

**A STUDY OF DEIXIS USED BY THE MAIN CHARACTER'S
UTTERANCES IN "LOVE IN PERTH" MOVIE**

THESIS

**BY
PUTRI ANGGRAINI
NIM 0811113133**

UNIVERSITAS BRAWIJAYA



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

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**A STUDY OF DEIXIS USED BY THE MAIN CHARACTER'S UTTERANCES
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THESIS

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**BY
PUTRI ANGGRAINI
NIM 0811113133**

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

2012

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Putri Anggraini

NIM : 0811113133

Address : Joyo Grand CC 24 Malang

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Malang, December 26th 2012

Putri Anggraini
NIM. 0811113133

This is to certify that the *Sarjana* thesis of **Putri Anggraini** has been approved by the Board of Supervisors

Malang, December 26th 2012

Supervisor

Drs. Lalu Merdi, M.A
NIP. 19441231 197903 1 003

Malang, December 26th 2012
Co-supervisor

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001

UNIVERSITAS BRAWIJAYA



This is to certify that the *Sarjana* thesis of **Putri Anggraini** has been approved by the Board of Examiner as one of the requirements for the degree of *Sarjana Sastra*.

Sahirudin, M.A.
NIP.19790116 200912 1 001

Drs. Lalu Merdi, M.A.
NIP. 19441231 197903 1 003

Yuni Astuti, S.Pd.
NIP. 19760601 200604 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages and
Literature

Fatimah, M.Appl.Ling
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001

ABSTRACT

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Humans use language as their tools to communicate with others. Besides, language can be found in media, such as television, radio, magazine, and internet. The language they used can include several theories that are learned in class, for instance sociolinguistics, pragmatics, semantics, etc. This research aims at investigating pragmatics study especially deixis theory used by the main character in "Love In Perth" Movie, the best movie in 2010 starred by Gita Gutawa, Derbi Romero, and Petra Sihombing. The problems of this research are what types of deixis are used in the utterances of the main character in "Love In Perth" Movie, what are the functions of the deixis in the utterances of the main character in "Love In Perth" Movie, and what are the meanings of the main character's utterances in "Love In Perth" Movie.

The researcher uses the theories by Levinson (1983) and Yule (1996), because the theories have good and detailed explanation about deixis, so the researcher can get knowledge about the types of deixis well. In thus theories, the types of deixis are person, place or spatial, time or temporal, discourse, and social deixis.

This study uses document analysis as the type of qualitative research, and the subject of this study is the main character of "Love In Perth" Movie. The data of this study are in the script of the main character' utterances from the beginning until the end of the movie. The researcher collected 249 data that contain deixis expressions in 107 utterances. Data collection was done by watching the movie entitled "Love In Perth", transcribing the movie utterances, selecting and making list of the utterances containing deixis terms.

The result shows that the most types of deixis utterances that often occur that is used by the main character "Love In Perth" movie are classified into Person deixis; this type occurs 202 times; second it is place or spatial deixis which occurs 21 times; third time or temporal deixis occurs 16 times; fourth discourse deixis occurs 9 times; the last social deixis occurs 1 time. Next, the functions of deixis term in each utterance are different, according to the sentence itself. Then, from that functions of each utterances it influences the meaning of the utterances themselves.

The conclusion of this study is that there are five types of deixis used by the main character of "Love In Perth" movie, they are: person, place or spatial, time or temporal, discourse, and social deixis. Person deixis has the highest frequency of the occurrence from the data because the main character of "Love In Perth" often talks to someone directly so person deixis is always used by her in a sentence. The researcher

suggests the next researchers should analyze many more characters in one movie and should choose another source of data , so they can have more data and information how deixis study is applied in many cases. She also suggests that the results of this study could be used as reference for the future researchers in exploring and expanding the investigation of some other phenomena of deixis on movies or other sources.



ABSTRAK

Anggraini, Putri. 2012. **Studi Deixis yang Digunakan Oleh Ujaran Tokoh Utama Pada Film “Love In Perth”**. Program Studi Sastra Inggris, Universitas Brawijaya.

Pembimbing: (I) Lalu Merdi (II) Yuni Astuti

Kata Kunci: Pragmatik, Deixis, Tokoh Utama, “Love In Perth”

Manusia menggunakan bahasa sebagai alat untuk berkomunikasi dengan orang lain. Selain itu, bahasa dapat ditemukan di media, contohnya televisi, radio, majalah, maupun internet. Bahasa yang mereka gunakan dapat masuk dalam beberapa teori yang dipelajari di kelas, misalnya sosiolinguistik, pragmatik, semantik, dll. Penelitian ini bertujuan untuk menyelidiki studi pragmatik khususnya teori deixis yang digunakan oleh tokoh utama dalam film “Love In Perth”, sebuah film terbaik tahun 2010 yang dibintangi oleh Gita Gutawa, Derbi Romero, dan Petra Sihombing. Rumusan masalah dari penelitian ini adalah tipe-tipe deixis apa yang digunakan dalam ujaran tokoh utama di film “Love In Perth”, apa fungsi dari deixis pada ujaran tokoh utama di film “Love In Perth”, dan apa arti dari ujaran tokoh utama di film “Love In Perth”.

Peneliti menggunakan teori Levinson (1983) dan Yule (1996), karena teorinya memiliki penjelasan yang rinci tentang deixis, sehingga peneliti mendapatkan pengetahuan tentang tipe deixis dengan baik. Berdasarkan teori tersebut, tipe-tipe dari deixis adalah deixis orang, tempat atau ruang, waktu atau temporal, wacana, dan deixis sosial.

Jenis penelitian yang digunakan dalam penelitian ini adalah analisis dokumen, dan subjek penelitian ini adalah tokoh utama dari film "Love In Perth". Data dari penelitian ini adalah naskah dialog tokoh utama dari film tersebut, dari awal hingga akhir film. Peneliti mengumpulkan 249 data yang mengandung deixis. Pengumpulan data dilakukan dengan menonton film berjudul "Love In Perth", mentranskrip ujaran film, memilih dan membuat daftar ujaran yang mengandung istilah deixis.

Berdasarkan hasilnya menunjukkan bahwa tipe-tipe yang paling sering muncul dari ujaran deixis yang digunakan oleh tokoh utama dalam film “Love In Perth” adalah tipe deixis orang; tipe ini terjadi 202 kali; kedua adalah deixis tempat yang terjadi 21 kali; ketiga deixis waktu yang terjadi 16 kali; keempat deixis wacana terjadi 9 kali; dan yang terakhir deixis sosial terjadi 1 kali. Fungsi dari deixis di masing-masing ujaran berbeda, tergantung dari kalimat itu sendiri. Lalu, dari fungsi tersebut dapat mempengaruhi arti dari ujaran-ujaran tersebut.

Kesimpulan dari penelitian ini adalah bahwa terdapat lima tipe deixis yang digunakan tokoh utama dalam film "Love In Perth", adalah: orang, tempat atau ruang, waktu atau temporal, discourse, dan deixis sosial. Deixis orang memiliki frekuensi tertinggi yang muncul di data karena tokoh utama dari film "Love In Perth" sering berbicara kepada seseorang secara langsung sehingga deixis orang selalu

digunakannya pada satu kalimat. Peneliti menyarankan kepada peneliti selanjutnya untuk menganalisis tokoh yang lebih banyak lagi dalam satu film dan harus memilih sumber data lain, sehingga mereka dapat memiliki lebih banyak data dan informasi bagaimana studi deixis diterapkan dalam banyak hal. Peneliti juga menyarankan agar hasil penelitian ini dapat digunakan sebagai referensi bagi para peneliti selanjutnya dalam mengeksplorasi dan memperluas penyelidikan dari beberapa fenomena lain dari deixis pada film atau sumber lainnya.



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Used By The Main Character's Utterances In "Love In Perth" Movie.

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Hopefully this thesis can be useful and used as a basis or ideas for the further researcher to conduct more research in deixis theory. Finally, may Allah SWT reward in kind to all of them and always give grace and bless to us. Amin.

Malang, December 26th 2012

The Researcher



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CHAPTER I

INTRODUCTION

The first chapter presents background of the study, problems of the study, objectives of the study, and definitions of key terms.

1.1 Background of the Study

Humans are social beings who live in a society and also they need each other.

In daily life they interact with each other by using language to communicate. Langer, as quoted by Goshgarian (2004, p.27), says that language is the way we define ourselves who we are as a species, as a society, as a culture, and as an individual.

They need it as a medium of communication through which they express their emotions, ideas, feelings and thought to their fellow people. Language also helps to convey their need, desire, and everything that they want to express. So humans can not be separated from language because everything that they want to express are from language so the hearer can understand the meaning of them. An error language usage will make a different meaning between the speaker and listener.

According to Sari (1988), models of communication are oral and written language. Oral language is listening (hearing) or speaking. Oral language can be found on a television and radio. Television shows many things like movies, advertisements, talk shows, etc. Radio also gives many kinds of entertainment such as

advertisements, news, music, etc. Then, written language is reading (seeing) or writing. On the other hand, written language can be found on newspapers and magazines. By the time, banners and brochures become written language that can be found in the society. In summary, oral and written language are included in media which spread to the society.

Media is a way to share a lot of information to the society. Humans can get a lot of information from formal school, but now they can add their knowledge by using media. In addition, humans also may explore their ability in using media to produce many works such as movies and songs. Prakoso (2009) says that movie is a simply moving image. Movies can show a real life and also fiction to the viewers. They do not only tell about life but also often give messages or hidden meaning so the viewers can get more from that. It also occurs in the songs, they are not only a beautiful voice and tone but also give meaning and message in every lyrics to the listeners.

Based on that, the movies and songs are not only enjoyed just for fun but also are learned by the viewers. So they can develop the technology with the subjects which are learned in formal school. Additionally, movies and songs can be applied in many theories that be used by the students to make studies by using many kinds of theories. In this case the researcher is a linguistics student and interested in analyzing the pragmatics study focusing on deixis term. According to Yule (1996, p.3), pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener. Deixis is the relation of reference to the point of

origin of the utterance (Grundy, 2000, p.22). Based on that, to make deixis research the researcher uses utterances from main character's dialogues in a movie entitled "Love In Perth" as the data. She chooses "Love In Perth" movie because that movie was one of Indonesia box office movies in 2010. The setting of this movie is in Perth, Australia, so from that the viewers can know how two different languages mix in one movie and includes in several theories such as deixis theory.

This research is a worth researching because the researcher shows the viewers whether there are many deixis theories in the utterances of the main character in "Love In Perth" Movie that can be learned. The researcher does the research is from the beginning until the end of the movie, but just concerns on the main character's utterances. There are three main characters in that movie, they are Derby Romero, Gita Gutawa, and Petra Sihombing. The researcher chooses Gita Gutawa as the subject of the analysis than Derby and Petra because Gita Gutawa is the dominant person in the movie. It showed by Gita always appears in every scene to perform the story. So, since this study is intended to investigate the deixis theory reflected in the utterances used in the main character of the movie, the researcher titles her study "A

STUDY OF DEIXIS USED BY THE MAIN CHARACTER'S UTTERANCES IN "LOVE IN PERTH" MOVIE".

1.2 Problems of the Study

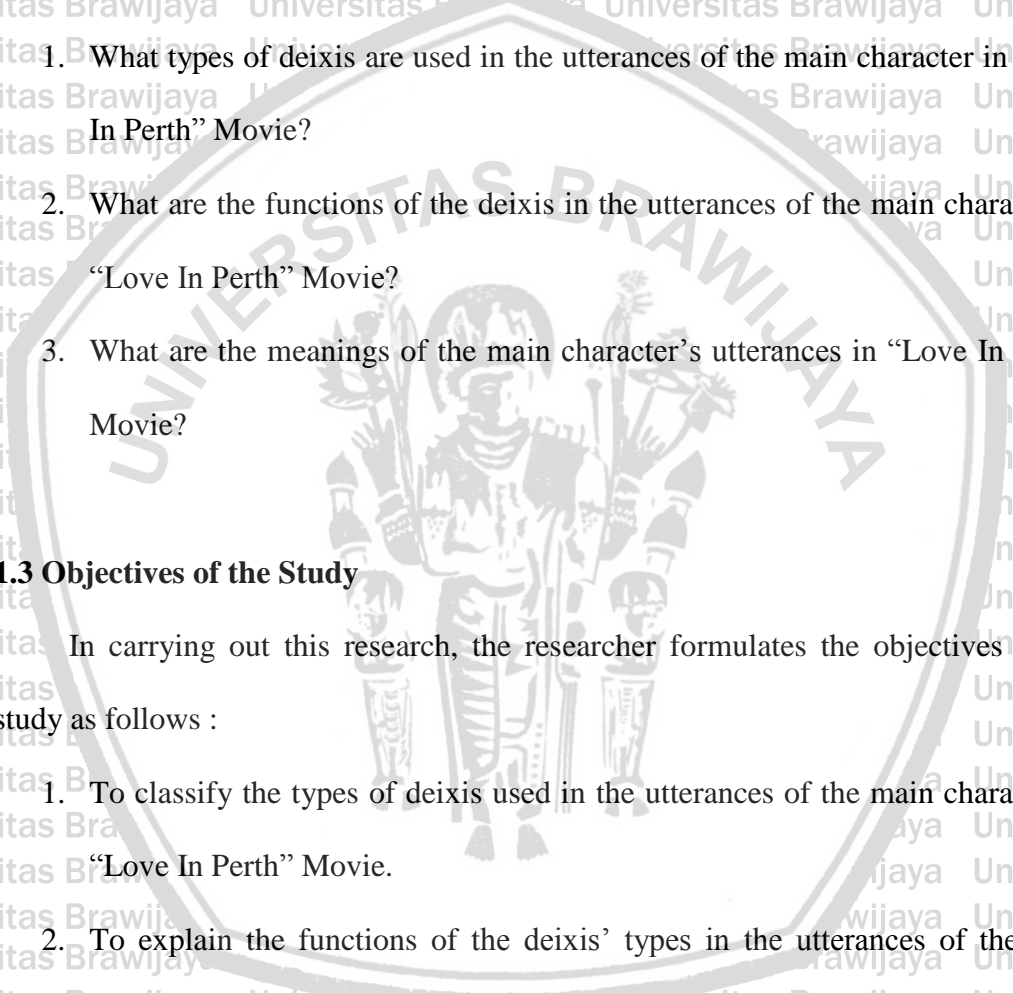
Knowing the problem is the most important part in the research, and the researcher decides to formulate some problems to be discussed here. Based on the background above, the researcher formulates the problems of the study as follows :

1. What types of deixis are used in the utterances of the main character in “Love In Perth” Movie?
2. What are the functions of the deixis in the utterances of the main character in “Love In Perth” Movie?
3. What are the meanings of the main character’s utterances in “Love In Perth” Movie?

1.3 Objectives of the Study

In carrying out this research, the researcher formulates the objectives of the study as follows :

1. To classify the types of deixis used in the utterances of the main character in “Love In Perth” Movie.
2. To explain the functions of the deixis’ types in the utterances of the main character in “Love In Perth” Movie.
3. To describe the meanings of the main character’s utterances in “Love In Perth” Movie.



1.4 Definitions of Key Terms

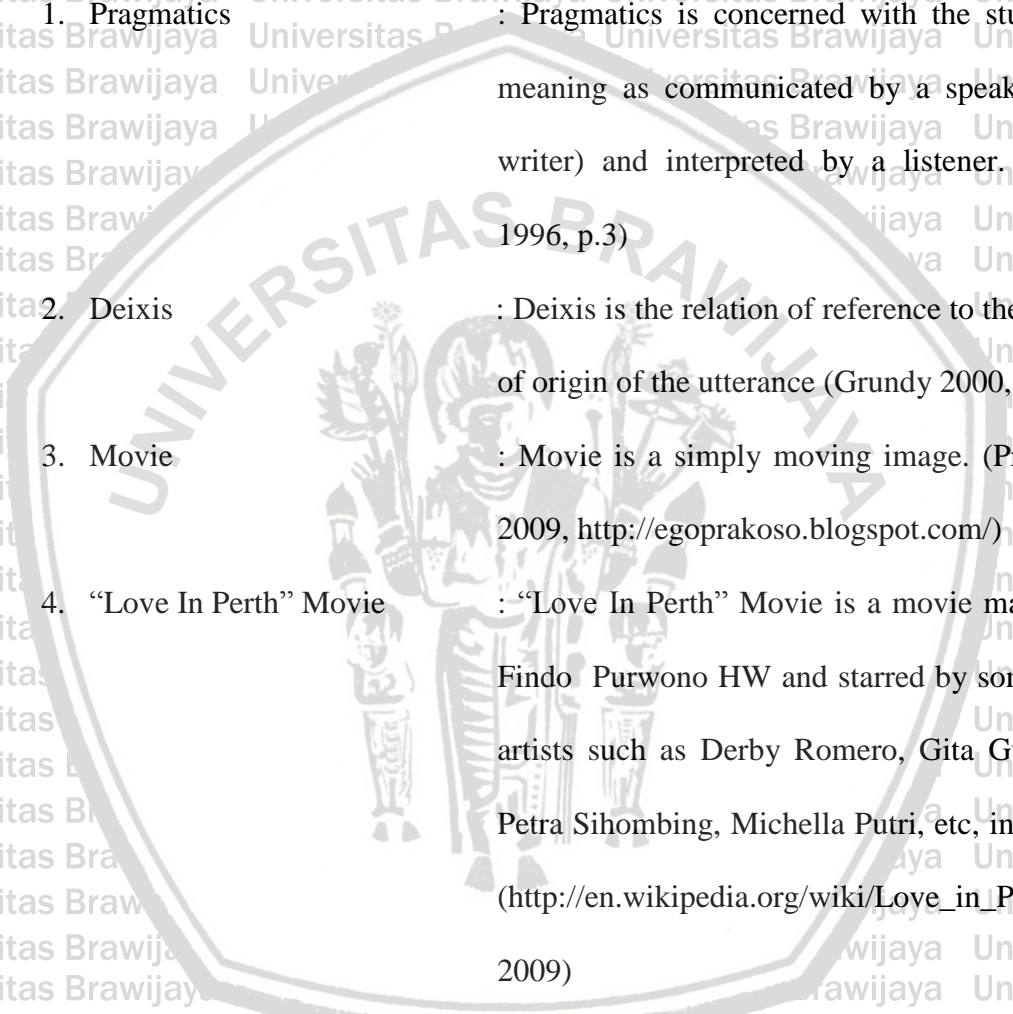
To make this research more understandable, the researcher gives the explanation about definitions of key terms as follows :

1. Pragmatics : Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener. (Yule 1996, p.3)

2. Deixis : Deixis is the relation of reference to the point of origin of the utterance (Grundy 2000, p.22).

3. Movie : Movie is a simply moving image. (Prakoso 2009, <http://egoprakoso.blogspot.com/>)

4. "Love In Perth" Movie : "Love In Perth" Movie is a movie made by Findo Purwono HW and starred by some top artists such as Derby Romero, Gita Gutawa, Petra Sihombing, Michella Putri, etc, in 2010. (http://en.wikipedia.org/wiki/Love_in_Perth, 2009)



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains about the theories that be used by the researcher. Some theories are needed to support the analysis of the data. The theories which are taken by the researcher must be related to the kind of the subject of the research that is described. Besides, this chapter also tells about the Previous Studies.

2.1 Pragmatics

Yule (1985) states that pragmatics is the study of intended speaker meaning. Then, Yule (1996, p.3) also explains that pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). There are four areas that pragmatics is concerned with. First, pragmatics is the study of speaker meaning. It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Second, pragmatics is the study of contextual meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. Third, based on Yule (1996, p.3) pragmatics is the study of how more gets communicated than is said.

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning.

This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. The last, pragmatics is the study of the expression of relative distance. This perspective then raises the question of what determines the choices between the said and the unsaid. The basic answer is tied to the notion of distance.

Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much need to be said.

Moreover Atkinson, et al, (cited in Grundy 2000, p.3) define pragmatics as being to do with the distinction between what a speaker's word (literally) mean and what the speaker might mean by his words. According to Searle (1980, p.viii, cited in Levinson 1983, p.6), pragmatics is one of those words (societal and cognitive) that give the impression that something quite specific and technical is being talked about when often in fact it has no clear meaning. Levinson (1983, p.6) adds that there are some possible definitions of pragmatics. One possible definition might go as follows: pragmatics is the study of those principles that will account for why a certain set of sentences are anomalous, or not possible utterances. That set might include :

- (1) Come there please!
- (2) Aristotle was Greek, but I don't believe it.
- (3) Fred's children are hippies, and he has no children.

The explanation of anomalies exhibited by these sentences might be provided by pointing out that there are no, or at least no ordinary, contexts in which they could be appropriately used. Pragmatics anomalies are presupposed, rather than explained. Then, another kind of definition based on Levinson (1983, p.7), that might be offered would be that pragmatics is the study of language from a functional perspective, that is, that it attempts to explain facets of linguistic structure by reference to non-linguistic pressures and causes. Furthermore, Levinson (1983, p.9) says that according to the definition that is specifically aimed at capturing the concern of pragmatics with features of language structure, pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language. Then, Levinson (1983, p.21) states that pragmatics is the study of the relations between language and context that are basic to an account of language understanding. The last, Levinson (1983, p.24) defines pragmatics is the study of the ability of language users to pair sentence with the contexts in which they would be appropriate. From the definitions above, the researcher concludes that pragmatics is the study about interpretation of the meaning used by the speaker and listener.

Levinson (1983, p.27), adds that pragmatics is the study of deixis, implicature, presupposition, speech acts, and aspects of discourse structure. Thus in this research the researcher concerns deixis study to investigate the type of deixis used by the main character's utterances in "Love in Perth" Movie.

2.2 Deixis

Deixis is a part of pragmatics. Yule (1996, p.9) states that deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means 'pointing' via language. Any linguistic form used to accomplish this 'pointing' is called a deictic expression. Deictic expressions are also sometimes called Indexicals. All these expressions depend, for their interpretation, on the speaker and hearer sharing the same context.

Deixis is the relation of reference to the point of origin of the utterance (Grundy 2000, p.22). It refers to the phenomenon where in understanding the meaning of certain words and phrases in an utterance requires contextual information. It also defines as point of reference whose meaning is relative, not stable or keep changing depending on the context.

According to Levinson (1983, p.54), the phenomenon of deixis is the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves. The term is borrowed from the Greek word for pointing or indicating, and has as prototypical or focal exemplars the use of demonstratives. In addition, deixis concerns the ways in which language encode or grammatical features of the context of utterance or speech event. It also concerns with way in which interpretation of utterance depends on the analysis of that context of utterance. Levinson (1983, p.55) also explains that deixis belongs within the domain of pragmatics, because it directly concerns the relationship between the structure of

languages and the contexts in which they are used. Deixis concerns the encoding of many different aspects of the circumstances surrounding the utterance, within the utterance itself. Natural language utterances are thus ‘anchored’ directly to aspects of the context. Based on some definitions above, the researcher can conclude that deixis is a study that has connection with a certain word or sentence that changes because of context and the changes are often caused by the changes of situation such as person, time, and place.

2.3 Types of Deixis

Levinson (1983, p.62) develops the definition about types of deixis into 5 types; they are person deixis, place deixis, time deixis, discourse deixis, and social deixis, which are explained below.

1. Person deixis

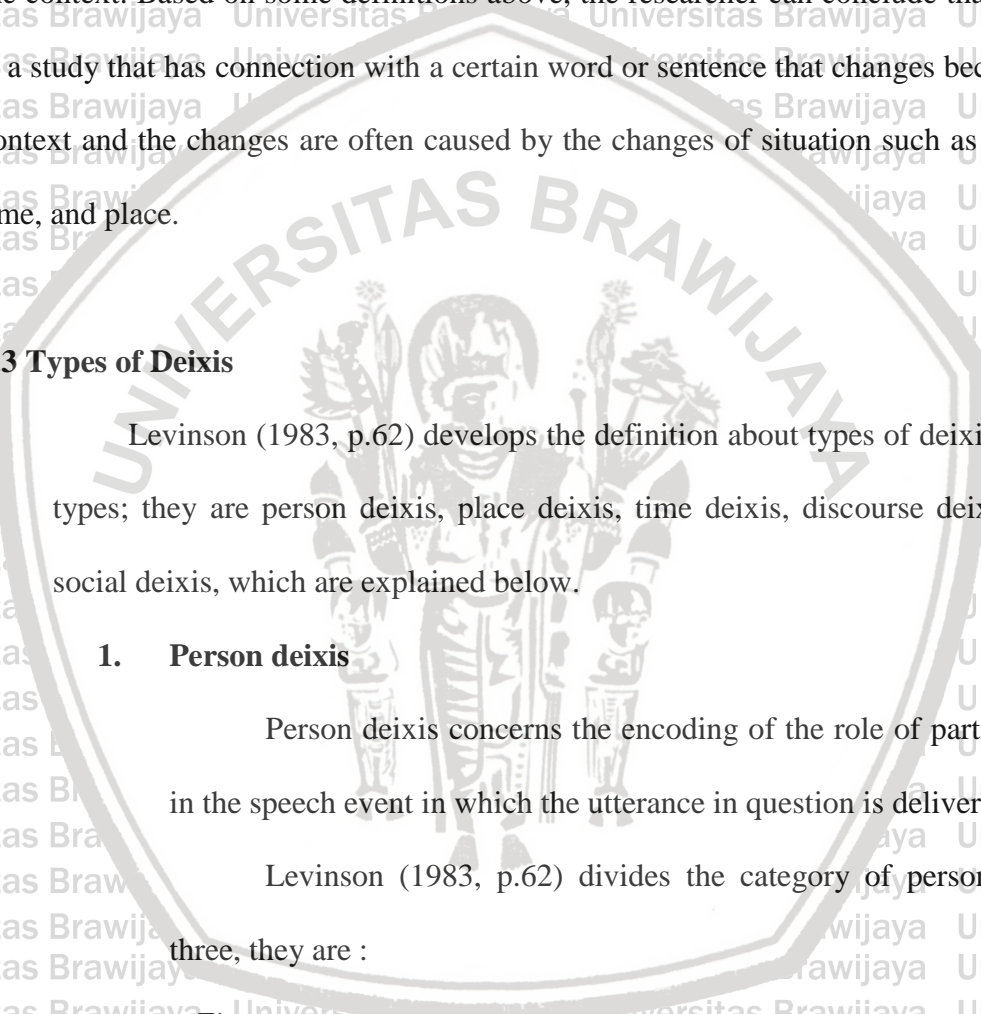
Person deixis concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered.

Levinson (1983, p.62) divides the category of personal into three, they are :

a. First person

It is the grammaticalization of the speaker’s reference to himself.

b. Second person



It is the encoding of the speaker's reference to one or more addressees.

c. *Third person*

It is the encoding of reference to persons and entities which are neither speakers nor addressees of the utterance in question. Lyons (1977a, p.638, as cited in Levinson 1983, p.69), adds that it is important to note that third person is quite unlike first or second person, in that it does not correspond to any specific participant-role in the speech event.

2. **Place deixis**

Moreover, Levinson (1983, p.62), places deixis concerns the encoding of spatial locations relative to the location of the participants in the speech event. Probably most languages grammaticalize at least a distinction between **proximal** (or close to speaker) and **distal** (or non-proximal, sometimes close to addressee), but many make much more elaborate distinctions as we shall see. Such distinctions are commonly encoded in demonstratives (as in English *this* vs. *there*).

According to Lyons (1977a, p.648, cited in Levinson, 1983, p.79), place or space deixis concerns the specification of locations relative to anchorage points in the speech event. The importance of

locational specifications in general can be gauged from the fact that there seem to be two basic ways of referring to objects by describing or naming them on the one hand, and by locating them on the other.

The locations of place deixis can be deictically specified relative to the location of participants at the time of speaking, such as *away* and *here*. The example are;

- a. It's two hundred yards *away*
- b. Kabul is four hundred miles West of *here*.

The adverbs *here* and *there* are often thought of as simple contrast on a proximal/distal dimension, stretching away from the speaker's location, like "Bring *that* here and take this *there*".

3. Time deixis

Levinson (1983, p.62) says that time deixis concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken (or a written message inscribed). It is commonly grammaticallized in deictic adverbs of time) like English *now* and *then*, *yesterday* and *this year*), but above all in tense. Furthermore, Levinson (1983, p.74) adds that there are a number of aspects of 'pure' time deixis, where there is no direct interaction with non-deictic

methods of time reckoning. These include tense and the deictic time adverbs like English *now, then, soon, recently* and so on.

Fillmore (1975, cited in Levinson 1983, p.74) notes, these have two kinds of referent : they can either refer to the entire span itself, or to a point within he relevant span, as in below :

- a) *Tomorrow* is Wednesday.
- b) Dennis hit Murphy with a baseball bat *yesterday*.

The deictic words *yesterday, today, and tomorrow* pre-empt the calendrical or absolute ways of referring to the relevant days. Aspects of the interaction of calendrical reckoning and time deixis arise when we consider complex time adverbials like *last Monday, next year, or this afternoon*. These consist of a deictic modifier, *this, next, last, etc.*

Interpretation of such adverbials in English is systematically determined by the calendrical vs. non-calendrical modes of reckoning, and the distinction between common noun units, like *weeks, months, years*, and proper name units, like *Monday, December, and perhaps afternoon*, which cannot be used as measures (Fillmore (1975, as cited in Levinson 1983, p.75)).

4. Discourse deixis

Following Lyons (1968, 1977a and Fillmore 1971b, 1975, cited in Levinson 1983, p.62) that discourse deixis has to do with the

encoding of reference to portions of the unfolding discourse in which the utterance is located. For instance, *that* and *this* (*This* is what phoneticians call creaky voice.)

Levinson (1983, p.85) states that discourse, or text, deixis concerns the use of expressions within some utterance to refer to some portion of the discourse that contains that utterance (including the utterance itself). Example: the last, the first, the second (The last chapter of Harry Potter’s novel is very interesting.)

5. Social deixis

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(s) or speaker and some referents. Fillmore (1975, p.76, cited in Levinson 1983, p.89) says that social deixis concerns “that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs”.

Besides, Fillmore (1971b, p.6, cited in Levinson, 1983 p.91) absolute is a form of the first person pronoun specifically reserved for the use of the Japanese Emperor. Also there are many languages forms reserved for **authorized recipients**, including restrictions on most titles of address (Your Honour, Mr President, etc.).

Besides Levinson, Yule (1996) states that there are three types of deixis, namely:

1. Person Deixis

Person deixis operates on a basic three-part division, exemplified by the pronouns for first person (I), second person (you), third person (he, she, or it).

1) First person

First person consists of singular first person and plural first person. The form of singular first person includes I, my, myself, mine, and me. Then, the form of plural first person consists of we, us, our, ours, and ourselves.

The form of plural first person pronoun is divided into two categories:

- a. We-inclusive first person deixis that refer to a group includes the addressee(s). It constitutes combination between first and second person.
- b. We-exclusive first person deixis is referring to a group in which not including addressee(s). It constitutes combination between first and third person

2) Second person

The word “you” is the type of second person deixis. It refers to the addressee. The example of second person likes ; you, your, and yourself.

3) *Third person*

Based on Yule (1996, p.10), in many languages these deictic categories of speaker, addressee, and other(s) are elaborated with markers of relative social status (addressee with higher status versus addressee with lower status). Expressions which indicate higher status are described as honorifics. The discussion of the circumstances which lead to the choice of one of these forms rather than another is sometimes described as social deixis. An example of a social contrast encoded within person deixis is the distinction between forms used for a familiar versus a non-familiar addressee in some languages.

The Spanish non-familiar version (‘Usted’) is historically related to a form which was used to refer to neither first person (speaker) nor second person (addressee), but to third person (some other). In deictic terms, third person is not a direct participant in basic (I-you) interaction and, being an outsider, is necessarily more distant. Third person pronouns are consequently distal forms in terms of person deixis. Using a third person form, where a second person form would be possible, is one way of communicating distance (and non-

familiarity). This can be done in English for an ironic or humorous purpose as when one person, who's very busy in the kitchen, addresses another, who's being very lazy.

This type is same with social deixis type based on Levinson theory in 1983. Yule didn't classify the type as social deixis type like Levinson, but he added it in third person deixis because the principle of third person deixis is to refer to neither first person (speaker) nor second person (addressee), but to third person (some other) and it can influences the communicating distance between the speaker and the hearer in social status.

Example : Would his highness like some coffee?

2. Spatial Deixis

Yule (1996, p.12) states that spatial deixis is where the relative location of people and things is being indicated. Contemporary English makes use of only two adverbs, 'here' and 'there', for the basic distinction, but in older texts and in some dialects, a much larger set of deictic expressions can be found. Some words like 'hitler' (to this place) and 'thence' (from that place) are two adverbs include the meaning of motion toward or away to the speaker. Some verbs of motion, such as 'come' and 'go', retain a deictic sense when they are used to mark movement toward the speaker ('Come to bed!') or away from the speaker ('Go to bed!'). It may be that the truly pragmatic basis of spatial deixis is

actually **psychological distance**. Physically close objects will tend to be treated by the speaker as psychologically close. Also, something that is physically distant will generally be treated as psychologically distant ('that man over there').

From the example of spatial deixis type based on Yule "that" it is like Levinson's discourse deixis type. Yule made spatial deixis type not only about the place but also it can shows how a deixis word "that" also explain as psychologically distant 'I don't like that'. In this analysis, a word like 'that' does not have a fixed (semantic) meaning; instead, it's 'invested' with meaning in a context by a speaker.

3. Temporal Deixis

Furthermore, Yule (1996, p.14) adds that the psychological basis of temporal deixis seems to be similar to that of spatial deixis. We can treat temporal events as objects that move toward us (into view) or away from us (out of view). One basic (but often unrecognized) type of temporal deixis in English is in the choice of verb tense. The present tense is the proximal form and the past tense is the distal form. Something having taken place in the past is typically treated as distant from the speaker's current situation.

Example : I could swim (when I was a child)

2.4 Movie

Based on <http://en.wikipedia.org/wiki/Film> (2012), explains that a movie or motion picture is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The origin of the name “film” comes from the fact that photographic film has historically been the primary medium for recording and displaying motion pictures. Films are cultural artifacts created by specific cultures, which reflect those cultures and in turn affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating citizens.

According to <http://www.createyourscreenplay.com/genrechart.htm> that there are many genres of the movie. They are ;

1. *Action (Disaster)*

Stories whose central struggle plays out mainly through a clash of physical forces.

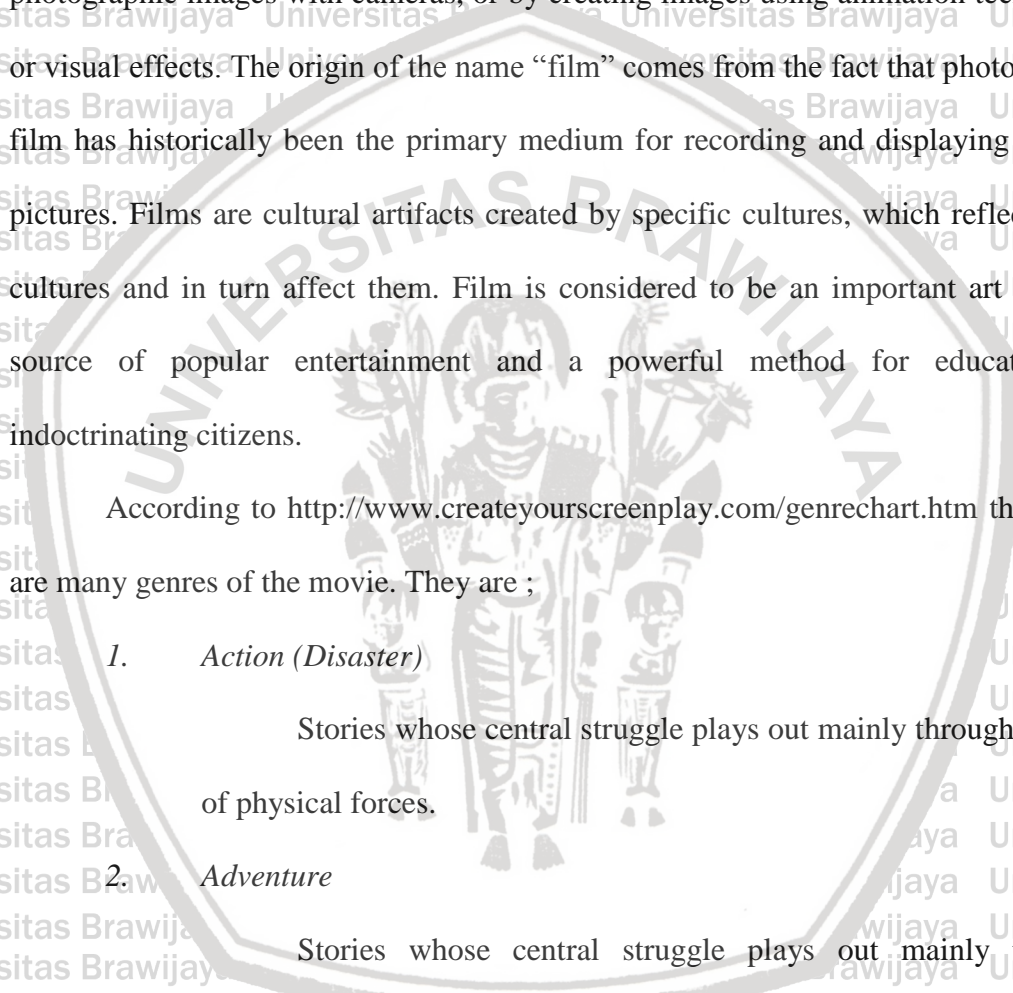
2. *Adventure*

Stories whose central struggle plays out mainly through encounters with new “worlds”.

3. *Comedy*

Stories whose central struggle causes hilarious results.

4. *Coming of Age Drama*



Stories whose central struggle is about the hero finding his or her place in the world.

5. *Crime*

Stories whose central struggle is about catching a criminal.

6. *Detective Story / Courtroom Drama*

Stories whose central struggle is to find out what really happened and thus to expose the truth.

7. *Epic / Myth*

Stories whose central struggle plays out in the midst of a clash of great forces or in the sweep of great historical change.

8. *Fantasy*

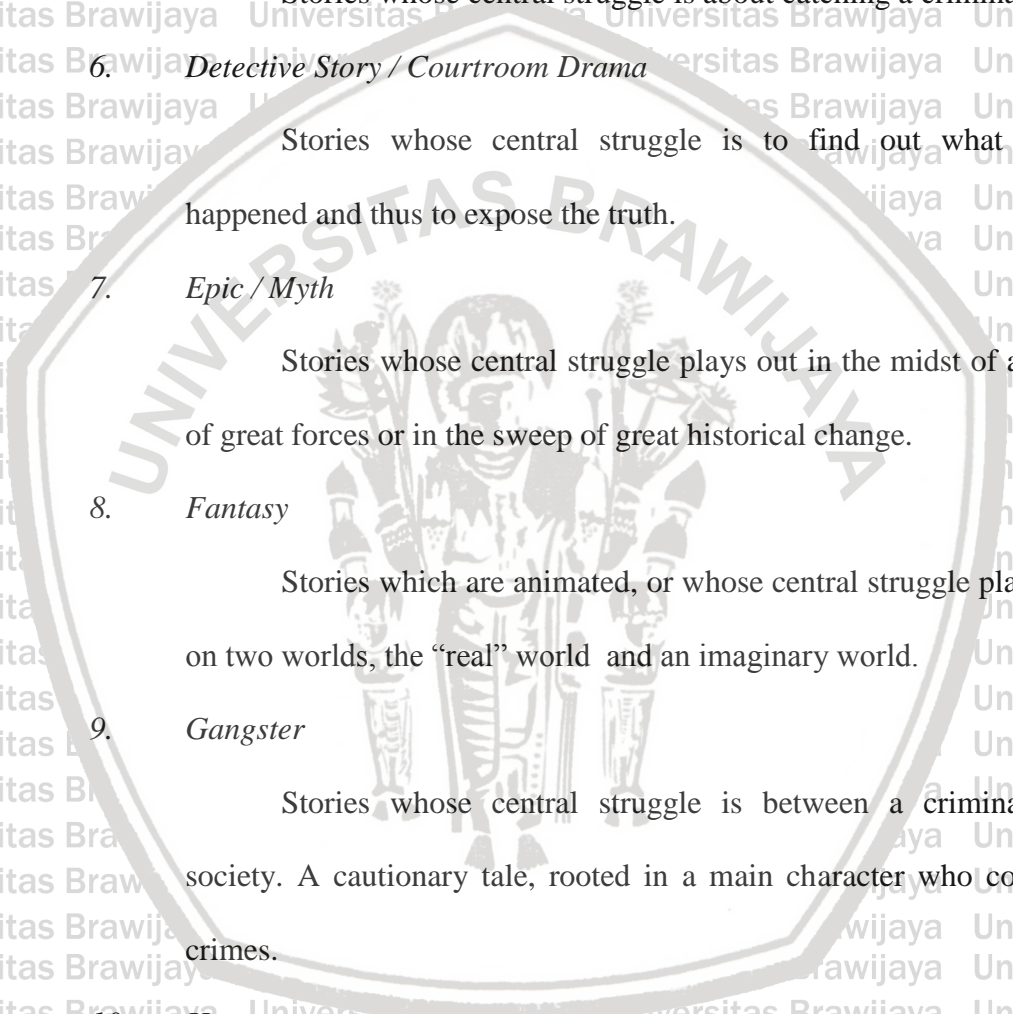
Stories which are animated, or whose central struggle plays out on two worlds, the "real" world and an imaginary world.

9. *Gangster*

Stories whose central struggle is between a criminal and society. A cautionary tale, rooted in a main character who commits crimes.

10. *Horror*

Stories whose central struggle focuses on escaping from and eventually defeating a Monster (either human or non-human).



11. *Love (Romance)*

Stories whose central struggle is between two people who each want to win or keep the love of the other.

12. *Science Fiction*

Stories whose central struggle is generated from the technology and tools of a scientifically imaginable world.

13. *Social Drama*

Stories whose central struggle is between a Champion and a problem or injustice in society. Usually the Champion has a personal stake in the outcome of the struggle.

14. *Thriller*

Stories whose central struggle pits an innocent hero against a lethal enemy who is out to kill him or her.

So, "Love In Perth" movie can be classified into love genre because the movies is about between two people who each want to win or keep the love of the other.

2.5 Love in Perth Movie

Based on http://en.wikipedia.org/wiki/Love_in_Perth (2009), Love in Perth is a 2010 Indonesian movie from MD Entertainment, directed by Findo Purwono and

stared by Derby Romero, Gita Gutawa, Petra Sihombing, Michella Putri, Oliver Sille, and Joshua Otay.

The synopsis of the movie tells about the story of Lola, an Indonesian student studying in Perth, Australia, who falls in love with another Indonesian student, Dhani.

Lola is a girl who wins a scholarship in Perth, Australia. She is 16 years old. Lola never thinks that Perth will change her life. It is started from her apartment roommate who becomes one of her most hated girl, named Tiwi. Another Lola's friends are Ari and Dhani. Dhani is a senior student in Lola's school, but Lola and Dhani have bad relationship. They are like dogs and cats. By the time their relation change become a close friend then make Lola fall in love with Dhani. But when they get close and Lola starts to love Dhani, he makes Lola feels disappointed. Because of Dhani's attitude, arrogance, selfishness, and all of his actions that only exploits Lola and just for his own pleasure, it makes Lola fail in her study. Lola is too busy handling Dhani while Dhani is too busy taking care of himself. Then Lola decides to stay away from Dhani, and then Ari falls in love with Lola. In the current estrangement of the relationship, Dhani begins to miss Lola and realizes that he loves Lola. But now there is Ari in Lola's life. Finally, Lola has to choose whether Ari or Dhani to be her true love in a beautiful city named Perth.

2.6 Previous Studies

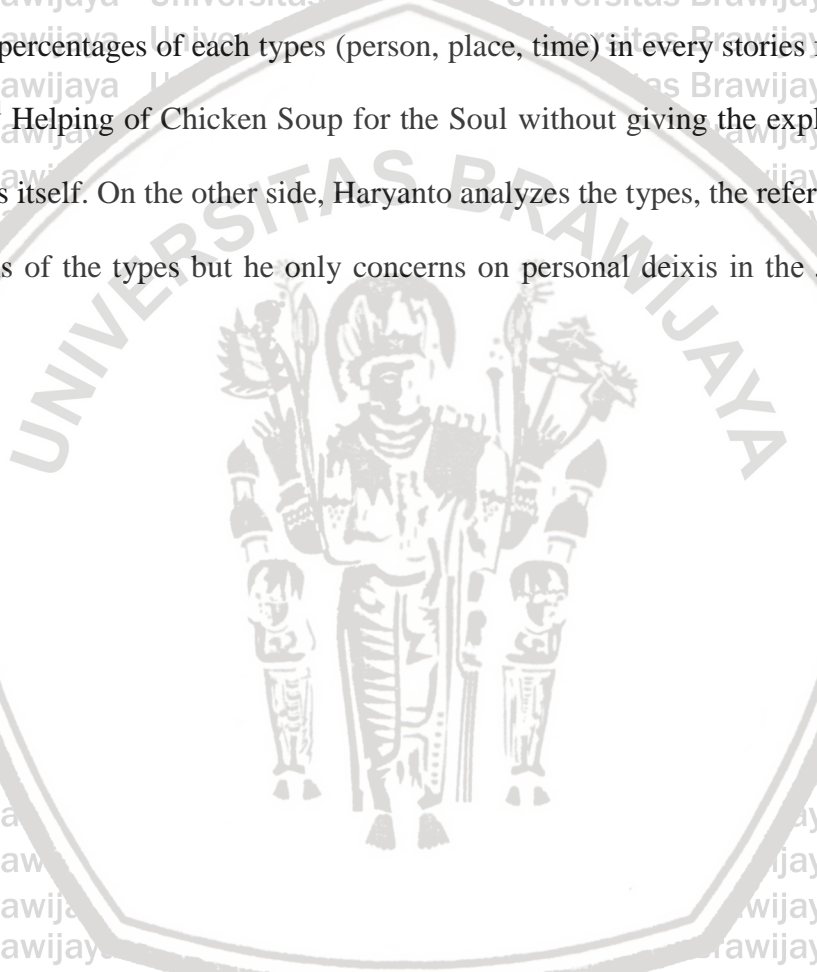
To develop the original analysis, the researcher presents the previous studies dealing with this topic. They are Meliani and Haryanto's thesis. First, Meliani (2002),

a student from Petra Christian University analyzes a novel that used deixis theory, and her thesis is entitled “The Study Of Deixis In Ten Stories Taken From The Book Of 2nd Helping Of Chicken Soup For The Soul”. This thesis is very useful for the researcher because it brings a lot of information about deixis theory. On the other hand, there are some differences between Meliani’s thesis and this research. Meliani analyzes the novel and the researcher analyzes the deixis theory by using a movie. Then, in Meliani’s thesis, her problems focus on types of deixis in ten stories taken from the book of A 2nd Helping of Chicken Soup for the Soul and how they are used in those ten stories taken from the book of A 2nd Helping of Chicken Soup for the Soul. So, she only presents the types of deixis and the percentages of each types in every stories without giving the explanation about the types, and these research problems focus on the deixis types used by the main character’s utterances found in “Love In Perth” Movie. Then after finding the types of deixis, the researcher explains about the function and meaning in each utterance was included on the types of deixis itself.

Then, Haryanto (2008) in his thesis entitled “Pragmatic Analysis Of Deixis In Jane Austen’s Novel “*Pride And Prejudice*” ”. He uses novel as his data source, and he discusses the types, the references, and the functions of personal deixis in the Jane Austen’s novel “Pride and Prejudice”. He only analyzes about the personal deixis found in the novel, and in this research the researcher wants to add other types of

deixis such as time, place, discourse, and social deixis so the readers get more knowledge about the application of types of deixis themselves.

On the other hand, although Meliani and Haryanto use novel as their data source, they have some differences in their result. Meliani presents the types of deixis and the percentages of each types (person, place, time) in every stories from the book of *A 2nd Helping of Chicken Soup for the Soul* without giving the explanation about the types itself. On the other side, Haryanto analyzes the types, the references, and the functions of the types but he only concerns on personal deixis in the Jane Austen's novel.



CHAPTER III

RESEARCH METHODS

In analyzing and discussing the data, the researcher added the research methods to get success in conducting the research. In this chapter, it covered four main points, namely, (1) Research Design, (2) Data Source, (3) Data Collection, and (4) Data Analysis.

3.1 Research Design

Based on Ary, et al, (2002, p.22), research is typically divided into two broad categories : quantitative and qualitative research. Each approach has its own terminology, methods, and techniques. Quantitative research uses objective measurement and statistical analysis of numeric data to understand and explain phenomena. It generally requires a well-controlled setting. Qualitative research, in contrast, focuses on understanding social phenomena from the perspective of the human participants in the study. The data are collected in natural settings, and the research aims at generating theory rather than testing theory.

In this study the researcher chose qualitative research for the research approach. Qualitative research deals with the data that are in the form of words rather than numbers and statistics, and the material analyzed can be textbook, newspaper,

speeches, television programs, advertisements, musical composition or any of a host of other types of documents (Ary et al, 2002)

Following Ary, et al, (2002, p.22), there are many different types of qualitative research; ethnography, case studies, document analysis, naturalistic observation, focused interviews, phenomenologic studies, grounded theory, and historical studies.

In this study the researcher uses document analysis as the type of qualitative research, because the material is the script of the main character's utterances in the movie.

3.2 Data Source

The data source of this study was a movie entitled "Love In Perth" produced by Findo Purwono in 2010. The researcher chose "Love In Perth" movie because she thought that the movie can reflect the true story that happens in human life. Besides, there are a lot of deixis terms appearing in that movie. Since the movie contains more than 5 characters that are very interesting to be analyzed, the researcher only focuses on the main character's utterances of the movie because it can satisfy all of the researcher's data for the research, she is Gita Gutawa as Lola.

The researcher wanted to find out about deixis study and the data of this study were taken from main character's utterances in "Love In Perth" Movie.

3.3 Data Collection

The instrument that is suitable for collecting data in this research is the researcher herself as the human instrument. In order to obtain the data, there are

several steps taken to collect the data.

1. Watching the movie entitled “Love In Perth”,
2. Transcribing the utterances of the main character’s dialogues in “Love In Perth” Movie.
3. Selecting the utterances containing deixis terms in the dialogues of the main character,
4. Making list of the utterances containing deixis terms.

3.4 Data Analysis

In this study the researcher applied triangulation theory in her qualitative research to check the truthworthiness of the data collected. The researcher uses the theories of Levinson (1983) and Yule (1996) dealing with deixis theory especially about the types of deixis. Levinson has 5 deixis types (person, place, time, discourse, and social deixis) and in 1996 Yule makes it simple by classifying it into 3 types (person, spatial, and temporal deixis). Discourse type in Levinson is classified by Yule to third person deixis and social type based on Levinson is added by Yule to spatial deixis. So this research is more understandable by using those two theories to explain the types of deixis used by the main character in “Love In Perth” movie.

After the data had been collected, the researcher started to analyze them. There are several steps involved in this research as follows.

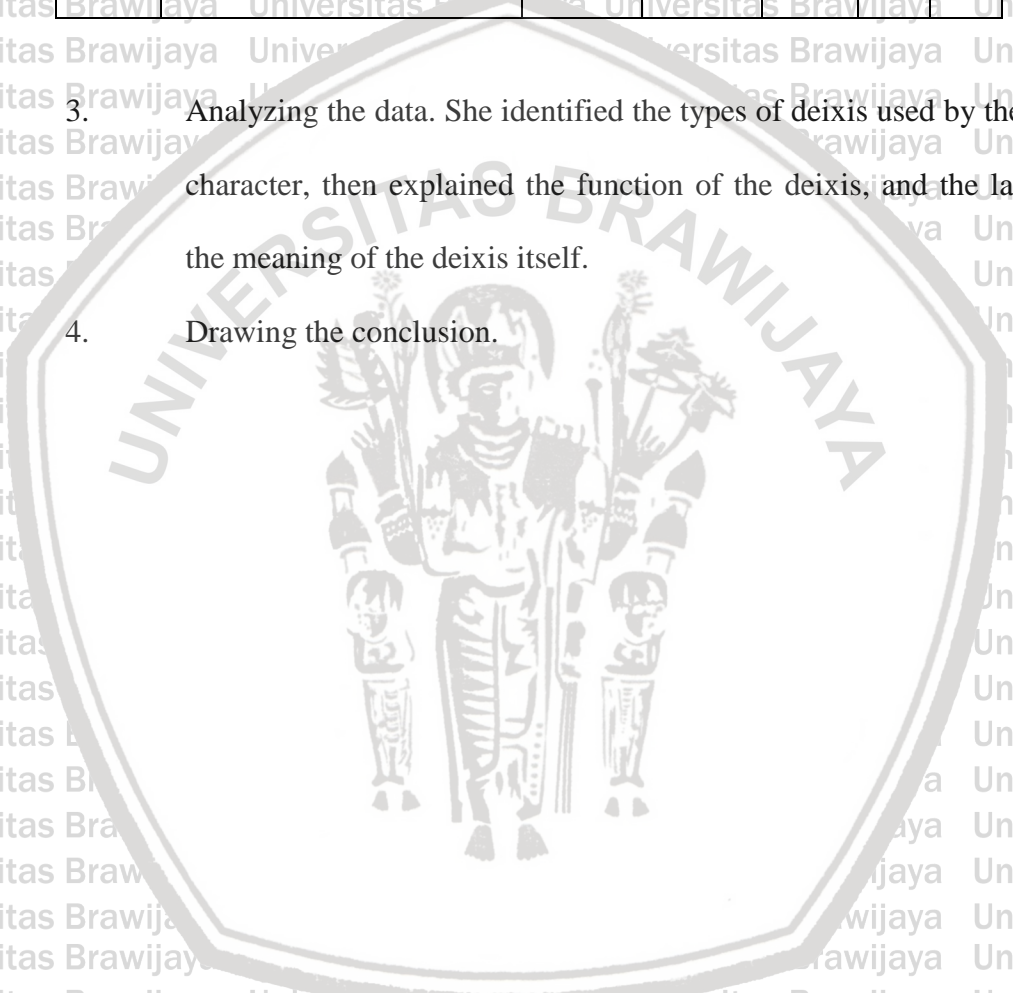
1. Reading the whole data that had already been collected.

2. Identifying and classifying the deixis utterances from the main character's dialogues of the movie.

No	Utterances	Types of Deixis				
		P	PL	T	D	S
1	(Line 1)					

3. Analyzing the data. She identified the types of deixis used by the main character, then explained the function of the deixis, and the last told the meaning of the deixis itself.

4. Drawing the conclusion.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher discussed the finding and discussion of the study, deixis theory in the utterances of the main character in “Love In Perth” movie.

The finding included the data description and the analysis of the data. The purpose of analysis was to answer the research problems, and the purpose of discussion was to discuss the results of data analysis. The researcher analyzed the data based on the theory of Levinson (1983) and Yule (1996) of deixis which cover the types of deixis.

4.1 Finding

In this part the researcher presented the finding based on the problems of the study in the utterances of the main character in “Love In Perth” Movie, including types of deixis, functions of the deixis’ types, and the meanings of the deixis in the utterances of the main character in “Love In Perth” Movie. To answer the research problems, the researcher watched, transcribed, and read the whole transcription of “Love In Perth” Movie.

4.1.1 Data Description

In this data description, the researcher made the list of the types of deixis used in the utterances of the main character in “Love In Perth” Movie. She only concerns

to analyze the original utterances of the main character, whether the main character uses Indonesian or English, the translation is not be analyzed by the researcher. Then, there are 249 deixis expressions in 107 utterances that were uttered by main character in Love In Perth Movie. The researcher only analyzed the original utterances from the main character, though she sometimes spoke Indonesian and English, not the translation. On the other hand, based on the types of deixis there are 202 person deixis expressions, 21 place deixis' expressions, 16 time deixis' expressions, 9 discourse deixis' expressions, and 1 social deixis' expression.

Moreover, the researcher used some symbols which were used in the table as described below.

1. Underlined text: is used to show utterances that contain deixis term.

For example :

Lola : Icha, makasih ya, udah nganterin gue.

2. *Italicized*: is used to show English words.

For example :

Lola : *Let me to talk about it later.*

3. Note for the types of deixis :

P : Person

PL : Place

T : Time

D : Discourse

S : Social

Table 4.1.1 Data Description of Deixis' Types Used in the Main Character's Utterances

No	Utterances	Types of Deixis				
		P	PL	T	D	S
1	(Line 1) Icha, makasih ya, udah nganterin <u>gue</u> . (Icha, thanks for taking me here.)	Gue	-	-	-	-
2	(Line 3) Pokoknya <u>lu</u> harus doain semoga semuanya bisa baik-baik aja <u>di sana</u> . (You have to pray for me that everything will be just fine there.)	lu	di sana	-	nya	-
3	(Line 5) Ya udah. <u>Liburan</u> , harus samperin <u>gue</u> . (Okay. You must visit me next holiday.)	gue	-	liburan	-	-
4	(Line 18) Bukannya <u>tadi</u> ngantri di <i>first class</i> ? (Weren't you queuing up in the first Class?)	-	-	tadi	-	-
5	(Line 21) <u>Gua</u> paling takut bagian <i>take off</i> sama <i>landing</i> . (Take off and landing are the most things that I scared.)	gua	-	-	-	-
6	(Line 26) Mau baca juga? <u>Gua</u> masih ada, nih. (Wanna read it? I have some.)	Gua	-	-	-	-
7	(Line 28) Seriusan? <u>Lu</u> sekolah <u>di situ</u> ? <u>Gua</u> juga bakal sekolah <u>di situ</u> , loh! (Are you serious? You study there? I will study there also!)	lu, gua	disitu , disitu	-	-	-
8	(Line 30) <u>Gua</u> bakal tinggal di apartemen di City Stay. (I will stay in the City Stay apartment.)	Gua	-	-	-	-
9	(Line 32) Kenapa? <u>Kita</u> sama lagi, ya? (Why? We're also staying in the same place?)	Kita	-	-	-	-

No	Utterances	Types of Deixis				
		P	PL	T	D	S
10	(Line 34) Kalo nggak salah <u>tujuan kita</u> kan sama, dan <u>ini</u> baru pertama kalinya <u>gua</u> ke sini. Jadi.. (If I'm not mistaken our destination is the same, right? And this is my first time here. So..)	tujuan kita, gua	kesini	-	ini	-
11	(Line 36) <u>Gua</u> cuma mau nanya, sih. (I just want to ask..)	Gua	-	-	-	-
12	(Line 42) <u>Dia</u> lagi. Heh! Tega banget sih <u>kalian</u> ? (Meet him again. Hey! How could you do that?)	dia, kalian	-	-	-	-
13	(Line 51) <i>No thank you. Just go.</i>	-	just go	-	-	-
14	(Line 52) Hei, <u>gue</u> .. (Hi.. I am..)	gue	-	-	-	-
15	(Line 56) Tunggu, tunggu, tunggu. <u>Lu</u> bukannya dari Jakarta juga ya? (Wait a minute. Aren't you also from Jakarta?)	Lu	-	-	-	-
16	(Line 64) Matahari tenggelam di arah <u>situ</u> . Terus... (The sun sets in that direction. So..)	-	situ	-	-	-
17	(Line 66) Ya udahlah <u>lu</u> pasti sama kayak <u>room mate gue</u> menganggap <u>di sini</u> nggak ada kiblata. Makasih. ("Kiblata". Forget it! You will be the same as my room mate, pretend there is no "kiblata" here. Thanks.)	lu , room-mate gue	di sini	-	-	-
18	(Line 67) <u>Pacar lo</u> ? (Your boyfriend?)	pacar lo	-	-	-	-
19	(Line 84) Hah? Maksud <u>lu</u> masih banyak perpustakaan yang lebih keren? (What? You mean there are more cool libraries than this?)	lu	-	-	-	-
20		-	-	-	tem-	-

	(Line 86) Tapi <u>tempat-tempat begituan</u> pasti mahal. (But those kind of place must be expensive.)				pat begituan	
No	Utterances	Types of Deixis				
		P	PL	T	D	S
21	(Line 88) Tapi <u>kantong</u> kita kan beda. (But our pockets are different, right?)	kantong kita	-	-	-	-
22	(Line 90) Hah? Jangan bilang <u>lu</u> bea siswa kid juga. (What? Don't tell me you're a scholarship kid too)	lu	-	-	-	-
23	(Line 92) Parah banget sih kok kayaknya nggak mau banget disamain sama <u>gue</u> ? (You are so terrible, seems like you really despise being considered the same as me.)	Gue	-	-	-	-
24	(Line 100) Nggak kok, lagipula <u>gua</u> juga udah tau. Paling cowok yang lain nggak jauh beda sama itu tuh cowok yang tengil, belagu, yang namanya Dani itu. (Not me, besides I knew it already. I think other boys are no different from that a sarcastic cocky boy Dani.)	Gua	-	-	-	-
25	(Line 102) <u>Dia</u> tuh kelas berapa sih? (What grade is He?)	Dia	-	-	-	-
26	(Line 104) Belagu banget ya <u>dia</u> . (He's so arrogant.)	Dia	-	-	-	-
27	(Line 105) Apaan sih? Tiwi <u>lu</u> apa-apaan sih? (What is that? Tiwi, what are you doing?)	lu	-	-	-	-
28	(Line 107) Iya tapi <u>gua tadi</u> lagi. (Yeah, but I was..)	Gua	-	tadi	-	-
29	(Line 110) Monyet <u>lu kalian</u> semua. (You all monkey.)	lu, kalian	-	-	-	-
30	(Line 112) <u>Kalian, elu</u> , Tiwi, semuanya sama aja. Nggak punya hati, nggak punya otak, sama kayak monyet. (All of you, you, Tiwi, all of you are the same! You have no heart, no brain, same as monkey!)	kalian, elu	-	-	-	-

31	(Line 114) Siapa yang mentang-mentang? <u>Kalian</u> tuh yang mentang-mentang. Nggak pedulian, nggak sensitif. (You think I'm cocky? You are the cocky ones! Ignorant! Insensitives!)	Kalian	-	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
32	(Line 116) Ngapain <u>gua</u> sirik? <u>Gua</u> juga gak pengen jadi bagian dari <u>kalian</u> ! (Why must I be <u>envious</u> ? I don't wanna be a part of you!)	gua, gua, kalian	-	-	-	-
33	(Line 132) Ngomong sama tembok. Ya <u>elo</u> lah. (I'm talking to the wall. Of course I'm talking to you.)	Elo	-	-	-	-
34	(Line 136) Sorry ya, <u>gua</u> bukan dendaman <u>person</u> . (I'm not a grudge.)	Gua	-	-	-	-
35	(Line 138) Topiknya kan tentang kebudayaan <u>negara</u> <u>kita</u> . (The topic is about our country's culture, right?)	negara kita	-	-	-	-
36	(Line 140) <u>Gua</u> bikin tentang kebaya. Soalnya <u>nyokap</u> <u>gua</u> penjahit. (I'm writing about kebaya. Because my mother is a tailor.)	gua, nyokap gua	-	-	-	-
37	(Line 142) Tau nggak, sebenarnya <u>lu</u> juga bisa bikin essay tau dari <u>itu</u> (You know what? Actually you can also write an essay from that stuff.)	Lu	-	-	itu	-
38	(Line 144) Iya, jadi <u>lu</u> bisa mulai dari kota, kota itu kan bagian dari budaya, terus <u>lo</u> bisa lanjut ke kehidupan kota, terus abis dari kehidupan kota makin runcing lagi ke arah anak mudanya, terus makin runcing lagi ke arah pergaulan malamnya. Bisa kan? (Yes, you can start from the city. The city is a part of a culture, right? Then you can continue to the city life, then from that point you can narrow it down to its night social intercourse life. See?)	lu, lo	-	-	-	-
39	(Line 148) <u>Dari tadi</u> <u>gua</u> ngomong terus ya? (Sorry I keep on talking today.)	Gua	-	dari tadi	-	-

40	(Line 150) Ya udah pokoknya jangan lupa <u>hari Senen besok</u> lo udah harus ngumpulin essaynya dan lo cuma punya waktu dua hari. (Okay then, just don't forget that you have to submit the essay on Monday and you only have two days.)	lo, lo	-	hari senin besok	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
41	(Line 152) Yakin? Oh biar <u>weekend</u> <u>besok</u> bisa tetep bergaul ama <u>temen-temen lo</u> ya? (You sure? Oh, so that tomorrow at this weekend you can still hang out with your friends, right?)	temen-temen lo	-	week-end besok	-	-
42	(Line 160) <u>Gue di sini</u> sama <u>elo</u> . (I'm here with you.)	gue, elo	di sini	-	-	-
43	(Line 162) Idih, <u>lo</u> itu bener-bener orang tersombong yang pernah <u>gue</u> kenal tau nggak? Udah ah <u>maksud gue</u> itu kenapa <u>gue</u> bisa mau diajak makan <u>di sini</u> sama <u>elo</u> . (You are the most arrogant man I've ever know, you know? Enough about that, I mean how can I say yes to have a dinner with you here.)	lo, gue, maksud gue, gue, elo	disini	-	-	-
44	(Line 164) Apa? Mau ngatain <u>gua</u> bego? (What? You want to say I look stupid?)	Gua	-	-	-	-
45	(Line 173) Dani, <u>lo</u> nggak apa-apa kan? <u>Someone please help me !!</u> (Dani, are you okay? <i>Someone please help me !!</i>)	lo, someone, me	-	-	-	-
46	(Line 174) Kalo <u>lo</u> cinta sama <u>hidup lo</u> , <u>lo</u> nggak bakalan punya waktu buat mikirin kematian. (If you love your life, you will have no time to think about death.)	lo, hidup lo, lo	-	-	-	-
47	(Line 177) Duh Ri, beneran deh <u>gua</u> kasihan banget sama <u>dia</u> , <u>gua</u> sebenarnya nggak pengen ninggalin <u>dia</u> cuman. (God, Ri. It's true I really take pity on him. I actually don't wanna leave him, but.)	gua, dia, gua, dia	-	-	-	-
48	(Line 181) Aduh, udah ah, udah. Ri, kayaknya mendingan <u>lu</u> balik aja deh, uda <u>malem</u>	Lu	-	-	-	-

	juga. (Enough, enough. Ri, you better go home now. It's already late.)					
49	(Line 183) <i>Yeah, I will.</i>	I	-	-	-	-
50	(Line 194) <i>Ari, thank you ya. Gua suka bunga.</i> (Ari, thank you. I love flowers.)	Gua	-	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
51	(Line 197) <i>Let me to talk about it later.</i>	me, it	-	later	-	-
52	(Line 199) <i>But I just had to go.</i>	I	go	-	-	-
53	(Line 202) <i>Lo manggil gue?</i> (You're calling me?)	lo, gue	-	-	-	-
54	(Line 208) <i>Gua udah pulang.</i> (I was home already.)	gua	-	-	-	-
55	(Line 212) <i>Kenapa gue?</i> (Why me?)	gue	-	-	-	-
56	(Line 214) <i>Ya kan kebetulan ya gua lagi ada di sana waktu itu , gitu aja.</i> (I just happened to be there coincidentally, that's all.)	Gua	di-sana	-	-	-
57	(Line 218) <i>Gua duluan ya, bye..</i> (I'm leaving, okay? Bye..)	Gua	-	-	-	-
58	(Line 225) <i>Alasannya? Karena lo lagi sama temen-temen lo, dan lo malu kenal sama gue kan.</i> (And the reason? Because you were with	lo, temen-temen lo, lo, gue	-	-	-	-

	your friends and you're embarrassed that you've known me, right?)					
59	(Line 230) Dan <u>lu</u> apa-apaan sih norak banget sumpah, <u>turun</u> ! (Dan, what are you doing? It's embarrassing, for God's sake! Get down!)	Lu	turun	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
60	(Line 236) Iya. Please Dan please <u>sekarang lu turun</u> dan jangan teriak-teriak lagi. (Yes. Please Dan. Please get down now and don't shout again.)	Lu	turun	sekarang	-	-
61	(Line 238) <u>Lo</u> kenapa sih harus kayak gitu? <u>Lo</u> takut <u>temen-temen lo</u> tau kalo <u>kita</u> temenan? <u>Lo</u> malu? Sumpah ya sepenting itu ya status sosial buat <u>lo</u> sama <u>temen-temen lo</u> ? Berapa uang yang <u>kita</u> punya, merek baju apa yang <u>kita</u> pake, mobil apa yang <u>kita</u> naikin, pokoknya semua yang bisa dilihat. Padahal <u>elo</u> dan <u>temen-temen lo</u> yang ngaku pikirannya modern itu harusnya tau apa yang lebih penting dari itu. Semuanya nggak bisa dilihat. Nih otak dan hati manusia. Kayaknya mestinya <u>gue</u> deh yang nanya ke <u>elo lo</u> itu hidup di jaman apa sih? Jaman Majapahit? Raja nggak boleh bergaul sama rakyat gitu? (Why must you do that? You afraid your friends know about our relationship? You feel ashamed? Is social status that important for you and your friends? How much money we have, what clothes brand name we wear, what car are we riding, everything that's visible. Actually, all of people you and your friends who claim to have a modern mind should have known what's more important than that. Not everything is visible. Here. Human's brain and heart. I think I'm the one who should ask you in what age are you living in? Majapahit' age? Where kings may not socialize with common people.)	lo, lo, temen-temen lo, kita, lo, lo, temen-temen lo, kita, kita, kita, elo, temen-temen lo, gue, elo, lo	-	-	-	-
62	(Line 240) Janji ama <u>diri sendiri</u> ? Lagi? (Promise to yourself? Again?)	diri sendiri	-	-	-	-
63	(Line 242)	Kita	-	nanti	-	-

	Ya, <u>kita</u> lihat aja <u>nanti</u> . (Well, we'll see it later.)					
	(Line 248) Nah air putih tuh lebih sehat tau. Kok <u>lu</u> nggak jadi ngebir? (Mineral water is more healthy, you know. You don't drink your beer?)	Lu	-	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
65	(Line 250) <u>Gue</u> ke kamar dulu ya. (I'd better go to my room now, okay?)	Gue	-	-	-	-
66	(Line 256) Bentar ya <u>gua</u> ambil tas dulu. (One second, let me get my bag, okay?)	Gua	-	-	-	-
67	(Line 259) Oh <u>ini</u> , <u>lo</u> kan disuruh bikin essay gitu ngebandingin dua novelnya Shakespeare, jadi yah <u>lo</u> bisa pake itu novel Shakespeare yang Romeo & Juliet itu gampang banget. Jadi <u>lo</u> tinggal bikin ngebandingin <u>itu</u> , menganalisa, temanya yang <u>itu</u> , terus. (Oh, you are told to write an essay comparing two Shakespeare's novels, so you can pick Shakespeare's novel, Romeo & Juliet it's so easy. You just make a comparison, analyze the theme, then...)	lo, lo, lo	-	-	ini, itu, itu	-
68	(Line 263) Kenapa <u>tadi</u> <u>lo</u> ngatain <u>gua</u> muna? (Why are you saying that I'm a hypocrite?)	lo, gua	-	tadi	-	-
69	(Line 265) <u>Elo</u> yang bikin peraturan, urusin masalah masing-masing. Jadi <u>lu</u> nggak punya hak untuk ngurusin <u>masalah</u> <u>gue</u> ! Lagi kenapa kalo misalnya <u>gua</u> temenan ama Dani? <u>Lu</u> <u>jealous</u> ? <u>Pacar</u> <u>lo</u> bukannya banyak? (It's you who make the rules, minding your own business. So you don't have the right to interfere into my problems! If Dani and I are friends, so what? You jealous? You have many boyfriends, aren't you?)	elo, lu, masalah gue, gua, lu, pacar lo	-	-	-	-
70	(Line 267) <i>Can I be happy, Tiwi?</i>	I	-	-	-	-
71	(Line 270) <u>Sekarang</u> <u>gua</u> butuh <u>bantuan</u> <u>lo</u> buat nyariin <u>gua</u> tempat untuk tidur. (Now I need your help to find me a place to sleep.)	gua, bantuan lo, gua	-	seka- rang	-	-

72	(Line 272) Gua nggak mungkin lagi tinggal ama Tiwi. Gua perlu sesuatu tempat yang tenang. Di mana gua bisa konsentrasi karena ntarnya udah mau ujian juga, Ri. (I can't live with Tiwi again. I need some quiet place where I can concentrate because I will have an exam, Ri.)	gua, gua, gua	-	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
73	(Line 276) Ya Dani kan cowok, gua cewek, nggak baik tau. Ke hotel aja apa? (Dani is a boy. I'm a girl. It's not good, you know. What about hotel?)	Gua	-	-	-	-
74	(Line 279) <i>I am Ari's friend.</i>	I am	-	-	-	-
75	(Line 282) Maaf, lho, tapi bukannya elo punya kamar sendiri ya? (Sorry. But don't you have your own room?)	Elo	-	-	-	-
76	(Line 285) Ya udah gini daripada ribet mendingan gue tidur di dapur aja deh. (Okay then, look, here's the deal, I'll sleep in the kitchen.)	Gue	-	-	-	-
77	(Line 289) Ya terus gua tidur di mana? (Then where should I sleep?)	Gua	-	-	-	-
78	(Line 295) Yang harus dipertanyain itu peraturan yang ada di tempat ini. (What needs to be questioned is the rule in this place.)	-	-	-	tempat ini	-
79	(Line 298) Daripada ribet sekarang lu tidur di sofa gue tidur di dapur. (Look, you better sleep at the sofa and I'm going to sleep in the kitchen, okay.)	lu, gue	-	sekarang	-	-
80	(Line 300) Ya gampang, lu tinggal pindah ke dapur, ntar gua tinggal pindah lagi, gampang kan? (No problem. You just move to the kitchen, and I'll move some place else. It's so easy, right?)	lu, gua	-	ntar	-	-
81	(Line 302) Nggak usah, nggak apa-apa gua tidur di	Gua	-	-	-	-

	dapur. (No need, it's okay I'd better sleep in the kitchen.)					
82	(Line 304) Oh ya di <i>flat</i> baru aku belum ada <i>standing lamp</i> nih. (I almost forgot, I have no standing lamp in my new flat.)	<i>flat</i> baru aku				
No	Utterances	Types of Deixis				
		P	PL	T	D	S
83	(Line 313) Pertama, <u>gua</u> nggak mau ngerepotin <u>lo</u> . Dan kedua, kalo misalnya <u>dibawah</u> dikunci <u>lo</u> nggak bisa <i>surprise</i> -in <u>gua</u> kayak gini dong. (First, I don't want to trouble you. And second, if the door below is locked you can't surprise me like this.)	gua, lo, lo, gua	dibawah	-	-	-
84	(Line 317) Dani jangan cepet-cepet, tunggu bentar tungguin <u>aku</u> ! <u>Aku</u> panik, <u>aku</u> takut. (Dani, not too fast. Come down a second, wait for me! I'm panic, scared.)	aku, aku, aku	-	-	-	-
85	(Line 320) Halo Dan. <i>Emergency</i> apaan? Tapi <u>gua</u> lagi... Ya udah deh bentar lagi <u>gua</u> <i>kesana</i> . Sorry <u>Sir</u> , I have to <u>go</u> . (Hallo Dan, what emergency? But I'm.. i can't, Dan. I'm in.. Okay, I'll be right there in a moment. One moment. Sorry Sir, I have to go.)	gua, gua, I	kesana, go	-	-	Sir
86	(Line 323) Ternyata <u>lu</u> nggak berubah ya? (You don't seem to change, do you?)	Lu	-	-	-	-
87	(Line 325) Ya <u>lo</u> masih egois! Dan selalu mikirin <u>diri lo sendiri</u> ! (You're still selfish! And you always think about yourself!)	lo, diri lo sendiri	-	-	-	-
88	(Line 327) Ya terus tapi <u>lo</u> nggak mikirin <u>gue</u> kan? <u>Lo</u> nggak mikirin <u>gue</u> <u>tadi</u> lagi ngapain. <u>Lu</u> bilangin gawat lah, <i>emergency</i> lah, apaan itu? <u>Gue</u> tuh ninggalin ujian <u>gue</u> <u>tadi</u> buat masalah kayak gini doank? <u>Gue</u> tuh nggak kayak <u>elo</u> , Dan. Punya banyak duit dan akhirnya bisa ngulang pelajaran seenak	lo, gue, lo, gue, lu, gue, gue, gue, elo, lo, gue	-	tadi, tadi	-	-

	hati <u>lo</u> . Buat <u>gue</u> , pelajaran itu sangat penting. (You're not thinking about me, are you? You're not thinking about what I was dealing with. You said it's emergency, and all that crap. I have to abandon my exam just for this kind of thing? I'm not like you, Dan. Having much money, and in the end you can study over again anytime you want. For me, study is very important.)					
No	Utterances	Types of Deixis				
		P	PL	T	D	S
	(Line 329) Karena <u>lo</u> nggak ngasih <u>gue</u> kesempatan untuk ngomong. Dan <u>itu</u> apa coba kalo bukan egois? Seharusnya <u>gue</u> emang nggak pernah nyelametin <u>lo</u> pas waktu kecelakaan. (Because you didn't give me a chance to tell you. Now you're telling me you're not selfish? I shouldn't have saved you when you had the accident.)	lo, gue, gue, lo	-	-	itu	-
89	(Line 331) Yeah, I'm okay. Ri, makasih ya. (Yeah, I'm okay. Ri, thanks.)	I'm	-	-	-	-
90	(Line 335) <u>Gua</u> nggak apa-apa kok. (Never mind, I'm okay.)	Gua	-	-	-	-
91	(Line 338) Ri, <u>gue</u> tau kenapa <u>gue</u> harus berterimakasih ama <u>elo</u> . (Ri, I know why I have to thank you.)	gue, gue, elo	-	-	-	-
92	(Line 340) Karena <u>lo</u> udah jadi temen yang paling baik buat <u>gue</u> . (Because you've been my very best friend.)	lo, gue	-	-	-	-
93	(Line 342) Ri, <u>gua</u> gak bisa. (Ri, I can't.)	Gua	-	-	-	-
94	(Line 344) Nggak, bukan gara-gara Dani. <u>Gua</u> juga nggak pacaran kok sama <u>dia</u> , <u>gua</u> cuman.. (No, it's not because of Dani. We don't go steady anyway. It's just..)	gua, dia, gua	-	-	-	-
95	(Line 346) <u>Gue</u> pengen temenan sama <u>lo</u> sampe kapan pun. Dan <u>gua</u> nggak mau pacaran ngerusak	gue, lo, gua, pertemanan kita, gua,	-	selama ini	-	-
96						

	<p><u>pertemanan kita</u> selama ini. Dan <u>gua</u> juga nggak mau rasa yang paling norak sedunia itu yang namanya cinta ngerusak pertemanan <u>kita</u> ini. (I want us to be friends forever. And I don't want love relationship ruining our friendship all this time. And I also don't want that cheapest feeling in the world which called love to ruin our friendship all this time.)</p>	perteman-an kita				
No	Utterances	Types of Deixis				
		P	PL	T	D	S
97	<p>(Line 348) Nggak, Ri. Cinta itu rasa yang paling norak. Cinta bikin <u>gue</u> sakit hati. Cinta bikin <u>gue</u> sedih. Cinta bikin <u>gua</u> gagal ujian. Dan semuanya gara-gara Dani. (No, Ri. Love is the cheapest feeling. Love makes my heart aches. Love makes me sad. Love makes me failed in the exam. And all because of Dani.)</p>	gue, gue, gua	-	-	-	-
98	<p>(Line 363) <u>Lu</u> ngapain <u>disini</u>? (What are you doing here?)</p>	Lu	disini	-	-	-
99	<p>(Line 365) Jangan tinggalin <u>kamu</u>? <u>Kamu</u> yang selalu ninggalin <u>aku</u>. <u>Kamu</u> yang selalu <u>datang</u> dan <u>pergi</u>. (Don't leave you? You're the one who's always leaving me. You're the one who always come and go.)</p>	kamu, kamu, aku, kamu	da-tang, pergi	-	-	-
100	<p>(Line 367) <u>Kamu</u> janji nggak bakal nyakitin <u>aku</u> lagi? (You promise not to hurt me again?)</p>	kamu, aku	-	-	-	-
101	<p>(Line 369) <u>Aku</u> juga sayang sama <u>kamu</u>. (I love you too.)</p>	aku, kamu	-	-	-	-
102	<p>(Line 371) <u>Aku</u> juga sayang sama <u>kamu</u>. Dani, <u>turunin</u>. Aduh <u>kamu</u> apa-apaan sih nggak baik tau bermesraan di tempat umum. (I love you too. Dani, put me down. What are you doing? It's not good to get intimate in front of public, you know.)</p>	aku, kamu, kamu	turun-in	-	-	-
103	<p>(Line 373) Iya tapi <u>kamu</u> ngerti kan maksud <u>aku</u>? (But you know what i mean, don't you?)</p>	kamu, aku	-	-	-	-
104	<p>(Line 376)</p>	aku, aku,	kesini	tadi,	-	-

	Bukan, <u>aku</u> tuh <u>kesini</u> jemput Icha. Makanya <u>aku</u> bingung <u>tadi</u> kenapa <u>kamu</u> mikir <u>aku</u> mau ke Jakarta? (No, I'm here to pick up Icha. That's why I'm puzzled why you think I'm going to Jakarta?)	kamu, aku				
105	(Line 378) Ari yang ngasi tau <u>kamu</u> ? <u>Kamu</u> dikerjain kalo gitu berarti. (Ari told you? You've been had then.)	kamu, kamu	-	-	-	-
No	Utterances	Types of Deixis				
		P	PL	T	D	S
106	(Line 380) Nggak lah, nggak <u>aku</u> lagi. <u>Tadi</u> itu Ari berarti, kasian deh <u>kamu</u> . Oh ya <u>kamu</u> belum kenal ya, <u>ini</u> Icha <u>temen</u> <u>aku</u> . Dan ini Dani <u>pacar</u> <u>aku</u> . (Of course not, not me. It's Ari, what a pitiful boy. Oh, you two haven't met before, have you? This is Icha, my friend. And this is Dani, my borfriend.)	aku, kamu, kamu, temen aku, pacar aku	-	tadi	ini	
107	(Line 382) Ya udah mendingan <u>kita</u> <u>sekarang</u> pulang yuk. (We better go home now, come on.)	Kita	-	sekarang	-	

4.1.2 Analysis of Deixis Types Used in The Main Character's Utterances in "Love In Perth" Movie.

In this subchapter the researcher analyzed the types of deixis found in the main character's utterances in "Love In Perth" movie based on Yule and Levinson's theory. The researcher explained the function and meaning after finding the types of deixis in each utterance. Besides, the researcher only analyzed 25 utterances because the other utterances were repetition, so she took that utterances as the data. This was

the result of the deixis expressions which are found by the researcher based on the table. The analysis was mentioned as follows:

- 1. There were 89 deixis words “gua/gue/I/aku” used by the main character in “Love In Perth” Movie. All of them had the same functions in each utterances used by the main character. They refer to “Lola”. This was one of the example :

Line 1

“Icha, makasih ya, udah nganterin gue.”

(Icha, thanks for taking me here.)

The deixis word “GUE” in data above could be replaced by “Lola” since the speaker was Lola. The type of deixis “GUE” was the (singular) first person deixis, because it was the grammaticalization of the speaker’s reference to herself.

The deixis in this utterance “GUE” functioned as the object of the sentence.

The utterance was uttered by Lola to her bestfriend, Icha. She said thank you to her bestfriend for taking her to the airport.

- 2. There were 71 deixis words “elo/lu/kamu” used by the main character in “Love In Perth” Movie. All of them had same functions in each utterances, they refered to the addressees who were directly talked with Lola as the

main character, such as Dani, Arie, Tiwi, Icha and Sharon. This was one of the example :

Line 3

“Pokoknya lu harus doain semoga semuanya bisa baik-baik aja di sana.”

(You have to pray for me that everything will be just fine there.)

There were two deixis words in this utterance. The first was “LU” could be replaced by “Icha” since the speaker was Lola, and the second was “DI SANA” could be replaced by “Perth”. The type of deixis “LU” was the second person deixis because it referred to the addressee (Icha), and “DI SANA” was the spatial or place deixis because it was so far away psychologically distant from the speaker (Perth).

The first deixis “LU” functioned as the subject of the sentence, and the second “DI SANA” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Icha. She wanted Icha to pray for her so everything will be fine, and the word “DI SANA” explained that the place was far away from Icha and Lola would go to that place. In other words, they were in Jakarta and Lola would go to Perth where that place was so far away from them.

3. There were 7 deixis words “tadi” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 18

“Bukannya tadi ngantri di *first class*?”

(Weren't you queuing up in the first class?)

The type of deixis “TADI” was the temporal or time deixis, because it showed the past situation (the distal form).

The deixis “TADI” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Dani. She asked him why he was in the economy class, whereas she saw him queuing up in the first class.

Dani thought that he had a business ticket so he was queuing up in the first class. Evidently, Dani's friend gave him an economy class, not a business class as usual.

4. There were 3 deixis words “di situ” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 28

“Seriusan? Lu sekolah di situ? Gua juga bakalan sekolah di situ, loh!”

(Are you serious? You study there? I will study there also!)

In this utterance, there were four deixis words. They were “LU”, “DI SITU”, “GUA” and “DI SITU”. The first deixis “LU” in data above could be replaced by “Dani” because the speaker was Lola (she talked Dani) and the type of the deixis was the second person deixis because it referred to the addressee (Dani), the second deixis was the same as the fourth “DI SITU” could be replaced by “one of universities in Perth” and the deixis type was spatial or place deixis because it showed the physical distance from the speaker, and the last deixis “GUA” could be replaced by “Lola” since the speaker was Lola, it was the first person deixis because the grammaticalization of the speaker’s reference to herself (Lola).

The first deixis “LU” functioned as the subject of the sentence, the second and fourth deixis “DI SITU” was as the adverbial of the sentence, and the last deixis “GUA” functioned as the subject of the sentence.

The utterance was uttered by Lola to Dani. She asked Dani “Is Dani studying there (one of university in Perth)? Because she also would study there.

5. There were 6 deixis words “kita” used by the main character in “Love In Perth” Movie. All of them were repetition and had same functions in each utterance. So I just took 1 example, as below :

Line 32

“Kenapa? Kita sama lagi, ya?”

(Why? We’re also staying in the same place?)

The deixis “KITA” in data could be replaced by “Lola and Dani”

since the speaker was Lola to Dani. The type of the deixis was the (plural)

first person deixis, because it included “we-inclusive” first person deixis

referred to a group including the addressee(s) and it constituted the

combination of first and second person (Lola and Dani).

The deixis “KITA” functioned as the subject of the sentence.

The utterance was uttered by Lola to Dani. She asked Dani whether they stayed in the same place or not.

6. There were 5 deixis words “... kita” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 34

“Kalo nggak salah tujuan kita kan sama, dan ini baru pertama kalinya gua ke sini. Jadi..

(If I’m not mistaken our destination is the same, right? And this is my first time here. So...)

There were four deixis words in this utterance. The first was “TUJUAN KITA” could be replaced by “City Stay Apartment” and the type of the deixis was the (plural) first person deixis because of including the speaker and the hearer (Lola and Dani), the second deixis word “INI” could be replaced by “now” and the type of that deixis was discourse deixis because it referred to some portion of the discourse that contained the utterance (including the utterance itself), then the deixis word “GUA” could be replaced by “Lola” and the deixis type was the (singular) first person deixis because it was the grammaticalization of the speaker’s reference to herself (Lola), and the last “KE SINI” that could be replaced by “Perth”, the deixis type was the spatial or place deixis because it was so physically close distance from the speaker and hearer.

The first deixis “TUJUAN KITA” functioned as the subject of the sentence, and the second “INI” functioned as the complement of the sentence, the third deixis “GUA” functioned as the subject of the sentence, and the last “KE SINI” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Dani. She told Dani that it was her first time in Perth and she didn’t know the way to go to their apartment, so firstly Lola wanted to join Dani to go there but Dani rejected her.

7. There were 6 deixis words “dia” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 42

Dia lagi. Heh! Tega banget sih kalian?
(Meet him again. Hey! How could you do that?)

In this utterance, there were two deixis, they were “DIA” which could be replaced by “Dani” and “KALIAN” that could be replaced by “Dani and his friends”. The deixis type of “DIA” was the third person deixis, because it was the encoding of reference to persons and entities which were neither speakers nor addressees of the utterance (Dani), the second deixis type “KALIAN” was the second person deixis, because it referred to the speaker’s reference to one or more addressee (Dani and his friends).

The deixis “DIA” functioned as the subject of the sentence, and the second deixis type “KALIAN” functioned as the object of the sentence.

The utterance was uttered by Lola to Dani and friends. Lola was very upset because she met Dani again and He pushed Lola’s bag until downed and opened.

8. There were 3 deixis words “go” used by the main character in “Love In Perth” Movie. All of them are repetition and have the same functions in each utterance. So I just took 1 example, as below :

Line 51

“No thank you. Just go.”

Deixis word in this utterance was “JUST GO”. The type of that deixis was spatial or place deixis, because it was a deictic sense when to mark away from the speaker.

The deixis word “JUST GO” functioned as the predicate of the sentence.

The utterance was uttered by Lola to her new neighbor. He came when Lola’s bag was opened and he wanted to help Lola, but Lola rejected him and told him to go away.

9. There were 6 deixis words “di sini” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 66

“Ya udahlah lu pasti sama kayak room mate gue menganggap di sini nggak ada kiblat. Makasih.”

(“Kiblat”. Forget it! You will be like my room mate, pretend there is no “kiblat” here. Thanks.)

There were three deixis words in this utterance, they were “LU” could be replaced by “Dani”, “ROOM MATE GUE” could be replaced by “Tiwi”, and “DISINI” could be replaced by “Perth”. The type of deixis word “LU” was the second person deixis because it referred to the addressee, then the deixis type “ROOM MATE GUE” was (singular) first person deixis, and the last deixis type “DISINI” was spatial or place deixis because it referred to psychologically close distant to the speaker and the hearer.

Deixis word “LU” functioned as the subject of the sentence, then “ROOM MATE GUE” functioned as the object of the sentence, and the last “DISINI” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Dani. Lola had an assumption that Dani was the same as Tiwi that they didn’t think there was “kiblat” in Perth.

10. There were 10 deixis words “... lo” used by the main character in “Love In Perth” Movie. All of them were repetition and had same functions in each utterance. So I just took 1 example, as below :

Line 67

“Pacar lo?”

(Your Boyfriend?)

The deixis word “PACAR LO” in data above could be replaced by

“Tiwi’s boyfriend”. The type of deixis “PACAR LO” was the second person deixis, because it referred to the speaker’s reference.

The deixis in this utterance “PACAR LO” functioned as the complement of the sentence.

The utterance was uttered by Lola to her new roommate, Tiwi. She asked Tiwi if he was Tiwi’s boyfriend or not.

11. There was a deixis word “tempat-tempat begituan” used by the main character in “Love In Perth” Movie.

Line 86

“Tapi tempat-tempat begituan pasti mahal”.

(But those kinds of place must be expensive.)

The deixis word “TEMPAT-TEMPAT BEGITUAN” could be replaced by “libraries”, the type of the deixis was discourse deixis because it referred to some portion of the discourse that contained the utterance (including the utterance itself)

The deixis “TEMPAT-TEMPAT BEGITUAN” functioned as the object of the sentence.

The utterance was uttered by Lola to Ari. She thought that a cool place like library must be expensive.

12. There were 5 deixis words “... gua” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 140

“Gua bikin tentang kebaya. Soalnya nyokap gua penjahit.”

(I’m writing about kebaya. Because my mother is a tailor.)

There were two deixis in this utterance, “GUA” could be replaced by “Lola” since the speaker was Lola, and “NYOKAP GUA” that could be replaced by “LOLA’S MOM”. The deixis type of “GUA” was the (singular) first person deixis, because it was the grammaticalization of the speaker’s reference to herself, the second deixis type “LOLA’S MOM” was the (singular) first person deixis, and it referred to the speaker’s reference to one or more addressees.

The deixis “GUA” functioned as the subject of the sentence, and the second deixis type “LOLA’S MOM” functioned as the object of the sentence.

The utterance was uttered by Lola to Dani. Lola told Dani that she was writing about kebaya because her mother was a tailor.

13. There were 4 deixis words "itu" used by the main character in "Love In Perth" Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 142

"Tau nggak, sebenarnya lu juga bisa bikin essay tau dari itu".
(You know what? Actually you can also write an essay from that stuff.)

There were two deixis word in this utterance. The first was "LU" could be replaced by "Dani" and for the type was the second person deixis because it refered to the addressee, the second deixis "ITU" could be replaced by "clubbing" and the type for that was discourse deixis because it refered to some portion of the discourse that contained the utterance (including the utterance itself)

The deixis word "LU" functioned as the object of the sentence and the second deixis word "ITU" functioned as the complement of the sentence.

The utterance was uttered by Lola to Dani. She told Dani that he could write an essay from clubbing science.

14. There were 2 deixis words "... besok" used by the main character in "Love In Perth" Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 150

"Ya udah pokoknya jangan lupa hari Senin besok lo udah harus ngumpulin essaynya dan lo cuma punya waktu dua hari."

(Okay then, just don't forget that you have to submit the essay on Monday and you only have two days.)

There were three deixis words in this utterance, they were "HARI SENIN BESOK", and the two words deixis "LO" could be replaced by "DANI". The type of deixis word "HARI SENIN BESOK" was temporal or time deixis, because had psychologically distant from the speaker's current situation (future tense), and deixis type "LO" was the second person deixis because it referred to the addressee.

The deixis word "HARI SENIN BESOK" functioned as the adverbial of the sentence, then "LO" functioned as the subject of the sentence.

The utterance was uttered by Lola to Dani. Lola suggested Dani to submit the essay on Monday, and he had two days from that day. So it could be replaced that Lola said it on Saturday, because two days before Monday is Saturday.

15. There was a deixis word “someone” used by the main character in “Love In Perth” Movie.

Line 173

“Dani, lo nggak apa-apa kan? Someone please help me !!”

(Dani, are you okay? *Someone please help me !!*)

In this utterance, there were two deixis words. “LO” could be replaced by “Dani”, and “ME” could be replaced by “LOLA” since the speaker was Lola. The type of deixis word “LO” was the second person deixis because it referred to the addressee, then the deixis type “ME” was (singural) first person deixis, because it referred to the speaker’s reference to herself.

The deixis word “LO” functioned as the subject of the sentence, then “ME” functioned as the object of the sentence.

The utterance was uttered by Lola to everyone. Lola got panic when Dani had an accident and she wanted someone could help her to bring Dani to the hospital.

16. There were deixis words “me”, “it” and “later” used by the main character in “Love In Perth” Movie.

Line 197

“Let me to talk about it later.”

In this utterance, there were three deixis words. They were “ME” could be replaced by “LOLA” since the speaker was Lola, “IT” could be replaced by “share about experience”, and “LATER” could be replaced by “next time”. The type of deixis word “ME” was the (singular) first person deixis, because it was the grammaticalization of the speaker’s reference to herself, then the deixis type “IT” was third person deixis because it was the encoding of reference to persons and entities which were neither speakers nor addressees of the utterance in question , and the last deixis type “LATER” was temporal or time deixis because it referred to physically distance from the speaker’s current situation (future tense).

Deixis word “ME” functioned as the subject of the sentence, then “IT” functioned as the object of the sentence, and the last “LATER” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to the interviewer. Lola rejected to be interviewed by an interviewer because she saw Dani would approach her. She told the interviewer that she would do it in the next time.

17. There were 3 deixis words “turun” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 230

“Dan lu apa-apaan sih norak banget sumpah, turun !”

(Dan, what are you doing? It’s embarrassing, for God’s sake! Get down!)

In this case, there were two deixis words, “LU” could be replaced by

“DANI”, and “TURUN”. The type of deixis word “LU” was the second person deixis because it referred to the addressee, and the deixis type

“TURUN” was spatial or place deixis, because it was physically distant from the speaker and the hearer.

The functioned of deixis word “LU” as the subject of the sentence, then “TURUN” functioned as the predicate of the sentence.

The utterance was uttered by Lola to Dani. Lola wanted Dani to get down because Dani shouted to invite Lola to go out with him, if Lola rejected him he wouldn’t get down.

- 18. There was a deixis word “diri sendiri” used by the main character in “Love In Perth” Movie.

Line 240

“Janji ama diri sendiri? Lagi?”

(Promise to yourself? Again?)

The deixis word in this utterance was “DIRI SENDIRI” that could be replaced by “DANI”. The type of the deixis was the second person deixis because it referred to the addressee.

The deixis “DIRI SENDIRI” functioned as the object of the sentence.

The utterance was uttered by Lola to Dani that doubted about Dani’s promise to himself because it was very often he said that, so Lola didn’t believe anymore.

19. There were 2 deixis words “ini” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 259

“Oh ini, lo kan disuruh bikin essay gitu ngebandingin dua novelnya Shakespeare, jadi yah lo bisa pake itu novel Shakespeare yang Romeo & Juliet itu gampang banget. Jadi lo tinggal bikin ngebandingin itu, menganalisa, temanya yang itu, terus..”

(Oh, you are told to write an essay comparing two Shakespeare’s novels, so you can pick Shakespeare’s novel, Romeo & Juliet it’s so easy. You just make a comparison, analyze the theme, then...)

Ini this utterance there were four deixis words, such as “ini” and “lo.

The deixis word “INI” could be replaced by “homework” and the type of

that was discourse deixis because it referred to some portion of the discourse that contained the utterance (including the utterance itself), and the deixis word “LO” could be replaced by “Dani” the type of the deixis was the second person deixis because it referred to the addressee.

The deixis “INI” functioned as the complement of the sentence, and the second deixis “LO” functioned as the object of the sentence.

The utterance was uttered by Lola to Dani. She explained to Dani how to make his essay well, by comparing and analyzing them.

20. There were 3 deixis words “sekarang” used by the main character in “Love In Perth” Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 270

“Sekarang gua butuh bantuan lo buat nyariin gua tempat untuk tidur.”

(Now I need your help to find me a place to sleep.)

In this utterance there were four deixis word “sekarang, gua, bantuan lo, and gua”. The deixis type “SEKARANG” was the temporal or time deixis because it concerned the encoding of temporal points and spans relative to the time at which an utterance was spoken, the second and fourth deixis “GUA” could be replaced by “Lola” since the speaker was Lola and

the type of that deixis word was the (singular) first person deixis because it

was the grammaticalization of the speaker’s reference to herself, then, deixis type “BANTUAN LO” was the second person deixis, because it referred to the speaker’s reference.

The deixis “SEKARANG” functioned as the adverbial of the sentence, the next deixis “GUA” functioned as the subject of the sentence, and the last deixis “BANTUAN LO” functioned as the complement of the sentence.

The utterance was uttered by Lola to Ari. She wanted Ari to help her to find a place to her because She didn’t want to live in the same room as Tiwi.

21. There was a deixis word “tempat ini” used by the main character in “Love In Perth” Movie.

Line 295

“Yang harus dipertanyain itu peraturan yang ada di tempat ini”.
(What needs to be questioned is the rule in this place.)

The deixis word “TEMPAT INI” could be replaced by “Ari’s apartment” and the type of that was discourse deixis because it referred to some portion of the discourse that contained the utterance (including the utterance itself).

The deixis word “TEMPAT INI” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Sharon and Ari. She asked Sharon and Ari about the rules in Ari's apartment.

22. There were 2 deixis words "nanti/ntar" used by the main character in "Love In Perth" Movie. All of them were repetition and had the same functions in each utterance. So I just took 1 example, as below :

Line 300

"Ya gampang, lu tinggal pindah ke dapur, ntar gua tinggal pindah lagi, gampang kan?"

(No problem. You just move to the kitchen, and I'll move some place else. It's so easy, right?)

In this utterance there were three deixis words "lu, ntar, gua". The deixis word "LO" could be replaced by "Sharon", the type of the deixis was the second person deixis because it referred to the addressee. The deixis type "Ntar" was the temporal or time deixis because it concerned the encoding of temporal points and spans relative to the time at which an utterance was spoken, and the last deixis "GUA" could be replaced by "Lola" since the speaker was Lola and the type of that deixis word was the (singular) first person deixis because it was the grammaticalization of the speaker's reference to herself.

The deixis “LU” functioned as the subject of the sentence, the next deixis “Ntar” functioned as the adverbial of the sentence, and the last deixis “Gua” functioned as the object of the sentence.

The utterance was uttered by Lola to Sharon. She told Sharon that she could sleep anywhere she want. Sharon moved to somewhere to sleep and Lola would move again.

23. There was a deixis word “dibawah” used by the main character in “Love In Perth” Movie.

Line 313

“Pertama, gua nggak mau ngerepotin lo. Dan kedua, kalo misalnya dibawah dikunci lo nggak bisa *surprise*-in gua kayak gini dong.”

(First, I don’t want to trouble you. And second, if the door below is locked you can’t surprise me like this.)

In this utterance there were five deixis words, gua, lo, dibawah, lo, and gua. The first and fifth deixis “GUA” could be replaced by “Lola” since the speaker was Lola and the deixis type was the (singular) first person deixis because it was the grammaticalization of the speaker’s reference to herself, and the next deixis “LO” could be replaced by “Dani” the deixis type was the second person deixis because it referred to the addressee, and the last deixis type of “DIBAWAH” was spatial or place deixis, because it had psychological distance to the speaker and the hearer.

The deixis word “GUA” functioned as the subject of the sentence, next “LO” functioned as the object of the sentence, and the last “DIBAWAH” functioned as the adverbial of the sentence.

The utterance was uttered by Lola to Dani. She said that she didn’t want to get trouble with Dani and she didn’t lock the door so Dani could make a surprise for her. “DIBAWAH” meant that the position of the speaker was in up.

24. There were deixis words “kesana” and “Sir” used by the main character in “Love In Perth” Movie.

Line 320

“Halo Dan. *Emergency* apaan? Tapi gua lagi... Ya udah deh bentar lagi gua kesana. Sorry Sir, I have to go.”

(Hallo Dan, what emergency? But I’m.. I can’t, Dan. I’m in.. Okay, I’ll be right there in a moment. One moment. Sorry Sir, I have to go.)

There were five deixis word in this utterence. The first was “GUA” could be replaced by “Lola” since the speaker was Lola, the second “KESANA” could be replaced by “DANI’S AREA”, then “GO”, and the last “SIR” could be replaced by “TEACHER”. The type of deixis “GUA” was the (singular) first person deixis, because it was the grammaticalization of the speaker’s reference to herself. Then “KESANA” was spatial or place deixis, because it was a deictic sense when to mark away from the speaker.

Next “GO” was spatial or place deixis, because it was a deictic sense when to mark away from the speaker. And the last “SIR” was the social deixis because it had particular aspects of the social relationship holding between speaker and addressee(s) or speaker. The speaker respected the hearer as her teacher so she called him “Sir” to make a different social status.

The deixis “GUA” functioned as the subject of the sentence, and “KESANA” functioned as the predicate of the sentence, and “SIR” functioned as the object of the sentence, and the last “GO” functioned as the predicate of the sentence.

The utterance was uttered by Lola to Dani. Dani called Lola to come and accompany him to buy something to his girlfriend, but on the other hand Lola was doing a test but she couldn’t reject Dani so she decided to leave the classroom.

25. There were deixis words “datang” and “pergi” used by the main character in “Love In Perth” Movie.

Line 365

“Jangan tinggalin kamu? Kamu yang selalu ninggalin aku. Kamu yang selalu datang dan pergi.”
 (Don’t leave you? You’re the one who’s always leaving me. You’re the one who always come and go.)

There were six deixis word in this utterance, “kamu, kamu, aku, kamu, datang, and pergi”. The first was “KAMU” could be replaced by “dani”, the second “AKU” could be replaced by “LOLA” since the speaker was Lola, then “DATANG”, and the last “PERGI”. The deixis type “KAMU” was the second person deixis because it referred to the addressee, then “AKU” was the (singular) first person deixis, because it was the grammaticalization of the speaker’s reference to herself. Then “DATANG” was spatial or place deixis, because it was a deictic sense when to mark close from the speaker. Next “PERGI” was spatial or place deixis, because it was a deictic sense when to mark away from the speaker.

The deixis “KAMU” functioned as the object of the sentence, and “AKU” functioned as the object of the sentence, and “DATANG” functioned as the predicate of the sentence, and the last “PERGI” functioned as the predicate of the sentence.

The utterance was uttered by Lola to Dani. She said that Dani always left her, not Lola. He came and went without any reason.

4.2 Discussion

In this subchapter the researcher discussed the result of the findings in the previous subchapter. She discussed the deixis type used in the utterances of the main character in “Love In Perth” movie (Lola). The discussion also explained about the

the function and meaning of each type used by the main character in “Love In Perth” movie based on Yule and Levinson’s theory.

First of all, the researcher analyzed the finding of deixis terms used by the main character in “Love In Perth” movie (Lola). The researcher found there are 107 utterances of the main character in Love In Perth Movie. Sometimes in one utterance there were more than one deixis term. Based on the types of deixis, there were 202 deixis expressions which were person deixis, 21 place deixis’ expressions, 16 time deixis’ expressions, 9 discourse deixis’ expressions, and 1 social deixis’ expressions.

The most deixis types often appeared in this research was person deixis (202 expressions), such as “gua” and “lo”. It showed that the main character often talked about herself and the addressee. In one utterance it is often found more than one deixis term but sometimes there was no deixis term in one utterance, either. It depended on the connection of each dialogues between main character with others. It also influenced the function and meaning of each utterance if one utterance had or had no a deixis term, it made clearer.

Person deixis was used by Lola as the main character to refer a subject or object in a sentence. For example : Icha, makasih ya, udah nganterin gue (Icha, thanks for taking me here). In this example Lola used deixis word “gue” in the sentence to refer that she said thank you to her bestfriend for taking her to the airport.

The type of that deixis was the (singular) first person deixis, because it was the

grammaticalization of the speaker's reference to herself, and that deixis word functioned as the object of the sentence.

Place deixis was used by Lola to mark movement toward her or away from her in the sentence. Such as : *Pokoknya lu harus doain semoga semuanya bisa baik-baik aja di sana* (You have to pray for me that everything will be just fine there). In this example deixis word "di sana" in the sentence to refer that the place was far away, and Lola would go to that place. In other words, they were in Jakarta and Lola would go to Perth where that place was so far away from them. The deixis word "di sana" functioned as the adverbial of the sentence

Time deixis was used by Lola to show the past situation (the distal form) in the sentence. For instance : *Bukannya tadi ngantri di first class?* (Weren't you queuing up in the first class?). This example referred that she asked Dani why he was in the economy class, whereas she saw him queuing up in the first class. That deixis word functioned as the adverbial of the sentence.

Discourse deixis was used by Lola to show some portion of the discourse that contained the utterance (including the utterance itself),. For example : *Kalo nggak salah tujuan kita kan sama, dan ini baru pertama kalinya gua ke sini. Jadi..* (If I'm not mistaken our destination is the same, right? And this is my first time here. So..). It referred that it was her first time in Perth, and deixis functioned as the complement of the sentence.

Social deixis was used by Lola to show the particular aspects of the social relationship holding between speaker and addressee(s) or speaker. Such as : Halo Dan. *Emergency* aapaan? Tapi gua lagi... Ya udah deh bentar lagi gua kesana. Sorry Sir, I have to go (Hallo Dan, what emergency? But I'm.. I can't, Dan. I'm in.. Okay, I'll be right there in a moment. One moment. Sorry Sir, I have to go). It referred that Lola respected the teacher as her teacher so she called him "Sir" to make a different social status. The deixis functioned as the object of the sentence.

On the other hand, compared with the two previous studies, Meliani (2002) with her thesis "The Study Of Deixis In Ten Stories Taken From The Book Of 2nd Helping Of Chicken Soup For The Soul" and Haryanto (2008) in his thesis entitled "Pragmatic Analysis Of Deixis In Jane Austen's Novel *"Pride And Prejudice"*", these studies had similarity in terms of theoretical framework used (Levinson:1983 and Yule:1996). The two previous studies used novel as their data source, and this research used movie as data source. Meliani's thesis found 5 types of deixis without explaining about the meaning of them and Haryanto only analyzed about personal deixis, but this research analyzed 5 types of deixis and explained about the meaning and function of each deixis terms, they were person, place, time, discourse, and social deixis.

In Meliani's thesis which only presented the types of deixis and the percentages of each types in every stories without giving the explanation about the types result that she found that person deixis is almost in every paragraph of those ten

stories; the percentage of this type is 90,02%. The second frequency is taken by place deixis with the percentage 5,97% and then time deixis is in the third place, which percentage is 4,01%. Then, Haryanto's thesis results that the most dominant for first personal deixis is deictic word "I and "we", second personal deixis is deictic word "you", and for the third personal deixis are "he" and "his".



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this last chapter the researcher tells about the conclusions and suggestions.

Conclusions are to explain the whole idea of this thesis in some paragraphs, and suggestions are to give some additional knowledge of the researcher to the next researchers in order to make better research by using the same theory.

5.1 Conclusions

The researcher conducted a research especially in pragmatics study. Pragmatics is a study concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (Yule, 1996, p.3). Besides that, the researcher focused the analyzing on deixis term. Deixis is the relation of reference to the point of origin of the utterance (Grundy, 2000, p.22).

Based on the data analysis and discussion, the researcher concluded that people often used deixis terms in their daily conversation. Sometimes there were more than one deixis term in one utterance. Every or all deixis terms gave meaning and function in each utterance.

There were 5 deixis types used by the main character in Love In Perth movie. They were person, place, time, discourse, and social deixis. The most deixis type used by the main character was person deixis (202 deixis terms).

From this study the researcher argued that deixis types could be applied in a movie. Besides, the researcher by analyzing the deixis types, explaining the functions and meanings of the types made the readers understand the message more easily.

5.2 Suggestions

The finding and discussion were giving useful results concerned with pragmatics field especially on deixis term. On the other hand, this research should have some additional knowledge to make the thesis well. The researcher would like to give some suggestions for the students and future researchers.

1. The researcher limited the object since she just analyzed one person (the main character) from beginning until the end of the movie. So the next researcher should analyze other characters besides the main character in one movie to get a lot of data.
2. Since the research focused on the Love In Perth movie, especially how the main character used deixis terms in her conversation, the further researcher should choose another source of data to get the differences between analyzing deixis in a movie and other sources, so it could have more data and information how deixis study is applied in many cases.

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Appendix 1. Transcript of “Love In Perth” Movie

1
Lola : Icha, makasih ya, udah nganterin gue.
Icha, thanks for taking me here.

2
Icha : Iya, sama-sama.
You’re welcome.

3
Lola : Pokoknya lu harus doain semoga semuanya bisa baik-baik aja di sana.
You have to pray for me that everything will be just fine there.

4
Icha : Iya, iya. Kamu juga ati-ati, ya. Ya udah tuh, boarding tuh.
Okay. Take care. That’s it, boarding time.

5
Lola : Ya udah. Liburan, harus samperin gue.
Okay. You must visit me next holiday.

6
Icha : Iya iya.
Okay.

7
Dani : (on call) Yang bener, donk!
(on call) Serious Please!

8
Lola : Ya udah. Dah Icha.
Well. Bye, Icha.

9
Icha : Ati-ati, ya. Uдах sana.
Take care. Go now

10

Dani B : (on call) Ya nggak gitu caranya. Coba sekarang lu pikir, kalo lu urus secara bener, gua nggak akan bingung kayak sekarang! Woy!

This is not the way you do things. Think about it, if you could manage it well, I won't be as confused as now! Woi!

11

Lola B : Maaf.
Sorry.

12

Dani B : (on call) Halo.
(on call) Hallo.

13

Petugas bandara : Ada yang bisa saya bantu? Baik.

Permisi, Mbak. Saya bisa lihat tiketnya, Mbak? Mbak, tiket Mbak ini *economy class*, sementara Mbak ngantri di antrian *executive class*. Untuk itu Mbak, saya mohon silahkan Mbak kembali ke antrian *economy class*, Terima kasih, ya.

Can I help you? Okay.

Excuse me, Miss. May I see your ticket? Your ticket is for economy class, while you're queuing up in executive class line. So please get back to economy class line. Thank you.

14

Lola B : Makasih ya.
Thank you.

15

Petugas bandara 2 : Maaf Mas ini tiket kelas ekonomi.

Sorry, Sir. This is economy class ticket.

16

Dani : Ekonomi? Makasi mbak.

Vid, lu gila, Vid. Kenapa gua di ekonomi?

Economy? Thanks, Miss.

Vid, you're nuts. Why did you take me in economy class?

17

Dani : *Excuse Me, Mam.* Permisi.

Excuse me, Mam. Excuse me!

18

Lola : Bukannya tadi ngantri di *first class*?

Weren't you queuing up in the first class?

19

Dani : Lu..gua..

You..I..

20

Dani : Tangan gua. Jari.. jari gua.

Mau merem sampai kapan?

My Hand. My..my fingers.

Until when you will close your eyes?

21

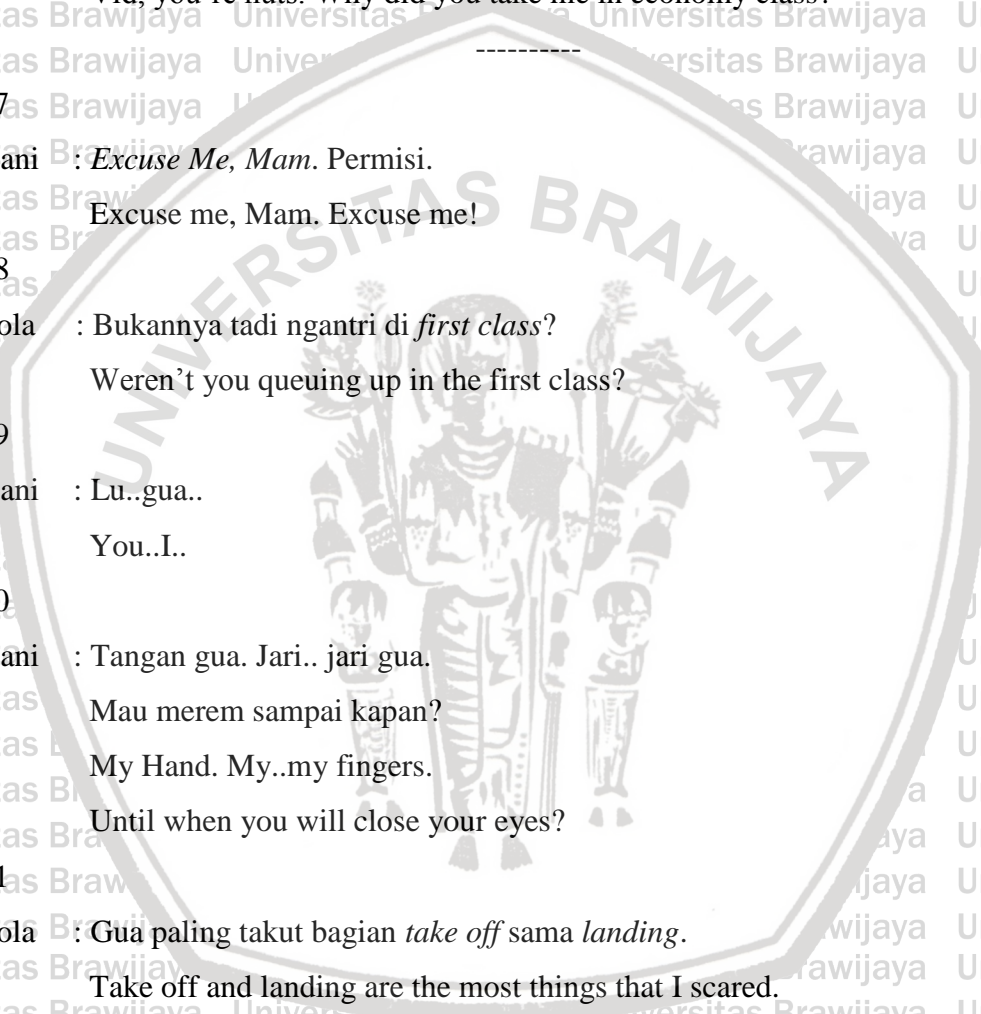
Lola : Gua paling takut bagian *take off* sama *landing*.

Take off and landing are the most things that I scared.

22

Dani : Kalo udah sering naik pesawat juga biasa.

It will be usual if you often fly by plane.



23

Lola : Iya deh, yang tiap hari naik pesawat. Selamat, ya.

Yeah I know that you fly everyday. Congratulations.

24

Dani : Nih apaan sih, yang ditakutin?

Kalo kita emang cinta sama hidup kita, nggak ada waktu buat mikirin yang namanya kematian.

What are you afraid of, anyway?

If we really love our life, we have no time to think about death.

25

Flight Attendant : Excuse me, any snack free charge? Any snack free charge.

For you, sir. Here's you're safe. For you, miss?

26

Lola : Mau baca juga? Gua masih ada, nih.

Wanna read it? I have some.

27

Dani : Nggak perlu, udah hafal. Gua kan sekolah di situ.

No, thanks. It's all in my head already. I study there.

28

Lola : Seriusan? Lu sekolah di situ? Gua juga bakalan sekolah di situ, loh!

Are you serious? You study there? I will study there also!

29

Dani : *What?* Hah? Dan lo bakal tinggal di ...

What? Hah? And you will stay in..

30

Lola : Gua bakal tinggal di apartemen di City Stay.

I will stay in City Stay apartment.

31

Dani : *Oh God.*

32

Lola : Kenapa? Kita sama lagi, ya?

Why? We're also staying in the same place?

33

Dani : *Oh My God.*

34

Lola : Kalo nggak salah tujuan kita kan sama, dan ini baru pertama kalinya gua ke sini. Jadi..

If I'm not mistaken our destination is the same, right? And this is my first time here. So...

35

Dani : Nebeng maksud lo? Hah?

So you want a ride? Huh?

36

Lola : Gua cuma mau nanya, sih.

I just want to ask..

37

Dani : Gila...Zack.

Oh my stupid..Oh boy, Zack.

38

Zack : Apa kabar bro? Dan, by the way siapa nih?

Hi how are you? Dan, by the way, who is she?

39

Dani : Cabut, cabut, cabut. Masukin dulu, deh. Yuk cabut cabut cabut.

Let's go, man, just go. Put these in first.

40

Zack : Oke sip.

Okay.

41

Lola : Akhirnya.. Oh ya, wait. Yes thank you.

Finally.. oh yeah, wait. Thank you.

42

Lola : Dia lagi. Heh! Tega banget sih kalian?

Meet him again. Hey! How could you do that?

43

Dani : Dia ngomong sama kita?

Is she talking to us?

44

Zack : Nggak tau, Tanya aja sendiri.

I don't know, just go asking her.

45

Dani : Elo ngomong sama kita?

You talking to us?

46

Lola : Ya iya lah!

Of course!

47

Dani : Gini ya, kalo lu ngomong sama kita, terutama gua, lebih baik kalo lu tuh ngaca dulu. Lu tau kenapa? Karena lu belum pantes ngomong sama kita.

If you want to talk to us, especially me. You better look at yourself in the mirror first. You know what? Because you're not worthy yet to talk to us.

48

Zack B : Kasihan deh lu.

What a poor girl.

49

Lola : Gila! Sombong banget sih. Kebuka lagi.

Nuts! How cocky! Damn, it's opened.

50

Neighbor : *May I help you?*

51

Lola : *No thank you. Just go.*

52

Lola : Hei, gue..

Hi.. I am..

53

Tiwi : *You're my new roommate from Jakarta, right?*

54

Lola : Lola.

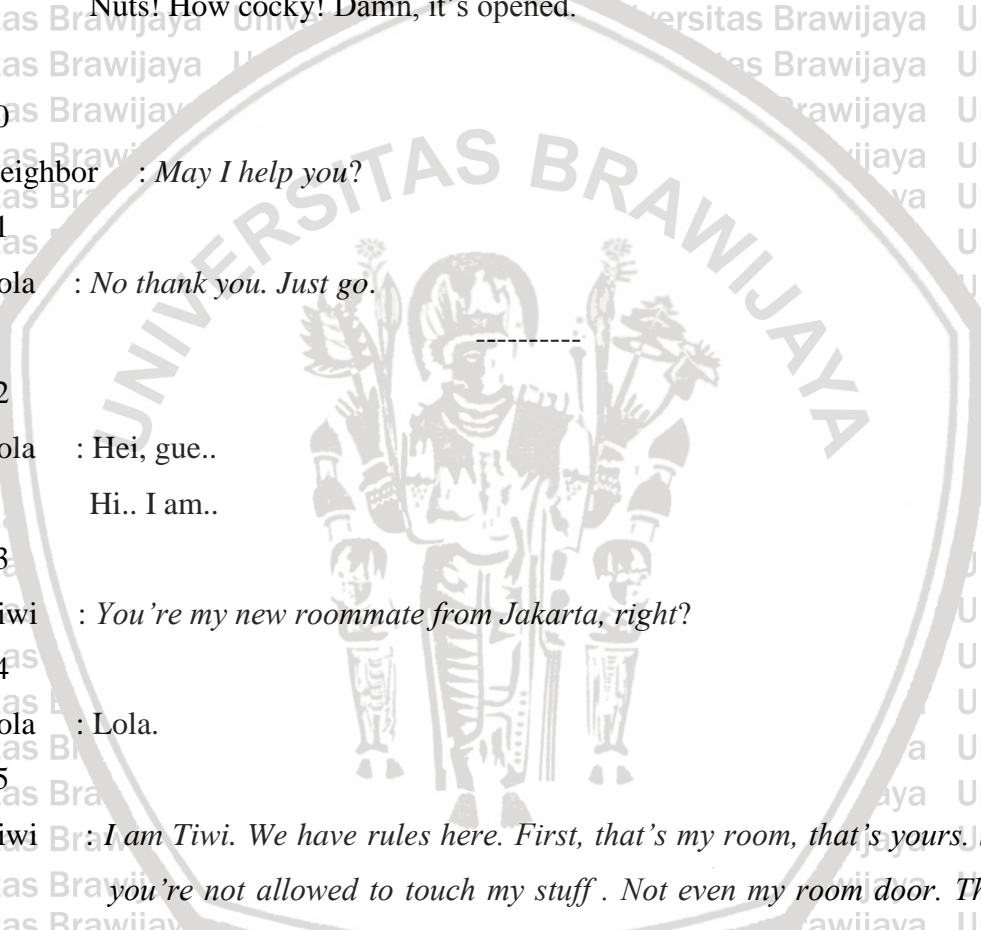
55

Tiwi : *I am Tiwi. We have rules here. First, that's my room, that's yours. Second, you're not allowed to touch my stuff . Not even my room door. Third, we only share living room, kitchen, bathroom. We don't share food, soap, drink, shampoo, anything. Fourth, mind your own business. Becoming your roommate doesn't make you my bestfriend.*

56

Lola : *Tunggu, tunggu, tunggu. Lu bukannya dari Jakarta juga ya?*

Wait a minute. Aren't you also from Jakarta?



57

Tiwi

: *So?*

58

Lola

: Terus kenapa nggak pake bahasa Indonesia aja sih?

Then why don't you speak Indonesia language?

59

Tiwi

: *And fifth, don't you dare interrupt me when I'm talking to you!*

60

Lola

: Tunggu! Boleh nanya satu hal lagi nggak? Arah kiblat ke mana ya?

Wait! May I ask one more question? Can you tell me where the "kiblat" is?

61

Tiwi

: *What?*

62

Lola

: Kiblat. Barat. Arah sholat.

Kiblat. West. Praying direction.

63

Tiwi

: *What? I don't think there have "kiblat" here.*

64

Lola

: Matahari tenggelam di arah situ. Terus...

The sun sets in that direction. So..

65

Derby

: *Lo nyari apaan sih?*

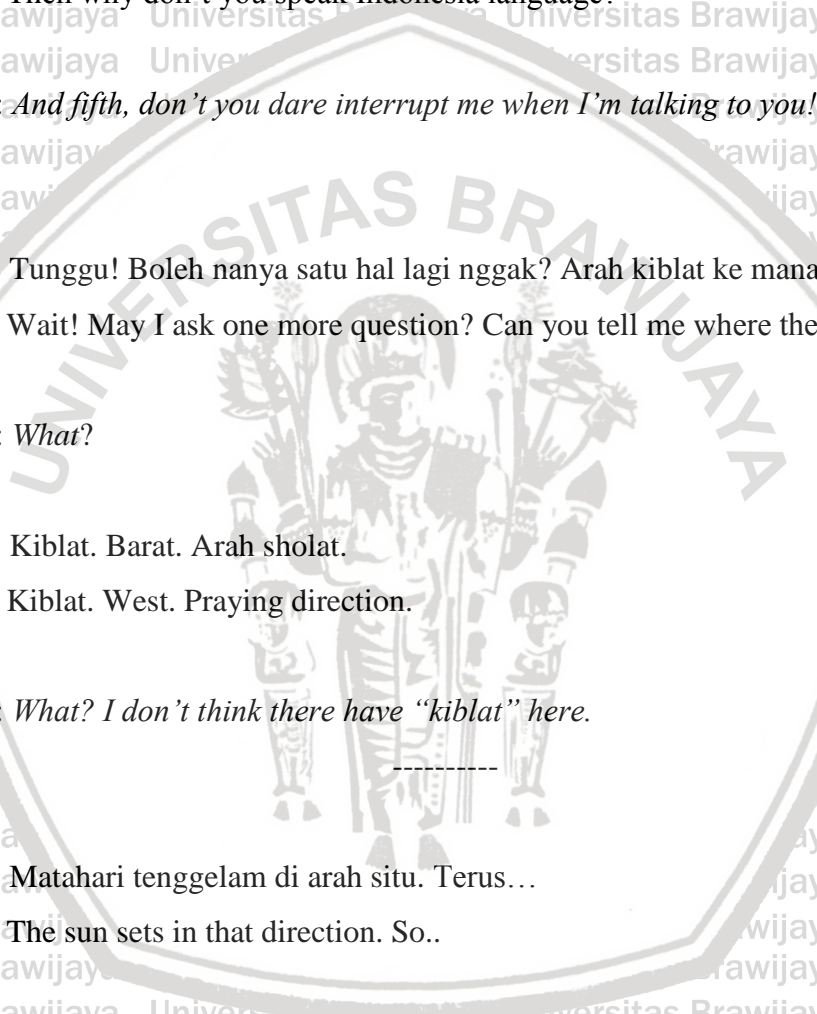
What are you looking for?

66

Lola

: Kiblat. Ya udahlah lu pasti sama kayak room mate gue menganggap di sini

nggak ada kiblat. Makasih.



“Kiblat”. Forget it! You will be the same as my room mate, pretend there is no “kiblat” here. Thanks.

67

Lola : Pacar lo?
Your boyfriend?

68

Tiwi : No.

69

Ari : Anak baru ya?
You’re new, aren’t you?

70

Lola : Iya.
Yes.

71

Ari : Indo?
Indo?

72

Lola : Indonesia asli kok.
I’m a real Indonesian native.

73

Ari : Maksudnya Indo itu ya Indonesia asli bukan Indo campuran.
I mean Indo is Indonesian native, not of mixed blood.

74

Lola : Sorry.

75

Ari : Dari mana? Jakarta? Bandung? Surabaya? Gua Ari. Bandung.

Where are you from? Jakarta? Bandung? Surabaya? I'm Ari, Bandung.

76

Lola : Lola, Jakarta.

77

Ari : Jadi belum ketemu kelasnya? Mau gua tunjukkan?

So you haven't found your classroom yet? Want me to show you?

78

Lola : Boleh.

Sure.

79

Ari : Yuk ikutin gua ya.

Let's go follow me.

80

Lola : Ok, *thank you*.

81

Ari : Sama-sama.

You're welcome

82

Lola : Gila keren banget.

Damn, it's so cool!

83

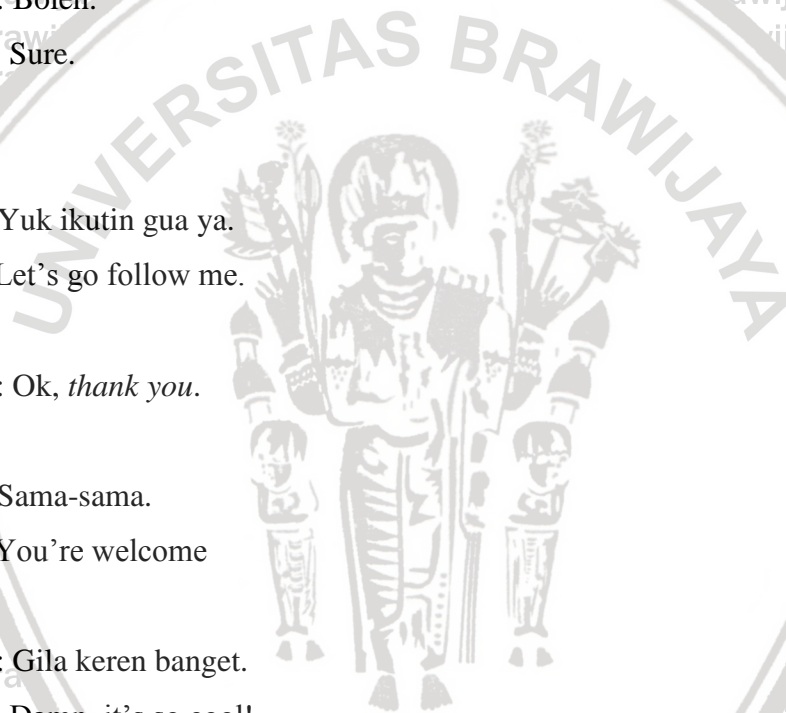
Ari : Masih banyak kok tempat yang lebih keren di sini.

There are still more cool places here.

84

Lola : Hah? Maksud lu masih banyak perpustakaan yang lebih keren?

What? You mean more cool libraries than this?



85

Ari : Bukan perpustakaan, tapi ya tempat-tempat nongkrong.

Not libraries, but more of just hangout place.

86

Lola : Tapi tempat-tempat begituan pasti mahal

But those kind of place must be expensive.

87

Ari : Lu benar-benar anak bea siswa kid banget sih. Tenang aja, masih ada kok tempat-tempat yang *cool* dan sesuai sama kantong kita.

You are a real scholarship kid. Don't worry, there are still cool places which are friendly for our pocket.

88

Lola : Tapi kantong kita kan beda.

But our pockets are different, right?

89

Ari : Sama.

Same.

90

Lola : Hah? Jangan bilang lu bea siswa kid juga.

What? Don't tell me you're a scholarship kid too

91

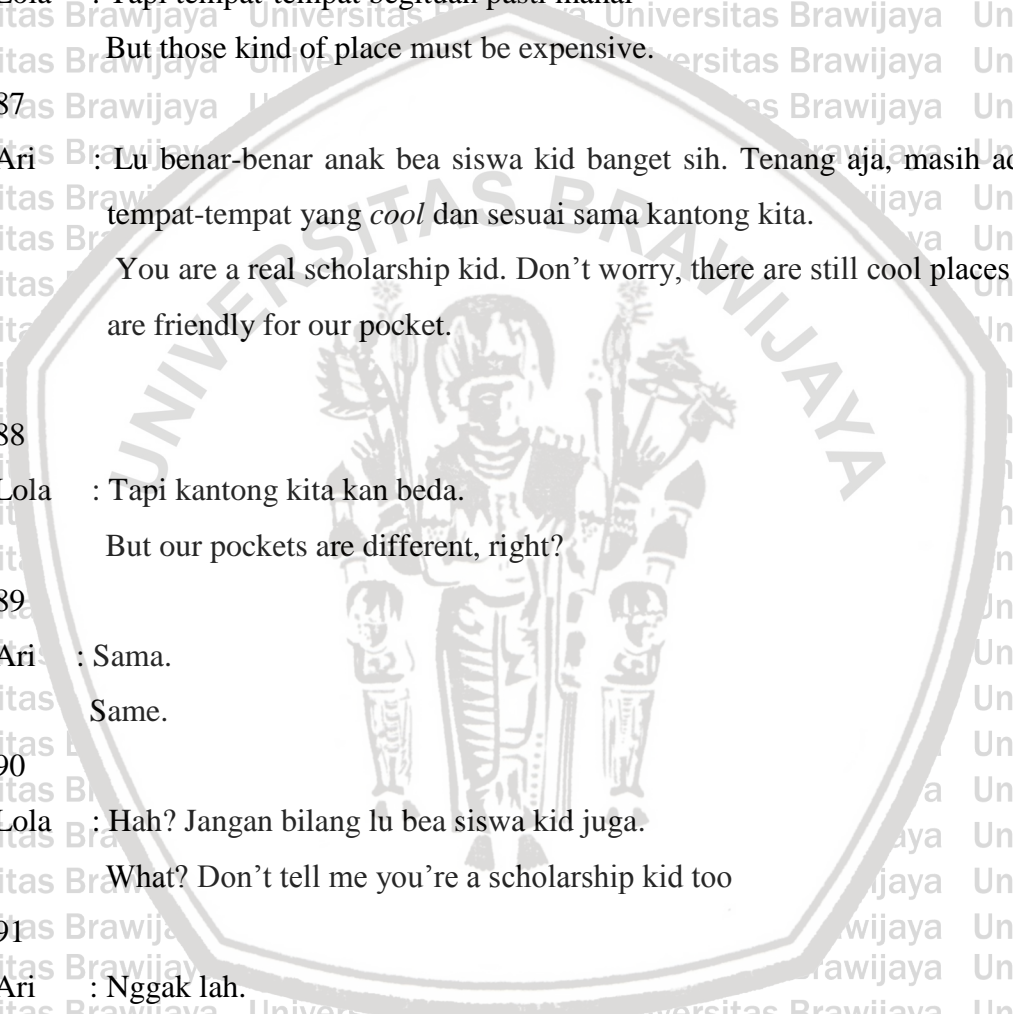
Ari : Nggak lah.

Of course I'm not.

92

Lola : Parah banget sih kok kayaknya nggak mau banget disamain sama gue?

You are so terrible, seems like you really despise being considered the same as me.



93

Ari : Ya karena gua bukan anak bea siswa.

It's just that I'm not a scholarship kid, that's all.

94

Lola : Parah banget, tapi jangan gitu juga kali, biasa aja, ih.

So terrible. You shouldn't act like that, just act naturally.

95

Ari : Oke oke oke jadi apa lagi yang lu mau tau?

Okay, okay. So what else do you wanna know?

96

Lola : Kayaknya udah deh.

I think that's all

97

Ari : Nggak mau tau tentang cowok-cowok di sekolah ini?

You don't wanna know about boys in this school?

98

Lola : Apaan sih?

What for?

99

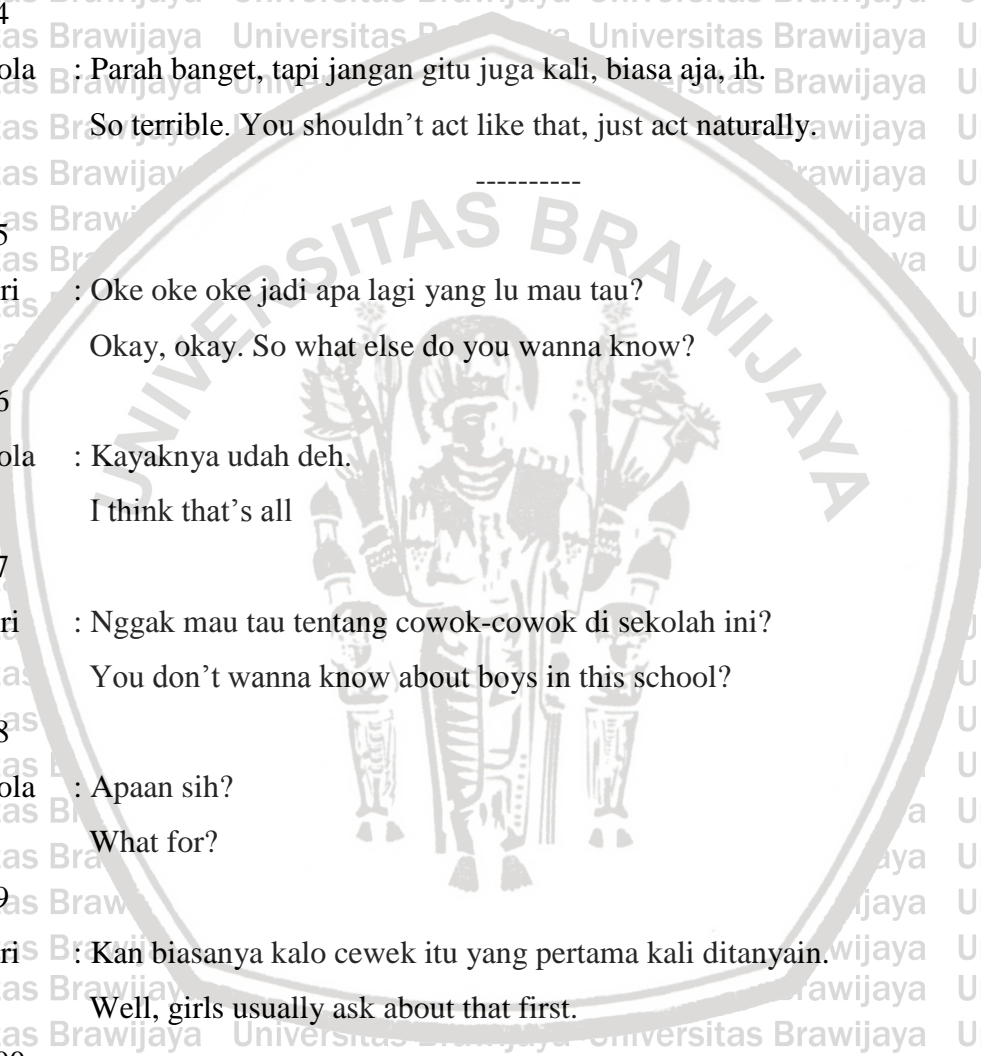
Ari : Kan biasanya kalo cewek itu yang pertama kali ditanyain.

Well, girls usually ask about that first.

100

Lola : Nggak kok, lagipula gua juga udah tau. Paling cowok yang lain nggak jauh beda sama itu tuh cowok yang tengil, belagu, yang namanya Dani itu.

Not me, besides I knew it already. I think other boys are no different from that a sarcastic cocky boy Dani.



Ari : Dani? Dani pantes lah begitu, tajir, cakep, semua suka sama dia. Dari cewek-cewek orang kita sampe cewek-cewek bule. Kadang cowok juga suka sama dia.

Dani? Dani has the right to be like that. Rich, cool, everybody loves him. From girls of ours to caucasian girls. Sometimes boys do that too.

Lola : Dia tuh kelas berapa sih?
What grade is He?

Ari : Dia kelas sebelas. Sebelas A. Angkatan gue.
He's in eleventh grade. Eleven A. Same grade like me.

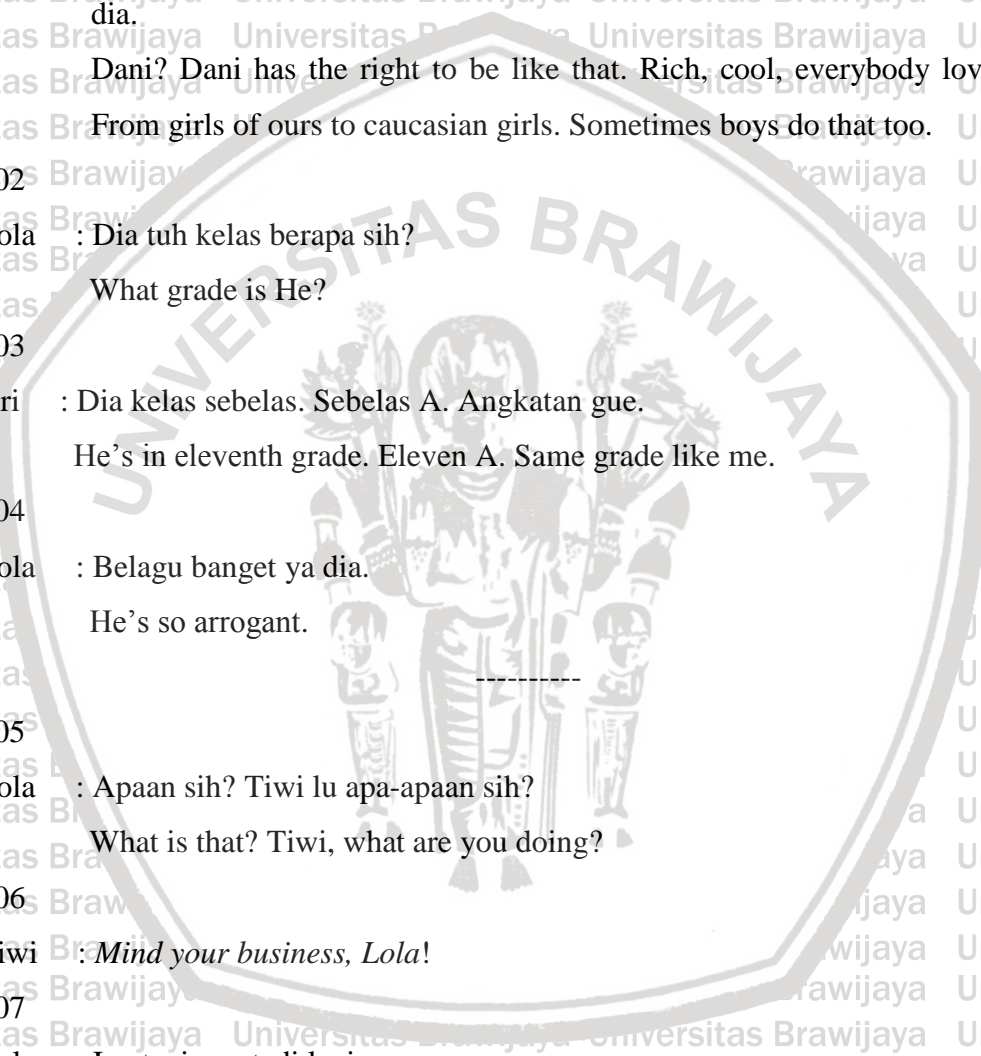
Lola : Belagu banget ya dia.
He's so arrogant.

Lola : Apaan sih? Tiwi lu apa-apaan sih?
What is that? Tiwi, what are you doing?

Tiwi : *Mind your business, Lola!*

Lola : Iya tapi gua tadi lagi.
Yeah, but I was.

Tiwi : *Whatever, Shut up and go away. Okay? Bye bye. I said bye bye, you can go now!*



109 Dani : Ada pengajian dimana mbak?

Going to pray somewhere?

110

Lola : Monyet lu kalian semua.

You all monkey.

111

Dani : Apa lu bilang?

What did you say?

112

Lola : Kalian, elu, Tiwi, semuanya sama aja. Nggak punya hati, nggak punya otak, sama kayak monyet.

All of you, you, Tiwi, all of you are the same! You have no heart, no brain, same as monkey!

113

Dani : Jangan sembarangan kalo ngomong ya. Jangan-jangan mentang-mentang lu dapat bea siswa bisa ke sini terus lu ngerasa paling pinter di sini.

Keep your mouth when you talk! Just because you get a scholarship doesn't make you the cocky smartest student here!

114

Lola : Siapa yang mentang-mentang? Kalian tuh yang mentang-mentang. Nggak peduli, nggak sensitif.

You think I'm cocky? You are the cocky ones! Ignorant! Insensitives!

115

Dani : Lu sirik kan? Karena lu nggak tau rasanya senang-senang kayak apa.

You're just envious, right? Because you don't know how to feel to have fun!

116

Lola : Ngapain gua sirik? Gua juga gak pengen jadi bagian dari kalian!

Why must I be envious? I don't wanna be a part of you!

117

Dani : *Fine!* Siapa juga yang mau lu jadi bagian dari kita, hah? Mending lu balik sana ke Indo!

Fine! Nobody wants you to be a part of us anyway. You better go back to Indonesia!

118

Tiwi : *Oh hey Dani, oh My God, I'm feeling so good. I don't wanna miss my party.*

Come on. Let's go in.

119

Dani : Gua balik aja.

I better get back to my place.

120

Tiwi : *What? Dani please, come on.*

121

Dani : Kepala gua pusing. *So, enjoy it.*

I have a headache.

122

Tiwi : *Oh whatever!*

123

Teacher : *Dani, why you didn't bring your homework for today?*

124

Dani : *I just ...*

125

Teacher : *You just ?*

126

Dani : *I just didn't ..*

127

Teacher : *Okay, I want give you one more chances. Monday, the first think I want you do in the morning is bring me your homework here. Or you get it out from me.*

128

Dani : *Yes Mam.*

129

Tiwi : *Lola, Let me tell you somethings.. you know his type, and all?*

130

Lola : *Segitu susahnya ya bikin essay?
Is it that hard to write an essay?*

131

Dani : *Lu ngomong sama gua?
You talking to me?*

132

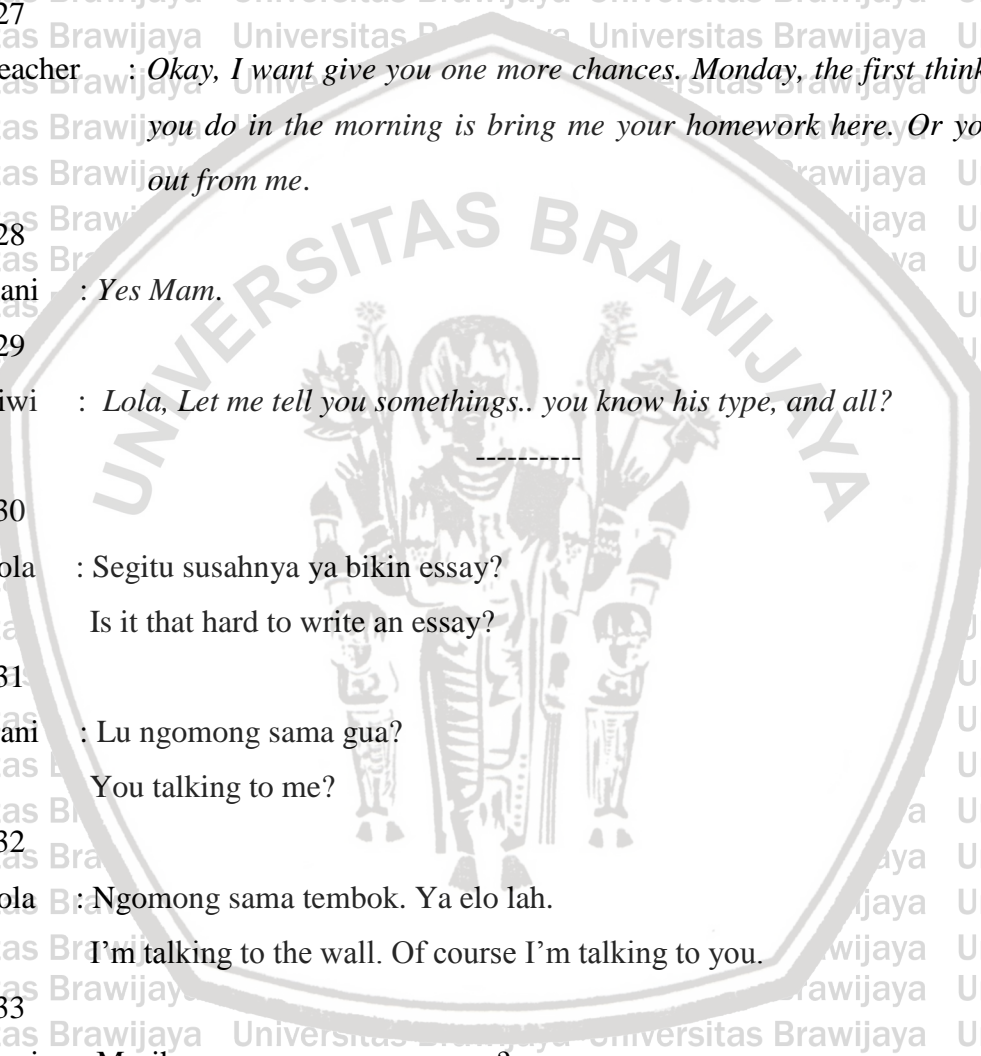
Lola : *Ngomong sama tembok. Ya elo lah.
I'm talking to the wall. Of course I'm talking to you.*

133

Dani : *Masih mau ngomong sama gua?
You still want to talk to me?*

134

Lola : *Kenapa nggak?
Why not?*



135

Dani : Setelah kita berantem kemaren?

After our fight yesterday?

136

Lola : Sorry ya, gua bukan dendaman *person*.

I'm not a grudge.

137

Dani : Susah banget sih mau nyari topik doank.

Damn! It's really hard just to pick a topic!

138

Lola : Topiknya kan tentang kebudayaan negara kita.

The topic is about our country's culture, right?

139

Dani : *I know*, tapi kalo di Indonesia kebudayaan itu begitu banyak dan gua nggak tau satu pun. Gimana cara ngerjainnya? Lu sendiri bikinnya tentang apa?

I know, but there are so many cultures in Indonesia and I don't know any of them at all. How can I work it out? What about you?

140

Lola : Gua bikin tentang kebaya. Soalnya nyokap gua penjahit.

I'm writing about kebaya. Because my mother is a tailor.

141

Dani : *See*. Kalo kita berkaitan sama salah satu budaya lebih gampang ngerjainnya.

Nah gua, gua cuma tau satu budaya, *clubbing*.

See. If we're related to one of those cultures it will be easier to write it.

And me, I just know one culture clubbing.

142

Lola : Tau nggak, sebenarnya lu juga bisa bikin essay tau dari itu

You know what? Actually you can also write an essay from that stuff.

143

Dani : Apaan?

What?

144

Lola : Iya, jadi lu bisa mulai dari kota, kota itu kan bagian dari budaya, terus lo bisa lanjut ke kehidupan kota, terus abis dari kehidupan kota makin runcing lagi ke arah anak mudanya, terus makin runcing lagi ke arah pergaulan malamnya. Bisa kan?

Yes, you can start from the city. The city is a part of a culture, right? Then you can continue to the city life, then from that point you can narrow it down to its night social intercourse life. See?

145

Dani : Boleh emangnya?

Is it allowed?

146

Lola : Kenapa nggak? Budaya kan nggak harus kuno. Budaya juga bisa modern. *Clubbing culture*. Gimana tuh judulnya bagus kan?

Nah jadi buat anak-anak gaul Jakarta *clubbing* itu mungkin udah menjadi satu kebudayaan, tujuan utamanya sih mungkin untuk memperluas pergaulan, untuk nambah temen, tapi banyak juga yang akhirnya membawa kayak misalnya *clubbing* juga kan nggak semua anak muda suka *clubbing*, tapi sebaliknya pula, *clubbing* itu menjadi satu kebudayaan. *Well*, gitu deh. Mudah-mudahan bisa bantu.

Why not? Doesn't have to be an ancient culture, right? Culture is also modern. *Clubbing culture*. How is that for the title, good, isn't it?

So for the socially active young people in Jakarta *clubbing* may have become a culture already, the main goal is probably just to widen social intercourse life, to make more friends, but in the end it also leads to not all

young people like clubbing, right? But on the contrary, clubbing has already become one culture. Well, that's all. Hopefully it can help!

147

Dani : Banget.

Very helpful.

148

Lola : Dari tadi gua ngomong terus ya?

Sorry I keep on talking today.

149

Dani : *It's ok* nggak apa-apa.

It's okay, no problem.

150

Lola : Ya udah pokoknya jangan lupa hari Senen besok lo udah harus ngumpulin essaynya dan lo cuma punya waktu dua hari.

Okay then, just don't forget that you have to submit the essay on Monday and you only have two days.

151

Dani : Ntar malem gue kerjain juga selesai.

I can finish it tonight.

152

Lola : Yakin? Oh biar *weekend* besok bisa tetep bergaul ama temen-temen lo ya?

You sure? Oh, so that tomorrow at this weekend you can still hang out with your friends, right?

153

Dani : Biar besok udah bisa lu cek. Besok ke mana?

So you can check it tomorrow. Have you a plan to going somewhere tomorrow?

154

Lola : Belum ada rencana apa-apa sih.

I don't have any plan yet.

155

Dani : Ya udah besok gua jemput ya. *Okey, it's a date. Thanks ya*

Very well then I'll pick you up tomorrow. Okay, it's a date. *Thanks.*

156

Lola : *You're very welcome.*

157

Lola : *Hi Tiwi.. how is your life? Isn't it wonderful?* (Hai, Tiwi. Apa kabarmu?)

Bukankah hidup ini indah?)

158

Lola : Kok bisa ya?

How could?

159

Dani : Bisa apa?

Could of what?

160

Lola : Gue di sini sama elo.

I'm here with you.

161

Dani : Ya bisa lah. Gua bisa ngajak siapa aja yang gua mau.

Surely can! I can take out anybody I want.

162

Lola : Idih, lo itu bener-bener orang tersombong yang pernah gue kenal tau nggak?
Udah ah maksud gue itu kenapa gue bisa mau diajak makan di sini sama elo.

You are the most arrogant man I've ever know, you know? Enough about that. I mean how can I say yes to have a dinner with you here.

163

Dani : Dan lo tau nggak? Lo tuh orang paling moody yang pernah gua kenal. Elo bisa tiba-tiba marah terus seneng-seneng lagi. Kadang-kadang lu bisa ketawa-tawa, terus lu bête. Udah senyum-senyum, cemberut. Terus kadang-kadang elu bisa kelihatan pinter dan kadang-kadang elu..

And you know what? You are the moodlest person I've ever known. You can suddenly get angry, then happy again. Sometimes you can laugh out loud, then have a bad mood. You can smile and be glummy right after. Sometimes you look so smart and sometimes..

164

Lola : Apa? Mau ngatain gua bego?
What? You want to say I look stupid?

165

Dani : Tunggu dulu. Kadang-kadang lu keliatan pinter, terus kadang-kadang lu keliatan lucu. Enak kan?

Wait a minute. Sometimes you look smart, and sometimes you look cute. Delicious, isn't it?

166

Lola : Ya enak.
Yes, it's delicious.

167

Dani : Lola, *thank you* banget buat malam ini ya. Malam yang bener-bener spesial buat gua dan ya gua seneng banget. Lo seneng nggak?

Lola, thank you very much for tonight. A very very special night for me
and well I'm so happy. Are you happy?

168

Lola : Iya.
Yes.

169

Dani : Bener?
Really?

170

Lola : Bener.
Really.

171

Dani : Kita ke sana yuk.
Let's go there.

172

Lola : Ayo.
Allright.

173

Lola : Dani, lo nggak apa-apa kan? *Someone please help me !!*
Dani, are you okay? *Someone please help me !!*

174

Lola : Kalo lo cinta sama hidup lo, lo nggak bakalan punya waktu buat mikirin
kematian.
If you love your life, you will have no time to think about death.

175

Tiwi : *Dani wake up please!!*

176

Dani : *Lola mana?*

Where's Lola?

177

Lola : *Duh Ri, beneran deh gua kasihan banget sama dia, gua sebenarnya nggak pengen ninggalin dia cuman.*

My God, Ri. It's true I really take pity on him. I actually don't wanna leave him, but..

178

Ari : *Nggak apa-apa La. Dia kan udah ada temen-temennya yang jagain. Sekarang mending lu istirahat ya. Nggak usah mikirin yang macem-macem.*

It's okay, La. His friends are looking after him, right? You better take some rest now, okay. Don't think about bad things.

179

Tiwi : *You idiot! If you're dating don't do it in my living room!*

180

Ari : *Maksud lo apaan sih*

What do you mean?

181

Lola : *Aduh, udah ah, udah. Ri, kayaknya mendingan lu balik aja deh, uda malem juga.*

Enough, enough. Ri, you better go home now. It's already late.

182

Ari : *Will you be fine?*

183

Lola : *Yeah, I will.*

184

Ari : *Awas, bibir lu ntar jatoh.
Watch out, your lips may fall down.*

185

Tiwi : *You're the one who should watch your lips!*

186

Ari : *Lho lho emang lu ngerti kita ngomong apa? Lu kan bule. Kok ngerti?
You can understand what I'm talking about? You're a Caucasian, aren't you?*

187

Lola : *Wi, udahlah, nggak usah marah-marah terus.
Wi, enough, don't get mad all the time.*

188

Tiwi : *Shut up!*

189

Ari : *La*

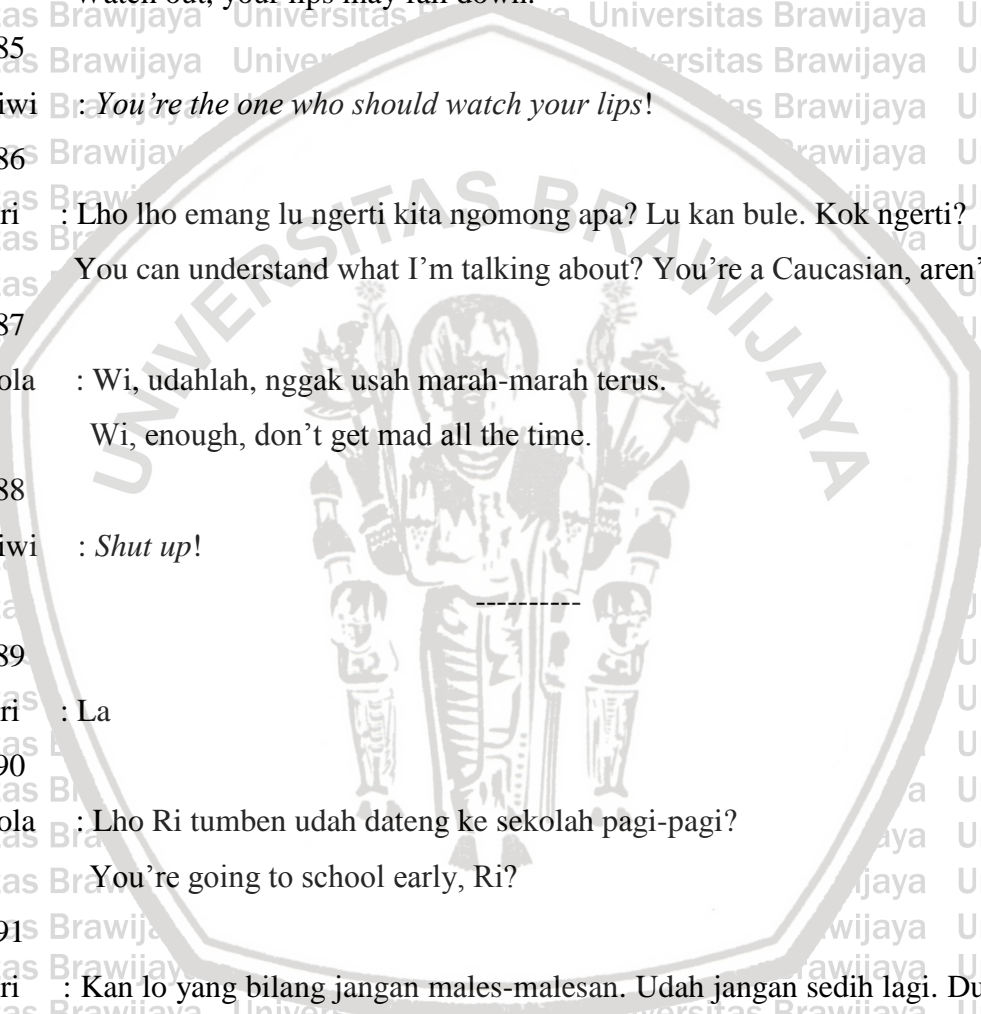
190

Lola : *Lho Ri tumben udah dateng ke sekolah pagi-pagi?
You're going to school early, Ri?*

191

Ari : *Kan lo yang bilang jangan males-malesan. Udah jangan sedih lagi. Dunia kan
nggak kiamat cuma gara-gara Dani kecelakaan.*

*You're the one who said not to get lazy, aren't you? Come on, don't get sad.
The world doesn't end just because Dani had an accident.*



192

Lola : Aduh Ri capek nih duduk dulu ya.

Ri, I'm tired. Let's take a seat first, okay?

193

Ari : Laper nggak? Haus? Gini deh gua beli minum dulu ya.

You hungry? Thirsty? Okay, I'll go get some drink, okay?

194

Lola : Ari, *thank you* ya. Gua suka bunga.

Ari, thank you. I love flowers.

195

Ari : Sama-sama. Gitu dong jangan sedih terus.

You're welcome. Good girl don't be sad all the time.

196

Interviewer : Hi, could you be interviewed for high school magazine? And from another country in asian of a student and all. May you have a good experience. It will not take a long, I promise you just a second to view time.

197

Lola : *Let me to talk about it later.*

198

Interviewer : *Really, its just take a short time.*

199

Lola : *But I just had to go.*

200

Interviewer : *Allright, see you latter, bye.*

201

Dani : Lolaaaa

202

Lola : Lo manggil gue?

You're calling me?

203

Dani : Gua manggil tembok. Ya gua manggil elu lah, Lola.

I'm calling the wall. Of course I'm calling you, Lola.

204

Lola : Ngapain sih?

What do you want?

205

Dani : Coba lu tebak, siapa yang pertama kali gua cari begitu gua sadar?

Guess who was I looking for soon as I woke up?

206

Lola : Suster?

Nurse?

207

Dani : Bukan Lola, gua nyariin elo.

No, Lola. I was looking for you.

208

Lola : Gua udah pulang.

I was home already.

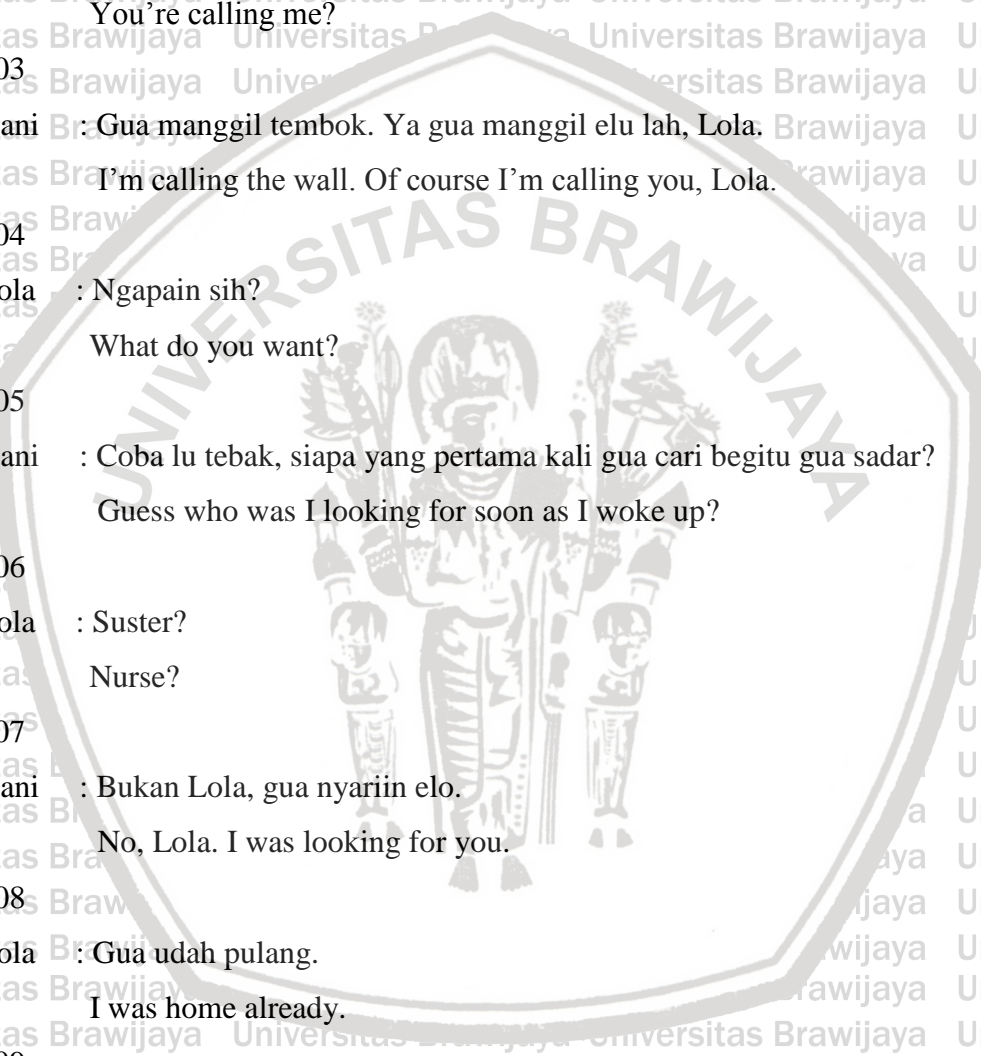
209

Dani : iya gua tau dan pertanyaannya adalah kenapa lu nggak nungguin gua sampai

gua sadar?

Yes I know and the question is why didn't you wait until I woke up?

210



Lola : Kan udah banyak yang nungguin.

There were already so many friends around you, right?

211
Dani : Iya, tapi kan yang penting elo.

Yes, but you're the most important.

212
Lola B: Kenapa gue?

Why me?

213
Dani : Ya karena lo yang nolongin gue pas gua kecelakaan.

Well because you're the one who helped me when I had the accident.

214
Lola : Ya kan kebetulan ya gua lagi ada di sana waktu itu , gitu aja.

I just happened to be there coincidentally, that's all.

215
Dani : Lu kenapa sih la kok sinis banget sama gua?

What's wrong with you, La? Why are you so cynical to me?

216
Lola : Pikir aja sendiri.

Think about it yourself.

217
Dani : Lola

218
Lola : Gua duluan ya, bye..

I'm leaving, okay? Bye..

219

Teacher : Okay guys, I have something to tell you. What of the most interesting homework that I have read surprisingly comes from Dani.

220

Dani : La, oke gua minta maaf.

La, I apologize.

221

Lola : Apaan?

What for?

222

Dani : Gua minta maaf buat semua kesalahan yang pernah gua lakuin ke elo. Mau sengaja ataupun nggak sengaja.

I apologize for all the mistakes I've ever done to you. Whether on purpose or not.

223

Lola : Contohnya?

For Example?

224

Dani : Kayak pas lu negor gua di kafetaria. Gua malah nyuekin lu kan. Padahal kemarin lo abis bantuin gua bikin essay.

When you said hi to me at the cafeteria. I ignored you instead, right?

While the day before that you've helped me with the essay.

225

Lola : Alasannya? Karena lo lagi sama temen-temen lo, dan lo malu kenal sama gue kan.

And the reason? Because you were with your friends and you're embarrassed that you've known me, right?

226 Dani : La gue minta maaf. Please gua pengen ngajak lu jalan sekali lagi aja. *It's a date.*

La, I'm sorry. Please, I want to take you out just once more. It's a date.

227 Lola : Kayak pernah denger. *Thanks, but No, thanks.*

I think I ever heard that before. *Thanks, but No, thanks.*

228

Ari : Kenapa La nggak suka di Perth?
What's the matter, La? You don't like Perth?

229 Dani : Lola, I want you to go out with me!

230 Lola : Dan lu apa-apaan sih norak banget sumpah, turun !

Dan, what are you doing? It's embarrassing, for God's sake! Get down!

231 Dani : Nggak, gua nggak akan turun sampai lu jawab iya. Okey gua ulangin ya, gua mau..

No. I won't get down until you say yes! Okay, I'll say it once more..

232 Lola : Iya.

Yes.

233 Dani : Apa?

What?

234

Lola : Iya

Yes.

235

Dani : Tunggu tunggu tunggu, gua nggak denger. Coba lebih kenceng apa??

Wait, I didn't hear it. Louder, what?

236

Lola : Iya. Please Dan please sekarang lu turun dan jangan teriak-teriak lagi.

Yes. Please Dan. Please get down now and don't shout again.

237

Dani : La makasih ya udah mau nolongin gua. Padahal gua udah jahat sama elo.

La, thanks for helping me. Although I've treated you badly.

238

Lola : Lo kenapa sih harus kayak gitu? Lo takut temen-temen lo tau kalo kita temenan? Lo malu? Sumpah ya sepenting itu ya status sosial buat lo sama temen-temen lo? Berapa uang yang kita punya, merek baju apa yang kita pake, mobil apa yang kita naikin, pokoknya semua yang bisa dilihat. Padahal elo dan temen-temen lo yang ngaku pikirannya modern itu harusnya tau apa yang lebih penting dari itu. Semuanya nggak bisa dilihat.

Nih otak dan hati manusia. Kayaknya mestinya gue deh yang nanya ke elo lo itu hidup di jaman apa sih? Jaman Majapahit? Raja nggak boleh bergaul sama rakyat gitu?

Why must you do that? You afraid your friends know about our relationship? You feel ashamed? Is social status that important for you and your friends? How much money we have, what clothes brand name we wear, what car are we riding, everything that's visible. Actually, all of

people you and your friends who claim to have a modern mind should have known what's more important from that. Not everything is visible. Here. Human's brain and heart. I think I'm the one who should ask you in what age are you living in? Majapahit age? Where kings may not socialize with common people.

239

Dani : La, udah dong, udah stop sidang gue. Ya gua ngaku salah. Gua minta maaf sama elu dan gua janji gua akan berubah.

La, enough stop judging me. Yes I confess I was wrong. I apologize to you and I promise I will change.

240

Lola : Janji ama diri sendiri? Lagi? Promise to yourself? Again?

241

Dani : Ya, gua janji sama diri gua sendiri, sama elo, sama mobil gua, sama semua ini, dan sama seluruh kota Perth.

Yes, I promise to myself, to you, to my car, to all this, and to whole Perth city.

242

Lola : Ya, kita lihat aja nanti. Well, we'll see it later.

243

Dani : Haus? Do you thirsty?

244

Lola : Lumayan. Not really.

245

Dani : Ya udah tunggu bentar ya.

Wait a moment then.

246

Lola : Nggak ada air putih aja ya?

Is there any mineral water?

247

Dani : Ini tuh alkohol cuma 5% Lola.

It only contains 5% of alcohol, Lola.

248

Lola : Nah air putih tuh lebih sehat tau. Kok lu nggak jadi ngebir?

Mineral water is more healthy, you know. You don't drink your beer?

249

Dani : Udah nggak usah bawel deh, karena air putih lebih sehat.

Don't ask, because mineral water is more healthy.

250

Lola : Gue ke kamar dulu ya.

I'd better go to my room now, okay?

251

Dani : Mau gue anter?

You want me to accompany you?

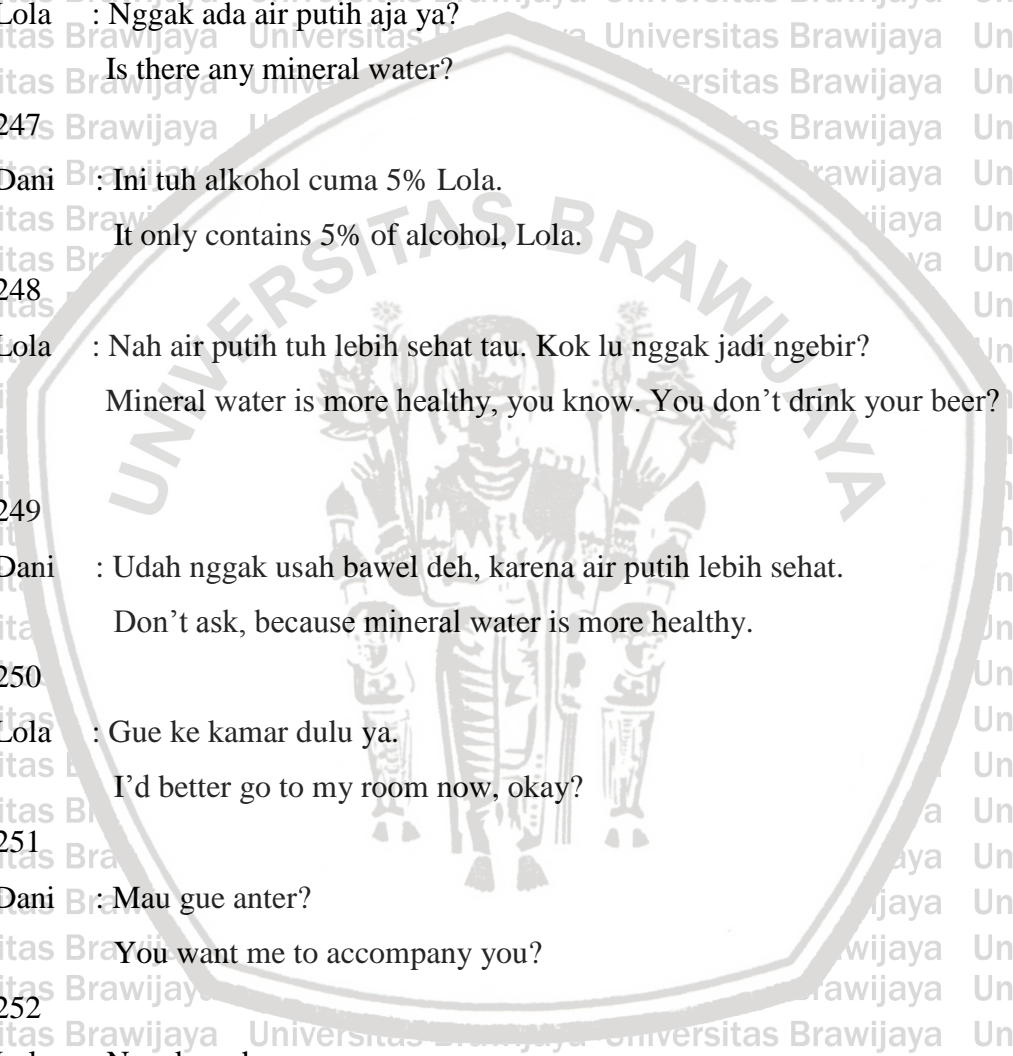
252

Lola : Nggak usah.

No need.

253

Dani : La, *thanks for today.*



254

Lola : Iya, *your welcome*.

255

Dani : Bareng yuk?
Can we go together?

256

Lola : Bentar ya gua ambil tas dulu.
One second, let me get my bag, okay?

257

Lola : Apaan tuh?
What's that?

258

Dani : PR
Homework.

259

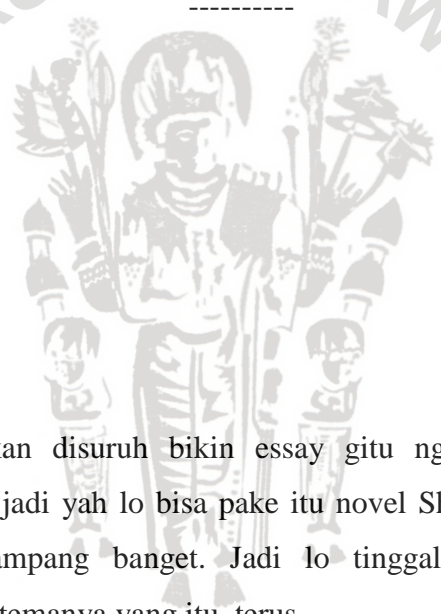
Lola : Oh ini, lo kan disuruh bikin essay gitu ngebandingin dua novelnya Shakespeare, jadi yah lo bisa pake itu novel Shakespeare yang Romeo & Juliet itu gampang banget. Jadi lo tinggal bikin ngebandingin itu, menganalisa, temanya yang itu, terus..

Oh, you are told to write an essay comparing two Shakespeare's novels, so you can pick Shakespeare's novel, Romeo & Juliet it's so easy. You just make a comparison, analyze the theme, then...

260

Tiwi : *Hypocrite* (munafik)

261



Lola : Apa?

What?

262

Tiwi : *I'm talking about you. Get lost, Lola. (minggir lola)*

263

Lola : Kenapa tadi lo ngatain gua muna?

Why are you saying that I'm a hypocrite?

264

Tiwi : *Because you are. First, you act like you don't like him but now you're like his biggest fan!*

265

Lola : Elo yang bikin peraturan, urusin masalah masing-masing. Jadi lu nggak punya hak untuk ngurusin masalah gue! Lagi kenapa kalo misalnya gua temenan ama Dani? Lu *jealous*? Pacar lo bukannya banyak?

It's you who make the rules, minding your own business. So you don't have the right to interfere into my problems! If Dani and I are friends, so what? You jealous? You have many boyfriends, aren't you?

266

Tiwi : *Don't argue with me!*

267

Lola : *Can I be happy, Tiwi?*

268

Tiwi : *The only thing that will make you happy is his money, right?*

269

Ari : Kenapa La?
Now what, La?

270

Lola : Sekarang gua butuh bantuan lo buat nyariin gua tempat untuk tidur.
Now I need your help to find me a place to sleep.

271

Ari : Maksud lo?
What do you mean?

272

Lola : Gua nggak mungkin lagi tinggal ama Tiwi. Gua perlu sesuatu tempat yang tenang. Di mana gua bisa konsentrasi karena ntar nya udah mau ujian juga, Ri.
I can't live with Tiwi again. I need some quiet place where I can concentrate because I will have an exam, Ri.

273

Ari : Kenapa nggak tinggal di tempat Dani aja dulu?
Why don't you live in Dani's place in the meantime?

274

Lola : Nggak mungkin lah.
Impossible.

275

Ari : Kenapa nggak mungkin?
Why is it impossible.

276

Lola : Ya Dani kan cowok, gua cewek, nggak baik tau. Ke hotel aja apa?
Dani is a boy. I'm a girl. It's not good, you know. What about hotel?

277

Ari : Hotel mahal, La. Gini deh, lu tinggal di tempat gue dulu. Di sana ada sepupu gue, cewek, lu tidur sama dia, ya?

It's expensive, La. Looks, stay in my place first. I have a cousin, a girl. You can sleep with her, okay?

278

Sharon : *Who are you?*

279

Lola : *I am Ari's friend.*

280

Ari : Sharon, dia temen gue, Indo juga.

Sharon! She's my friend, she's also Indonesian.

281

Sharon : Tapi dia tidur di kasur gue.

But she sleeps in my bed!

282

Lola : Maaf, lho, tapi bukannya elo punya kamar sendiri ya?

Sorry. But don't you have your own room?

283

Sharon : Seisi apartemen ini tuh kamar gue.

This whole apartment is my room.

284

Ari : Sory La, dia kalo tidur emang kayak gitu, suka pindah-pindah.

Sorry La, that's just the way she sleeps. She likes to move around

285

Lola : Ya udah gini daripada ribet mendingan gue tidur di dapur aja deh.

Okay then, look, here's the deal, I'll sleep in the kitchen.

286

Sharon : Dapur itu kamar gue.

The kitchen is my room.

287

Lola : Kamar mandi?

Bathroom?

288

Sharon : Kamar gue juga.

Also my room.

289

Lola : Ya terus gua tidur di mana?

Then where should I sleep?

290

Sharon : Aduh lu itu galak banget sih jadi tamu.

You're such an annoying guest.

291

Ari : La lu tidur kamar gue aja ya.

La, you sleep in my room, okay?

292

Sharon : Peraturannya kalo lo bawa cewek tidur sama lo gua juga harus tidur sama

cowok, begitu juga sebaliknya.

The rule is if you bring a girl to sleep with you I've got to sleep with a

boy too! So is the other way around!

293

Lola : Nggak, peraturannya cowok itu nggak boleh tidur sama cewek.

No. The rule is boys may not sleep with girls.

294

Sharon : Peraturannya apaan sih.

What is the rule actually?

295

Lola : Yang harus dipertanyakan itu peraturan yang ada di tempat ini.

What needs to be questioned is the rule in this place.

296

Ari : Uda La, lu tidur kamar gua aja ya, gua tidur di sofa.

La, you sleep in my room, I'll sleep at the sofa.

297

Sharon : Gua yang tidur di sofa.

I'll be the one who sleeps at the sofa.

298

Lola : Daripada ribet sekarang lu tidur di sofa gue tidur di dapur.

Look, you better sleep at the sofa and I'm going to sleep in the kitchen, okay.

299

Sharon : Ya terserah lah, tapi kalo dua jam lagi gua pengen tidur di dapur gimana?

Up to you, but what if two hours later I want to sleep in the kitchen?

300

Lola : Ya gampang, lu tinggal pindah ke dapur, ntar gua tinggal pindah lagi, gampang kan?

No problem. You just move to the kitchen, and I'll move some place else.

It's so easy, right?

301

Ari : Udah La lu tidur kamar gue aja ya.

La, you just sleep in my room, okay?

302

Lola : Nggak usah, nggak apa-apa gua tidur di dapur.

No need, it's okay I'd better sleep in the kitchen.

303

Dani : Kamu tuh mau cari apaan sih, La?

What are you looking for, La?

304

Lola : Oh ya di flat baru aku belum ada *standing lamp* nih.

I almost forgot, I have no standing lamp in my new flat.

305

Dani : *Flat baru* ? emangnya kamu..

New flat? Are you...

306

Lola : Udah malam nih balik yuk.

It's late. Let's go home, okay?

307

Dani : Lola mana?

Where's Lola?

308

Tiwi : *Lola has moved away.*

309

Dani : Kemana dia?

Where is she going?

310

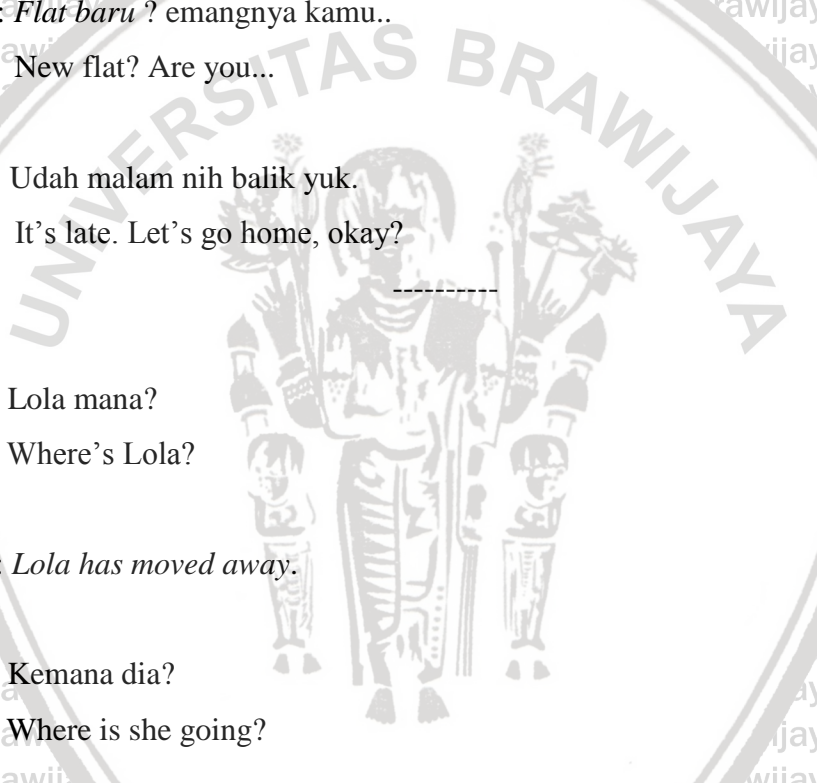
Tiwi : *Don't know and don't care !*

311

Lola : Apaan nih?

What is this?

312



Dani : Pertama, kenapa ditanya dulu baru kasih tau? Kedua, kenapa jadi *flat* kecil kayak begini? Udah gitu kenapa nggak dikunci? Kalo orang sembarangan masuk gimana?

First, why wait until I ask you? Second, why it turns into this tiny flat? Why is it not locked? What if somebody unknown breaks in?

313

Lola : Pertama, gua nggak mau ngerepotin lo. Dan kedua, kalo misalnya dibawah dikunci lo nggak bisa *surprise*-in gua kayak gini dong.

First, I don't want to trouble you. And second, if the door below is locked you can't surprise me like this.

314

Dani : Makanya kalo mau ulangan itu belajarnya sama aku.

That's why you need to study with me if you're about to have a test.

315

Lola : Aduh.

Ouch.

316

Dani : Bete? Ngambek?

What, bad mood? Sulked?

317

Lola : Dani jangan cepet-cepet, tunggu bentar tungguin aku! Aku panik, aku takut.

Dani, not too fast. Come down a second, wait for me! I'm panic, scared.

318

Dani : Apa? Takut?

What? Scared?

319

Lola : Udah deh nggak usah dibahas.

Enough, don't bring it up.

320

Lola : (on call) Halo Dan. *Emergency* apaan? Tapi gua lagi... Ya udah deh bentar lagi gua kesana.

Sorry Sir, I have to go.

Hallo Dan, what emergency? But I'm... i can't, Dan. I'm in.. Okay, I'll be right there in a moment. One moment. Sorry Sir, I have to go.

321

Lola : Dan, ada apaan sih?

Dan, what is it?

322

Dani : Lola, syukurlah. Gini, kemarin aku ketemu sama cewek, cewek jepang manis banget, dan besok dia ulang tahun, sekarang gua nggak tau mau ngasih dia kado apa. Kamu nemenin aku nyari yuk. Aku pikir gimana kalo kasih dia *standing lamp* yang aku kasih buat kamu, gimana? Kita nyari yuk?

Lola, thanks God. Look, I've met a girl yesterday, Japanese girl, so sweet, and she's having a birthday tomorrow, now I don't know what kind of gift I should give her. Accompany me to find one, okay? I was thinking about giving her the standing lamp the same kind I gave you earlier. Let's go now, shall we?

323

Lola : Ternyata lu nggak berubah ya?

You don't seem to change, do you?

324

Dani : Hah? Kenapa?

What? Why?

325

Lola : Ya lo masih egois! Dan selalu mikirin diri lo sendiri!

You're still selfish! And you always think about yourself!

326

Dani : Mikirin diri gua sendiri? Egois lu bilang? Gue tuh sekarang lagi mau nyari kado buat orang lain dan lu masih bisa bilang gua egois?

Think about myself? Selfish, you said? I'm about to look for a gift for other person and you still think I'm selfish?

327

Lola : Ya terus tapi lo nggak mikirin gue kan? Lo nggak mikirin gue tadi lagi ngapain. Lu bilangin gawat lah, *emergency* lah, apaan itu? Gue tuh ninggalin ujian gue tadi buat masalah kayak gini doank? Gue tuh nggak kayak elo, Dan. Punya banyak duit dan akhirnya bisa ngulang pelajaran seenak hati lo. Buat gue, pelajaran itu sangat penting.

You're not thinking about me, are you? You're not thinking about what I was dealing with. You said it's emergency, and all that crap. I have to abandon my exam just for this kind of thing? I'm not like you, Dan.

Having much money, and in the end you can study over again anytime you want. For me, study is very important.

328

Dani : Ya lu kenapa nggak bilang ama gua dari tadi?

Why didn't you tell me earlier then?

329

Lola : Karena lo nggak ngasih gue kesempatan untuk ngomong. Dan itu apa coba kalo bukan egois? Seharusnya gue emang nggak pernah nyelametin lo pas waktu kecelakaan.

Because you didn't give me a chance to tell you. Now you're telling me you're not selfish? I shouldn't have saved you when you had the accident.

330

Ari : Lu kenapa? *Are you okey?*

What's wrong? Are you okay?

331

Lola : Yeah, I'm okay. Ri, makasih ya.

Yeah, I'm okay. Ri, thanks.

332

Ari : Buat?

What for ?

333

Lola : Makasih aja ya.

Just thanks.

334

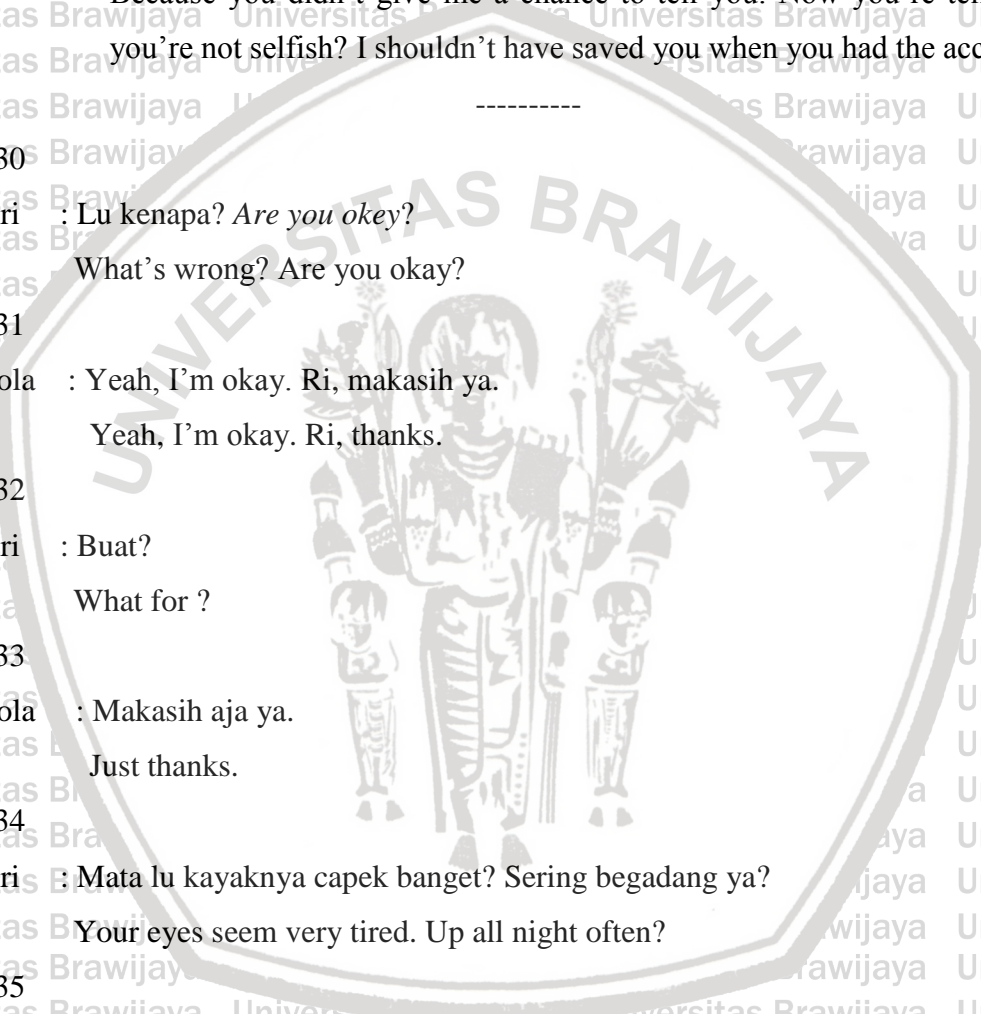
Ari : Mata lu kayaknya capek banget? Sering begadang ya?

Your eyes seem very tired. Up all night often?

335

Lola : Gua nggak apa-apa kok.

Never mind, I'm okay.



336

Meiko : *Hi, Dani. Guess who? Dani, where have you been? You know, you miss my birthday party cove days ago and I can't miss you. Now I give you favorite beer. Come on, drink with me.*

337

Dani : *Well, I'm sorry, Meiko. I didn't drink beer and to be honest I don't miss you.*

338

Lola : *Ri, gue tau kenapa gue harus berterimakasih ama elo.*

Ri, I know why I have to thank you.

339

Ari : *Kenapa?*

Why?

340

Lola : *Karena lo udah jadi temen yang paling baik buat gue.*

Because you've been my very best friend.

341

Ari : *Gua sayang ama lo, La.*

I love you, La.

342

Lola : *Ri, gua gak bisa.*

Ri, I can't.

343

Ari : *Sori gua lupa, lu masih ada Dani.*

Sorry, I forgot, you still have Dani.

344

Lola : *Nggak, bukan gara-gara Dani. Gua juga nggak pacaran kok sama dia, gua cuman..*

No, it's not because of Dani. We don't go steady anyway. It's just..

345

Ari : Nggak mau pacaran sama gue?

Can't go steady with me?

346

Lola : Gue pengen temenan sama lo sampe kapan pun. Dan gua nggak mau pacaran ngerusak pertemanan kita selama ini. Dan gua juga nggak mau rasa yang paling norak sedunia itu yang namanya cinta ngerusak pertemanan kita ini.

I want us to be friends forever. And I don't want love relationship ruining our friendship all this time. And I also don't want that cheapest feeling in the world which called love to ruin our friendship all this time.

347

Ari : Cinta itu rasa yang paling indah, La.

Love is the most beautiful feeling, la.

348

Lola : Nggak, Ri. Cinta itu rasa yang paling norak. Cinta bikin gue sakit hati. Cinta bikin gue sedih. Cinta bikin gua gagal ujian. Dan semuanya gara-gara Dani.

No, Ri. Love is the cheapest feeling. Love makes my heart aches. Love makes me sad. Love makes me failed in the exam. And all because of Dani.

349

Ari : Jadi lu sayang sama Dani kan? Lu bisa cerita semuanya sama gue. Kita kan temenan, La.

So you love Dani, right? It's okay La. You can tell me everything. We're friends, right, La?

350

Niny : Hello.

351

Dani : *Do I know you?*

352

Niny : *Dani, I'm Niny. The girl from grade 12, from KL. You don't remember me, right? We go to the same school actually. If you do remember.*

353

Dani : *Yeah, of course I do. So, what you doing Lily?*

354

Niny : *Just an important stuff will I just collecting what love match from kids of view. All I thing out is so special. Her is silky?*

355

Dani : *No. it's the one that I call genius.*

356

Niny : *Really? Are you sure? Just kidding anyway.*

357

Dani : *Thanks, Niny.*

358

Dani : *La, gua tau lo di dalam buka pintu nya, La! Gua mau minta maaf sama lo. Gua nggak tau kalo kemaren itu emang ujian lu lebih dulu dari angkatan gua. Gua nggak bermaksud egois, La. Oke gua emang egois tapi gua nggak bermaksud nyakitin lu, La. Gua kangen sama lu, La. Gua sayang sama lu. Ri, sori banget, gua nggak bermaksud ngerebut Lola dari lu, jadi sori banget. Tadi gua ngomong kayak gitu itu cuma karena gua pengen ngungkapin perasaan gua aja kok.*

La, I know you're inside, open the door, La! I want to apologize to you, La.

I have no idea that you've had your exam ahead of my class. I didn't mean to be selfish, La. Okay, I'm selfish but I didn't mean to hurt you, La. I miss you, La. I love you.

Ri, I'm very sorry, I didn't mean to take Lola away from you. So I'm really sorry. I've said those things just because.. it's just I want to say what I feel in my heart.

359

Ari : Lola lagi ke bandara, dia balik ke Jakarta.

Lola is going to the airport, she's returning to Jakarta.

360

Dani : Lo nggak nganterin dia?

Why don't you see her off?

361

Ari : Pertama, gua bukan pacarnya Lola, dia udah nolak gue. Kedua, dia balik ke Jakarta karena dia sakit hati ama elu. Ketiga, dia sayang ama elu. Keempat.. udahlah kepanjangan.. lu nggak mau kan kehabisan waktu di sini dan nggak sempet ngejar dia?

First, I'm not Lola's boyfriend, she has rejected me. Second, she returns to Jakarta because you broke her heart. Third, she loves you fourth.. forget it..

it's too long.. you don't wanna waste your time here and miss the chance to go after her at the airport, right?

362

Dani : *Thank you.*

363

Lola : Lu ngapain disini?

What are you doing here?

364

Dani : Aku cuma minta maaf sama kamu. Aku tau selama ini aku salah. Aku nyakitin kamu terus. Aku cuman mikirin diri aku sendiri. Aku egois.

Please , La kasih aku kesempatan dan aku bisa berubah buat kamu. Jangan tinggalin aku.

I just want to apologize to you. I know I was wrong all this time. A keep on hurting you. I'm just thinking about myself. I'm selfish. Please, La give me a chance and I can change for you don't leave me.

365

Lola : Jangan tinggalin kamu? Kamu yang selalu ninggalin aku. Kamu yang selalu datang dan pergi

Don't leave you? You're the one who's always leaving me. You're the one who always come and go.

366

Dani : Aku janji sumpah aku bisa berubah buat kamu. Aku tunjukkan ke kamu. Lola lihat aku. Aku sayang sama kamu.

I promise, I swear I can change for you I'll show you. Please give me a chance, La. Lola, look at me. I love you.

367

Lola : Kamu janji nggak bakal nyakitin aku lagi?
You promise not to hurt me again?

368

Dani : Aku janji, sumpah aku bisa berubah buat kamu. Aku tunjukkan ke kamu.
I promise, I swear I can change for you. I'll show you

369

Lola : Aku juga sayang sama kamu.
I love you too.

370

Dani : Coba sekali lagi aku nggak denger, apa?

One more, I can't hear you. What?

371

Lola : Aku juga sayang sama kamu. Dani, turuin. Aduh kamu apa-apaan sih nggak baik tau bermesraan di tempat umum.

I love you too. Dani, put me down. What are you doing? It's not good to get intimate in front of public, you know.

372

Dani : Itu istilah dari mana sih bermesraan?

Now where do those words come from, to get intimate?

373

Lola : Iya tapi kamu ngerti kan maksud aku?

But you know what i mean, don't you?

374

Icha : Lola, kamu kok nunggunya jauh banget sih? Elo, perasaan gua pernah liat lo.

Perasaan dari jauh tadi kalian lagi ngobrol gitu sekarang kok gagu gini sih, gimana sih?

Lola, why you wait so far? You, I think I've seen you before. I've seen you two talking from far over there but now suddenly you're dumb? What's going on?

375

Dani : Jadi yang mau ke Jakarta ni bukan kamu?

So you're not returning to Jakarta?

376

Lola : Bukan, aku tuh kesini jemput Icha. Makanya aku bingung tadi kenapa kamu mikir aku mau ke Jakarta?

No, I'm here to pick up Icha. That's why I'm puzzled why you think I'm going to Jakarta?

377

Dani : Ari

378

Lola : Ari yang ngasi tau kamu? Kamu dikerjain kalo gitu berarti.

Ari told you? You've been had then.

379

Dani : Kamu juga berarti.

And you're a part of this.

380

Lola : Nggak lah, nggak aku lagi. Tadi itu Ari berarti, kasian deh kamu. Oh ya kamu belum kenal ya, ini Icha temen aku. Dan ini Dani pacar aku.

Of course not, not me. It's Ari, what a pitiful boy. Oh, you two haven't met before, have you? This is Icha, my friend. And this is Dani, my boyfriend.

381

Icha : O gitu, gitu aja malu, apaan sih?

O, really. No need to get shy, come on.

382

Lola : Ya udah mendingan kita sekarang pulang yuk.

We better go home now, come on.

383

Dani : Tunggu tunggu, kita pacaran nih?

Wait wait, we're going steady now?

384

Lola : Udah ah pulang yuk.

Let's just go home now, come on.

385

Icha B: Eh eh gue kok ditinggalin sih?

Hey, why are you leaving me?

Appendix 2. Berita Acara Bimbingan Skripsi

1. Nama : Putri Anggraini
2. NIM : 0811113133
3. Jurusan : Sastra Inggris
4. Topik Skripsi : Deixis
5. Judul Skripsi : A Study Of Deixis Used By The Main Character's Utterances In "Love In Perth" Movie
6. Tanggal Mengajukan : 23 Februari 2012
7. Tanggal Selesai : 26 Desember 2012
8. Nama Pembimbing : I. Drs. Lalu Merdi, M.A
II. Yuni Astuti, S.Pd
9. Keterangan Konsultasi

No	Tanggal	Pokok Bahasan	Keterangan	Paraf
1.	23 Februari 2012	Konsultasi Judul	Pembimbing I	
2.	29 Februari 2012	Penyerahan Bab 1	Pembimbing I	
3.	28 Maret 2012	Penyerahan Bab 1-3	Pembimbing I	
4.	30 Maret 2012	Revisi Bab 1-3	Pembimbing I	
5.	9 April 2012	Konsultasi Bab 1-3	Pembimbing II	
6.	30 April 2012	Revisi Bab 1,2,3 dan Acc Seminar Proposal	Pembimbing I	
7.	15 Mei 2012	Seminar Proposal	-	
8.	16 Juli 2012	Penyerahan Bab 4,5	Pembimbing I	
9.	27 Agustus 2012	Revisi Bab 1-5 dan abstrak	Pembimbing II	
10.	24 September 2012	Konsultasi Bab 1-5 dan abstrak	Pembimbing I	
11.	15 Oktober 2012	Revisi Bab 1-5 dan abstrak	Pembimbing II	
12.	12 November 2012	Acc Seminar Hasil	Pembimbing I dan II	

13	26 November 2012	Seminar Hasil		
14	13 Desember 2012	Revisi Bab 1-5 dan abstrak	Pembimbing II	
15	17 Desember 2012	Konsultasi Revisi Bab 1-5 & abstrak, ACC Ujian Skripsi	Pembimbing I	
16	26 Desember 2012	Ujian Skripsi		
17	2 Januari 2013	Revisi setelah ujian skripsi	Pembimbing 1,2 & penguji	
18	12 Januari 2013	ACC Jilid Skripsi	Pembimbing 1	

10. Telah dievaluasi dan diuji dengan nilai :

Malang, 26 Desember 2012

Dosen Pembimbing I

Dosen Pembimbing II

Drs. Lalu Merdi, M.A
NIP. 19441231 197903 1 003

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001