The Use Indonesian Deixis in The Banten's Folklore Book 2 By Endang Firdaus

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Abstract

This study aims to describe the forms of person deixis, time deixis, and social deixis in the book People's Stories from Banten 2 by Endang Firdaus. This research is a qualitative Banten's Folklore Book 2 by Endang Firdaus descriptive research. The data source in this study Banten's Folklore Book 2 by Endang Firdaus which contains the use of deixis. In the Banten's Folklore Book 2 by Endang contains several folk tales originating from Banten. The form of deixis found is speech or storytelling in written language in the Banten's Folklore Book 2 by Endang Firdaus. The data collection technique in this study used the listen method with the basic technique of tapping and note-taking techniques as an advanced technique. The research instrument used in this study was the researcher himself (human instrument). Data analysis in this study used the equivalent method. The equivalence method used in this research is the referential subtype equivalence method. Based on the results of data analysis, it was found that there were 15 pieces of data in the form of personal deixis, time deixis, and social deixis in the Banten's Folklore Book 2 by Endang Firdaus, namely (1) 7 pieces of personal deixis; (2) anaphora deixis 4 pieces of data; (3) as many as 1 forms of cataphoric deixis; (4) as many as 1 pieces of time deixis data; and (5) as many as 2 pieces of data form social deixis. Based on these results, the most dominant form of deixis data found in the Banten's Folklore Book 2 by Endang is anaphora deixis in the form of persona.

Keywords: person deixis, time deixis, social deixis, folklore.

1. Introduction

Language as a communication tool is used by humans in all activities, both orally and in writing. Through language, humans can convey information, ideas, self-identification and opinions of others (Mubarak, 2018). As a form of communication, language needs to be used appropriately to avoid discrepancies in receiving the meaning of information, so an understanding of the context of communication is needed. Nursalim & Alam (2019) say that a person when communicating must understand the situation and context so that there is no misunderstanding. Therefore, context in communication is closely related to supporting the process of interaction that is in line. In this case, there is a field of study that studies language and context to find out the meaning of an utterance, namely pragmatics.

Pragmatics is part of linguistics that studies meaning by paying attention to the context (Sari, 2017). Meanwhile, Leech (2011) in Pratami et al. (2021) interpreted pragmatics as a science that discusses the meaning of utterances in context. situasi tertentu. Senada dengan pendapat Thus, pragmatics is the study of the relationship between language and context which is the basis of understanding (Levinson in Papilaya, 2016). Thus, there is a science of pragmatics to explore an utterance by involving the context so that the spoken intent can be seen.

According to Rosidin (2017), pragmatics has five studies, namely (1) deixis, (2) implicature, (3) presumption, (4) speech acts, and (5) discourse structure. The discussion in this research uses deixis studies. Without realizing it, the use of deixis can be found in everyday life, such as when communicating. Often when communicating speakers and speech partners utter a sentence that contains several pronouns and has a changing reference. Wiharja et al. (2022) give an example when pointing to a foreign object and asking, "What is that?", then you use the deixis expression "it" to point to something in a context suddenly. Therefore, a word is said to be deixis if its referent moves or changes, depending on the place where the word is spoken (Purwo in Nadar, 2013). In line with this opinion, according to Abidin (2019), deixis is a form of language that functions to point to a word or other that can move depending on the context. That way, the use of deixis as a sign to point to something outside the language that can change at any time according to the adequate context.

With regard to deixis, according to Purwo (1984), deixis is divided into two types, namely exophoric deixis and endophoric deixis. Exophoric deixis consists of (1) persona deixis, (2) space deixis, and (3) time deixis, while endophoric deixis consists of (1) anaphora deixis and (2) katafora deixis.

1) Persona deixis

According to Muhyidin (2019), persona deixis is an extratextual persona pronominal that functions to replace a reference outside the discourse. In this case, personal pronouns are divided into three, namely (1) first person pronouns consisting of I, me, ku-, -ku; (2) second person pronouns consisting of thou, you, your, -mu; and (3) third person pronouns consisting of he, she, she, -lah, they.

2) Deixis of space

According to Cahyono (2002), space deixis is the giving of form to the location according to language users in language activities. In this case, space deixis is divided into three, namely (1) locative which consists of here, there, there; (2) demonstrative which consists of this, that, this way, that way; and (3) temporal which consists of now, early.

3) Time deixis

According to Sudaryat (2009), time deixis is the giving of time span by speakers in language events that refer to past, present, and future events. Lexemes that include time deixis, such as today, this time, now, last week, at this time, during this time, this year, that time, and others.

4) Endophoric deixis

According to Pratiwi & Amri (2020), endophoric deixis with anaphora marker is a deixis that refers to the previous sentence (the reference is on the left), while katafora is a deixis that refers to the next or subsequent sentence (the reference is on the right).

In addition, there are other types of deixis, namely social deixis. The use of social deixis as a reflection to see the social situation when speech acts occur. In line with this, Nababan (2001) says that social deixis is a deixis that shows the societal differences that exist between the roles of participants, especially aspects of social roles between speakers and listeners. Therefore, social deixis is used to express social differences (Bachari and Juansah, 2017). So, it can also be said that social deixis is related to position in a society (Sunarni and Rosidin, 2019). Thus, social deixis can be concluded as a deixis that pays attention to social status and language politeness in its use within the community.

The use of deixis in this study focuses on written speech in the form of folklore. According to Setiono et al. (2017), folklore is an old prose originating from a certain region that is regional in nature. Therefore, cultural expressions in folklore are directly related to various aspects of life, such as customs, religion, or beliefs (Sobandi, 2016). In addition, folklore can also be said to be an old literary work that tells impossible or fictional events about the greatness or heroism of a person complete with strangeness, magic, miracles, and the magic of the main character (Setiarani and Artini, 2017). It can be concluded that folklore is old prose that is considered not to have really happened and has important and useful values in people's lives,

Folklore is widespread in Indonesia with various versions of storytelling that are unique to a region. In this case, the folklore that developed in Banten is very much, even in one village alone can include dozens of stories. However, most of these folktales in Banten are still in the form of oral literature. Therefore, in order for folklore to continue to be read by the current generation, it needs to be recorded so that it is not eroded by the times and can continue to be read. In the book Folklore from Banten 2 by Endang Firdaus, there are 10 stories in it, including stories from several places in Banten, such as in Anyer with the title story of the origin of Anyer, in Serang with the title story of the origin of Serang, and so on. In addition to preserving folklore from Banten, the book Folklore

from Banten 2 by Endang Firdaus has many cultural values, customs, and moral values that are generally forgotten by the younger generation. So, through folklore, positive influences such as spirit, morality, or a series of ethics and manners adopted by certain communities can be instilled.

Research on Indonesian language deixis has been done a lot, here are some studies that are presented as relevant research. (1) research conducted by Sadiyah (2019) entitled "Deixis in Short Story Literary Discourse Containing Local Wisdom of Indonesian Language Education Study Program Students", the research focuses on persona deixis, time deixis, place deixis, discourse deixis, and social deixis; (2) research conducted by Syamsurizal (2017) entitled "Forms of Deixis in Rejang Folklore 'Teleu Besoak'", the research focuses on persona deixis and place deixis; and (3) research conducted by Qur'ani & Andalas (2019) entitled "Moral Values of Folklore in Banten", the research focuses on forms of moral values that show attitudes towards fellow humans including (a) helping each other, (b) honesty, (c) respect for others, (d) responsibility, (e) respect for women, and (f) respect for parents.

Based on the explanation above, this research shows novelty because it uses the book Folklore from Banten 2 by Endang Firdaus as its object. The book is a collection of folktales originating from Banten. As far as the research explores, there is no research that discusses deixis in the book Folklore from Banten 2 by Endang Firdaus. Thus, the purpose of this study is to describe the form and reference of persona, time, endophoric, and social deixis in Folklore from Banten 2 by Endang Firdaus.

2. Research Methods

This research uses descriptive qualitative methods. Boghan and Taylor (in Moleong, 2017: 4) explain that qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be observed from the phenomena that occur. In this case, this research is conducted to describe the use of persona deixis, time deixis, endophoric deixis, and social deixis in the book Folklore from Banten 2 by Endang Firdaus. Then, the data collection technique in this research uses the listening method. Mahsun (2012) says that the listening method is a method used to obtain data by listening to language use. The term listening here is not only related to the use of language orally, but also the use of language in writing. In connection with that, the listening method in this study has a basic technique in the form of tapping techniques and advanced techniques in the form of note-taking techniques.

Furthermore, the data analysis technique in this research uses the commensurate method. According to Sudaryanto (2015), the commensurate method is a method whose determining tool is outside, independent and not part of the language (language) concerned. In line with that, this research uses the commensurate method with referential subtype, which is a commensurate method whose determining tool is the referent or reality shown by the language or language referent. This commensurate method has a basic technique, namely the technique of sorting the determining elements (PUP) by sorting or grouping the forms of deixis found in the speech and storytelling. This PUP technique is followed by a further technique, namely the comparative relationship technique to distinguish (HBB). Then, the data source of this research is written language in speech and storytelling that contains the use of deixis from the book Folklore from Banten 2 by Endang Firdaus. Of the total 10 stories, only 7 stories are used with story titles: Riwayat Cikaputrian, Raja Balebat, Kepuh Denok, Origin of Anyer, Origin of Baduy Tribe, Goa Silandak, and Origin of Serang. The seven folktales found more use of deixis which includes persona deixis, time deixis, endophoric deixis, and social deixis.

3. Results and Discussion

The results of research related to deixis in the book Folklore from Banten 2 by Endang Firdaus found 16 data with details, (1) 7 data in the form of persona deixis, (2) 5 data in the form of anaphora deixis, (3) 1 data in the form of katafora deixis, (4) 1 data in the form of time deixis, and (5) 2 data in the form of social deixis.

Table 1. Frequency Number of Persona Deixis Forms

No.	Type	Form		Total
		Singular	**Plural**	
1.	First persona deixis	3	1	4
2.	Second Persona Deixis	1	1	2
3.	Third persona deixis	0	1	1
Total				**7**

Table 2. Frequency Number of Forms of Time Deixis

No.	Form	Total
1.	Present Time Deixis	1
Total		**1**

Table 3. Frequency Number of Social Deixis Forms

No.	Form	Total
1.	Relational Social Deixis of Speakers and Speech Partners	1
2.	Absolute Social Deixis *Authorized Recipient*	1
	Total	**2**

Table 4. Frequency of Number of Forms of Anaphoric Deixis and Phrasal Deixis

No.	Form	Total
1.	Anaphora Deixis in Persona Form	3
2.	Non-Persona Form Anaphoric Deixis	2
3	Deixis Katafora Persona Form	1
	Total	**5**

The following is an explanation of the results of the analysis of the data that has been found.
> 1) Deixis Persona
> > a) First persona deixis in singular form

Data Number: 1

Data
-ku

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	Lake/daytime
Penutur *(Participant)*	Putri and Old Women.
Tujuan Tutur *(Ends)*	Putri forbade the Old Woman to join her in bathing in the lake.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by Putri is assertive illocution, which states to the Old Woman that her body odor makes Putri want to vomit. P: "Bau badanmu membuatku ingin muntah!"
Cara Penyampaian *(Key)*	Putri in a very angry tone chased the Old Woman away.
Instrumen *(Instrument)*	Speech in written form.
Norma *(Norms)*	Putri's speech does not reflect the norm of politeness because her words are rude and rude to her elders.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
P: "Perempuan tua dekil! Siapa yang menyuruhmu mandi di sini? Cepat keluar! Kau tak pantas berada di tempat ini! Tubuhmu yang dekil akan membuat kotor air danau ini! Bau badanmu membuatku ingin muntah! Ayo, cepat enyah dari sini!"
PT: "Angkuh sekali kau, anak gadis! Sedikit pun kau tak punya tata krama! Ucapanmu sangat menyakitkan hati! Mulutmu sangat berbisa, seperti seekor ular!"

Analysis
The word -ku that is spoken is a form of first person deixis. Based on its type, the word -ku spoken by Putri is a first person deixis because it refers to the person who is speaking. In the context of the data, the word -ku is

included in the first person singular deixis variation of the right attached bound form. The word -ku is a pronoun that replaces the singular person pointer or shows oneself as the owner pointer. The appearance of -ku deixis data in context is related to Putri, whose daily life has a haughty, arrogant, spoiled, lazy, and impolite nature. During the day, when Putri was bathing in the lake, she met an old woman who wanted to bathe in the lake too. Putri haughtily shooed and nagged the Old Woman to leave the lake immediately. Putri felt disturbed by her presence because the Old Woman's appearance was very dirty and smelly. The -ku form has a referent or refers to the person who is speaking, namely the subject Putri.

Data Number: 2

Data
Aku

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom/morning.
Penutur *(Participant)*	King Balebat and King Paku
Tujuan Tutur *(Ends)*	King Balebat urged his people not to join the war with King Paku's people.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by King Balebat is directive illocution, which is ordering his people to let if the people of King Paku want to control their land. RB: "Para kawulaku, biarkan orang-orang paku itu memasuki negeri ini. Biarkan kalau mereka ingin menguasai negeri kita. Aku tidak ingin berperang karena perang hanya akan menimbulkan kesedihan serta penderitaan saja."
Cara Penyampaian *(Key)*	King Balebat addressed the people in a gentle tone.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	King Balebat's speech reflects the norm of politeness. The speech delivered by the people is gentle and full of authority.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
RB: "Para kawulaku, biarkan orang-orang paku itu memasuki negeri ini. Biarkan kalau mereka ingin menguasai negeri kita. Aku tidak ingin berperang karena perang hanya akan menimbulkan kesedihan serta penderitaan saja."
RP: "Serahkan kekuasaanmu. Kalau tidak, negeri ini akan aku bumihanguskan."

Analysis

The word Aku is pragmatically included in deixis. The word aku is deixis can be known from the context, such as who is the speaker, where the speaker says, and when the speaker says. The appearance of the deixis Aku data in context is related to the resistance carried out by King Paku's people, King Balebat asked his people not to join the war and let King Paku fight. King Balebat did not want to fight so that there would be no chaos and suffering that would be felt by all residents. Therefore, according to the context of the data above, the word Aku is a word that refers to and replaces the subject (RB). The word Aku is only used in informal situations, such as in daily conversations with friends or between two participants in the speech act who know each other or are familiar with each other. The word Aku is used to replace the person who is speaking and has a referent and refers to the subject (RB).

Data Number: 3

Data
Saya

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom/morning.
Penutur *(Participant)*	King Balebat and King Paku.
Tujuan Tutur *(Ends)*	King Balebat gave permission to the people of King Paku if they wanted to take over the kingdom of Balebat.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by King Balebat is assertive illocution, which states that King Balebat does not want to fight with King Paku. RB: *"Saya* tidak ingin berperang. Silakan kalau tuan ingin memiliki negeri ini."
Cara Penyampaian *(Key)*	King Balebat spoke in a gentle tone to the people of King Paku.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	King Balebat's speech reflects the norm of politeness. His speech is delivered to the people in a gentle and dignified manner.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
RB: *"Saya* tidak ingin berperang. Silakan kalau tuan ingin memiliki negeri ini."
RP: "Tuan, kekuasaan Tuan amat luas. Saya lihat tentara Tuan pun tegap-tegap, tetapi mengapa Tuan menyerahkan negeri ini pada saya begitu saja?"

Analysis
The word *Saya* is included in deixis because it refers to the subject of King Balebat who is speaking. The reference can change according to the context of the speaker, namely who said it. In the context of the data, the word *Saya* is included in the first person singular deixis, which is a pronoun that replaces the first person pronoun who is doing the talking. The appearance of *Saya* deixis data in context is related to King Balebat's speech which says that he does not want to fight with the Paku people and if the Paku people force him to want to fight, then King Balebat will willingly give his power to King Paku. The form *Saya* has a referent or refers to the person who is speaking, namely the subject of King Balebat. The first person singular deixis *Saya* is usually used in more formal situations.

2) Deiksis persona pertama bentuk jamak

Data Number: 4

Data
Kita

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	Sunda Strait waters/night.
Penutur *(Participant)*	The crew and a crew member.
Tujuan Tutur *(Ends)*	The crew informed us that land was soon in sight.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by the residents is assertive illocution, which states that the residents are in danger because of the storm that is happening. PA: "Kita dalam bahaya!"
Cara Penyampaian *(Key)*	The crew members spoke up shouting to let it be known that land would soon be visible.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	The language used by the crew members did not reflect the norms of politeness in speaking due to shouting.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

> **Conversation fragment**
> PA: "Kita dalam bahaya!"
> A: "Lihat pohon itu! Di sebelah sana pasti daratan!"

Analysis

The word *Kita* is included in deixis because it refers to the speaker, namely the residents. The reference can change according to the context such as who is speaking, where the speech occurs, and when the speech occurs. In the context of the data, *Kita* include plural persona deixis, which is when the referent is replacing himself who is speaking and the interlocutor who is spoken to. In other words, the first persona plural deixis refers to referents that are more than one or plural, namely the residents. The appearance of *Kita* deixis data in context is related to the waters of the Sunda Strait, a boat is tossed around because of the tidal waves due to rain. The crew members on the boat were very scared and worried that the boat would sink. As the danger threatened them, a crew member shouted that land was in sight, the crew member saw a tree in the distance and was sure that there must be land not far away. Finally, the crew quickly paddled the oars and immediately pulled to shore. The word *Kita* is used to replace the speaker who speaks and the speech partner who is spoken to. The word *Kita* has a referent and refers to the subject of the crew.

       3)   Singular second persona deixis

Data Number: 5

Data
Kau

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	Lake/daytime.
Penutur *(Participant)*	Putri and Old Women.
Tujuan Tutur *(Ends)*	Putri forbade the Old Woman to join her in bathing in the lake.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by Putri is assertive illocution, which states to the Old Woman that her body odor makes Putri want to vomit. P: "Bau badanmu membuatku ingin muntah!"
Cara Penyampaian *(Key)*	Putri in a very angry tone chased the Old Woman away.
Instrumen *(Instrument)*	Speech in written form.
Norma *(Norms)*	Putri's speech does not reflect the norm of politeness because her words are rude and rude to her elders. .
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
P: "Perempuan tua dekil! Siapa yang menyuruhmu mandi di sini? Cepat keluar! *Kau* tak pantas berada di tempat ini! Tubuhmu yang dekil akan membuat kotor air danau ini! Bau badanmu membuatku ingin muntah! Ayo, cepat enyah dari sini!"
PT: "Angkuh sekali kau, anak gadis! Sedikit pun kau tak punya tata krama! Ucapanmu sangat menyakitkan hati! Mulutmu sangat berbisa, seperti seekor ular!"

Analysis

The word *Kamu* is included in deixis because it refers to the speech partner, namely the Old Woman. The reference can change according to the context such as who is the speaker and the speech partner, where the speech occurs, and when the speech occurs. The appearance of *Kamu* deixis data in context is related to Putri, whose daily life has a haughty, arrogant, spoiled, lazy, and impolite nature. At noon, when Putri was bathing in the lake, she met an old woman who wanted to bathe in the lake too. Putri haughtily shooed and nagged the Old Woman to leave the lake immediately. Putri felt disturbed by her presence because the Old Woman's appearance was very dirty and smelly. The form *Kamu* has a referent or refers to the person spoken to, namely the subject of the Old Woman.

Data Number: 6

Data
Kalian

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	Banten/morning.
Penutur *(Participant)*	Sunan Gunung Jati and the People
Tujuan Tutur *(Ends)*	Sunan Gunung Jati invited the people of Banten to embrace Islam.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by Sunan Gunung Jati is assertive illocution, which is offering or recommending the surrounding population to embrace Islam. SGJ: "Apakah kalian mau mengikuti agama saya?"
Cara Penyampaian *(Key)*	With his polite tone Sunan Gunung Jati invited the people to follow the teachings of Islam.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	Sunan Gunung Jati in inviting the surrounding population used polite language so that the population was impressed and interested in following his teachings.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation Fragment
SGJ: "Apakah kalian mau mengikuti agama saya?"
PD: "Ya Tuan."

Analysis
The word *Kalian* are included in deixis because it refers to the speech partners, namely the residents. The reference can change according to the context such as who is the speaker and the speech partner, where the speech occurs, and when the speech occurs. The appearance of *Kalian* deixis data in context is related to Sunan Gunung Jati wanting to spread Islam in Banten because many local residents are still Hindu. The people liked Sunan Gunung Jati's kind, polite, and sociable nature with the local people. Therefore, over time the people were impressed with him. Sunan Gunung Jati began to offer the people to follow and embrace Islam according to Sunan Gunung Jati's religion. It turned out that from the invitation, the population agreed to embrace Islam. *Kalian* form has a referent or refers to several people who are spoken to, namely the subject Population.

4) Plural third persona deixis

Data Number: 7

Data
Mereka

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom/in the morning.
Penutur *(Participant)*	King Balebat and King Paku.
Tujuan Tutur *(Ends)*	King Balebat prevented his people from fighting with King Paku's people
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by King Balebat is directive illocution, which is ordering his people to let if the people of King Paku want to control the land. RB: "Para kawulaku, biarkan orang-orang paku itu memasuki negeri ini. Biarkan kalau mereka ingin menguasai negeri kita."
Cara Penyampaian *(Key)*	Dengan nada bicaranya yang lemah lembut dan berwibawa Raja Balebat melarang untuk berperang dengan penduduk Raja Paku.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	King Balebat uses polite, gentle, and authoritative language when speakin
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
RB: "Para kawulaku, biarkan orang-orang paku itu memasuki negeri ini. Biarkan kalau mereka ingin menguasai negeri kita. Aku tidak ingin berperang karena perang hanya akan menimbulkan kesedihan serta penderitaan saja."
RP: "Serahkan kekuasaanmu. Kalau tidak, negeri ini akan aku bumihanguskan."

Analysis
The word *mereka* is the speaker's reference to a person outside the act of communication. The third pronoun form refers to people who are not in the speaker's or speech partner's party. In the context of the data, they include plural third persona deixis, namely *mereka* replace when the person is not present at the place of conversation, namely replacing the subject of the people of Raja Paku and plural means the people of Paku who are more than one person. The appearance of their deixis data in context is related to King Balebat who speaks to his subordinates and talks about the people of King Paku who want to control his country. The word they is used to replace several people (plural) who are outside the act of communication. The word *mereka* has a referent or refers to the subject of the Paku people.

1) Time Deixis
   a) Present time deixis

Data Number: 8

Data
Sekarang

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	Cikaputrian Lake / present
Penutur *(Participant)*	The participants in this story are the Putri and the Old Woman.
Tujuan Tutur *(Ends)*	Tells the story of the lake that used to be the Ratu's bathing place now changed its name to Cikaputrian lake.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which informs the name of the lake which is now called Cikaputrian lake.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.
Norma *(Norms)*	In the story told by the author, the Ratu character has a haughty and disrespectful nature to her elders.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of storytelling.

Conversation Fragment
Tempat itu kemudian dikenal dengan nama Cikaputrian sampai *sekarang* yang artinya danau tempat sang Putri mandi-mandi.

Analysis
The word *sekarang* is called present tense time deixis because it refers to the time when the utterance or sentence is spoken. The appearance of the present deixis data in context is related to the history of the Cikaputrian place which used to be a lake where the Ratu bathed. Due to Putri's bad character, she was cursed to become a black snake. The black snake regretted his actions and disappeared among the rocks of the lake. Until now, the place is called Cikaputrian, which means the lake where the Putri bathes. So, the word now has a reference in 2002 according to the author of the book Endang Firdaus published the book Folklore from Banten. So, the present time reference can be known if the time context such as day, date, and year are clearly mentioned.

2) Endophora deixis
   a) Deixis anaphora in persona form

Data Number: 9

Data
Ia

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	At the lake/ daytime.
Penutur *(Participant)*	The participants involved in this story are the Ratu and the Old Woman.
Tujuan Tutur *(Ends)*	The author tells the story of a very bad character Putri, who is haughty, lazy, and spoiled.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which tells the Putri bad nature.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.
Norma *(Norms)*	In the story told by the author, the character Putri is very arrogant and impolite when talking to her speech partner, the Old Woman.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of storytelling.

Conversation Fragment
Sayang, perangai sang putri tak secantik parasnya. Ia sangat angkuh, manja, dan malas.

Analysis

It can be seen that the referent of endophora deixis is still in the text or written directly by the author. Therefore, the word *ia* is included in endophora deixis because the referent is inside a discourse or text, which refers to the subject of Putri who is told by the author. In the context of the data above, the word *ia* is included in anaphora deixis of persona form, i.e. the reference is in the text that refers to the constituent on the left or the reference of the word has been stated before and specifically refers to a person or persona, namely the subject of Putri. anaphora deixis of persona because before the word *ia* there is a sentence/word that explains and can be used as a reference, namely the subject of Putri. The appearance of the deixis data is related to the story of Putri who has a bad character, haughty, and lazy and is inversely proportional to her beautiful face. Putri, with her haughty and disrespectful words, expels the Old Woman from bathing with her in the lake. Putri chased the Old Woman away because she was annoyed by the Old Woman's presence and body odor. The word she is included in the third person singular form because it refers to only one subject, namely Putri.

Data Number: 10

Data
-nya

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom/ daytime.
Penutur *(Participant)*	The participants in this story are King Balebat and King Paku.
Tujuan Tutur *(Ends)*	The author tells the story of King Balebat who is kind, generous, wise and fair. No wonder the people liked him so much.
Bentuk Tuturan *(Act Sequence)*	The form of the message conveyed by the author is a form of locution, which tells the nature of King Balebat who is liked and respected by his people.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.

| Norma *(Norms)* | In the story told by the author, the character of King Balebat when talking to his people uses polite and authoritative language. |
| Bentuk Penyampaian *(Genres)* | Variety of written language in the form of storytelling. |

Conversation Fragment

Raja yang berkuasa sangat adil, bijak dan baik hati. Raja-raja negeri tetangga segan dan hormat pada*nya.*

Analysis

It can be seen that the referent of endophora deixis is still in the text or written directly by the author. Therefore, the word *-nya* is included in endophora deixis because the referent is inside a discourse or text, which refers to the subject of Raja who is told by the author. In the context of the data above, the word *-nya* is included in the anaphora deixis of persona form, where the reference is in the text that refers to the constituent on the left or the word reference has been stated before and specifically refers to a person or persona, namely the subject of the King. The word *-nya* is a form of variation of the sticky right and is singular because it refers to the subject of one person. The occurrence of his deixis data in context is related to the narration of the King's kind, just and wise nature. No wonder the people respect him so much. In addition, kings from neighboring countries also really like and respect him.

Data Number: 11

Data

Mereka

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In the waters of the Sunda Strait/at night.
Penutur *(Participant)*	The participants involved in this story are the crew members.
Tujuan Tutur *(Ends)*	The author tells of bad weather. The rain was so heavy, the wind was so strong, and the lightning was so intense that a boat was being tossed around, threatening the crew members on board.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which tells the story of the crew's boat being tossed around due to bad weather.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.
Norma *(Norms)*	In the story told by the author, the crew communicates with other crew members using simple language so that communication can be established.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of storytelling.

Conversation Fragment

Dengan sekuat tenaga, orang-orang itu mengayuh perahu. Ombak ganas *mereka* lawan.

Analysis

It can be seen that the referent of endophora deixis is still in the text or written directly by the author. Therefore, the word *mereka* is included in endophora deixis because the reference is within a discourse or text, which refers to the subject of the crew members told by the author. In the context of the data above, the word *mereka* is included in the anaphora deixis of persona form, where the reference is in the text that refers to the constituent on the left or the word reference has been stated before and specifically refers to a person or persona, namely the subject of the crew. The appearance of *mereka* deixis data in context is related to the author of the book Folklore from Banten 2, namely Endang Firdaus, who tells the bad weather of stormy rain and lightning that hit the boat of the crew who were paddling the boat. With all their strength, the crew fought the ferocious waves that were very large and dangerous. The word *mereka* is included in the third person plural form because it refers to more than one subject, namely the crew.

b) Deiksis anafora bukan bentuk persona

Data Number: 12

Data
Demikian

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom / in the morning
Penutur *(Participant)*	The participants in this story are King Balebat and King Paku.
Tujuan Tutur *(Ends)*	The author tells of the defeat suffered by King Paku and his people because King Paku's men lost and received punishment. Eventually King Balebat won and regained his power.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which tells and informs the defeat of King Paku and his people as a result of fighting King Balebat.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.
Norma *(Norms)*	In the story told by the author, the character King Paku is very unkind to King Balebat and invites King Balebat to war.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of storytelling.

Conversation Fragment
Raja Paku dan orang-orang pun kembali ke Paku, kemudian si penghasut pun dihukum. *Demikian*lah Raja Balebat pun memperoleh kekuasaannya kembali.

Analysis
It can be seen that the reference of endophora deixis is still in the text or written directly by the author. Therefore, the word *demikian* is included in endophora deixis because the reference is within a discourse or text, which refers to the defeat of King Paku against King Balebat told by the author. In the context above, the word *demikian* is included in anaphora deixis not in the form of persona, namely the reference is in the text and specifically refers to non-human/non-persona whose constituent/reference has been mentioned before the deixis word appears, namely the defeat of King Paku against King Balebat. The appearance of *demikian* deixis data in context is related to the author of the book Folklore from Banten 2, namely Endang Firdaus, who tells the character of King Paku and the Paku people experiencing defeat due to King Paku's messenger losing against King Balebat and getting a punishment. Finally, King Balebat regained his power.

Data Number: 7
Data Code
D7,H8,P3-DABBP
Data
Itu
Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In the waters of the Sunda Strait/at night.
Penutur *(Participant)*	The participants involved in this story are the crew members.
Tujuan Tutur *(Ends)*	The author tells us that night is coming and the weather on that day is very bad, strong winds and thunderous lightning come and go.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which tells of the bad weather that occurred in the waters of the Sunda Strait. The wind blew relentlessly and lightning thundered.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.

| Norma *(Norms)* | In the story told by the author, the crew communicates with other crew members using simple language so that communication can run smoothly. |
| Bentuk Penyampaian *(Genres)* | Variety of written language in the form of storytelling. |

Conversation Fragment

Hujan amat deras. Angin kencang berembus tiada henti, kilat dan petir silih berganti. Saat *itu*, malam hampir turun.

Analysis

It can be seen that the reference of endophora deixis is still in the text or written directly by the author. Therefore, the word *Itu* is included in endophora deixis because the reference is within a discourse or text, which refers to the strong wind, lightning and thunder alternately told by the author. In the context above, the word *Itu* included in anaphora deixis not in the form of persona, namely the reference is in the text and specifically refers to non-human/non-persona whose constituents/references have been mentioned before the deixis word appears, namely referring to bad weather heavy rain, strong winds, and lightning and lightning alternately. The appearance of *Itu* deixis data in context is related to the author of the book Folklore from Banten 2, namely Endang Firdaus, telling the bad weather that occurred in the waters of the Sunda Strait. The rain is very heavy and lightning and thunder alternate with the wind blowing relentlessly. Thus, *Itu* refers to the very heavy rain and the relentless wind and lightning.

c) Deixis katafora in persona form

Data Number: 13

Data

-nya

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In the Banten area / year 1570.
Penutur *(Participant)*	The participants involved in this story are Sultan Maulana Hasanudin and Maulana Yusuf.
Tujuan Tutur *(Ends)*	The author tells the family tree of Sultan Maulana Hasanuddin and his successor after his death.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is a form of locution, which informs how the continuation of the Banten kingdom after Sultan Banten 1 or Sultan Maulana Hasanudin died and was replaced by his son named Maulana Yusuf.
Cara Penyampaian *(Key)*	In conveying the story, the author uses everyday language that is easy to understand.
Instrumen *(Instruments)*	Story in written form.
Norma *(Norms)*	In the story told by the author, Maulana Yusuf's successor, Sultan Ageng Tirtayasa, had a poor relationship with the Dutch because he disliked the Dutch presence in Banten.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of storytelling.

Conversation Fragment

Sultan Maulana Hasanuddin adalah Sultan Banten 1 wafat pada tahun 1570. Putra*nya*, Maulana Yusuf menggantikan Sultan Banten 1.

Analysis

It can be seen that the referent of endophora deixis is still in the text or written directly by the author. Therefore, the *-nya* form is included in endophora deixis because the reference is within a discourse, which refers to the subject Maulana Yusuf who is told by the author. In the context above, the *-nya* form is included in the persona form of katafora deixis, which is after *-nya* there is a sentence/word that explains and can be used as a reference, which refers to the subject Maulana Yusuf. The occurrence of *-nya* deixis data is related to the period of Islamic rule, from the 15th century to the 18th century Banten was a strong and prosperous country. At that time Banten was led by Sutan Maulana Hasanudin, better known as Sultan Banten 1. Shortly Sultan Maulana Hasanudin died and was replaced by his own son named Maulana Yusuf. The *-nya* form is included in the third person singular deixis form because it refers to only one subject, namely Maulana Yusuf.

   3) Deiksis sosial
      a) Deiksis Sosial Relasional Penutur dan Pendengar

Data Number: 14

Data
Tuan

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In Banten area/morning
Penutur *(Participant)*	Sunan Gunung Jati and the People
Tujuan Tutur *(Ends)*	Sunan Gunung Jati invited the people of Banten to embrace Islam.
Bentuk Tuturan *(Act Sequence)*	The form of speech conveyed by the residents is assertive illocution, which states that the residents want to become followers of Sunan Gunung Jati. PD: "Kami ingin menjadi pengikut Tuan."
Cara Penyampaian *(Key)*	With his polite tone Sunan Gunung Jati invited the people to follow the teachings of Islam.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	Sunan Gunung Jati in inviting the surrounding population used polite language so that the population was impressed and interested in following his teachings.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
PD: "Kami ingin menjadi pengikut Tuan."
SGJ: "Apakah kalian mau mengikuti agama saya?" Tanya Sunan Gunung Jati.
PD: "Ya Tuan." Jawab penduduk

Analysis

In the data above, there is the word *Tuan*. The word Tuan is pragmatically included in social deixis. Social deixis shows social differences such as gender, age, position in society, education, occupation, and so on. The social difference seen from the above speech is the position in society between the King who leads a kingdom and the people who are the subjects of the King. In the context of the data, the word *Tuan* includes relational social deixis of speakers and speech partners, which is a form of language used by speakers to signify respect to their speech partners. The emergence of Tuan deixis data in context is related to Sunan Gunung Jati inviting the people to follow his religion or embrace the religion adopted by Sunan Gunung Jati. In this case, the role of the speaker is the resident, while the role of the speaker (speech partner) is Sunan Gunung Jati. The call *Tuan* is used by the residents to respect their speech partners because the residents act as subordinates or subjects of Sunan Gunung Jati. So, it can be said that the speech shows a form of relational social deixis of speakers and speech partners, namely the existence of a relationship between speakers and speech partners encoded in the form of greeting *Tuan*.

b)   Absolute Social Deixis *Authorized Recipient*

Data Number: 15

Data
Kawula

Pragmatic Context

Tempat/waktu/situasi *(Setting/scene)*	In a kingdom/morning.
Penutur *(Participant)*	King Balebat and King Paku
Tujuan Tutur *(Ends)*	King Balebat prevented his people from fighting with King Paku's people.
Bentuk Tuturan *(Act Sequence)*	The form of message conveyed by the author is the illocutionary form of declaration, namely King Balebat submits or resigns if the Paku people want to rule his country. RB: "Para kawulaku, biarkan orang-orang paku itu memasuki negeri ini. Biark... kalau mereka ingin menguasai negeri kita."
Cara Penyampaian *(Key)*	In his gentle and authoritative tone, King Balebat forbade war with the people (King Paku.
Instrumen *(Instruments)*	Speech in written form.
Norma *(Norms)*	King Balebat uses polite, gentle, and authoritative language when speaking.
Bentuk Penyampaian *(Genres)*	Variety of written language in the form of conversation.

Conversation fragment
RB: "Para Kawulaku, biarkan orang-orang Paku itu memasuki negeri ini. Biarkan kalau mereka ingin menguasai negara kita."
RP: "Serahkan kekuasaanmu. Kalau tidak, negeri ini akan aku bimihanguskan."

Analysis

In the speech data above, there is the word *Kawula*. The word Kawula is pragmatically included in social deixis. The use of social deixis shows social differences such as gender, age, position in society, education, and occupation. The social difference seen in the above speech is the social position in society between King Balebat who rules or leads a kingdom and *Kawula* which means subordinates or men of King Balebat. In the context of the data, the word *Kawula* includes a form of absolute social deixis authorized recipient, which is a limitation of honor titles that are only really addressed to authorized and entitled recipients. The recipient of the *Kawula* honor is only addressed to the people of a kingdom or people under the command of a kingdom, while the *Kawula* nickname is also the recipient only specifically addressed to the people or people who are under the kingdom. The appearance of *Kawula* deixis data in context is related to the speech of King Balebat who handed over his power to the Paku people. King Balebat only wanted there to be no war just because of fighting for power. Therefore, RB sincerely informed his *Kawula* if the Paku people wanted to take control of his country. This is indicated by the call *Kawula*.

4.   Conclusion

Based on the results of research and discussion of the book Folklore from Banten 2 by Endang Firdaus, deixis is found as much as 15 data. Persona deixis is 7 data, time deixis is 1 data, anaphora deixis is 4 data, katafora deixis is 1 data, and social deixis is 2 data. The data findings are detailed as follows, (1) first persona deixis 4 data, (2) second persona deixis 2 data, (3) third persona deixis 1 data, (4) time deixis 1 data, (5) anaphora deixis 5 data, (6) katafora deixis 1 data, and (7) social deixis 2 data.

Based on the description above, it can be concluded that the findings in this study are that the symptoms of anaphora deixis are found more in the form of persona or not than other forms of deixis in the book Folklore from Banten 2 by Endang Firdaus. It illustrates that the symptom of anaphora deixis in the book Folklore from Banten 2 by Endang Firdaus is a deixis whose reference is contained in a discourse and is located on the left, that is, the word reference has been stated before. In addition, it provides a function to avoid repeated mention in a text.

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