixis. The suffix is a bound morpheme that must be added with a root or a free morpheme. In English, the

function of the suffix is added to the meaning of a word such as condition or procedure. It is different from Dayak Ngaju language. The suffix becomes a person deixis if it attached to the root. Then, the writer also found new person deixis especially in third person deixis. From Bingan and Ibrahim's theory, they did not mention *te* and *jete* as third person. The writer combined 2 theories from Levinson's theory and Bingan and Ibrahim's theory. The writer concluded, the word *te* and *jete* as third person deixis that referred as the object of the sentence. From *Maharaja Manakau Pakasem Sungket story*, the writer found the deictic expressions which are person, time, place, discourse and social deixis in Dayak Ngaju language can be analyzed using Levinson's theory (1983). From the story, the reference was found in third person deixis which is reference of *anaphora*. The reference is use to refer back to another word or phrase.

For the study, the writer compared her study with Devita Riesmayanti (2013) entitled *Deixis in Aku kesepian, sayang, datanglah, menjelang kematian by Seno Gumira Ajidarma*. She found out types of deixis used Levinson's theory and Fidarwati's theory and she also found the meaning of deixis. Her data taken from of *Aku Kesepian, Sayang. Datanglah, Menjelang Kematian by Seno Gumira Ajidarma*.

The differences of both studies are data of research and the result. The present research used Dayak Ngaju folklore, that is *Maharaja Manakau Pakasem Sungket* written by Offeny A.Ibrahim while Riesmayanti's research used Indonesian literature.

She found various deixis in Indonesian literature. She said, not all of deitic expressions in Indonesian literature can be analyzed by using both theories which are

Levinson's and Firdawati's theory. In present study, the writer also used Levinson's theory. The writer found the deictic expressions can be analyzed by using both theories which are Levinson's and Bingan and Ibrahim's theory. This study brought various deixis in local language which is Dayak Ngaju language.

The second previous study by Ely Rosdiana (2013) entitled *A Pragmatics Study on Deixis in The Sport Articles of The Jakarta Post Newspaper*. Her thesis focused on deixis in the sports articles in printed edition of Jakarta Post. Her study was conducted to find out what deixis types contained in sentences by using Grundy's theory and reference of the article. She found 3 types of deixis used Grundy's theory. The differences between previous study with the present study is the writer found 5 types of deixis using Levinson's theory. In here, the writer tried to find out what types of deixis in Dayak Ngaju language and also to find the reference of deixis. Rosdiana's data were taken from The Jakarta Post newspaper and she found the deixis with English articles. This present research used local language which is Dayak Ngaju. In addition, it could be said that this research brings various deixis especially in local language. This research gives information about one of Indonesian ethnic groups which is Dayak Ngaju language.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter summarizes the previous chapters, the finding and discussion. It presents conclusion and suggestion.

5.1 Conclusion

Based on the finding and discussion, the writer concluded that deixis in Dayak Ngaju language and English has some similarities and differences. Deixis in Dayak Ngaju language and English have the same function, distribution, and types which are person, social, place, discourse and time. The first of the similarities between Dayak Ngaju language and English is the function of person deixis as subject, object, possessive adjective or possessive pronoun in the sentences. Both of language, terms of person deixis can be divided into singular and plural. Person deixis is also divided into three types which are first person deixis, second person and the third person deixis. The second is social used by speakers to the interlocutor who is older or younger than him. From the story, social deixis here indicates social status, level, respect to the elder people and people who have the higher position than the speaker. The third is the place deixis. This deixis points to the displacement of the characters in the story. The fourth is discourse deixis. It is used as a connector previous sentence to the next sentence. Discourse deixis also explains the information of previous

sentence to the next sentence. The last deixis is deixis time. This deixis used by authors is to describe the time that has happened.

The differences between Dayak Ngaju language and English is forms of person deixis. The form of first person singular in English includes : I, me, my and mine. Then, the form of first person plural consists of we, us, our and ours. Second person singular and plural consists of you, your and yours. The last is third person consists of he, him, his, she, her, hers, it, its, they, them, their and theirs. In Dayak Ngaju language, the form of first person singular consist with *aku*, *-ku*, *-ngku* and first person plural are *ikei*, *itah*. Second person singular are *ikau*, *-m*. Second person plural is *keton*. Third person singular are *ie*, *-e*. Third person plural is *ewen*. Dayak Ngaju language is unique than English. The suffix *-ku*, *ngku*, *-m*, and *-e* has a meaning as person deixis, it is different with English. The function of the suffix is to add the meaning a word such as condition or procedure.

From *Maharaja Manakau Pakasem Sungket* story, the writer found 125 deictic expressions. The types of deixis are categorized into five types which are person, social, place, discourse and time deixis. The deixis that is mostly used in this story is person deixis which appeared 76 times (60.8%). The next is social deixis that appeared 19 times (15.2%). The place deixis appeared 17 times (13.6%), while the time deixis with 8 times (6.4%). The final deixis is discourse deixis which appeared with 5 times (4%). The most used types of deixis is person deixis with 77 deictic expression.

Based on problems of the study, the writer is not only to find out the types of deixis, but also to find out the reference of deixis in *Maharaja Manakau Pakasem Sungket* written by Offeney A. Ibrahim. The writer tried to find out the reference and meaning of deixis in Dayak Ngaju language with Dayak Ngaju dictionary. The writer used Dayak Ngaju dictionary which was published by Balai Bahasa. Beside the writer used Dayak Ngaju dictionary, she also used Bingan and Ibrahim's dictionary.

5.2 Suggestion

This research was conducted to analyze types of deixis and the meaning of deictic expressions in *Maharaja Manakau Pakasem Sungket* written by Offeney A. Ibrahim. After conducting the study, the writer would like to give suggestion for the next researchers who are interested in doing further research about deixis in Dayak Ngaju language. First of all, regarding this study, the writer found out the types of deixis in *Maharaja Manakau Pakasem Sungket* are interesting to be discussed since the writer could know the types of deixis and meaning of deictic expressions in Dayak Ngaju language. From this research, the writer found interesting invention in Dayak Ngaju language.

Secondly, the writer suggests the next researchers to be able to use another object concerning deixis in local language. Hopefully, this research make the readers understand the types of deixis and the meaning of deictic expression in Dayak Ngaju language. Finally, the writer believes this research can be a reference and comparison

for the next researchers who want to conduct a research with similar topic which analyze the features of local language.



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Appendix 1 cover of Offeny A. Ibrahim's book



Appendix 2 The Short story of *Maharaja Manakau Pakasem Sungket*

3

MAHARAJA MANAKAU PAKASEM SUNGKET SANGUMANG

(Induan bara buku sarita "De Slimme En De Domme Ngaju Dajakse Volksverhalen", Inyarita awi: A.H. Klokke dan M. Sahaj)

Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton. "Aton ayungku pakasem sungket, mai" koan Sangumang. Amon ikau handak tau ih aku manenga kau." Tapi tambah Maharaja, "Hakayah akan kajenta kujurahm, dia usah ih, dia belaiaku pakasem sungket. Jaka aton pakasem lauk. Nauh ih, kareh aku manggau lauk."

Aloh kalote mahin Sangumang mam-pahata Maharaja pakasem te, amon Maharaja handak buli. "Akan betauku barangai, ma, amon ikau dia belai kuman pakasem sungket," koan Sangumang.

Pura-pura ih Maharaja manolak, mahin kalote ie mimbite kea awi kajuju Sangumang. Sampai huma ie manenga te akan Langgir manyoho pakasake. "Katotoe aku taloh kalutoh dia belaiaku." Tapi sambil tuh te kea ie ma-nyumput misut-misut sampai jete lepah lingis. "Pakasem sungket toh puna mangat, pang," koan awang anake. "Laku tinai dengan Sangumang isut," koan Langgir manyelat. "Terai dia aku!" koan Maharaja awi ie mahamen auhe dengan Sangumang. Tapi hong ateie jadi aton lembut tirok je papa, ije handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma.

Maka sinde andau Sangumang dengan indue tolak akan tana. Helo bara tolak ie mameteh



sangkalan, koe, "Amon aton oloh maja kareh mahin ih akan huma." "Yoh," koan sangkalan.

Dia tuh nlek liku ewen Sangumang hageer, maka dumah Maharaja, le maugtok human Sangumang, maka tombah sangkalan, "Palus ka huang." Maharaja tame karung, te je bengan awi jaton ati oloh huang huma. Je kilik-kilika kanib-kate hapus huma te, tapi jaton ije biti je gitae. Maka gitae sangkulap pakasem sungket te. Palus je mananggub dan mukut huange handak balakne. Kasaleng sangkulap te sasa-sasar pisit, cana lengee te tame. Maka lengee palus leket dia olih manjawute tinai. Paham kea je maakal mampulua lengee te, tapi puma dia tau, karena belo bara telak Sangumang jari mingkes pakihang leket huang sangkulap te. Ewe-eweh ije majok lengee akan huang sangkulap te handak manakau, maka sangkulap te akan mamisit arepe mamangkui lengen oloh te. Maka jete jari buah Maharaja. Lepah akal, Maharaja manduan kiap hai manutup arepe intu seruk, manyahukan arepe hete.

Dia tahi Sangumang dumah bara tana. Hoag ateie jari aton mele-meles dengan mamae Maharaja ije aton dumah akan huma.

Sampai huma te inda Sangumang palus barapi. Limbah barapi te, je handak ranguan balut, palus manggan sangkulap pakasem sungket te. Tapi salenga jaton ati. Koea dengan Sangumang, "Kueh eka sangkulap?" Tombah Sangumang, "Hikan ih hunjun pabe endau."

Te ewen ndue manggau hapus huma kumbang-kumbanga. Gitan Sangumang kiap salenga aton intu seruk. "Kilen salenga kiap aton betoh, indang?" Koan Sangumang palus mukei kiat te. Hete aton Maharaja mundok runggu-runggu dia maku lingkak bara hete.

"Hau, kilen ikan aton intu betoh ame?" koan Sangumang. Maharaja jaton ati bara suh tapi

mundok ih manyahukan lengee te. "Akan narai ikan manangkui sangkulap pakasem, ma?" Tapi Maharaja dia maku hamaoh kea, Kajariae gitau Sangumang lengee ije leket. "Kayah, mang, toh dia tau dia, aku akan manarung ikan, lengen amang leket intu sangkulap." "Terai, aken, ingepak ih lengengku toh!" koan Maharaja. "Dia hakan aku, keleh aku manarung ikan ma! Bapelek teken iuntung, bakiwak besei manung, aku dia tende manarung ibau!" "Ela, ken kareh aku manenga ikan halimaung balanga" koan Maharaja. "Akan narai kea, ain kue indangku mahin are, akan serangan danum dia olikku masip", tombah Sangumang.

"Ela ih ken, kareh aku maneuga akan anaku bawi jahawen," koan Maharaja tisai. "Dia aku, mang, akan jipen, je betauku; akan sawangku lalan karee, tombah Sangumang. "Dia aku tende manarung ikan masip."

"Ela ih aken, kareh aku manenga akan Putri Buan," koan Maharaja. "Toto kah mang?" koan Sangumang. "Toto, koan Maharaja."

Te Sangumang mengkak pakihang te bara lengen Maharaja. Palus bull bumae, Maharaja manyobo anake Putri Buan manatap arepe uka tau manalih kaleka Sangumang.

Appendix 3 Translate story *Maharaja Manakau Pakasem Sungket* from Dayak Ngaju language into English.

| No. | Dayak Ngaju Language | English |
|-----|---|--|
| 1. | Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton. (1 st sentence) | One day, Maharaja visited Sangumang to inform him that he lost his appetite to eat because there is no side dishes. |
| 2. | “Aton ayungku pakasem sungket, ma!” koan Sangumang”. (2 nd sentence) | “I have pakasem sungket (fermented food of the woodworm), uncle!” said Sangumang. |
| 3. | “Amon ikau handak tau ih aku menanga ikau.” (3 rd sentence) | “If you want, I can give it to you” |
| 4. | Tapi tombah Maharaja, “Hakayah aken kajenta kajurahm, dia usah ih, dia belaiaku pakasem sungket. (4 th sentence) | Maharaja said, oh my nephew it is very kind of you, I did not need them, I did not have any appetite for pakasem sungket (fermented food of the woodworm). |
| 5. | Nauh ih, kareh aku manggau lauk. (6 th sentence) | Never mind, I will go fishing later. |
| 6. | Aloh kalote mahim Sangumang mam-pahata Maharaja pakasem te, amon Maharaja handak buli. (7 th sentence) | However Sangumang gave the pakasem sungket to Maharaja, when Maharaja returned. |
| 7. | “Akan betauku barangai, ma, amon ikau dia belai kuman pakasem sungket,” koan Sangumang. (8 th sentence) | “Just give it to my sister, uncle, if you do not eat pakasem sungket (fermented food of the woodworm)”, said Sangumang. |
| 8. | Pura-pura ih Maharaja manolak, mahim kalote ie mimbit kea awi kajuju Sangumang. (9 th sentence) | Maharaja pretended to refuse, even so he took it because Sangumang forced him. |
| 9. | Sampai huma ie manenga te akan Langgir manyoho pakasake. (10 th sentence) | When arrived at home, he gave it to Langgir to cook. |
| 10. | “Katotoe aku taloh kalutoh dia belaiaku.” (11 st sentence) | “I actually do not have appetite with this kind of food” |
| 11. | Tapi sambil auh te kea ie ma-nyumput misut-misut sampai jete lepah lingis. (12 nd sentence) | But while talking, he ate it little by little until it run out. |
| 12. | “Pakasem sungket toh puna mangat, pang,” koan awang anake. (13 rd sentence) | “Pakasem sungket (fermented food of the woodworm) is really delicious”, said his childrens. |
| 13. | “Terai dia aku!” koan Maharaja awi ie mahamen auhe dengan Sangumang. (15 th sentence) | “No, I do not want!” said Maharaja because he was embarrassed by his own words to Sangumang. |
| 14. | Tapi hong ateie jadi aton lembut tirok je papa, ije handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma. (16 th sentence) | But deep down in his heart appears an bad idea, that he wanted to steal the food when both of them Sangumang and his mother left the house. |
| 15. | Maka sinde andau Sangumang dengan indue tolak akan tana. (17 th sentence) | And at one time, Sangumang and his mother went to the field. |
| 16. | Helo bara tolak ie mameteh sangkalan, koae, “Amon aton oloh maja kareh malus ih akan huma.” (18 th sentence) | But before he went, he commanded to sangkalan(broad of thick to grind the spices), he said, “if there is someone visiting the house later, please allow |

Table Continued...

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| | | them to come in”. |
| 17. | Dia tahi ulek likut ewen Sangumang hagueta, maka dumah Maharaja. (20 th sentence) | Not long after Sangumang left behind them, Maharaja came. |
| 18. | Ie mangatok human Sangumang, maka tombah sangkalan, “Palus ka huang.” (21 st sentence) | He knocked on the Sangumang’s house or his house, and sangkalan (broad of thick to grind the spices) replied, “come in please”. |
| 19. | Maharaja tame karung, te ie hengan awi jaton ati oloh huang huma. (22 nd sentence) | Maharaja entered into the room, he was wonder because there was no one in the house. |
| 20. | Ie kilik-kilika kanih-kate hapus huma te, tapi jaton ije bite je gitae. (23 rd sentence) | He peeked back and forth throughout the house, but he saw noone. |
| 21. | Maka gitae sangkulap pakasem sungket te. (24 th sentence) | Then he saw the tube of pekasem sungket (fermented food of the woodworm). |
| 22. | Paulus ie manangguh dan mukut huange handak balakue. (25 th sentence) | Then he approached and took its contents. |
| 23. | Kasalenga sangkulap te sasa-sasar pisit, sana lengee te tame. (26 th sentence) | Suddenly the tube was got smaller when his hands got into it. |
| 24. | Maka lengee palus leket dia olih menjawute tinai. (27 th sentence) | His hands became sticky and could not be revoked. |
| 25. | Paham kea ie maakal mampalua lengee te, tapi puna dia tau, karana helo bara tolak Sangumang jari mingkes pakihang leket huang sangkulap te. (28 th sentence) | He had tried to keep his hands off, but still could not be seperated, because before Sangumang went, he had put pakihang (a kind of sticky traps) into the tube. |
| 26. | Eweh-eweh ije majok lengee akan huang sangkulap te, handak manakau, maka sangkulap te akan mamisit arepe mamangkit lengen oloh te. (29 th sentence) | Anyone who put their hands into the tube, want to steal, then the tube will shrink by itself and bite the hands of people. |
| 27. | Lepah akal, Maharaja manduan kiap hai manutup arepe intu seruk, manyahukan arepe hete. (31 st sentence) | Run out of idea, Maharaja took an big kiap (household tools, round made of woven bamboo), to cover himself in the corner, hide himself in there. |
| 28. | Dia tahi Sangumang dumah bara tana. (32 nd sentence) | After that Sangumang came from the fields. |
| 29. | Hong ateie jari jaton mele-meles dengan mamae Maharaja ije aton dumah akan huma. (33 rd sentence) | In his heart there was an negative thought to his uncle Maharaja who came to the house. |
| 30. | Limbah barapi te, ie handak manguan balut, palus manggau sangkulap pakasem sungket te. (35 th sentence) | After cooking, he made the food, and search the tube of pakasem sungket (fermented food of the woodworm). |
| 31. | Koae dengan Sangumang, “Kueh eka sangkulap?” tombah Sangumang, “Hikau ih hunjun pahe endau.” (37 th sentence) | He said to Sangumang, “Where is the tube ?” Sangumang replied, “There is on the pahe” (kitchen set, round made of woven bamboo) just now”. |
| 32. | Te ewen ndue manggaue hapus huma kumbang-kumbanga. (38 th sentence) | Both of them searched it to the entire part of the house, wandering around. |
| 33. | “Kilen salenga kiap aton hetoh, indang?” Koan seruk. (40 th sentence) | How can it be here suddenly, mother ? Said Sangumang then open the shovel. |

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| 34. | Hete aton Maharaja mundok rungu-runguk dia maku hingkat bara hete. (40 st sentence) | There, Maharaja is sitting and hanging around and did not want to move from there. |
| 35. | “Hau, kilen ikau aton intu hetoh ama?” koan Sangumang. (42 th sentence) | “Wow, why are you here uncle?” said Sangumang. |
| 36. | Maharaja jaton ati bara auh tapi mundok ih manyahokan lengee te. (43 rd sentence) | Maharaja was just kept silent but sat down and hidden his hands. |
| 37. | “Akan narai ikau mamangkut sangkulap pakasem, ma?” Tapi Maharaja dia maku hamauh kea. (44 th sentence) | “What do you hug the tube of pakasem for, uncle?” But Maharaja did not answer. |
| 38. | Kajarie gitan Sangumang lengee ije leket. (45 th sentence) | Finally Sangumang saw that one of his hand was sticky |
| 39. | “Kayah, mang, toh dia tau dia, aku akan manarung ikau, lengen amang leket intu sangkulap.” (46 th sentence) | Oh, uncle, I can't say no for this, I will expose you, your hand is sticked to the tube. |
| 40. | “Terai, aken, ingepak ih lengengku toh!” koan Maharaja. (47 th sentence) | “Please, nephew, revoke my hands” said Maharaja. |
| 41. | “Dia hakun aku , keleh aku manarung ikau ma! Bapelek teken inuntung, bakiwak besei inaming, aku dia tende manarung ikau!” “Ela!, ken kareh aku manenga ikau halimung balanga,” koan Maharaja. (48 th sentence) | “I don't want, I better expose you uncle! Spliced broken is poled, paddle chipped is patched, I will expose you!” “Do not! Nephew, I will give you halimung balanga later” (the best quality urn), said Maharaja. |
| 42. | “Akan narai kea, ain kue indangku mahin are, akan sarangan danum dia olihku masip”, tomboh Sangumang. (49 th sentence) | “For what, it belongs both to us and my mother has a lot, to accommodate containers of water I could not fill”, replied Sangumang. |
| 43. | “Ela ih ken, kareh aku manenga akam anakku bawi jahawen,” koan Maharaja tinai. (50 th sentence) | “No, Please nephew, I will give you my six daughters later,” said Maharaja. |
| 44. | “Dia aku, mang. Akan jipen, ie betauku; akan sawangku lalau karee,” tomboh Sangumang. (51 st sentence) | “I can not, uncle, for what, she is my sisters, to many as my wife,” Sangumang replied. |
| 45. | “Dia aku tende manarung ikau, mang.” (52 nd sentence) | “I won't stop to expose you, uncle.” |
| 46. | “Ela ih aken, kareh aku manenga akam Putir Busu,” koan Maharaja. (53 th sentence) | “Do not do that nephew, I will give to you my youngest daughter later, said Maharaja. |
| 47. | Palus buli humae, Maharaja manyoho anake Putir Busu manatap arepe uka tau manalih kaleka Sangumang. (57 th sentence) | Immediately returned to his home, Maharaja told to his youngest daughter to prepare herself to be able come to the place of Sangumang |

Appendix 4 Types of Person deixis on *Maharaja Manakau Pakasem Sungket*

| No. | Sentences | First Person | Second Person | Third Person | Singular | Plural |
|-----|---|-----------------------------------|-----------------------------------|---------------------|----------|--------|
| 1. | Sinde andau Maharaja maja eka Sangumang mansanan <u>arepe</u> dia belai kuman awi balut jaton. (1 st sentence) | | | Arepe (he) | | |
| 2. | “Aton <u>ayungku</u> pakasem sungket, ma!’ koan Sangumang”. (2 nd sentence) | Ayungku (mine) | | | | |
| 3. | Amon <u>ikau</u> handak tau ih <u>aku</u> menanga <u>ikau</u> . (3 rd sentence) | Aku (I) | Ikau (you), Ikau (you) | | | |
| 4. | Tapi tombah Maharaja, “Hakayah aken kajenta <u>kajurahm</u> , dia usah ih, dia <u>belaiku</u> pakasem sungket. (4 th sentence) | Belaiku (my appetite) | Kajurahm (it is very kind of you) | | | |
| 5. | Nauh ih, kareh <u>aku</u> manggau lauk. (6 th sentence) | Aku (I) | | | | |
| 6. | “Akan <u>betauku</u> barangai, ma, amon <u>ikau</u> dia belai kuman pakasem sungket,” koan Sangumang. (8 th sentence) | Betauku (my sister) | Ikau (you) | | | |
| 7. | Pura-pura ih Maharaja manolak, mahim kalote <u>ie</u> mimbit kea awi kajuju Sangumang. (9 th sentence) | | | Ie (he) | | |
| 8. | Sampai huma <u>ie</u> manenga <u>te</u> akan Langgir manyoho pakasake. (10 th sentence) | | | Ie (he), Te (it) | | |
| 9. | “Katotoe <u>aku</u> taloh kalutoh dia <u>belaiku</u> .” (11 st sentence). | Aku (I), Belaiku (my appetite) | | | | |

Table Continued...

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| 10. | Tapi sambil auh te kea <u>ie</u> ma-nyumput misut-misut sampai <u>jete</u> lepah lingis. (12 nd sentence). | | Ie (he), Jete (it) |
| 11. | “Pakasem sungket toh puna mangat, pang,” koan awang <u>anake</u> . (13 rd Sentece) | | Anake (his daughter) |
| 12. | “Terai dia <u>aku</u> !” koan Maharaja awi <u>ie</u> mahamen <u>auhe</u> dengan Sangumang. (15 th sentence) | Aku (I) | Ie (he), Auhe (his words) |
| 13. | Tapi hong ateie jadi aton lembut tirok je papa, ije handak manakau pakasem te amon Sangumang <u>ewen</u> ndue hindu jaton bara huma. (16 th sentence). | | Ateie (his heart), ewen (them) |
| 14. | Maka sinde andau Sangumang dengan <u>indue</u> tolak akan tana. (17 th sentence). | | Indue (his mother) |
| 15. | Helo bara tolak <u>ie</u> mameteh sangkalan, <u>koae</u> , “Amon aton oloh maja kareh malu ih akan huma.” (18 th sentence). | | Ie (he), Koae (he said) |
| 16. | Dia tahi ulek likut <u>ewen</u> Sangumang haguat, maka dumah Maharaja. (20 th sentence). | | Ewen (them) |
| 17. | <u>Ie</u> mangatok human Sangumang, maka tombah sangkalan, “Palus ka huang.” (21 st sentence). | | Ie (he) |
| 18. | Maharaja tame karung, te <u>ie</u> hengan awi jaton ati oloh huang huma. (22 nd sentence) | | Ie (he) |
| 19. | <u>Ie</u> kilik-kilika kanih-kate hapus | | Ie (he), |

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| | huma te, tapi jaton ije bite je <u>gitae</u> . (23 rd sentence). | | | <u>Gitae</u> (he saw) | |
| 20. | Maka <u>gitae</u> sangkulap pakasem sungket te. (24 th sentence). | | | <u>Gitae</u> (he saw) | |
| 21. | Paulus <u>ie</u> mananguh dan mukut huange handak balakue. (25 th sentence). | | | <u>Ie</u> (he) | |
| 22. | Kasalenga sangkulap te sasa-sasar pisit, sana <u>lengee</u> te tame. (26 th sentence). | | | <u>Lengee</u> (his hands) | |
| 23. | Maka <u>lengee</u> palus leket dia olih menjawute <u>tinai</u> . (27 th sentence). | | | <u>Lengee</u> (his hands) | |
| 24. | Paham kea <u>ie</u> maakal mampalua <u>lengee</u> te, tapi puna dia tau, karena helo bara tulak Sangum jari mingkem pakihang leket huang sangkulap te. (28 th sentence). | | | <u>Ie</u> (he), <u>Lengee</u> (his hands) | |
| 25. | Eweh-ewehe ije majok <u>lengee</u> akan huang sangkulap te, handak manakau, maka sangkulap te akan mamisit <u>arepe</u> mamangkit lengen oloh te. (29 th sentence). | | | <u>Lengee</u> (their hands), <u>Arepe</u> (itself) | |
| 26. | Lepah akal, Maharaja manduan kiap hai manutup <u>arepe</u> intu seruk, manyahukan <u>arepe</u> hete. (31 st sentence). | | | <u>Arepe</u> (himself), <u>Arepe</u> (himself), <u>Arepe</u> (himself) | |
| 27. | Hong <u>ateie</u> jari jaton mele-meles dengan <u>mamae</u> Maharaja ije aton dumah akan huma. | | | <u>Ateie</u> (his heart), <u>Mamae</u> (his uncle) | |

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| 28. | (33 rd sentence). Limbah barapi te, <u>ie</u> handak mangian balut, palus manggau sangkulap pakasem sungket te. (35 th sentence). | | | <u>Ie</u> (he) |
| 29. | <u>Koae</u> dengan Sangumang, “Kueh eka sangkulap?” tombah Sangumang, “Hikau ih hunjun pahe endau.” (37 th sentence). | | | <u>Koae</u> (he said), |
| 30. | Te <u>ewen</u> ndue manggaue hapus huma kumbang- kumbanga. (38 th sentence). | | | <u>Ewen</u> (them) |
| 31. | “Hau, kilen <u>ikau</u> aton intu hetoh ama?” koan Sangumang. (42 th sentence). | | <u>Ikau</u> (you) | |
| 32. | Maharaja jaton ati bara auh tapi mundok ih manyahokan <u>lengee</u> te. (43 rd sentence). | | | <u>Lengee</u> (his hands) |
| 33. | “Akan narai <u>ikau</u> mamangkut sangkulap pakasem, ma?” Tapi Maharaja dia maku hamauh kea. (44 th sentence). | | <u>Ikau</u> (you) | |
| 34. | Kajarie gitan Sangumang <u>lengee</u> ije leket. (45 th sentence). | | | <u>Lengee</u> (his hands) |
| 35. | “Kayah, mang, toh dia tau dia, <u>aku</u> akan manarung <u>ikau</u> , lengen amang leket intu sangkulap.” (46 th sentence). | <u>Aku</u> (I) | <u>Ikau</u> (you) | |
| 36. | “Terai, aken, ingepak ih <u>lengengku</u> toh!” koan Maharaja. (47 th sentence). | <u>Lengengku</u> (my hand) | | |

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| 37. | “Dia haku <u>aku</u> , keleh <u>aku</u> manarung <u>ikau</u> ma! Bapelek teken inuntung, bakiwak besei inambing, <u>aku</u> dia tende manarung <u>ikau!</u> ” “Ela!, ken kareh <u>aku</u> manenga <u>ikau</u> halimung balanga.” koan Maharaja. (48 th sentence) | Aku (I), aku (I), Aku (I), Aku (I) | Ikau (you), Ikau you, Ikau (you) |
| 38. | “Akan narai kea, ain kue <u>indangu</u> mahin are, akan sarangan danum dia <u>olihku</u> masip”, tambah Sangumang. (49 th sentence). | Indangu (my mother), Olihku (I could) | |
| 39. | “Ela ih ken, kareh <u>aku</u> manenga <u>akam</u> <u>anakku</u> , bawoi jahawan,” koan Maharaja tinai. (50 th sentence). | Aku (I), Anakku(my daughter) | Akam (you) |
| 40. | “Dia <u>aku</u> , mang. Akan <u>jipen</u> , ie <u>betauku</u> ; akan <u>sawangku</u> lalau karee,” tambah Sangumang. (51 st sentence). | Aku (I), Betauku (my sister, sawangku (my wife) | Ie (they) |
| 41. | “Dia <u>aku</u> tende manarung <u>ikau</u> , mang.” (52 nd sentence). | Aku (I) | Ikau (you) |
| 42. | “Ela ih aken, kareh <u>aku</u> manenga <u>akam</u> Putir Busu,” koan Maharaja. (53 th sentence). | Aku (I) | Akam (you) |
| 43. | Palus buli <u>humae</u> , Maharaja manyoho <u>anake</u> Putir Busu manatap <u>arepe</u> uka tau manalih kaleka Sangumang. (57 th sentence). | | Humae (his home), Anake (his daughter), Arepe (herself) |

Appendix 5 Types of deixis on *Maharaja Manakau Pakasem Sungket*

| No. | Sentence | Types of Deixis | | | | |
|-----|--|---|------------------------|------------------------------|------------------------------|----------------------|
| | | Person Deixis | Place Deixis | Time Deixis | Discourse Deixis | Social Deixis |
| 1. | Sinde andau Maharaja maja eka Sangumang mansanan arepe dia belai kuman awi balut jaton. (1 st sentence) | Arepe (he) (3 rd singular) | Maja (visiting) | Sinde andau (one day) | | |
| 2. | “Aton ayungku pakasem sungket, ma! ” koan Sangumang”. (2 nd sentence) | Ayungku (I have) (1 st singular) | | | | Ma (uncle) |
| 3. | Amon ikau handak tau ih aku menanga ikau . (3 rd sentence) | Ikau (you) (2 nd singular), Aku (I) (1 st singular) | | | | |
| 4. | Tapi tombah Maharaja, “Hakayah aken kajenta kajurahm , dia usah ih, dia belaiku pakasem sungket. (4 th sentence) | Belaiku (my appetite) (1 st singular), kajurahm (it is very kind of you) (2 nd singular) | | | | Aken (nephew) |
| 5. | Nauh ih, kareh aku manggau lauk. (6 th sentence) | Aku (I) (1 st singular) | | Kareh (later) | | |
| 6. | Aloh kalote mahim Sangumang mam-pahata Maharaja pakasem te, amon Maharaja handak buli. (7 th sentence) | | | | Aloh kalote (however) | |
| 7. | “Akan betauku barangai, ma , amon ikau dia belai kuman pakasem sungket,” koan Sangumang. (8 th sentence) | Betauku (my sister) (1 st singular), Ikau (you) (2 nd singular) | | | | Ma (Uncle) |

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| 8. | Pura-pura ih Maharaja manolak, mahim kalote ie mimit kea awi kajuju Sangumang. (9 th sentence) | Ie (he) (3 rd singular) | | Mahim kalote (even so) |
| 9. | Sampai huma ie manenga te akan Langgir manyoho pakasake. (10 th sentence) | Ie (he) (3 rd singular), Te (it) (3 rd singular) | Sampai (arrived) | |
| 10. | “Katotou aku taloh kalutuh dia belaiku .” (11 st sentence). | Aku (I), Belaiku (my appetite, (1 st singular) | | Kalotuh (this) |
| 11. | Tapi sambil auh te kea ie manyumput misut-misut sampai jete lepah lingis. (12 nd sentence). | Ie (he), Jete (it) (3 rd singular) | | |
| 12. | “Pakasem sungket toh puna mangat, pang,” koan awang anake . (13 rd Sentece) | Anake (his daughter) (3 rd singular) | | |
| 13. | “Terai dia aku !” koan Maharaja awi ie mahamen auhe dengan Sangumang. (15 th sentence) | Aku (I) (1 st singular), Ie (he), auhe (his own words) (3 rd singular) | | |
| 14. | Tapi hong ateie jadi aton lembut tirok je papa, ije handak manakau pakasem te amon Sangumang ewen ndue hindu jaton bara huma. (16 th sentence). | Ateie (his heart), Ewen (them) (3 rd plural) | | Ije (that) |
| 15. | Maka sinde andau Sangumang dengan indue tolak akan tana. (17 th sentence). | Indue (his mother) (3 rd singular) | Tolak (going) | Sinde andau (one day) |
| 16. | Helo bara tolak ie mameteh sangkalan, koae , “Amon aton oloh | Ie (he), koae (he said) (3 rd singular) | | |

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| | maja kareh mala ih akan huma.” (18 th sentence). | | | Kareh (later) | |
| 17. | Dia tahi ulek likut ewen Sangumang haguet , maka dumah Maharaja. (20 th sentence). | Ewen (them) (3 rd plural) | | Haguet (going) | |
| 18. | Ie mangatok human Sangumang, maka tombah sangkalan, “Palus ka huang.” (21 st sentence). | Ie (he), human (his house) (3 rd singular) | | | |
| 19. | Maharaja tame karung, te ie hengan awi jaton ati oloh huang huma. (22 nd sentence) | Ie (he) (3 rd singular) | | | |
| 20. | Ie kilik-kilika kanih-kate hapus huma te, tapi jaton ije bite je gitae . (23 rd sentence). | Ie (he), Gitae (he saw) (3 rd singular) | Kanikate (back and forth) | | |
| 21. | Maka gitae sangkulap pakasem sungket te. (24 th sentence). | Gitae (he saw) (3 rd singular) | | | |
| 22. | Paulus ie manangguh dan mukut huange handak balakue. (25 th sentence). | Ie (he) (3 rd singular) | | | |
| 23. | Kasalenga sangkulap te sasa-sasar pisit, sana lengge te tame. (26 th sentence). | Lengge (his hands) (3 rd singular) | | | |
| 24. | Maka lengge palus leket dia olih menjawute tinai. (27 th sentence). | Lengge (his hands) (3 rd singular) | | | |
| 25. | Paham kea ie maakal mampalua lengge te, tapi | Ie (he), Lengge (his hands) (3 rd singular) | | | |

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| | <p>puna dia tau, karena helo bara tolak Sangumang jari mingkes pakihang leket huang sangkulap te. (28th sentence).</p> | | | | |
| 26. | <p>Eweh-ewehe ije majok lengee akan huang sangkulap te, handak manakau, maka sangkulap te akan mamisit arepe mamangkit lengen oleh te. (29th sentence).</p> | <p>Lengee (their hands), arepe (itself) (3rd singular)</p> | | Ije (that) | |
| 27. | <p>Lepah akal, Maharaja manduan kiap hai manutup arepe intu seruk, manyahukan arepe hete. (31st sentence).</p> | <p>Arepe (himself) (3rd singular)</p> | Hete (there) | | |
| 28. | <p>Dia tahi Sangumang dumah bara tana. (32nd sentence).</p> | | Dumah (coming) | | |
| 29. | <p>Hong ateie jari jaton mele-meles dengan mamae Maharaja ije aton dumah akan huma. (33rd sentence).</p> | <p>Ateie (his heart), Mamae (his uncle) (3rd singular)</p> | | Ije (that) | Mamae (his uncle) |
| 30. | <p>Limbah barapi te, ie handak mangan balut, palus manggau sangkulap pakasem sungket te. (35th sentence).</p> | <p>Ie (he) (3rd singular)</p> | | | |
| 31. | <p>Koae dengan Sangumang, “Kueh eka sangkulap?” tombah Sangumang, “Hikau ih hunjun pahe</p> | <p>Koae (he said) (3rd singular)</p> | Hikau (there) | Endau (just now) | |

| | | | | | |
|-----|---|--|--|--|--|
| | endau.” (37 th sentence). | | | | |
| 32. | Te ewen ndue mangau hapus huma kumbang-kumbang . (38 th sentence). | Ewen (them) (3 rd plural) | kumbang-kumbang (wandering around) | | |
| 33. | “Kilen salenga kiap aton hetoh , indang ?” Koan seruk. (40 th sentence). | | Hetoh (here) | | Indang (mother) |
| 34. | Hete aton Maharaja mundok rungurunguk dia maku hingkat bara hete . (40 st sentence). | | Hete (there) | | |
| 35. | “Hau, kilen ikau aton intu hetoh ama ?” koan Sangumang. (42 th sentence). | Ikau (you) (2 nd singular) | Hetoh (here) | | Ama (uncle) |
| 36. | Maharaja jaton ati bara auh tapi mundok ih manyahokan lengee te. (43 rd sentence). | Lengee (his hands) (3 rd singular) | | | |
| 37. | “Akan narai ikau mamangkut sangkulap pakasem, ma ?” Tapi Maharaja dia maku hamauh kea. (44 th sentence). | Ikau (you) (2 nd singular) | | | Ma (uncle) |
| 38. | Kajarie gitan Sangumang lengee ije leket. (45 th sentence). | Lengee (his hands) (3 rd singular) | | | |
| 39. | “Kayah, mang , toh dia tau dia, aku akan manarung ikau , lengen amang leket intu sangkulap.” (46 th sentence). | Aku (I) (1 st singular), Ikau (you). | | | Mang (uncle), amang (uncle) |
| 40. | “Terai, aken , ingepak ih lengengku toh!” koan Maharaja. (47 th sentence). | Lengengku (my hand) (1 st singular) | | | Aken (nephew) |

Table Continued...

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| 41. | <p>“Dia haku aku, keleh aku manarung ikau ma! Bapelek teken inuntung, bakiwak besei inambing, aku dia tende manarung ikau!” “Ela!, ken kareh aku manenga ikau halimung balanga,” koan Maharaja. (48th sentence)</p> | <p>Aku (I) (1st singular), Ikau (you) (2nd singular)</p> | | | <p>Ma (uncle), ken (nephew)</p> |
| 42. | <p>“Akan narai kea, ain kue indangku mahinare, akan sarangan danum dia olihku masip”, tombah Sangumang. (49th sentence).</p> | <p>Kue (I have, Indangku (my mother), olihku (I could) (1st singular)</p> | | | <p>Indangku (my mother)</p> |
| 43. | <p>“Ela ih ken, kareh aku manenga akam anakawen,” koan Maharaja tinai. (50th sentence).</p> | <p>Aku (I), Anakku (my daughter) (1st singular), Akam (you) (2nd singular)</p> | | <p>Kareh (later)</p> | <p>Ken (nephew)</p> |
| 44. | <p>“Dia aku, mang. Akan jipen, ie betauku; akan sawangku lalau karee,” tombah Sangumang. (51st sentence).</p> | <p>Aku (I), Betaku (my sister), sawangku (my wife) (1st singular)</p> | | | <p>Mang (uncle), Betaku (my sister)</p> |
| 45. | <p>“Dia aku tende manarung ikau, mang.” (52nd sentence).</p> | <p>Aku (I) (1st singular), Ikau (you) (2nd singular)</p> | | | <p>Mang (uncle)</p> |
| 46. | <p>“Ela ih aken, kareh aku manenga akam Putir Busu,” koan Maharaja. (53th sentence).</p> | <p>Aku (1st singular), Akam (2nd singular)</p> | | <p>Kareh (later)</p> | <p>Aken (nephew)</p> |
| 47. | <p>Palus buli humae, Maharaja manyoha anake Putir Busu</p> | <p>Humae (his home, Anake (his daughter), Arepe</p> | <p>Buli (return)</p> | | |

| | |
|------------------------------|----------------------------|
| manatap arepe | (herself) (3 rd |
| uka tau manalih | singular) |
| kaleka | |
| Sangumang. | |
| (57 th sentence). | |



Appendix 6 Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Dea Griselda Pulcheria
2. NIM : 115110101111003
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : Deixis of Dayak Ngaju language found in short story entitled "*Maharaja Manakau Pakasem Sungket*" by Offeny A. Ibrahim.
6. Tanggal Mengajukan : 06 Oktober 2014
7. Tanggal Selesai : 3 Juli 2015
8. Nama Pembimbing : I. Istiqomah Wulandari, M.Ed.
II. Emy Sudarwati, S.S., M. Pd.
9. Keterangan Konsultasi

| No. | Tanggal | Materi | Pembimbing | Paraf |
|-----|------------------|--|---------------|-------|
| 1. | 06 Oktober 2014 | Pengajuan Judul | Pembimbing I | |
| 2. | 06 Oktober 2014 | Pengajuan Judul | Pembimbing II | |
| 3. | 17 Oktober 2014 | Konsultasi Bab I | Pembimbing I | |
| 4. | 28 Oktober 2014 | Revisi Bab I | Pembimbing I | |
| 5. | 3 November 2014 | Konsultasi Bab II | Pembimbing I | |
| 6. | 11 November 2014 | Revisi Bab II | Pembimbing I | |
| 7. | 18 November 2014 | Konsultasi Bab III | Pembimbing I | |
| 8. | 25 November 2014 | Revisi Bab III | Pembimbing I | |
| 9. | 2 Desember 2013 | Konsultasi Bab III | Pembimbing I | |
| 10. | 8 Desember 2014 | Konsultasi Bab I, II, III | Pembimbing II | |
| 11. | 7 Januari 2015 | Revisi Bab III dan ACC Seminar Proposal | Pembimbing I | |
| 12. | 26 Januari 2015 | Revisi Bab I, II, III dan ACC Seminar Proposal | Pembimbing II | |
| 13. | 2 Februari 2015 | Seminar Proposal | Pembimbing I | |
| 14. | 2 Februari 2015 | Seminar Proposal | Pembimbing II | |

| | | | |
|-----|-----------------|---|---------------|
| 15. | 5 Februari 2015 | Revisi Seminar Proposal | Pembimbing I |
| 16. | 12 Maret 2015 | Pengajuan Bab IV | Pembimbing I |
| 17. | 17 Maret 2015 | Revisi Bab IV | Pembimbing I |
| 18. | 8 April 2015 | Konsultasi Bab IV | Pembimbing I |
| 19. | 23 April 2015 | Revisi Bab IV | Pembimbing I |
| 20. | 6 Mei 2015 | Konsultasi Bab IV | Pembimbing I |
| 21. | 18 Mei 2015 | Revisi Bab IV | Pembimbing I |
| 22. | 19 Mei 2015 | Konsultasi Bab IV | Pembimbing I |
| 23. | 20 Mei 2015 | Revisi Bab IV | Pembimbing I |
| 24. | 21 Mei 2015 | Konsultasi Bab IV | Pembimbing I |
| 25. | 26 Mei 2015 | Revisi Bab IV, dan Konsultasi Bab V | Pembimbing I |
| 26. | 26 Mei 2015 | Revisi Bab IV | Pembimbing I |
| 27. | 1 Juni 2015 | Konsultasi Bab V, Konsultasi Abstrak, Acc Seminar Hasil | Pembimbing I |
| 28. | 5 Juni 2015 | Konsultasi Bab I, II, III, IV, V, Konsultasi Abstrak, Acc Seminar Hasil | Pembimbing II |
| 29. | 12 Juni 2015 | Seminar Hasil | Pembimbing I |
| 30. | 12 Juni 2015 | Seminar Hasil | Pembimbing II |
| 31. | 18 Juni 2015 | Revisi Seminar Hasil dan ACC Ujian Skripsi | Pembimbing I |
| 32. | 19 Juni 2015 | Revisi Seminar Hasil dan ACC Ujian Skripsi | Pembimbing II |
| 33. | 24 Juni 2015 | Ujian Skripsi | Pembimbing I |
| 34. | 24 Juni 2015 | Ujian Skripsi | Pembimbing II |
| 35. | 29 Juni 2015 | Revisi Ujian Skripsi | Pembimbing I |

| | | | |
|-----|--------------|----------------------|---------------|
| 36. | 30 Juni 2015 | ACC Jilid | Pembimbing I |
| 37. | 30 Juni 2015 | Revisi Ujian Skripsi | Pembimbing II |
| 38. | 02 Juli 2015 | ACC Jilid | Pembimbing II |
| 39. | 03 Juli 2015 | Penjilidan | Pembimbing I |
| 40. | 03 Juli 2015 | Penjilidan | Pembimbing II |

10. Telah dievaluasi dan diuji dengan nilai:

Malang, 03 Juli 2015

Dosen Pembimbing I

Dosen Pembimbing II

Istiqomah Wulandari, M.Ed.
NIP. 19781017 200604 2 001

Emy Sudarwati, S.S., M. Pd.
NIK. 201009 830414 2 001

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001