

DEIXIS ANALYSIS ON INDONESIAN SHAKESPEARE'S COMICS STRIP OF JULIUS CAESAR

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Abstrak

Studi ini bertujuan untuk mengetahui ekspresi deiksis yang digunakan pada komik *Julius Caesar* dan untuk mengetahui frekuensi penggunaan ekspresi deiksis. Objek penelitian ini adalah tokoh-tokoh utama dalam komik seperti Caesar, Brutus, and Cassius. Pendekatan yang digunakan dalam studi ini adalah deskriptif kualitatif dengan menerapkan tahapan *Miles* dan Huberman (1994) yaitu reduksi data, display data, dan penarikan kesimpulan/verifikasi. Dari hasil penelitian diperoleh bahwa deiksis personal digunakan secara dominan pada setiap bab dengan penggunaan rata-rata di atas 90% daripada deiksis tempat, waktu, wacana, dan sosial, dimana komik merupakan wujud bahasa lisan yang dituliskan.

Kata kunci: *Semantics, deixis, written text, spoken text*

1. INTRODUCTION

All languages do contain small sets of words, which meanings vary systematically according to whom uses them, and where, and when they are used (Hurford & Heasley, 1986:62-63). Such words are called as deictic if their semantic meanings are fixed and their denotation meanings are varied. It means that deictic words have tendency to create different interpretations for different people.

Deixis is used not only in spoken form but also written form. The use of terms such as *saya, kamu, dia, di sini, di sana, di situ, sekarang*, dll (*I, you, he, she, it, here, there, now*, etc) are commonly used in the daily conversation, for example, when someone does a daily a conversation with colleagues, or chats with friends about a particular topic. It is understandable that people are easy to recognize the *person, place, and time deixis* when deictic words are used in the spoken form. We are able to recognize '*saya*' '*kamu*' when we are involved actively in the conversation or just as outsiders who observe the activity. However, in the written form, it

is more challenging since we might have difficulty to identify the speakers (person deixis), the specific time (time deixis), the place deixis.

Many scholars have conducted studies to analyze the deixis in the spoken language or written form. Bejo Sutrisno (2011) examined the deixis in the daily conversation between vegetables seller and the buyer in Tambun, Bekasi. He took data by observing the activity and then classified the data based on the category of the deixis itself. He found out that the conversation between the seller and buyers contains five types of deixis such as *'Kemarin nggak jualan Bang Dul? (Mr. Dul, didn't you sell vegetables yesterday?'* which is classified as person deixis, an so on.

Another study was conducted by Agustina Meliani (2002). She analyzed the deixis in the written form by analysing 'A 2nd Helping of Chicken Soup for the Soul'. She argued that from 10 stories in the novel, the use frequency of person deixis is the highest than other types with 90.02%, followed by place deixis 5.97%. What makes my study different is that the spoken language in the written form. The Shakespeare's comic strips of Julius Caesar, which has been translated into Indonesian before. Thus, the proposed question to be investigated in this study is *"Which types of deixis are found in the Indonesian comic strip of Julius Caesar-Shakespeare?"*

2. LITERATURE REVIEW

A. Deixis

Seen from its etymology, the word 'deixis' derives from Ancient Greek which means 'to show' or 'to point out' (Jaszczolt, 2002:191) or 'to indicate' Lyons (1977:636). Here, it can be seen that deixis directly relates an utterance to a time, place, or person (Richard, 1985:75) and takes some elements of its meaning from the situation (i.e. the speaker, the addressee, the time and the place) of the utterance is used (Hurford, 1984:63). In this perspective, deixis happens naturally when someone produces an utterance without making or creating. It is assumed that deixis needs more understanding and concentration for those who have conversation. They will automatically understand that the one who says *"Aku telah bekerja selama dua tahun"* (*I have been working for two years*) is the speaker A not speaker B or *"Tolong temui aku di sini"* (*please, met me here!*) is here means in this building A not in the building B. The addressee needs to listen of the speakers to make sure the clarity in order to diminish ambiguity. Of

course, this has been in line with the Fromkin's saying in her book that in all languages there are many words and expressions whose reference relies entirely on the situational context of the utterance and it can only be understood in light of these arguments (1998, p.199). Indeed, in order to understand the meaning of deictic words, we really should know about the context and who are the speaker and listeners under certain situation. Take a look at the example of deictic expression "*Aku akan bertemu denganmu di sini besok, jangan lupa bawa beberapa barang*" (*I will meet you here tomorrow, do not forget to bring some stuff*). The use 'I' in the sentence is to indicate the person who is currently speaking and to use 'you' in order to point at the intended addressee or hearer, 'here' indicates the place of speaking and 'tomorrow' refers to the time after the utterance spoken. It raises question. *Who is the speaker? Who is the listener? Where is here? When is tomorrow?* Then, this sentence is called as deictic.

It could be said that deixis is systematized in egocentric way considering the speaker as central point that relates everything to his point of view and also considering the deictic centre that are supposed to be as follows: (i) the central person is the speaker, (ii) the central time is the time at which the speaker produces the utterance, (iii) the central place is the speaker's location at utterance time, (iv) the discourse centre is the point which the speaker is currently at in the production of his utterance, and (v) the social centre is the speaker's social status and rank, to which the status or rank of addressees or referents is relative (Levinson, 1983: 63-4).

To have more understanding about deixis, we need to be familiar with the types of deixis itself. Deixis expression, which is sometimes called as indexical expression, has been classified into five categories such as *person deixis, place deixis, time deixis, and social deixis*.

B. Person Deixis

Person deixis is the most important factor in communication. It is because person deixis encodes the role of participants in the speech event, such as speaker, addressee, and other entities. It is encoded in pronouns of 'I' for the speaker, 'you' for the addressee, and 'he, she, it, we, they' for others (Levinson, 1983, p.62-8). Then some argue that person deixis can be grasped only when we understand the roles of the speaker, source of the utterance, recipient, the target of the utterance, and hearers who are not addressees or target. Take a look at the example below:

(1) A: Bisa kah kamu membantuku untuk mengundangnya ke pestaku?

(Can you help me to invite her to my party?)

(2) B: Why do you ask me? She is your friend.

(Kenapa kamu memintaku? Dia temanmu.)

The two utterances (1,2) use the same words of 'me, you, she'. However, I can see that the words of 'me and you' indicate different referent. 'Me' in the first utterance describes the speaker A while in the second utterance depicts the speakers B. This also happens for the words 'you' where the in the first line this word is pointed at speaker B, and vice versa.

C. Place Deixis

Place deixis encodes spatial locations in relation to the locution of the participants in the speech event (Levinson, 1983, p.62). It deals with the proximal (close to speaker) or distal (close to addressee) terms. The use of place deixis in a sentence can be seen from the use of 'here' and 'there' in which it specifies the location relative to the speaker and the addressee. Take a look at the example below:

(3) Bagaimana persiapan di sana?

How are the preps, *there*?

The aforementioned deictic word 'there' above, does not simply mean 'how are the prep at some place distant from the speaker', but it means 'how are the prep where the addressee is' (Levinson, 1983: 80).

D. Time Deixis

Time Deixis encodes to the time at which an utterance was spoken (or a written message inscribed) is called as time deixis (Levinson, 1983, p.62). Levinson then argue that time deixis is generally grammaticalized by the form of adverbs of time, like *now*, *then*, and *yesterday*. Take a look at the example below:

(4) Saya tinggal di sini sekarang (*I live here now*)

(5) Saya tinggal disana waktu itu (*I lived there then*)

When the informative sentence (4) is uttered, it means that the deictic center is close to the speaker or is considered proximal because the speaker is still involved in a current situation at which he/she uttered the utterance or the situation is still in a progress, while (5) is considered distal as the situation does not exist anymore.

E. Discourse deixis

Discourse deixis deals with the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located (Levinson, 1983, p.62). Discourse deixis, somehow, is often compared to anaphora. However, discourse deixis and anaphora is quite different since discourse deixis is located in a pronoun which refers to a linguistic expression or part of discourse itself, while anaphora is located in a pronoun which refers to the same entity as a prior linguistics expression refers to (Levinson, 1983, p.86). Take a look at the following example:

(6) A: Itu badak. (That's a rhinoceros)

B: Eja itu. (Spell *it* for me)

(7) Harry seorang anak yang cerdas, karena dia tekun belajar.

Harry is a smart kid, because he is keen on studying.

We can compare the example of (6) and (7) in which the word 'it' (6) is not functioned to refer or replace the entity, i.e. a rhinoceros, but it is used to mention the rhinoceros itself. It is different from the concept of anaphora in (7) where 'he' is functioned to refer the referent 'Harry'.

F. Social Deixis

Levinson describes social deixis as the predetermination of social differences that are relative to participant-roles, mainly aspects of the social correlation that is possessed between the speaker and addressee(s) or speaker and some referent (1983, p.63). It means that social deixis encodes social relationships and other social distinctions. Social deixis concerns social relationships between participants, their status and relations to the topic of discourse. Relationships that are relevant in their type of deixis include these between the speaker and the addressee, between other participants, the speaker and the object spoken about and soon. In analyzing social deixis, we need to realize that social deixis truly cannot be separated from the concept of honorifics which means that it concerns about the relative rank or respect between speaker, referent, and also bystander (Levinson, 1983: 90). Take a look at the example below:

(8) Anda sudah makan siang? (Have you had your lunch?)

(9) Kamu sudah makan? (Have you had your lunch?)

We might see that the terms of ‘Anda/ Kamu’ have the same meaning but they are uttered in different way in which the (8) is uttered to show the speaker’s respect to the addressee while (9) is uttered for those who have the same power or those who have the close relationship between speaker and the addressee.

3. RESEARCH METHOD

This study used descriptive approach as its research method in which library study was done to describe the types of deixis and how they are used on a text. The data were taken from a popular Shakespeare’s comic strip entitled Julius Caesar illustrated by Adam Sexton and Hyeondo Park, and had been translated into Indonesian by Gramedia Team. To analyze the data, the study occupied Miles and Huberman’s (1994) stages of data reduction, data display, and conclusion drawing/verification. The considered data reduction was coding to classify the deictic terms on the comic strip and count the frequency of deixis used. The data display was used to depict the information in the form of tables and other essential format. The verification was given once the conclusion was developed.

4. FINDINGS AND DISCUSSION

The result of the study showed that the type of deictic which dominantly appears in the comic strip of Julius Caesar. The frequency of deictic used in any parts is tabulated as follows:

Comic Strip/ Chapter	Type of Deixis				
	Person Deixis	Place Deixis	Time Deixis	Discourse Deixis	Social Deixis
Chapter 1	92.64 %	1%	3%	-	3%
Chapter 2	93.78%	2%	3%	-	5%
Chapter 3	92.54%	2%	3%	-	2%
Chapter 4	94,83%	1%	2%	-	5%
Chapter 5	93.56%	2%	2%	-	1%

From the tabulated data above, we can directly conclude that the person deixis is dominated in all chapter of the comic. It might be because when the main characters talk each other, they use personal perspective such as:

(1) Cassius : *Aku* terlahir sebagai manusia bebas seperti Caesar – Begitupun *engkau*. *Kita* berdua juga telah bertumbuh, dan *kita* bisa menanggung tantangan kehidupan sebaik dirinya (p.16)

(Cassius: *I* was born as free man like Caesar – just like *you*. We both also have grown, and *we* can endure the challenges of life as good as him) (p.16)

(2) Brutus: *Aku* benar-benar yakin kalau sorak sorai ini ditujukan pada harapan-harapan baru yang ditumpukan pada Caesar (p.17)

(Brutus: *I* am absolutely sure that the cheers are aimed to the new expectations for Caesar) (p.17)

The conversation between Cassius and Brutus uses ‘*Aku*’ as their own personal perspective. It is agreed if ‘*aku*’ become deictic words. Many main characters in this comic use ‘*aku*’ when they want to talk about themselves.

Another example of the person deixis is seen from the intensity of word ‘*kau, kita*’.

(3) Cassius: Katakan padaku Brutus, dapatkah *kau* melihat wajahmu sendiri?(p.14)

(Cassius: Brutus Tell *me*, can *you* see *your* face?) (P.14)

(4) Brutus: Bahwa *kita* akan mati, *kita* tahu itu. *Kita* hanya tidak tahu kapan waktunya tiba dan karenanya manusia berusaha memperpanjang hidup (p.77)

(Brutus: *We* will die, *we* do know it. *We* just do not know when it's time and therefore people try to prolong life (p.77)

Thus, It can be seen that the frequency of deixis use on the comic strip is dominated by person deixis. It is since the intensity of the use of deictic words such as ‘*aku, kau, dia, kami, kita, mereka, ia, dia*’ are hugely used in the comic strip. Take chapter 1 as an example. I will describe the data as follows:

Words	Type of Deixis	Total Uses
Aku	Person	29
Kau	Person	25
Kalian	Person	8
Engkau, Tuan	Person, Social	7
Kami	Person	4
Kita	Person	20
Dia,ia	Person	31
Mereka	Person	10
Mu	Person	15
Ku	Person	21
Nya	Person	21

Though, this comic strip is dominated by person deixis. It is found interesting facts about another deixis. Both time and place deixis use different terms for pointing particular time and place. It means the author of the comic strips have more variation in using the time and place deictic words and tend not to have monotonous words, as follows:

Words	Type of Deixis	Total Uses
Di sini	Place	2
Ke sisi kanan	Place	1
Ke seberang	Place	1
Pada suatu hari	Time	1
Zaman ini	Time	1
Sekarang	Time	2
Esok hari	Time	3
Kemarin	Time	1
Malam ini	Time	1
Sampai saat itu	Time	1

(5) Cassius: *Sebab pada suatu hari* saat cuaca sedang buruk dan sungai Tiber seperti mengamuk, Caesar berkata padaku, Beranikah kau, Cassius, terjun bersamaku *sekarang* dalam arus mengerikan ini dan berenang hingga *ke seberang*?(p.16)

(Cassius: *One day* when the weather is bad and like a raging river Tiber, Caesar said to me, Dare you, Cassius, jump with me *now* in this terrible currents and swim *to the other side*?) (P.16)

(6) Cassius: Dan *sekarang* orang ini menjadi bagaikan dewa – sementara Cassius hanyalah makhluk menyedihkan yang harus membungkuk hormat bahkan bila Caesar dengan sambil lalu mengangguk ke arahnya. (p.16)

Cassius: And *now* this man is like a God - while Cassius is a miserable creature must bow even when Caesar casually nod to him. (p.16)

We can see that ‘*now*’ is used in the same page by same person does not mean the same time. In sentence (5), it is clear that the word ‘*sekarang*’ is used in the past when Cassius is young. But sentence (6) is contradictory with the sentence (5) in which the word ‘*sekarang*’ is representing the present time. In the sentence (5), we can see the word ‘*ke seberang*’ become the deictic word. It is because we do not whether to other side is between from left to right, or right to left or from upriver to lower level of the river.

Beside that it is found that this comic strip use social deictic words in which some scenes implement the honorific and hedges terms such as:

(7) Cassius: Wahai *para dewa*, itu sungguh mengejutkanku (p.17)

Cassius: *O my God*, it really surprised me (Q17)

(8) Caesar : Jangan lupa kau menyentuh Calpurnia ketika kau berjalan – sebab para tetua kita berkata bahwa mereka yang mandul akan dibebaskan kutuknya dalam perayaan suci ini.

Antonius: Ya *Tuanku* (p.11)

Caesar : Do not forget to touch Calpurnia when you walk - because our elders say that the infertility will be released from the curse in this holy celebration.

Antonius: Yes my *Lord* (p.11)

(9) Casca: Tetapi mengapa *engkau* begitu menantang langit? Inilah bagian dimana manusia takut dan gemetar ketika dewa-dewa yang mahakuasa mengirimkan tanda-tanda malapetaka yang dahsyat untuk membuat kita tercengang ketakutan. (p.27)

Casca: But why do *you* challenge the sky? This is the part where humans fear and tremble when the all-powerful Gods send signs of a terrible calamity to make us frightened (p.27)

(10) Pompey: Enyahlah *kalian* (p.8)

Get out, all of *you*. (p.8)

From the sentence (7,8,9), we can see the use of honorifics such as ‘dewa, tuan, engkau’ shows the respect from lower level people to higher. It is argued because they have big gap of power and social distance. The society need to mention ‘tuan or engkau’ when they speak to noble and royal family such as Caesar. In the sentence (10), we have ‘kalian’ in which a guardian who has more power than society asks the people to get out and diminish from the celebration.

From the aforementioned data, it can be seen that person deixis is the most frequently found on the comic strips. It can be interpreted that person deixis dominates of all. One assumption is because comic strip is actually the spoken language but it is in the written form. As a spoken language, the Julius Caesar comic strip does not leave the spoken language characteristics of the frequent use person deixis, as it is shown from the previous data.

5. CONCLUSION

Based on data analysis, it is found that the communication happens in the comic strip express deictic words such as (1) person deixis, (2) place deixis, (3) time deixis, (4) discourse deixis and (5) social deixis. However, the data show that person deixis is the most frequent used in the text. It is because the Julius comic strips is the spoken language, although, it is elaborated in the written form.

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