

**TRANSLATION OF PERSONAL DEIXIS IN THE BILINGUAL  
COMIC CINDERELLA BY CHARLES PERRAULT TRANSLATED  
BY USMI**

**A THESIS**

**Submitted in partial fulfillment of the requirements  
for the Degree of *Sarjana Sastra (S.S.)* in English Language**



**by :**

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SEMARANG  
2013**

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## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. The content of this thesis does not incorporate to any materials previously written or published by another person except those indicated in quotations and bibliography.

Semarang, October 2013

Ani Widaryaningrum

## **MOTTO**

Surely Allah is All-Powerful

(Holy Qur'an)

The important thing is not to stop questioning. Curiosity has its own reason for existing. One cannot help but be in awe when he contemplates the mysteries of eternity, of life, of the marvelous structure of reality. It is enough if one tries merely to comprehend a little of this mystery every day. Never lose a holy curiosity.

(Albert Einstein)

The superior man is modest in his speech, but exceeds in his actions.

(The Confucian Analects)

Do not accustom yourself to use big words for little matters.

(Samuel Johnson)

To think about your life is to create it. You have to take ownership of where you are right now and know where you want to go before you can get there. Keep collecting evidence for your success. You can believe it, and you can be it.

(Ali Vincent)

## **DEDICATION**

This thesis is dedicated with love and gratitude to:

1. My beloved mother and father who give me endless love and support,
2. My two brothers who always support me,
3. 'Him' who is always together with me in sadness and happiness,
4. And also my best friends who always support me.

## **ACKNOWLEDGEMENT**

Alhamdulillah Robbil' Alamin, at the earnest opportunity, the praise and thanks are given to Allah SWT, for the blessing and guidance so that this thesis could be finally completed.

The researcher realizes that this study would be impossible to be finished without the help of many people; therefore, the researcher would like to express her gratitude to the following persons:

1. Mr. Achmad Basari, S.S. the Dean of Faculty of Humanities of Dian Nuswantoro University, who gave permission to me to conduct this study.
2. Sarif Syamsu Rizal, S.S., M.Hum. head of English Department of Strata I Program, Faculty of Humanities, Dian Nuswantoro University, who gave permission to me to conduct this research.
3. Rahmanti Asmarani, SS., M.HUM. my adviser, for his continues and valuable guidance, advice and encouragement in completing this thesis.
4. All lecturers at English Department of Faculty of Humanities of University, who has thought, motivated, and given guidance during my academic years.
5. The coordinator of Self-Access Center of faculty of languages and letters of Dian Nuswantoro University for giving me permission to use some valuable reference during the writing of this thesis.

6. My beloved parents, who pray and give big support to me all the times. 'Ibu' and 'Babe', Thanks for your endless love, supports, and prayers. I love you forever.
7. My two brothers Adi and Oki, for supporting and loving me. I love you.
8. My best 'Mas Oki', who helped me in printing my thesis. Thank you for your kindness and I am sorry if I have disturbed your work.
9. The managerial officer in MPC Semarang, PT Pos Indonesia, that give me time to finish my study between my working times. And my partner in work, 'Mbak Yuni', 'Mbak Dwi', 'Mbak Linda'. Thank you for always support me.
10. My best friends Bebi Rika, Nina, De Vina, Sabricha that always support me and always respect me when I want to share something. I love you all, guys.
11. Others who have given contributions in the writing of this thesis that the researcher cannot mention one by one.

Finally, I hope this thesis will be useful for the readers especially for the students of English Department of Faculty of Languages and Letters Dian Nuswantoro University.

Semarang, October 2013

Ani Widaryaningrum

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## ABSTRACT

The thesis entitled **Translation of Deixis in the Bilingual Comic Cinderella by Charles Perrault Translated by Usmi**, is aimed at describing the personal deixis used by the author and how it is translated into target language. And also the references of the each of person deixis. In notion that it is kind of comics that those are several differences in reference of the each of person deixis although it use the same personal pronoun.

The study is qualitative analysis. The data of this study were analyzed by using three steps. First, tabulating the data. Second, grouping the data. And the third is concluding the finding.

Some of the personal deixis used in the bilingual comics Cinderella is first person deixis, second person deixis, and third person deixis. Personal deixis used in bilingual comic are those dealing with the references of the deictic word. The deictic words is the personal pronouns. It deals with the function of the word. It can be subjective case or objective case. It also can be possessive adjective and possessive pronoun. It also can be self pronoun or reflexive pronoun. And also single or plural form.

In doing the works, the translator translated the English person deixis into Indonesian person deixis in several forms, since there are many kinds of person deixis to point toward someone. There are 182 person deixis found in the bilingual comics Cinderella. They consist of 86 deictic words of first person deixis (47.25%), 58 deictic words of second person deixis (31.86%), and 38 deictic words of third person deixis (20.87%).

Finally the researcher concludes that first person deixis is the mostly found in the bilingual comic Cinderella. It caused the source of the data is a comic. In comic, is a kind of conversation, there are a lot of utterances uttered by the speaker to point toward itself.

**Keywords:** *Bilingual Comic Cinderella, Deictic Word, Personal Pronoun, Person Deixis, Translation.*

# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Background of the Study**

Language is the way people express their own idea. People use language to communicate with others. There are a lot of languages in this world, so it means that there are a different language between one country and another one. One of them is English Language. English is one of the well-known international languages. So there are a lot of English words that we can find in many countries in the world on some books, hospitals, restaurants, gadget, etc.

As the international language, English language is learned by most of people in over the world, including Indonesian people. There are many ways to learn English, for example by reading some bilingual books, which contains of two languages in a single book. It can be English that is translated into Bahasa Indonesia or vice versa. To translate the both languages, we have to know about theory of translation.

“Translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and/or statement in another language” (Newmark, 1981:7). Based on that, there are two components: a Source Language that is called as ‘SL’ and a Target Language that is called as ‘TL’.



Source language means the original language of the text. Target language means the language that had been translated at another language that different from the source language.

To determine meaning, we know one of the branches of linguistics that called pragmatics. Pragmatics is a branch of linguistics concerned with the use of language in social contexts and the ways in which people produce and comprehend meanings through language.

Yule (1996:4) defines pragmatics as “the study of the relationship between linguistic forms and the users of these forms”. Through pragmatics, contextual meaning is exploited and analyzed to discover the “real” meaning. It is important in pragmatics to talk about implied and intended meaning, assumptions, purposes and goals of people to communicate with the other people.

Based on the purpose and goals of people in communication, when people do a communication, they will also point out something by the other expression. The other expression to point out something is called deixis.

In pointing out something, Indonesian people usually consider the age, social status, gender, etc. There are indeed many ways in solving that problem by finding the equivalence in the target culture, eliminate it, or just left it being not translated. For that reason a translator should have a large knowledge and good understanding not only the languages but also the cultures of both countries since each country has their own cultural background.

Deixis is reference by means of an expression whose interpretation is relative to the (usually) extra linguistic context of the utterances such as who is

speaking, the time or place of speaking, the gestures of the speaker, or the current location in the discourse.

Deixis deals with the words and expressions whose reference relies entirely on the circumstances of the utterance. For that reason these special expressions and their meaning in discourse can only be understood in light of these circumstances. Levinson (1983:63) identifies five major types of deictic markers: *Person deixis* is a word that has functions as personal pronoun. Personal deixis divided into three. They are first person, second person, third person. The second type of deixis is *place deixis*. It is a deictic word use to point out some spatial location or place. The third type of deixis is *time deixis*. It is a deictic word use to make the reader know well about time which relative to the time of speaking or an utterance spoken. The fourth type of deixis is *discourse deixis*. A word can be said as discourse deixis if that word refers to certain part of that text. The last type of deixis is *social deixis*. It is used to code the social situation relationship between the speaker and the other participant on the text.

In this chance, the researcher used the bilingual comic book entitled Cinderella. The story is written by Charles Perrault and translated by Usmi. At that book, the source language is English, and the target language is Bahasa Indonesia. Comic is enjoyable to read because it contains words and pictures. It is easily understandable and enjoyable at many levels. It is read by kids, teenages, and even an adult people.

The purpose of this research is to classify the personal deixis used in the Bilingual Comic Cinderella by Charles Perrault translated by Usmi. This research

is also aimed to describe the use of deixis on the Target Language when it has been translated.

## **1.2 Statement of the Problem**

The problems of this study can be stated as follows:

1. What are the types of personal deixis use in the Bilingual Comics Cinderella by Charles Perrault translated by Usmi ?
2. What are the references of the personal deixis used in the the Bilingual Comics Cinderella by Charles Perrault translated by Usmi?
3. What are the translation of the personal deictic words in the the Bilingual Comics Cinderella by Charles Perrault translated into Indonesian?

## **1.3 Scope of the Study**

The scope of this study is analyzing the translation of personal deixis used in the Bilingual Comics Cinderella by Charles Perrault translated by Usmi, what are the references of that personal deixis, and how it is translated into Bahasa Indonesia.

## **1.4 Objective of the Study**

The objective of the study is to describe the personal deixis used by translator in the Bilingual Comics Cinderella by Charles Perrault translated by

Usmi. For example, how the translator use the personal deictic word and how the translator translated it into the target language.

### **1.5 Significance of the Study**

The result of this research is expected to give a valuable contribution to:

1. Dian Nuswantoro University particularly for English Department students to give useful information about deixis.
2. It is a great knowledge for the writer to understand about deixis more details. This thesis can be a reference for the writer. The result of the study would, in turn, enable to know the deixis analysis.
3. The novel translators. They can use this study to improve their skills so that the reader can appreciate the work better.

### **1.6 Thesis Organization**

This research is presented in five chapters with the following organization.

Chapter I is introduction. It covers background of study, statement of the problems, scope of the study, objective of the study, and significance of the study.

Chapter II is review of related literature. This chapter describes translation, pragmatics, deixis, and kind of deixis.

Chapter III is research method. This chapter deals with research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV is data analysis. It consists of the finding and the discussion of finding the types of personal deixis in the Bilingual Comics Cinderella by Charles Perrault translated by Usmi, what are the references, and how personal deixis are translated into Indonesian.

Chapter V is conclusion and suggestion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this part review of related literature makes the study clear and understandable. The researcher employs several theories as the proponent of this research. The theory used here as follows: Translation, Pragmatics, Deixis, and Kind of Deixis. The brief explanation about each theory can be seen in sub chapter below:

#### **2.1 Translation**

Translating a text is not easy to do. It does not just change a language in another one. Translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence.

When the translator translates some languages into another language, it means that there will be two components here, the source language text and the target language text. Source language can be called 'the original language'. Source language is language that is used by the writer to express the message, ideas and then make the material that will be translated. The source language is the language from which the source text is to be translated. While target language text is the language into which the source text is to be translated. It is the language that has been translated at another language that different from the source language. Target information is the places of translation language of the message, ideas by the

writer of the original language. Like Mc.Guire (1980:2) states “translation is the rendering of a source language (SL) text into the target language (TL)” so as to ensure that the surface meaning of the two will be approximately similar and the structure of the SL will be preserved as closely as possible, but not so closely that the TL structures will be seriously distorted.

Translation is not only replacing the source language text into target language text by find the meaning of the both language from the dictionary. But it also concern on the naturalness to make the target language text more acceptable and readable for the reader. So that, the best equivalentt is required. Because “Translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style” (Nida and Taber, 1969:12).

Translational equivalence is the similarity between a word or expression in one language and its translation in another. Equivalence means having the same quality of value, number and meaning. There are two kinds of equivalence formal equivalence and dynamic equivalence. Formal equivalence focuses on the attention of the message itself. Dynamic equivalence is based upon "the principle of equivalent effect" where the relationship between the message and the receptor should be substantially the same as that which existed between original receptor and the message. Finding equivalence is the most problematic step of translation. It has to be said, however, it is not meant that the translator should always find one-to-one categorically or structurally equivalent units in the two languages, that is, sometimes two different linguistic units in different languages carry the same

function. When we decided to choose the best equivalence to translate, we also have to concern with the culture of both language. Here translation and culture is a related entity that cannot be separated.

Culture is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. It is a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next. There is the relationship between translation and culture that cannot be separated. Culture is a context of translation. Translator is as a bridge of translation and culture. It is necessary for translator to have the great knowledge about the culture of the both language to make the result of translation (target language text) acceptable and readable for the reader.

## **2.2 Pragmatics**

Pragmatics is one of the branches of linguistics that concern with meaning. It also concerns with the use of language in social contexts and the ways in which people produce and comprehend meanings through language. Pragmatics is all about the meanings between the lexis and the grammar.

Pragmatics is an important course. It allows us to understand well about the meaning of sentences or utterances. So that there will be no ambiguity. Pragmatics is the study about the relationship between form of linguistics and the user of it. According to Levinson (1983:3) "Pragmatics is the study of the



relationship between language and the context, which is a basis in understanding the meaning of language.” Refers to this statement, pragmatics is the study of the aspect of the relationship between language and context that are relevant to the writing grammar. It is dealing with language use and the relationship between language form and language uses.

When we think about meaning, it is also important to take into account the contribution of context. In simple terms, then, we can think about pragmatics as the study of the contribution of context to meaning.

According to Yule (1996:129-133) pragmatics study covers:

a) Entailment

Entailment is the relationship between two sentences where the truth of one (A) requires the truth of the other (B).

For example:

Sentence (A) *The President was assassinated entails*

Sentence (B) *He is dead.*

The statement “*The President was assassinated*” does not only suggest that “*He is dead*” is true, but requires that it is true. The first sentence could not be true if the second is not true. If the President is not dead, then whatever it is happened to him, he would not have counted as a successful assassination.

b) Implicature

Implicature is the relationship between two statements where the truth of one suggests the truth of the other, but distinguishing implicature from entailment does not require two statements.

Example: *Mary had a baby and got married.*

It means the example above strongly suggest that Mary had the baby before the wedding, but the sentence would be still strictly true if Mary had her baby after she got married.

#### c) Presupposition

Presupposition is an assumption about the world whose truth is taken for granted in discourse. It is the use of language in a way that appears to take certain ideas for granted, as if there were no alternative. A common example of this at the text level would be an advertisement that describe a product in such glowing terms that the product appears to have no rival. The other example is in the following sentence :

Example: *Do you want to do it again?*

Presupposition: You have done it already, at least once.

#### d) Speech Act

Speech act is the study of how we do things with utterance. There are the basic acts in saying utterance namely: Locutionary act, illocutionary act, and perlocutionary act.

Example: *In saying I will try my best to be at home for dinner.*

It means the speaker performs the speech act of promising to be at home in time.

#### e) Deixis

Deixis is the way in which languages encode-feature of the context and thus concerns ways in which the interpretation of utterance depends on the analysis of that context of utterance.

Example: *There may be ice hidden in unexplored place of the Moon.*

*This ice could be useful for future lunar expeditions.*

In the example above, the word “there” refers to the place that by speaker and reader are unexplored place. The word “there” is classified to distal distance. The location or place intended by the speaker is far away from the speaker location. Meanwhile, the word “this” refers to ice. The word “this” is classified to preceding portion of discourse.

## 2.3 Deixis

Hatch (1992:210) states that “the word deixis is derived from the Greek “deicticos” means to show or to indicates.” Deictic (noun of deixis) is used to devote to those elements in language that referred directly to the situation. Deixis is reference by means of an expression whose interpretation is relative to the (usually) extra linguistic context of the utterance, such as who is speaking, the time or place of speaking, the gestures of the speaker, or the current location in the discourse.

Deictic words are used to point out of some object in our environment. They are used to locate actions in a time frame relative to the present. Deictic words also show the social relationship in a social location individual with the relationship to each others. Deictic word takes a part of its meaning from the situation including the speaker, the addressee, the time and place of the utterance in which used.

Furthermore according to Levinson (1983, Wikipedia: 2006) “Deixis concerns the ways in which language encode or grammatical features of the context of utterance or speech event. It also concern with way in which interpretation of utterance depends on the analysis of that context of utterance”. Based on many definitions above, the researcher can conclude that deixis refers to word in which it’s referred or its pointing is always moving or changing depends on the speaker, place, and time of utterance. Moreover, the meaning still relevant with the context.

## **2.4 Kinds of Deixis**

Levinson (1983:63) identified five major types of deictic markers: person deixis, place deixis, time deixis, discourse deixis, and social deixis.

### **2.4.1 Person Deixis**

Person deixis is a word that has functions as personal pronoun. Person deixis related with personal pronoun, if its reference which is used appropriate with the context is being used. Levinson (1983:62) states:

Personal deixis concerns the encoding of the role of participant in the speech event in which the utterance in question is delivering. The category of personal divided into three: the category first person is the grammaticalization of the speaker’s reference himself, second person the encoding of the speaker’s reference to one or more addressees. Third persons encode of reference to person and entities that are neither speakers nor addressees of the utterance in question.

Personal deixis is deictic reference to the participant role of reference, such as: the speaker the addressee, and referent that are neither speaker nor addressee. In this case, the first person refer to the speaker, and second person

refer to the audience or addressee and the third person refer to someone or thing which is not the speaker and not the audience.

#### **2.4.2 Place Deixis**

According to Levinson (1983:62), place deixis concerns the encoding of spatial locations relative to the location of the participants in the speech. Place or location can be deixis if that place or location is being seen from the location of the people who are doing communication in language use in speech event. Place deixis can be seen from the use of demonstrative pronouns such as; ‘this’ and ‘that’, and also can be seen from demonstrative adverbs of place such as; ‘here’ and ‘there’.

The spatial location is relative to speaker’s location. It can be proximal (close to the speaker) or distal (away from the speaker). Adverbs of place ‘here’ means proximal or close to the speaker’s location. And ‘there’ means distal or away from the speaker’s location. The word ‘there’ also can be proximal to addressee of speech act. While, demonstrative pronoun ‘this’ can mean an object close to the speaker’s location. Then, ‘that’ means the object is far away to the speaker’s location of speech event. The forms ‘these’ and ‘those’ are plural forms of ‘this’ and ‘that’ that have the same concept.

Meanwhile, Givón in Bambang Kaswanti (1984:4) states that “verb ‘go’ and ‘come’ is also categorized as place deixis”. Verb ‘come’ as movement close to the location of speaker and verb ‘go’ as movement away to the location of speaker. Based on the definition above, place deixis is the words refer to the

location of speech events, and deal with the distance either proximal or distal of speaker's location.

### 2.4.3 Time deixis

According to Levinson, (1983:217) time deixis refers to the time which relative to the time of speaking or an utterance spoken. In English for example the use of “now Vs then”, “yesterday”, “today” and “tomorrow”. Here, the word *morning, afternoon and night* cannot be categorized as time lexeme. It is caused by the planet position in the earth toward with the position of sun.

Time lexeme can be deixis if the speaker is a standard of utterance (Bambang Kaswanti, 1984:71). Bambang also states that the words “yesterday”, “tomorrow” and “today” are measuring calenderically. In contrast, to know distal expression ‘then’ can be used both past and future, for example:

- a) Last Saturday nights? I was at home with a friend then.
- b) After 7 p.m. on Saturday? OK, I'll meet you there then.

To interpret this expression, the time of the utterance should be known. If it does not happen such in the example above, the speaker or even hearer will not know if it is a short or a long utterance a head. Example:

- a) I will be back in an hour
- b) Free beer tomorrow

Verb tense indicates a type of temporal deixis in English, example:

- a) I live in Santa Maria (present)
- b) I lived in Cruz Alta (in the past)

Present tense considered the proximal form and past tense is distal form. Something that place in the past or that extremely unlike from the speaker's current situation is marked with the distal. From the definition above, time deixis is adverbial of time that its reference always changes or moves where it refers to the time of speaking.

#### **2.4.4 Discourse Deixis**

A word can be said as discourse deixis if that word refers to certain part of that text. According to Levinson (1983:85) discourse deixis use of expression with some utterance to refer to some portion of the discourse that contains the utterance (including the use of the utterance itself). It is where reference is being made to the current discourse.

Example:

- a) That's my bag
- b) Give *it* to me

*It* refers not to the referent, the bag itself, but to the word *bag*. Here, *it* is not doing duty for a use of *bag* but rather for a mention of it. It is an example of token reflexivity discourse deixis, in which a word in utterance refers to the utterance itself.

#### **2.4.5 Social Deixis**

Social deixis is use to code social distinctions that are relative to the participant role in social relationship between speaker and addressee or speaker and some reference (Levinson, 1983:63).

While, Fillmore in Levinson (1983:89) states that deixis is concern with the aspect of sentence, reflect, establish or determined by certain realities of the social situation on which the speech act occur. Social deixis is a deictic word to show the social relationship between speaker and addressee or audience. It can be the honorifics, title of address, vocative and pronoun.

There are two kind of social deixis.

a) Absolute deictic

Those are forms uniformly attached to a social role (e.g. “Your Honor” or “Mr. President”). Absolute deictic may involve more than just little title.

b) Relational deictic

Those are term after absolute term is to locate person in relation to the speaker rather than their roles in society as a whole. In English, relational deictic may be lexical term (e.g. my husband, cousin, and teacher), pronoun (you and her) or particles.

## 2.5 Types of Personal Deixis

According to Yule (1996:10) personal deixis clearly operates part division; there are first person, second person, and third person.

### 2.5.1 First person

The category of first person consists of singular first person and plural first person. In English, 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*. In personal deixis, the utterances that have higher-level status of person are showed descriptively. It is called honorifics.

Example: *I'll put this here*

The word 'I' is referring to the speaker who utters this utterance. The word 'I' as singular first person and the function is subject personal pronoun. The form of plural first person pronoun is divided into two categorizes "We-inclusive" and "We- exclusive". We-inclusive first person deixis that refer to a group includes the addressee(s). It constitutes combination between first and second person. We-exclusive first person deixis is referring to a group in which not including addressee(s). It constitutes combination between first and third person.

Example:

- a) We will support you (We-inclusive)
- b) We know your position (We-exclusive)

### **2.5.2 Second Person**

The personal pronoun 'you' has the type of second personal deixis. It refers to the addressee. The word 'you' is used in both singular and plural. The category of second person consist of singular second person such as; you, your, and yourself.

Example: I order *you* not to obey the headmaster rules

The word 'you' refers to the addressee(s) that belongs to the second personal pronoun. Moreover, the function is as objective personal pronoun.

### 2.5.3 Third Person

The category of third person consists of singular third person and plural third person. The form of singular person consists of: ‘he, she, his, him, her’, and the form of plural third person includes, ‘they, their, and them’.

Example:

In the film, a man and a woman were trying to wash a cat. The man was holding the cat while the woman poured water on it. He said something to her and *they* started laughing.

The word “they” refer to the man and woman who are playing in the film. “They” has function as plural third person, so that “they” belongs to third person deixis. It can be concluded that, personal deixis is personal pronoun that its reference always move or change depending on the participant role. The term of person deixis is personal pronoun such as first person, second person, and third personal pronouns.

## 2.6. Pronouns

Pronoun is a word that takes the place of a noun, noun phrase, or noun clause. The author or the speaker do not have to repeat the noun when talking about one subject in several sentence by using pronoun.

### 2.6.1 Personal Pronoun

The personal pronouns are marked for person, it can be first person, second person, or third person. The first personal pronoun point toward the author or the speaker itself. The second personal pronoun point toward the reader or the

hearer. The third personal pronoun indicate the other out of the speaker and hearer. The use of personal pronouns depend on the case and the number of it. The case here means, the subjective case or the objective case. Then the number means singular or plural. The third person singular personal pronouns are also marked for gender (masculine, feminine, or neuter). Here is the table of the use of personal pronouns :

Table 2.6.1 : The Use of Personal Pronouns

Person	Case	Number	
		Singular	Plural
1st person	subjective	I	We
	objective	me	Us
2nd person	subjective	You	
	objective		
3rd person	subjective	masculine : he	They
		feminine : she	
		neuter :it	
	objective	masculine : him	Them
		feminine : her	
		neuter :it	

## 2.6.2 Reflexive Pronoun

Reflexive pronoun or self pronouns are marked for person and number, but not for case. In addition the third person singular self-pronouns are marked for gender. Look at the table below. Self pronouns can be used reflexively, in apposition, in coordinated phrases and after the words *as*, *but*, *except*, and *like*.

Table 2.6.2 : The Use of Reflexive Pronouns

Person	Number	
	Singular	Plural
1st person	Myself	Ourselves
2nd person	Yourself	Yourselves
3rd person	masculine : himself	Themselves
	feminine : herself	
	neuter :itself	

### 2.6.3 Possessive Pronoun

Possessive pronouns used to substitute a noun and to show possession or ownership. Using possessive pronouns helps English speakers and writers to be more concise and use less words to explain the same idea. There are two subclasses of possessive pronouns : those which function dependently, that is as determiners in the structure of the noun phrase and those which function independently, that is as heads of noun phrase. The various forms are listed in the Table below :

Table 2.6.3 : The Use of Possessive Pronouns

Subclass	Person	Number	
		singular	plural
Dependent	1st person	my	our
	2nd person	your	
	3rd person	masculine : his	their
		feminine : her	
		neuter :its	
Independent	1st person	mine	ours
	2nd person	yours	
	3rd person	masculine : his	theirs
		feminine : hers	
		neuter :-	

## **CHAPTER III**

### **RESEARCH METHOD**

The research method in this study covers research design, unit of analysis, source of data, technique of data collection, and technique of data analysis. This analysis of this research is according to Yule (1996:10) that personal deixis clearly operates part division; there are first person, second person, and third person.

#### **3.1 Research Design**

In this research, the researcher used the qualitative descriptive research. The data used here is written data. It is a Bilingual Comic Cinderella by Charles Perrault translated by Usmi. The research describes and identifies the type of personal deixis in the Bilingual Comic Cinderella by Charles Perrault Translated by Usmi, what the references are and what it is translated into the target language.

#### **3.2 Unit of Analysis**

In this research, the researcher analyzed the personal deictic words in the sentences and utterances in the Bilingual Comics Cinderella by Charles Perrault translated by Usmi.

#### **3.3 Source of Data**

The researcher uses the Bilingual Comics Cinderella by Charles Perrault translated by Usmi as the data of the research. This comic was published by PT Bhuana Ilmu Populer, group of PT Gramedia, in 2012. This is kind of comic

which contains 107 pages, that is the source text in the left side, and the target text in the right side.

### **3.4 Technique of Data Collection**

The researcher did the following procedures to collecting data:

1. Searching, selecting, and choosing the source data. After the researcher selected the source data, the next step is choosing the title of book. In this research, the researcher chose the Bilingual Comics Cinderella by Charles Perrault translated by Usmi because it contains many kinds of the person deixis.
2. Grouping the sentence and refence and count it.
3. Classyfing which one will be use for the data

### **3.5 Technique of data Analysis**

The data were analyzed through the following steps:

1. Tabulating the data.
2. Grouping the data.
3. Concluding the finding.

## **CHAPTER IV**

### **DATA ANALYSIS**

This chapter contains an analysis of person deixis in the Bilingual Comic Cinderella by Charles Perrault translated by Usmi. Person deixis found in the Bilingual Comic are categorized in three types; first person deixis (singular and plural), second person deixis, third person deixis (singular and plural). In this analysis, the researcher uses the utterances and sentences containing person deixis in the source text and the target text and what the translation of person deixis are.

#### **4.1 Translation of Person Deixis**

This analysis shows how those English person deixis are translated into Indonesian and kinds of personal pronoun used.

The quantity and types of person deixis found in Bilingual Comic Cinderella and those Indonesian translations can be seen on table 4.1 :

Tabel 4.1 : Person Deixis in Bilingual Comic Cinderella

No	Type of Person Deixis	Deictic Word	Translation of Person Deixis	Quantity	Percentage
1	First Person	I	aku	40	21.97%
			saya	1	0.54%
			-ku	2	1.09%
			ku-	3	1.64%
			ibu	4	2.19%
		my	-ku	15	8.24%
			aku	1	0.54%
		me	-ku	6	3.29%
			aku	5	2.74%
			saya	1	0.54%
		we	kita	7	3.84%
		us	kita	1	0.54%
2	Second person	you	kau	26	14.28%
			-mu	10	5.49%
			kamu	2	1.09%
			ibu	4	2.19%
			kalian	5	2.74%
			pangeran	1	0.54%
		your	-mu	4	2.19%
			kalian	2	1.09%
		yours	milikmu	2	1.09%
		yourself	kau sendiri	1	0.54%
			dirimu	1	0.54%
		3	Third person	he	beliau
pangeran	2				1.09%
dia	1				0.54%
his	-nya			1	0.54%
she	dia			7	3.84%
	Cinderella			1	0.54%
	-nya			2	1.09%
her	-nya			16	8.79%
they	mereka			5	2.74%
	-nya			1	0.54%
them	mereka			1	0.54%
Total				182	100%



Table 4.1 reveals that first person deixis is translated into *-ku*, *ku-*, *aku*, *saya*, and *ibu*. *Aku* has the highest percentage with 21.97% because most of the utterances are used in nonformal situation. First person deixis *my* is translated into *-ku* and *aku*. First person deixis *me* translated into *-ku*, *aku*, and *saya*. First person deixis *we* and *us* are translated into *kita*.

Second person deixis *you* is translated into *kau*, *-mu*, *kamu*, *ibu*, *kalian*, *pangeran*. *Kau* has the highest percentage with 14.82% because it is a kind of conversation that most of the utterances is used not in a formal occasion. Second person deixis *your* is translated into *-mu* with 2.19% and also translated into *kalian* with 1.09%. Second person deixis *yours* is translated into *milikmu* with 1.09%. Second person deixis *yourself* is translated into *kau sendiri* and *dirimu* with 0.54% for each of them.

Third person deixis *he* is translated into *beliau*, *pangeran*, and *dia*. *Beliau* and *dia* have the same percentage with 0.54%, and *pangeran* with the highest percentage with 1.09%. Third person deixis *his* is translated into *-nya* with 0.54%. Then the third person *she* is translated into *dia*, *Cinderella*, and *-nya*. *Dia* has the highest percentage with 3.84%. There is also third person *her* is translated into *-nya* with 8.79% as the highest percentage. While third person deixis *they* is translated into *mereka* and *-nya* and the highest percentage is *mereka* with 2.74%. Third person deixis *them* is translated into *mereka* with 0.54%.

The second person deixis *you* and *I* are the highest percentage, because the conversation happens in a commics. The words *I* represents the each character

from the Bilingual Comic Cinderella. The word *you* represent the character whom the speaker talk to.

In the analysis, researcher gives some examples of the types of person deixis in the Bilingual Comic Cinderella, how person deixis are translated into target language, and also find the use of personal pronoun in the Bilingual Comic Cinderella.

#### 4.1.1 Translation of First Person Deixis

In this bilingual comic is found first person deixis and further it is divided again into first singular person deixis *I, my, me* and first plural person deixis *we, us*. The explanations are as follows:

##### 4.1.1.1 Translation of English First Person Deixis *I* into *aku*

##### Excerpt 1

16/SL-24-5/TL-25-5



In the utterance above, there is a first person deixis *I* as the subjective case of personal pronouns. The singular personal pronouns *I* is a subject of the sentence and refers to **Cinderella**. This conversation is uttered by Cinderella, who is the main character of this comic. Cinderella talks to her sisters and she points toward herself. It also can be seen through the picture of the comic that the utterance is uttered by Cinderella.

The first singular person deixis *I* is translated into *aku*. Cinderella's step sister find that one of the button from her coat is missing, then Cinderella want to fix it. Cinderella points toward herself. The translator used the word *aku* to translate *I*, because it is common in TL to use *aku* to point toward the first person or the speaker of the utterance. Here, Cinderella has a conversation with her sisters on an informal situation, that's why, the first person singular deixis *I* is translated into *aku*.

#### 4.1.1.2 Translation of English First Person Deixis *I* into *saya*

##### Excerpt 2

49/SL-70-4/TL-71-4



In the utterance above, there is a first person deixis *I* as the subjective case of personal pronouns. The singular personal pronouns *I* is a subject of the sentence. It refers to the **palace servant**. This conversation is uttered by the palace servant to the prince. The prince gives an order to the palace servant to put out an official notice that he is looking for all around the country the owner of the glass shoe. Then the palace servant accepts it. It also shows by the picture of the comic that the utterance is uttered by palace servant.

The fact that the palace servant is the servant of the prince, so he has to keep the politeness between he as the servant and the prince who gives him an order. Here, the prince has a higher social status than the palace servant. In TL, to point toward the first person and keep the politness when people have a talk with others who have a higher social status, it is acceptable to use the word *saya*. That is why first person singular deixis *I* is translated into *saya*.

#### 4.1.1.3 Translation of English First Person Deixis *I* into *ibu*

##### Excerpt 3

71/SL-102-3/TL-103-3



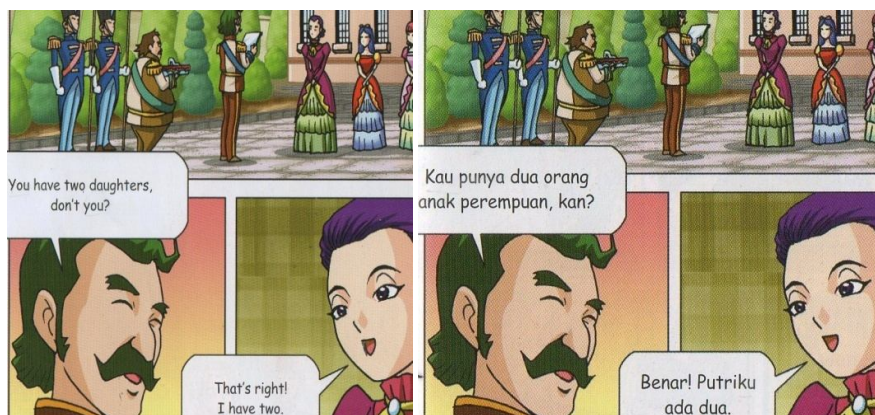
In the utterance above, there is a first person deixis *I* as the subjective case of personal pronouns. The singular personal pronouns *I* is a subject of the sentence and refers to *Cinderella's step mother*. This conversation is uttered by Cinderella's step mother when she apologized to Cinderella, because she never be kind to Cinderella. She did that after she know that Cinderella is the girl whom the prince has been looking for. It also shows from the picture of the comic that the utterance is uttered by Cinderella's step mother. Cinderella's step mother points toward herself. That is why, the word *I* refers to Cinderella's step mother.

The first person deixis *I* refers to Cinderella's step mother. The word *mother* in SL can be translated into *ibu* in TL. Here, Cinderella's step mother tries to respect herself to make the situation more comfortable, because she just asks apologized to Cinderella. That is why the second person deixis *I* translated into *ibu*.

#### 4.1.1.4 Translation of English First Person Deixis *I* into *-ku*

##### Excerpt 4

64/SL-90-2/TL-91-2



In the utterance above, there is a first person deixis *I* as the subjective case of personal pronouns. The singular personal pronouns *I* is a subject of the sentence and refers to **Cinderella's step mother**. This conversation is uttered by Cinderella's step mother to the palace servants, when they look for the owner of the glass shoe by the order of the prince. The palace servants come to the Cinderella's house, then they guess that Cinderella's step mother has two daughters. It also shows from the picture of the comic that the utterance is uttered by Cinderella's step mother.

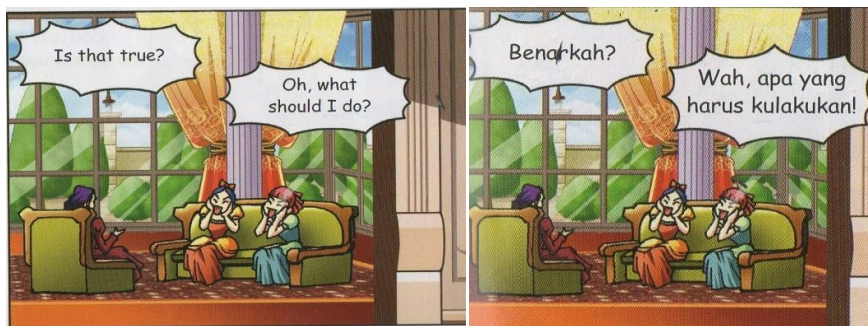
There is a conversation between the palace servant and Cinderella's step mother in Cinderella's house. It does not kind of formal situation, because the palace servant just wants to fit the glass shoe. Here, the word *have two* means that she has two daughter, but there is no word *daughter* because it has been mentioned by the palace servant before that sentence. In target text, the translator translated the personal pronoun *I* as a possessive adjective of *putri (daughter)*. That is why first person singular deixis *I* is translated into *-ku*.

#### 4.1.1.5 Translation of English First Person Deixis *I* into *ku-*

##### Excerpt 5

14/SL-22-6/TL-23-6





In the utterance above, there is a first person deixis *I* as the subjective case of personal pronouns. The singular personal pronouns *I* is a subject of the sentence and refers to *Cinderella's step sister*. Cinderella has two step sister. This conversation is uttered by Cinderella's step sisters when their mother said that the prince will choose his wife from the ball. Then they seem like confused and talk to each of themselves what they should do next to make the prince choose one of them. It also shows from the picture of the comic that the utterance is uttered by Cinderella's step sisters.

In the text above, the translator translates the first personal pronoun *I* into clitic *ku-*. The translator changes the form of the word, without change the meaning to make the text more acceptable. Those are the conversation between mother and daughter in their own home, so it does not kind of formal situation. It also can be seen the speaker only talk to herself. That is why first person singular deixis *I* is translated into *ku-*.

#### 4.1.1.6 Translation of English First Person Deixis *me* into *saya*

##### Excerpt 6

47/SL-68-4/TL-69-4



In the utterance above, there is a first person deixis *me* as the objective case of personal pronouns. The singular personal pronouns *me* is an object of the sentence and refers to the *palace servant*. It also shows from the picture of the comic that the utterance is uttered by the palace servant. This conversation is uttered by the palace servant when the prince calls him to give him an order to look for all around the country the owner of the glass shoe.

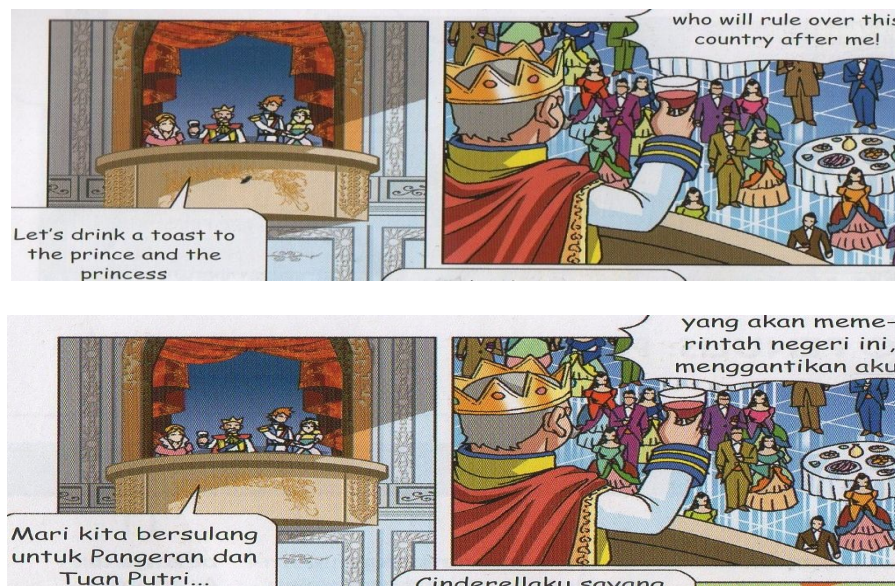
In text above, there is the sentence *give me and order* which is translated into *saya siap menerima perintah*. In TL, the word *me* is an object of the sentence. It is translated into *saya* as a subject of the sentence. The utterance in SL is active voice, then the utterance in TL is passive voice, that is why the first person deictic *me* as a subject replaced into *saya* as a subject. Here, there is a difference of social status between the palace servant and the prince. The palace servant has a lower status than the prince. The translator uses the word *saya* to replace the word *me*, because the translator placed it as a subject in TL. In TL, the word *saya* is used to point toward the speaker itself. It also use to keep the politeness so that the translator does not replace the word *me* into *aku*, *gue*, or *beta* that have the same meaning as *saya*. That is why the first personal deixis *me* is translated into *saya*.



#### 4.1.1.7 Translation of English First Person Deixis *me* into *aku*

##### Excerpt 7

84/SL-108-2/TL-109-2



In the utterance above, there is a first person deixis *me* as the objective case of personal pronouns. The singular personal pronouns *me* is an object of the sentence and refers to the *the King*. It also shows from the picture of the comic that the utterance is uttered by the King. This conversation is uttered by the King in the wedding of the prince and Cinderella. He tries to appreciate it. The king points toward herself. That is why the first person deixis *me* refers to the King.

In text above, there is the word *me* as an object of the sentence. *Me* is one of personal pronouns that points toward the speaker itself (singular). In TL, it is used the word *aku* when the speaker points toward itself if the situation is informal or the speaker has a higher social status than the hearer. Here, the

speaker is the King, he has the higher social status than the hearer. That is why the first personal deixis *me* is translated into *aku*.

#### 4.1.1.8 Translation of English First Person Deixis *me* into *-ku*

##### Excerpt 8

50/SL-80-1/TL-81-1



In the utterance above, there is a first person deixis *me* as the objective case of personal pronouns. The singular personal pronouns *me* is an object of the sentence and refers to the **Cinderella's step sister**. The utterance is uttered by one of Cinderella's step sisters when they are preparing themselves to go to the ball. She gives an order to Cinderella like a big boss. Cinderella's step sister points toward herself as a speaker. It also shows from the picture of the comic that the utterance is uttered by Cinderella's step sister.

In the text above, there is the imperative sentence *bring me the red dress!* which is translated into *bawa kemari gaun merahku*. The first person deixis *me* as an object in SL is translated into *-ku* as a possessive adjective in TL. In SL, the first personal pronoun is placed before the noun. Then in TL, the translator shows

the first personal person into the possessive adjective to identify the owner of the *red dress* (*gaun merah*). Cinderella's step sister points toward herself, Cinderella's step sister wants to describe that she is the owner of the *red dress*. That is why the first personal deixis *me* is translated into *-ku*.

#### 4.1.1.9 Translation of English First Person Deixis *my* into *aku*

##### Excerpt 9

74/SL-102-4/TL-103-4



In the utterance above, there is a first person deixis **My** as the possessive adjective case of personal pronouns. The singular personal pronouns **My** as an possessive adjective on the object of the sentence. It refers to **Cinderella's step sister**. It is uttered by Cinderella's step sister when she knows that Cinderella is the girl whom the prince looking for. Cinderella's step sister realized her fault. She points toward herself. That is why, the first person deixis *my* refers to Cinderella's step sister. It also can be seen through the picture that the utterance is uttered by Cinderella's step sister.

In the text above there is a sentence *that was my fault* which is translated into *aku yang salah*. The singular personal pronouns *my* is combined with the word *fault* as an object in SL. It shows that the owner of the *fault* is the first person or the speaker of the utterance. In TL, the translator changes the use of possessive adjective as an object into first singular personal pronoun as a subject of the sentence. In TL, the word *aku* is used to point toward the speaker itself as a subject of the sentence. That is why the word *my* is translated into *aku*.

#### 4.1.1.10 Translation of English First Person Deixis *we* into *kita*

##### Excerpt 10

79/SL-106-1/TL-107-1



In the utterance above, there is a first person deixis *we* as the subjective case of personal pronouns. The first plural personal pronouns *we* is a subject of the sentence and refers to the *prince and Cinderella*. The conversation is uttered by the prince when he meets Cinderella after he loss her at the ball. It also can be seen through the picture that prince is talking to Cinderella. The personal pronoun



we is used to point toward a several people includes the speaker. That is why the first person deixis *we* refers to the *prince and Cinderella*.

In the text above, there is the word *we* points toward the speaker itself and someone else. In TL, the word *kita* is acceptable to replace it. It does not in a formal condition, that is why the first plural person deixis *we* is translated into *kita*.

#### 4.1.1.11 Translation of English First Person Deixis *us* into *kita*

##### Excerpt 11

35/SL-50-4/TL-51-4



In the utterance above, there is a first person deixis *us* as the objective case of personal pronouns. The plural personal pronouns *us* is an object of the sentence and refers to **Cinderella's step mother and sisters**. The conversation is uttered by Cinderella's step mother when suddenly the prince comes while she and her daughters are talking about him. Here, the plular personal pronouns *us* refers to them because there are Cinderella's step mother and sisters includes in that conversation. It also can be seen from the picture that the utterance is uttered by Cinderella's step mother to her daughters.

In the utterance above, there is the first personal person *us* as an object of the sentence. It is used to point toward the group of people including the speaker itself. In TL, it is common to use the word *kita* to point out the group of people including the speaker itself. It is the conversation between mother and daughters not in a formal situation. That is why the first plural person deixis *us* is translated into *kita*.

#### 4.1.2 Translation of Second Person Deixis

In this commic, second person deixis is found, those are *you, your, yours* and *yourself*. The explanations are as follows:

##### 4.1.2.1 Translation of English Second Person Deixis *you* into *kau*

#### Excerpt 12

114/SL-58-2/TL-59-2



In the utterance above, there is a second person deixis *you* as a subject of the sentence and refers to the *dove*. This conversation is uttered by Cinderella to the dove. When Cinderella get home after attend the party at the palace, the dove

as her bestfriend comes to her room. Then, she shares to the dove about the grand party at the palace. Cinderella points toward the dove, that is why the second personal deixis *you* here refers to *the dove*. It also can be seen from the picture that there are the dove and Cinderella are involved in that conversation.

In the text above, the personal pronoun *you* as a subject of the sentence. It points toward the hearer of the conversation. In TL, it is used the word *kau* to point toward the hearer of the conversation. The word *kau* is more delicate to express to make the situation more comfortable between friends. The fact that the conversation is informal. This is uttered in Cinderella's room when she want to share with her best friend, dove. That is why the second person deixis *you* is translated into *kau*.

#### 4.1.2.2 Translation of English Second Person Deixis *you* into *kamu*

##### Excerpt 13

89/SL-8-3/TL-9-3



In the utterance above, there is a second person deixis *you* as a subject of the sentence and refers to *Cinderella*. At the first time when Cinderella's step

mother stay at Cinderella's house, she asks Cinderella to do the housework. This conversation is uttered by Cinderella's step mother to Cinderella, Cinderella's step mother points toward Cinderella, that is why the second personal deixis *you* here refers to *Cinderella*. It also can be seen from the picture that there are Cinderella's step mother and Cinderella on that conversation.

The fact is that the conversation is informal. This is uttered when Cinderella's step mother gives her an order to clean the house. It is also an imperative sentence. That is why the second person deixis *you* is translated into *kamu*.

#### 4.1.2.3 Translation of English Second Person Deixis *you* into *ibu*

##### Excerpt 14

121/SL-74-5/TL-75-5



In the utterance above, there is a second person deixis *you* as a subject of the sentence and refers to *Cinderella's step mother*. Cinderella's step mother tries to explain her daughters that the palace servants will come to their village. This



conversation is uttered by Cinderella's step sisters to Cinderella's step mother as their mother. Cinderella's step sister points toward Cinderella's step mother, that is why the second personal deixis *you* here refers to *Cinderella's step mother*. It also can be seen from the picture that there are Cinderella's step mother and sisters on that conversation.

In the text above, there is the second person deixis *you* translated into *ibu*. Because it refers to Cinderella's step mother, and it is uttered by her daughters. The word *mother* in SL can be translated into *ibu* in TL to show that the daughter wants to keep the politeness between the daughter and her mother. That is why the second person deixis *you* is translated into *ibu*

#### 4.1.2.4 Translation of English Second Person Deixis *you* into *pangeran*

##### Excerpt 15

110/SL-52-3/TL-53-3



In the utterance above, there is a second person deixis *you* as a subject of the sentence. The singular second pronouns *you* refers to *pangeran*. The utterance is uttered by Cinderella's step mother in the ball at the palace when suddenly the

prince comes to them to say hello. Cinderella's step sister point toward the prince, that is why the second personal deixis *you* here refers to *the prince*. It also can be seen from the picture that there are Cinderella's step mother and sisters on that conversation while the prince come to them.

In the text above, the second person deixis *you* in SL refers to the prince. The word *prince* in TL is translated into *pangeran*. Here, Cinderella's step mother talks to the prince. They have a different social status. The prince has the higher social status than Cinderella's step mother. In TL, to keep the politeness between the prince and Cinderella's step mother, the word *you* translated into *pangeran*. That is why the second person deixis *you* is translated into *pangeran*.

#### 4.1.2.5 Translation of English Second Person Deixis *your* into *-mu*

##### Excerpt 16

93/SL-16-3/TL-17-3



In the utterance above, there is a second person deixis *your* as a possessive adjective of the sentence. The single second pronouns *your* refers to *Cinderella*. The utterance is uttered by the dove. The dove and mice as Cinderella's bestfriends, come to Cinderella's room. They do not really like about the behaviour of Cinderella's step mother and sisters. The dove as the speaker has a conversation with Cinderella and the mice as the hearer. The second person deixis *your* is a possessive adjective. It points toward the second person or the hearer of the conversation. In this text, the possessive adjective *your* indicate the owner of the step mother and sister. In this story someone who has the step mother and sister is Cinderella. That is why the second person deixis *your* refers to Cinderella. It also can be seen through the picture that there are Cinderella and the dove involved in that conversation.

In the text above, the dove points toward Cinderella. It means that the reference of the second person deixis *your* as a possessive adjective here is only one person. In TL, the clitic *-mu* is acceptable to point toward one person as a possessive adjective. The clitic *-mu* is placed after the noun to indicate the owner of the noun. This conversation is also informal, that is why the second person deixis *your* is translated into *-mu*.

#### **4.1.2.6 Translation of English Second Person Deixis *your* into *kalian***

##### **Excerpt 17**

125/SL-78-1/TL-79-1



In the utterance above, there is a second person deixis *your* as a possessive adjective of the sentence. The plural second pronouns *your* refers to *Cinderella's step sisters*. The utterance is uttered by Cinderella's step mother. She tells her daughters to make the glass shoe fit into their foot whatever it takes. The second person deixis *your* is a possessive pronouns. It shows the owner of the foot that the speaker talking about. It also can be seen through the picture that there are Cinderella's step mother and her daughters involved in that conversation.

In the text above, Cinderella's step mother tells both of her daughters. It means that the reference of the second person deixis *your* as a possessive adjective here is more than one person. It also can be seen by the beginning of the sentence, there is the word *somehow*. It means that the speaker has a conversation with more than one people. In TL, the word *kalian* is acceptable to point toward more than one person as a possessive adjective. This conversation is also informal, that is why the second person deixis *your* is translated into *kalian*.

#### 4.1.2.7 Translation of English Second Person Deixis *you* into *kalian*

##### Excerpt 18

117/SL-64-5/TL-65-5



In the utterance above, there is a second person deixis *you* as an object of the sentence. The plural second pronouns *you* refers to *Cinderella's step sisters*. The utterance is uttered by Cinderella's step mother to her daughters after she know that the prince loss his girl. At the dining room, Cinderella's step mother and sister talk about the way they can be choosen by the prince. Cinderella's step mother points toward her daughters, that is why the second personal deixis *you* here refers to *Cinderella's step sisters*. It also can be seen through the picture that there are Cinderella's step mother and her daughters involved in that conversation.

In the text above, Cinderella's step mother tells both of her daughters. It means that the reference of the second person deixis *you* here is more than one person. We also can see from the text, there is the word *either* before *you*. It means that the reference is more than one. In TL, the word *kalian* is acceptable to point toward more than one person. This conversation happens in the dining room at their house. Those are conversation between family. The fact is this conversation is informal, that is why the second person deixis *you* is translated into *kalian*.



#### 4.1.2.8 Translation of English Second Person Deixis *Yours* into *milikmu*

##### Excerpt 19

132/SL-92-2/TL-93-2



In the utterance above, there is a second person deixis *yours* as a possessive pronoun of the sentence. The self-second pronouns *yours* refers to *Cinderella's step sister*. The utterance is uttered by the palace servant to Cinderella's step sister when the palace servant knows that the glass shoe is not fit into the foot of Cinderella's step sister. It is too small for her. The palace servant points toward Cinderella's step sister. That is why the second personal deixis *yours* here refers to *Cinderella's step sister*. It also can be seen through the picture that there is Cinderella's step sister talks before the palace servant that her feet are swollen that day. But actually, it is not. Cinderella's step sister is not the owner of the shoe.

In the text above, the word *yours* shows the ownership of the shoe. The words *yours* in SL is used to indicate the ownership of the noun that has been mentioned before. Here, it indicates the owner of the glass shoe. The subject of the sentence is second person *you*, it points toward Cinderella's step sister. In TL,

people often use *milikmu* to indicate the ownership of the second person. That is why the second person deixis *yours* is translated into *milikmu*.

#### 4.1.2.9 Translation of English Second Person Deixis *Yourself* into *kau sendiri*

##### Excerpt 20

119/SL-70-1/TL-71-1



In the utterance above, there is a second person deixis *yourself* as a self-pronoun of the sentence. The self-second pronouns *yourself* refers to *the palace servant*. The utterance is uttered by the prince to the palace servant when the prince gives order to the palace servant to find the owner of the glass shoe by put the shoe on the foot of each girl around the country. The prince points toward the palace servant, that is why the second personal deixis *yourself* here refers to *the palace servant*. It also can be seen through the picture that there are prince and the palace servant involved in that conversation.

In the text above, the reflexive pronoun *yourself* is an object of the sentence. It is used when the subject and the object are the same person. The reflexive pronoun points back to the subject of the sentence. Specific verbs use the reflexive pronoun. Here, the subject is *you* and refers to only one palace

servant (singular), that is why the reflexive personal pronoun in SL is *yourself*. In TL, to express the reflexive pronoun that point out the singular second person it is used *kau sendiri*.

#### 4.1.2.10 Translation of English Second Person Deixis *Yourself* into *dirimu*

##### Excerpt 21

112/SL-52-4/TL-53-4



In the utterance above, there is a second person deixis *yourself* as a self-pronoun or reflexive pronoun of the sentence. The self-second pronouns *yourself* refers to *Cinderella*. The utterance is uttered by the prince to Cinderella when the prince asks Cinderella to introduce herself to the Queen and the King as the prince's parents. The prince point toward Cinderella, that is why the second personal deixis *yourself* here refers to *Cinderella*. It also can be seen through the picture that there are prince and Cinderella involved in that conversation.

In the text above, the reflexive pronoun *yourself* is an object of the sentence. It is used when the subject and the object are the same person. The reflexive pronoun points back to the subject of the sentence. Here, the subject is



*you* and refers to only Cinderella (singular), that is why the reflexive personal pronoun in SL is *yourself*. In TL, to express the reflexive pronoun that point out the singular second person it is used *dirimu*.

#### 4.1.3 Translation of Third Person Deixis

In this comic, third person deixis is found, those are *he, his, she, her, they* and *them*. The explanations are as follow:

##### 4.1.3.1 Translation of English Third Person Deixis *he* into *beliau*

##### Excerpt 22

180/SL-96-3/TL-97-3



In the utterance above, there is a third person deixis *he* as a subjective of the sentence. The singular third pronouns *he* refers to *the prince*. The utterance is uttered by the palace servant to Cinderella's step mother when the palace servants know that Cinderella hides in back of the wall, then they want Cinderella to fit the glass shoe even Cinderella's step mother tries to avoid them. The palace servants point toward the prince. It can be seen from the sentence before the third singular person deixis *he*. There is a sentence "*The prince ordered that all the ladies in*

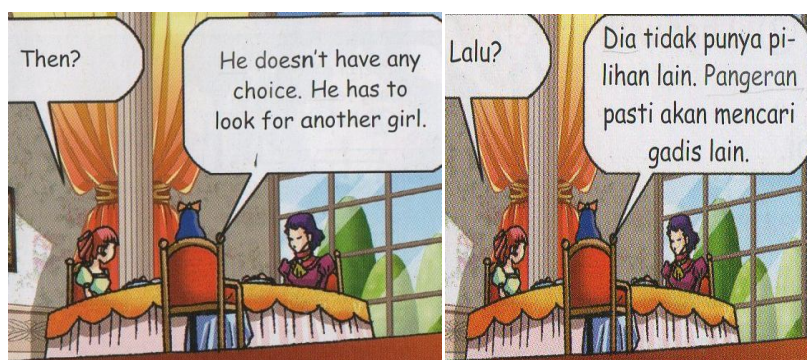
*this country had to try it on*” uttered by palace servant. The palace servant mentions the word *the prince* before *he*. That is why the third personal deixis *he* here refers to *the prince*.

In the text above, the reference of the third person deixis *he* is *the prince*. The palace servant talks about the prince to Cinderella’s step mother. Here, there is a different social status, the prince has the higher social status than both of them. They should have more respect for the prince. In SL the word *beliau* as the third personal pronouns is acceptable to show that the palace servant wants to keep his respect to the prince. That is why the second person deixis *he* is translated into *beliau*.

#### 4.1.3.2 Translation of English Third Person Deixis *he* into *pangeran*

##### Excerpt 23

169/SL-64-4/TL-65-4



In the utterance above, there is a third person deixis *he* as a subjective of the sentence. The singular third pronouns *he* refers to *the prince*. The utterance is

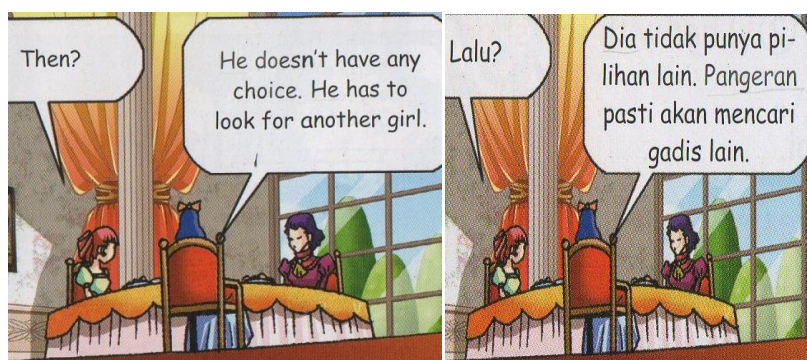
uttered by Cinderella's step mother to her daughters. At the dining room of Cinderella's house, her stepmother and sisters talk about the prince that is looking for the beautiful girl who danced with him. Cinderella's step mother and sisters still do not know, actually that girl is Cinderella. Cinderella's step mother points toward the prince. It can be seen from the context and situation of the text. At that story, someone who loss the girl is only the prince. That is why the third personal deixis *he* here refers to *the prince*.

In the text above, the reference of the third person deixis *he* is *the prince*. The word *prince* in SL can be translated into *pangeran* in TL. That is why the second person deixis *he* is translated into *pangeran*.

#### 4.1.3.3 Translation of English Third Person Deixis *he* into *dia*

##### Excerpt 24

168/SL-64-4/TL-65-4



In the utterance above, there is the third person deixis *he* as a subject of the sentence. The singular third person *he* refers to *the prince*. This conversation is uttered by Cinderella's step mother to her daughters when Cinderella's step

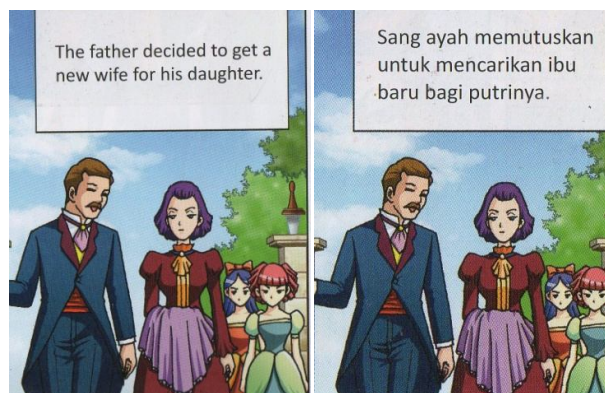
mother and sisters have a talk in the dining room. The word *he* points toward someone who looks for girl to be his wife. In this story, someone who looks for girl to be his wife is only the prince. The third personal pronoun *he* points toward the third person in male gender. That is why, the third person deixis *he* refers to *the prince*.

In the text above, there is the third personal deixis *he* in TL is translated into *dia*. The third personal pronoun *he* uses to point toward the people or things other than the speaker and the person addressed in singular form and male gender. It is the conversation between the mother and her daughters, they are family. They talk at their own house in the dining room. It does not kind of formal situation. In TL, it is common to use the word *dia* to point toward the third person in female or male gender. That is why the third person deixis *she* is translated into *dia*.

#### 4.1.3.4 Translation of English Third Person Deixis *his* into *-nya*

##### Excerpt 25

145/SL-4-2/TL-5-2



In the utterance above, there is a third person deixis *his* as a possessive adjective of the sentence. The third possessive pronouns *his* refers to *Cinderella's father*. This utterance is the narration of the beginning of the story. The narrator points toward Cinderella's father. *Hi* is used to point toward the possessive pronouns of the third person on male gender. There is the word *father* at the beginning of the sentence before the third personal deixis *his*. It also can be seen through the picture that there are Cinderella and her father involved in that situation of text.

In the text above, there is the third person deixis *his* is translated into *-nya*. The word *his* as a possessive adjective in SL is translated into *-nya*, also as a possessive adjective in TL. *His* is used to point toward third person as a possessive adjective refers to singular pronoun in male gender, in TL it is used the clitic *-nya* to point toward it. That is why the third person deixis *his* is translated into *-nya*.

#### **4.1.3.5 Translation of English Third Person Deixis *she* into *dia***

##### **Excerpt 26**

156/SL-48-3/TL-49-3



In the utterance above, there is the third person deixis *she* as a subject of the sentence. The singular third person *she* refers to *Cinderella*. This conversation is uttered by the Queen, who is the mother of the Prince. She also really amaze with the beauty of Cinderella when Cinderella is dancing with the Prince. The queen tells the king about Cinderella when she saw Cinderella dance with the prince. On that sentence, they are talking about Cinderella, it can be seen from the picture that they are talking while they keep an eye on Cinderella and prince. The third personal pronoun *she* points toward the third person in female gender. That is why, the third person deixis *she* refers to *Cinderella*.

In the text above, there is the third personal deixis *she* in TL which translated into *dia*. The third personal pronoun she use to point toward the people or things other than the speaker (or writer) and the person is addressed in singular form and female gender. It is the conversation between the queen and the king, they are husband and wife, they are couple that talking about anyone else. In TL, it is common to use the word *dia* to point toward the third person in female or male gender. That is why the third person deixis *she* is translated into *dia*.



#### 4.1.3.6 Translation of English Third Person Deixis *she* into *Cinderella*

##### Excerpt 27

154/SL-14-4/TL-15-4



In the utterance above, there is a third person deixis *she* as a subjective of the sentence. The singular third pronouns *she* refers to *Cinderella*. Those are the narration of the story in the middle of the story. It can be seen from the sentence before the third singular person deixis *she*. There is the sentence *Cinderella means covered in ash*. That is why the third personal deixis *she* here refers to *Cinderella*.

In the text above, the reference of the third person deixis *she* is *Cinderella*. The translator wants to show up the main character of this comic and make the story more dramatic by mention the name *Cinderella*. It also because there is no differences in gender to point out the third person in the TL, while in TL it is only the word *dia* in several text before. That is why the third person deixis *she* is translated into *Cinderella* to make it more acceptable.

#### 4.1.3.7 Translation of English Third Person Deixis *she* into *-nya*

##### Excerpt 28

158/SL-50-2/TL-51-2



In the utterance above, there is a third person deixis *she* as a subjective of the sentence. The singular third pronouns *she* refers to *Cinderella*. This utterance is uttered by Cinderella's step mother to her daughters when the prince does not dance with one of them, they see the prince dance with another girl. Cinderella's step mother is so upset because the prince preferring to another girl who actually is Cinderella. It also can be seen through the picture that Cinderella's step mother is talking with her daughters by keep watching on Cinderella. That is why the third personal deixis *she* here refers to *Cinderella*.

In the text above, there is the WH question *where is she from?* which translated into *Darimana asalnya?* Here, there is a subject *she* in SL, but there is no subject in a TL. The translator translates the word *she* as a subject into *-nya* as a possessive pronouns in TL. The conversation is uttered by Cinderella's mother to her daughters. They hate Cinderella, so they do not need to keep the politeness



when they are talking about Cinderella. That is why the third person deixis *she* is translated into *-nya*.

#### 4.1.3.8 Translation of English Third Person Deixis *her* into *kakinya*

##### Excerpt 29

179/SL-96-1/TL-97-1



In the utterance above, there is a third person deixis *her* as an object of the sentence. The singular third pronouns *her* refers to *Cinderella*. This utterance is uttered by Cinderella's step mother to the palace servants when suddenly the palace servants know the presence of Cinderella that hiding in the back of the wall. It also can be seen through the picture that Cinderella's step mother is talking with the palace servants by stare at Cinderella. That is why the third personal deixis *she* here refers to *Cinderella*.

In the text above, the word *her* as an object translated into *kakinya* that actually can be translated *her foot* into SL. Here, there is an addition of word in translate the word *her* to make the translation more acceptable. That is why, the third person deixis *her* is translated into *kakinya*.

#### 4.1.3.9 Translation of English Third Person Deixis *her* into *-nya*

##### Excerpt 30

181/SL-98-1/TL-99-1



In the utterance above, there is a third person deixis *her* as an object of the sentence. The singular third possessive pronouns *her* refers to *Cinderella*. This utterance is uttered by Cinderella's step mother to her daughters when the palace servants ask Cinderella to try the glass shoe on her foot. The word *her* is a kind of possessive pronoun, *her dirty foot* is show the owner of the foot. In this case, someone who will do something with the foot is Cinderella. Cinderella will try to fit the glass shoe on Cinderella's foot. It also can be seen through the picture that Cinderella's step mother talks to her daughters with keep an eye on Cinderella.

In the text above there is the phrase *her dirty foot* which translated into *kaki kotornya* uttered by Cinderella's step mother to point toward Cinderella's foot. In SL, the possessive adjective is placed before the noun (*foot*). In TL, the possessive adjective is placed after the noun (*kaki*). The word *her* identify the

owner of the dirty foot. Here, the reference is Cinderella. It means that it is third singular person in female gender. In TL, there is no difference to express the possessive adjective both in male or female. In TL use the clitic *-nya* to identify the owner of something. That is why, the third person deixis *her* is translated into *-nya*.

#### 4.1.3.10 Translation of English Third Person Deixis *they* into *-nya*

##### Excerpt 31

176/SL-76-6/TL-77-6



In the utterance above, there is a third person deixis *they* as a subjective of the sentence. The plural third pronouns *they* refers to *the people in other village*. This utterance is uttered by one of Cinderella's step sisters to the other. Cinderella has two step sisters, both of them are talking about the prince that looking for the owner of the glass shoe. It can be seen from the sentence before the third plural person deixis *they*. There is the sentence *haven't you heard from the people in other village*. That is why the third personal deixis *she* here refers to *the people in other village*.

In the text above, there is a sentence *they said so* which translated into *katanya begitu*. The word *they* as a subject of the sentence in SL is translated into *-nya* as a possessive pronouns in TL. The word *said* should be translated into *berkata*. Here, the translator uses the word *kata* and combine it with *-nya* to replace *they said*. That is why the third person deixis *they* is translated into *-nya*.

#### 4.1.3.11 Translation of English Third Person Deixis *they* into *mereka*

##### Excerpt 32

177/SL-82-3/TL-82-3



In the utterance above, there is a third person deixis *they* as a subjective of the sentence. The plural third pronouns *they* refers to *Cinderella's step sisters*. This utterance is uttered by Cinderella to the dove. The dove as a best friend of Cinderella come to Cinderella when Cinderella was busy to prepare her step sister's dress. She does not know why her sisters want her to prepare it. Cinderella points toward her sisters by using the third person deixis *they*. It can be seen by the situation before the utterance that Cinderella is busy for preparing dress for

her sisters. That is why the third personal deixis *they* here refers to *Cinderella's step sisters*.

In the text above, there is the third person deixis *they* which translated into *mereka*. The word *they* as a subject of the sentence in SL is translated into *mereka*, also as a subject in TL. *They* is used to point toward the plural third person, in TL it is used *mereka* to point toward the plural third person. That is why the third person deixis *they* is translated into *mereka*.

#### 4.1.3.12 Translation of English Third Person Deixis *them* into *mereka*

##### Excerpt 33

147/SL-6-2/TL-7-2



In the utterance above, there is a third person deixis *them* as an objective of the sentence. The plural third pronouns *them* refers to *Cinderella's step sisters*. This utterance is uttered by Cinderella's step mother to Cinderella when she introduces her daughters to Cinderella and asks her to call them sister. This is the first time they meet each other so they do not know each other well. Cinderella's

step mother points toward her daughters by use the third person deixis *them*. Here, she has more than one daughter and it is as an object of the sentence. That is why the third personal deixis *them* here refers to *Cinderella's step sisters*.

In the text above, there is the third person deixis *them* which translated into *mereka*. The word *theme* as an object of the sentence in SL is translated into *mereka*, also as an object in TL. *Them* is used to point toward plural third person as an object, in TL used *mereka* to point toward the plural third person. That is why the third person deixis *they* is translated into *mereka*.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

In this chapter the researcher would like to give the conclusion about the study. The researcher had done all the analysis of this thesis and especially on the fourth chapter. Based on the fourth chapter, the researcher can draw a conclusion as follow:

The person deixis used in subjective case and objective case in bilingual comics Cinderella are included three types of person deixis that is proposed by Levinson, those are first person deixis, second person deixis, and third person deixis.

First person deixis is divided into two types; singular and plural. In bilingual comics Cinderella found first singular person deixis *I* that is 27.47% or 50 out of 78 and first singular person deixis *my* that is 8.79% or 16 out of 78. Also the first singular person deixis *me* that is 6.59% or 12 out of 78. It is also found first plural person deixis *we* that is 3.84% or 7 out of 8 and first plural person deixis *us* that is 0.54% or 1 out of 8.

Another person deixis found in bilingual comics Cinderella is second person deixis. Second person deixis found in this short story are *you* that is 26.37% or 48 out of 58. Second person deixis *your* that is 3.29% or 6 out of 58. Second person deixis *yours* that is 1.09% or 2 out of 58 and *yourself* that is 1.09% or 2 out of 58.

Last is third person deixis which is divided into two types; third singular person deixis and third plural person deixis. The third singular person deixis are *she* that is 5.49% or 10 out of 31, *he* that 2.19% or 4 out of 31, *her* that is 8.79% or 16 out of 31 and *his* that is 0.54% or 1 out of 31. The third plural person deixis is *they* that is 3.29% or 6 out of 7 and *them* that is 0.54 or 1 out of 31.

First singular person deixis *I* is translated into *aku*, *-ku*, *ku-*, *saya*, *ibu*. First singular person deixis *my* is translated into *aku* and *-ku*. And first singular person deixis *me* translated into *aku* and *-ku*. First plural person deixis *we* and *us* are translated into *kita*. Second person deixis *you* into *kau*, *-mu*, *kamu*, *ibu*, *pangeran* and *kalian*. Second person deixis *your* into *kalian* dan *-mu*. Second person deixis *yourself* translated into *kau sendiri* dan *dirimu*. Third singular person deixis *she* into *dia*, *Cinderella*, and *-nya*. The third singular person deixis *her* into *-nya*. Third singular person deixis *he* into *beliau*, *pangeran* and *dia*. The third singular person deixis *his* into *-nya*. While third plural person deixis *they* and *us* translated into *mereka*.

Those translation of person deixis are influenced by social factors where participants, setting, topic of conversation and function of conversation give an important influence in translating those person deixis. The word *I* translated into *saya* is one of the translation of person deixis that show the differences social factors between the participants of the conversation. The person deixis that translated into the word *aku*, *kau*, *dia*, dan *mereka* is the common expression in TL to replace the deictic word in SL. Those are use when the setting and the topic of the conversation is



informal. For example, in this comic, the conversation occurs in Cinderella's house where most of the characters are stay at there. Then there is the word *I* and *you* translated into *ibu*. *Ibu* means mother in SL. And *you* translated into *pangeran*. *Pangeran* means the prince in SL. It is also the deictic word *she* translated into Cinderella, the name of the character of reference from the word *she*. It can be seen that the deictic word in SL not only can be translate into the deictic word in TL, but also can be translated into the meaning of the reference.

The most person deixis use here is first person deixis *I* translated into *aku* refers to Cinderella. It is because Cinderella is the main character of this story. In this story, Cinderella has a talk with her step mother and sisters, also talk with her best friends. So, it does not need to use the particular translation of the word *I* like *gue*, *saya*, or *beta*. And most of the conversations do not happen in a formal situation, that is why most of the person deixis *I* is translated into *aku*. There are also found untranslated deictic word, some of the untranslated deictic words is because the differences of the voice, for example, when there is active voice in SL translated into passive voice in TL.

In comic, the reference of the each of the person deixis is different. It does not like in novel, when one deictic word only has one reference. That is why, the researcher found the several references for one deictic word. In novel, the first person deixis always refers to the author of the book, but in comic, the first person deixis can be translated in different character depending on the speaker of the conversation. For

example, the word *I* can be refer to Cinderella, Cinderella's step sister, Cinderella's step mother, Godmother, prince, queen, the dove, and palace servant. With all of the references in this comic are Cinderella, Cinderella's father, Cinderella's step mother, Cinderella's step sisters, Godmother, the dove, the mice, queen, king, the palace servants, and the people in other village.

## **5.2 Suggestion**

In this thesis the researcher would like to give the following suggestion for:

1. Other researchers who are interested in this subject and have strong commitment to do further research. The researcher suggests, learning more about deixis not only on person deixis but also the other type of deixis from other sources, such as films, short story, play, etc.
2. Other researchers should explore more about deixis and translation technique theory by reading more books.
3. Dian Nuswantoro University and especially for English Department students who can use this thesis as a reference book when they are conducting a research related to the translation study.

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<http://www.about.com>

## APPENDICES

Personal deixis use in the bilingual comic Cinderella and how it is translated.

No	Page	Source Text	Page	Target Text	Type of Person Deixis	Reference
1	4	his	5	-nya	Third Person	Cinderella's father
2	6	she	7	dia	Third Person	Cinderella
3	6	you	7	kau	Second Person	Cinderella
4	6	them	7	mereka	Third Person	Cinderella's step sisters
5	6	I	7	aku	First Person	Cinderella's step sister
6	8	you	9	-mu	Second Person	Cinderella
7	8	you	9	kamu	Second Person	Cinderella
8	8	your	9	-mu	Second Person	Cinderella
9	8	I	9	aku	First Person	Cinderella
10	10	my	11	-ku	First Person	Cinderella
11	10	I	11	aku	First Person	Cinderella
12	10	I	11	aku	First Person	Cinderella
13	10	my	11	-ku	First Person	Cinderella
14	12	you	13	kamu	Second Person	Cinderella
15	12	her	13	-nya	Third Person	Cinderella
16	12	her	13	-nya	Third Person	Cinderella
17	12	my	13	-ku	First Person	Cinderella's step mother
18	12	she	13	dia	Third Person	Cinderella
19	14	her	15	-nya	Third Person	Cinderella
20	14	her	15	-nya	Third Person	Cinderella
21	14	her	15	-nya	Third Person	Cinderella
22	14	she	15	Cinderella	Third Person	Cinderella
23	16	I	17	aku	First Person	Cinderella
24	16	my	17	-ku	First Person	Cinderella
25	16	you	17	kau	Second Person	Cinderella
26	16	your	17	-mu	Second Person	Cinderella
27	16	my	17	-ku	First Person	Cinderella
28	20	you	21	ibu	Second Person	Cinderella's step mother
29	20	me	21	-ku	First Person	Cinderella
30	20	you	21	kau	Second Person	Cinderella
31	22	my	23	-ku	First Person	Cinderella's step mother
32	22	my	23	-ku	First Person	Cinderella's step sisters
33	22	I	23	ku-	First Person	Cinderella's step sisters
34	24	my	25	-ku	First Person	Cinderella's step sister
35	24	I	25	aku	First Person	Cinderella
36	24	you	25	kau	Second Person	Cinderella
37	26	we	27	kita	First Person	Cinderella's step sisters

38	26	I	27	aku	First Person	Cinderella's step sister
39	26	we	27	kita	First Person	Cinderella's step sisters
40	28	you	29	kau	Second Person	Cinderella
41	28	I	29	aku	First Person	Cinderella
42	28	you	29	-mu	Second Person	Cinderella
43	30	your	31	-mu	Second Person	Cinderella's step sister
44	30	you	31	kau	Second Person	Cinderella
45	32	I	33	aku	First Person	Cinderella
46	32	I	33	aku	First Person	Godmother
47	32	you	33	-mu	Second Person	Cinderella
48	32	I	33	aku	First Person	Godmother
49	32	I	33	aku	First Person	Godmother
50	34	you	35	kau	Second Person	Cinderella
51	34	I	35	aku	First Person	Cinderella
52	34	I	35	aku	First Person	Cinderella
53	34	me	35	aku	First Person	Godmother
54	42	you	43	kau	Second Person	Cinderella
55	42	I	43	aku	First Person	Cinderella
56	42	you	43	kau	Second Person	Cinderella
57	42	you	43	kau	Second Person	Cinderella
58	42	I	43	aku	First Person	Cinderella
59	46	I	47	aku	First Person	prince
60	46	you	47	-mu	Second Person	Cinderella
61	46	your	47	-mu	Second Person	Cinderella
62	46	I	47	aku	First Person	Cinderella
63	46	me	47	aku	First Person	Cinderella
64	48	I	49	aku	First Person	Cinderella
65	48	I	49	aku	First Person	queen
66	48	her	49	-nya	Third Person	Cinderella
67	48	she	49	dia	Third Person	Cinderella
68	50	you	51	ibu	Second Person	Cinderella's step mother
69	50	she	51	dia	Third Person	Cinderella
70	50	she	51	-nya	Third Person	Cinderella
71	50	her	51	-nya	Third Person	Cinderella
72	50	her	51	-nya	Third Person	Cinderella
73	50	us	51	kita	First Person	Cinderella's step mother and sisters
74	52	you	53	kalian	Second Person	Cinderella's step mother and sisters
75	52	you	53	pangeran	Second Person	prince
76	52	you	53	kau	Second Person	Cinderella
77	52	yourself	53	dirimu	Second Person	Cinderella
78	54	I	55	ku-	First Person	Cinderella
79	54	I	55	aku	First Person	Cinderella

80	54	I	55	aku	First Person	Cinderella
81	54	you	55	kau	Second Person	Cinderella
82	54	I	55	aku	First Person	Cinderella
83	56	I	57	aku	First Person	prince
84	56	her	57	-nya	Third Person	Cinderella
85	56	I	57	aku	First Person	prince
86	56	her	57	-nya	Third Person	Cinderella
87	58	you	59	kau	Second Person	dove
88	58	I	59	aku	First Person	Cinderella
89	60	you	61	kau	Second Person	Cinderella
90	60	you	61	kau	Second Person	Cinderella
91	62	I	63	-ku	First Person	Cinderella's step mother
92	62	she	63	dia	Third Person	Cinderella
93	62	she	63	-nya	Third Person	Cinderella
94	62	she	63	dia	Third Person	Cinderella
95	64	we	65	kita	First Person	Cinderella's step mother and sisters
96	64	he	65	pangeran	Third Person	prince
97	64	her	65	-nya	Third Person	Cinderella
98	64	he	65	dia	Third Person	prince
99	64	he	65	pangeran	Third Person	prince
100	64	you	65	kalian	Second Person	Cinderella's step sister
101	68	I	69	aku	First Person	prince
102	68	her	69	-nya	Third Person	Cinderella
103	68	I	69	aku	First Person	prince
104	68	her	69	-nya	Third Person	Cinderella
105	68	you	69	kau	Second Person	palace servant
106	68	me	69	saya	First Person	palace servant
107	68	I	69	aku	First Person	prince
108	70	yourself	71	kau sendiri	Second Person	palace servant
109	70	I	71	saya	First Person	palace servant
110	70	you	71	kau	Second Person	palace servant
111	74	they	75	mereka	Third Person	palace servants
112	74	they	75	mereka	Third Person	palace servants
113	74	you	75	ibu	Second Person	Cinderella's step mother
114	76	they	77	mereka	Third Person	palace servants
115	76	you	77	kau	Second Person	Cinderella's step sister
116	76	they	77	mereka	Third Person	palace servants
117	76	you	77	kau	Second Person	Cinderella's step sister
118	76	they	77	-nya	Third Person	the people in other villages
119	78	you	79	kalian	Second Person	Cinderella's step sisters
120	78	your	79	kalian	Second Person	Cinderella's step sisters
121	78	you	79	kalian	Second Person	Cinderella's step sisters

122	80	me	81	-ku	First Person	Cinderella's step sister
123	80	you	81	kau	Second Person	Cinderella
124	80	my	81	-ku	First Person	Cinderella's step sister
125	80	I	81	aku	First Person	Cinderella's step sister
126	82	I	83	aku	First Person	Cinderella
127	82	I	83	-ku	First Person	dove
128	82	I	83	aku	First Person	Cinderella
129	82	they	83	mereka	Third Person	Cinderella's step sisters
130	82	I	83	aku	First Person	dove
131	82	you	83	-mu	Second Person	Cinderella
132	82	you	83	kau	Second Person	Cinderella
133	82	me	83	aku	First Person	Cinderella
134	84	my	85	-ku	First Person	Cinderella's step sister
135	84	I	85	aku	First Person	Cinderella
136	84	I	85	ku-	First Person	Cinderella's step sister
137	86	me	87	-ku	First Person	Cinderella
138	86	I	87	aku	First Person	dove
139	86	my	87	-ku	First Person	Cinderella
140	86	you	87	mu	Second Person	dove
141	90	you	91	kau	Second Person	Cinderella's step mother
142	90	I	91	-ku	First Person	Cinderella's step mother
143	92	my	93	-ku	First Person	Cinderella's step sister
144	92	yours	93	milikmu	Second Person	Cinderella's step sister
145	92	yours	93	milikmu	Second Person	Cinderella's step sister
146	94	you	95	kalian	Second Person	dove and mice
147	94	I	95	aku	First Person	Cinderella's step mother
148	94	you	95	kau	Second Person	Cinderella's step mother
149	96	she	97	dia	Third Person	Cinderella
150	96	my	97	-ku	First Person	Cinderella's step mother
151	96	you	97	kau	Second Person	palace servant
152	96	her	97	-nya	Third Person	Cinderella
153	96	he	97	beliau	Third Person	prince
154	98	her	99	-nya	Third Person	Cinderella
155	98	you	99	ibu	Second Person	Cinderella's step mother
156	98	me	99	-ku	First Person	Cinderella
157	98	we	99	kita	First Person	palace servants
158	98	her	99	-nya	Third Person	Cinderella
159	102	I	103	aku	First Person	Cinderella
160	102	you	103	kalian	Second Person	Cinderella's step mother and sisters
161	102	I	103	ibu	First Person	Cinderella's step mother
162	102	you	103	-mu	Second Person	Cinderella
163	102	I	103	ibu	First Person	Cinderella's step mother
164	102	you	103	-mu	Second Person	Cinderella

165	102	me	103	aku	First Person	Cinderella's step sister
166	102	my	103	aku	First Person	Cinderella's step sister
167	102	I	103	aku	First Person	Cinderella's step sister
168	102	I	103	ku-	First Person	Cinderella's step sister
169	104	we	105	kita	First Person	Cinderella's step mother and sisters
170	104	we	105	kita	First Person	Cinderella's step mother and sisters
171	106	we	107	kita	First Person	Cinderella and prince
172	106	I	107	aku	First Person	prince
173	106	you	107	-mu	Second Person	Cinderella
174	106	me	107	-ku	First Person	Cinderella
175	106	you	107	kau	Second Person	Cinderella
176	106	my	107	-ku	First Person	prince
177	106	me	107	-ku	First Person	prince
178	108	me	109	aku	First Person	king
179	108	my	109	-ku	First Person	prince
180	108	you	109	kau	Second Person	Cinderella
181	108	I	109	aku	First Person	prince
182	108	you	109	-mu	Second Person	Cinderella