DEIXIS IN THE SPEAKERS' SPEECH IN THE PROGRAM MATA NAJWA EPISODE WHY WE NEED COMICS AND ITS IMPLICATION FOR LEARNING INDONESIAN LANGUAGE IN SENIOR HIGH SCHOOL

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Abstrak

Masalah dalam penelitian ini adalah bagaimana deiksis pada tuturan narasumber dalam acara Mata Najwa episode Kenapa Kita Butuh Komika dan implikasinya terhadap pembelajaran Bahasa Indonesia di SMA. Penelitian ini menggunakan desain deskriptif kualitatif. Sumber data penelitian ini adalah video Mata Najwa episode Kenapa Kita Butuh Komika berdurasi 51 menit 24 detik. Pengumpulan data menggunakan teknik Simak Libat Bebas Cakap (SLBC) dan teknik catat. Teknik analisis data yang digunakan menggunakan metode padan dengan teknik Pilah Unsur Penentu (PUP) yang dilanjutkan dengan teknik Hubung Banding Menyamakan (HBS). Hasil penelitian menunjukkan bahwa deiksis yang terdapat pada tuturan narasumber dalam acara Mata Najwa episode Kenapa Kita Butuh Komika, meliputi (a) deiksis persona yang diklasifikasikan menjadi tiga, yaitu persona pertama (gua, aku, saya, -ku dan kita), persona kedua (Anda dan lu), dan persona ketiga (-nya, dia dan mereka). Deiksis tempat (sana, situ, ini, dan itu). Deiksis waktu yang diklasifikasikan menjadi tiga, yaitu masa lampau (kemarin, waktu itu, dulu), masa kini (sekarang) dan masa mendatang (besok). Deiksis wacana (itu, ini, sana dan situ). Deiksis sosial (mbak, bang, kak dan pak). Penelitian deiksis ini diimplikasikan pada pembelajaran Bahasa Indonesia di SMA kelas X sebagai materi pelengkap untuk pembelajaran teks anekdot pada Tujuan Pembelajaran (TP) 10.6 Peserta didik menuliskan ide dan gagasannya secara logis, kritis, dan kreatif dalam bentuk teks anekdot berdasarkan media yang disajikan dengan memperhatikan struktur dan kaidah kebahasaan yang tepat.
Kata Kunci: Deiksis, Mata Najwa, Implikasi, Pembelajaran Bahasa Indonesia

Abstract

The problem in this research is how deixis in the speech of speakers in the program Mata Najwa episode of Why We Need Comics and its implication to Indonesian language learning in senior high school. This research uses a qualitative descriptive design. The data source of this research is the video of Mata Najwa episode Why We Need Comics with a duration of 51 minutes 24 seconds. Data collection uses the technique of Simak Libat Bebas Cakap (SLBC) and note technique. The data analysis technique used the commensurate method with the Pilah Unsur Penentu (PUP) technique followed by the Hubung Banding Menyamakan (HBS) technique. The results show that the deixis contained in the speech of the speakers in the program Mata Najwa episode of Why We Need Comics, includes (a) person deixis which is classified into three, namely first person (I, me, I, my, and us), second person (you and you), and third person (his/its, he, and they). Place deixis (there, there, this, and that). Time deixis which is classified into three, namely the past (yesterday, that time, and long ago), the present (now), and the future (tomorrow). Discourse deixis (that, this, there and there). Social deixis (sister, brother, sis/bro, and mr./sir). This deixis research is applied to Indonesian language learning in senior high school class X as complementary material for learning anecdotal text on Learning Objective (TP) 10.6 students write their ideas logically, critically, and creatively in the form of anecdotal text based on the media presented by paying attention to the right structure and appropriate language rules.
Keywords: *Deixis, Mata Najwa, Implication, Indonesian Language Learning*

I. INTRODUCTION

In language activities, someone often says words that refer to several things and the reference will change depending on the person speaking or what object is pointed to and the situation when the utterance is spoken. For example, the words me, here, and now can refer to who, where, and when. In linguistic studies, these references are called deixis.

The term deixis is also related to the ancient Greek language which stems from deik- meaning 'point', then the word deiknumi which means 'to show' (Purwo, 1984). In the book Tata Bahasa Baku Bahasa Indonesia, deixis is said to be a semantic symptom found in words or constructions that can only be interpreted by considering the speech situation as a reference. Deixis also refers to things such as time, place, person, and all things related to the language situation (Alwi, et al., 2003). Deixis in general has a function to help readers or listeners to easily understand what is written or spoken by someone. Deixis also has a special function, which is to adjust to the context of the sentence.

Deixis is included in the realm of pragmatics because deixis is closely related to the relationship between language structure and context of use (Levinson, 1983). Leech (1993) explains that pragmatics treats meaning as a relationship obtained by involving a three-faceted relationship (triadic), namely the relationship between speech, speakers and speech partners. Thus, sentences that use deixis words or lexicons, their truth value depends on certain facts about the context of the utterance such as the identity of the speaker, the speech partner or who is being talked about, the object being referred to, the place, and the time (Levinson, 1983). Therefore, Levinson divides deixis into five categories, namely person deixis, place deixis, time deixis, discourse deixis, and social deixis.

The use of deixis is actually often found in both oral and written forms such as during daily conversations, on television programs, radio, newspapers, literary works in the form of novels, short stories or even movies. Deixis can also be found in learning. Deixis in Indonesian language learning has an important role in language skills, especially writing. In writing activities, a person is required to be smart in choosing topics of discussion, paying attention to the use of spelling, choosing the right diction, mixing ideas so that they can be contained in clear writing and can be understood by readers. Deixis is associated with writing skills because when writing an essay there is a

selection of diction or the right words to make the work better with various variations of pronouns and this can improve writing skills.

This research will focus on the use of deixis in one of the television programs that can also be watched through YouTube media, namely Mata Najwa. Mata Najwa is one of the talk shows hosted by senior journalist, Najwa Shihab. Mata Najwa always comes with a number of interesting issues that are informative, current, educative, inspirational, with various sources from various circles which will certainly add insight to those who watch it. This is the reason why this program is very interesting to study and is supported by the fact that in every utterance spoken by the host and also the speakers using words or deixis lexicon.

Based on the description of the background above, the researcher is interested in conducting research on deixis in Mata Najwa program with the research title "Deixis in the Speakers' Speech in the Program Mata Najwa Episode Why We Need Comics and Its Implication for Learning Indonesian Language in Senior High School".

II. METHODS

This research uses qualitative research methods. Sugiyono (2013) explains that qualitative methods are carried out on natural objects (developing as they are), objects are not falsified or changed, and the dynamics of these objects will not be influenced by the presence of researchers. This method also analyzes based on the social situation under study, including aspects of places, people, and activities that are happening. This research emphasizes the analysis of the use of deixis in every utterance spoken by the communication participants. Then describe the results of the analysis of deixis contained in Mata Najwa program video through a qualitative approach.

The data source in this research is the video of the Mata Najwa episode Why We Need Comics with a duration of 51 minutes 24 seconds. The video is available on the official website of Narasi TV and Najwa Shihab's youtube channel. The data that will be obtained from this research are all the speakers' utterances that belong to the types of deixis.

The method that will be used in the data collection stage is the listening method. In its application, this research uses the technique of Simak Bebas Libat Cakap (SBLC) and note technique. The technique is done by listening to each speaker's utterance carefully and repeatedly to find utterances that use deixis lexicon. Then continued with the note technique, which is recording or transcribing every utterance spoken by the speakers.

In the data analysis process using Sudaryanto's (2015) theory, namely the commensurate method. This research will use a sub-type of referential commensurate method whose determining tool is referred to by language or language referent. This is useful for describing the use of deixis contained in the speech of the speakers present at Mata Najwa episode Why We Need Comics. Then the techniques used in this commensurate method are the basic technique of Pilah Unsur Penentu (PUP) and the advanced technique of Hubung Banding Menyamakan (HBS).

The Pilah Unsur Penentu (PUP) technique is carried out by describing the context of the speech by using the speech components proposed by Hymes (Rusminto. 2015) which is acronymized as SPEAKING.

Then, it is continued with the Hubung Banding Menyamakan (HBS) technique which is carried out by comparing and finding all the similarities of data with lexicon markers according to their respective referents.

III. RESULTS AND DISCUSSION

Based on the research on deixis in the speakers' speech in Mata Najwa episode Why We Need Comics, the deixis that have been found are person deixis, time deixis, place deixis, discourse deixis, and social deixis. Based on the amount of data, the deixis lexicon contained in the speech of the speakers in Mata Najwa episode of Why We Need Comics is 471 data.

Table 1. Deixis in the Speakers' Speech in the Program Mata Najwa Episode Why We Need Comics

No.	Types of Deixis	Amount of Data
1	Person Deixis	341
2	Time Deixis	35
3	Place Deixis	37
4	Discourse Deixis	36
5	Social Deixis	22
	Total	471

The following is a discussion of some of the deixis data that has been found in the speech of the speakers in Mata Najwa episode of Why We Need Comics.

1. Person Deixis

a) First Person Singular Deixis

Bintang Emon: "Those early jokes. **I** was really confused, seeing a house with a sign that

> said 'watch out for fierce dogs'. Well, are there any good dogs? Dogs that when they meet their elders, they kiss their hands."

(Data Code: MNeKKBK-001)

The context of the speech in data (1) occurs at Mata Najwa studio (S). The speech event is carried out by Bintang Emon (P1) as the speaker and Najwa Shihab (P2) as the speech partner who acts as a listener. Bintang told a joke that he used at the beginning of participating in Stand Up Comedy (E). He tells a story of a house that has a warning about a fierce dog (A). He said his speech casually and clearly while moving his hand and making a supposition on a writing in the house (K). The speech was delivered verbally (I). The speech is spoken politely (N). The speech is one of the interactive dialogs on Mata Najwa episode Why We Need Comics (G).

Lexicon *I* in data (1) refers to the speaker himself or in the dialog refers to Bintang Emon. This lexicon will have a different reference when used in other speech contexts.

Kiky Saputri: "Kiky said that at that time, so when **I** was a kid, I knew that there were two
> functions of bar soap. For bathing and for shampooing. That's because when I was in grade 1, I always saw hair on the soap bar."

(Data Code: MNeKKBK-005)

The context of data (5) occurs in Mata Najwa studio (S). Kiky Saputri (P1) tells Najwa Shihab (P2) about her childhood story that she made into Stand Up material (E). Kiky said that as a child she knew that there were two functions of bar soap, namely for bathing and shampooing (A). She delivered her speech in a serious but relaxed tone. She also moved her hand to explain her speech about the two functions of bar soap (K). The speech was delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Speech data (1) and (5) use lexicon *I* but the referent is different according to the context of the utterance. In data (1) lexicon *I* refers to Bintang Emon, while in data (5) lexicon *I* refers to Kiky Saputri.

b) First Person Plural Deixis

Mamat Alkatiri: "How come this country is so sad when **we** do comedy, people ask 'Bro
> are you still safe?', 'What about yesterday's material was really hard', even though I don't think it's not yet at a level that is like that and can't be used by any law, it can't be applied like that."

(Data Code: MNeKKBK-345)

The context of the speech in data (345) occurs in Mata Najwa studio (S). Mamat Alkatiri (P1) tells Najwa Shihab (P2) that he feels worried and sad to see the public so worried when the comics do comedy that slips criticism (E). Mamat

said his comedy material was fine and could not be subject to any laws. (A). He said his speech in a relaxed and clear tone (K). The speech is spoken verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Lexicon *we* in speech data (345) refers to Mamat Alkatiri and other comics. Lexicon *we* will have different referents if used in different speech contexts.

Adjis Doaibu: "So there are a lot of friends who **we**'ve been waiting for to be funny for
years who aren't funny, so we're directed them, yes we're directed them
to be 'you've become this, take care of this event, yes', so we're still involved."
(Data Code: MNeKKB-217)
The context of the speech in data (217) occurs in Mata Najwa studio (S). Adjis (P1) tells how he and the Standupindo community team select people who intend to become comics (E). Adjis says he supervises and guides people who want to become comics so that they can fit in what kind of comedy or just join behind the scenes (A). He explained his speech calmly and casually (K). The speech was delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (345) and (217) use the lexicon *we*, but both have different referents based on the context of the utterance. In data (345) the lexicon *we* refers to Mamat Alkatiri and other comics, while in data (217) the lexicon *we* refers to Adjis Doaibu as the president of the Standupindo community and the people or team in the community.

c)   **Second Person Singular Deixis**

Tretan Muslim: "But as time progressed and because I became friends with Coki Pardede
and joined MLI, now I think I might be a comedian who likes to discuss religion. Not making fun of religion, please **you** take notes."
(Data Code: MNeKKBK-025)
The context of the speech in data (25) occurs in Mata Najwa studio (S). Tretan Muslim (P1) tells Najwa Shihab (P2) about what kind of comics he was and is (E). He said that in the past when he did Stand Up, he liked to talk about Suramadu, thrift, and health. Then now he more often discusses religion (A). Tretan delivered his speech clearly and moved his index finger towards the camera as if speaking directly to the audience (K). The speech was delivered verbally (I). The speech event occurred very politely with Tretan Muslim who sat explaining calmly and politely (N). The speech is a form of interactive dialog (G).

Lexicon *you* in data (25) refers to the audience who watched the Mata Najwa talk show. The lexicon will have a different referent when used in other contexts.

Tretan Muslim: "Yes, that's why you can't even debate about saying Christmas. How come
> now people are getting worse, not just saying it, wearing a santa hat there are those who are raided, he said, and also building a church also seems easier to build an internet cafe than a church, so I'm sorry Christian friends, you worship in an internet cafe maybe it's easier because we see some directly, so if someone refuses the church, they will tag me.
> **(Data Code: MNeKKBK-261)**

The context of the speech in data (261) occurs in Mata Najwa studio (S). Najwa Shihab (P1) asked Tretan Muslim (P2) about radicalism and intolerance which became a sensitive theme presented by Tretan and MLI as a forum for comedy (E). Tretan said that people who celebrate Christmas are even raided and building a church is more difficult than an internet cafe (A). He said his speech clearly (K). The speech was delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (25) and (261) are spoken by one person, namely Tretan Muslim and use the lexicon *you*, but the two speeches have different references according to the context of the utterance. In data (25) the lexicon *you* used refers to the audience who watched the Mata Najwa talk show, while in data (261) the lexicon *you* used refers to all people who are Christians.

d) Third Person Singular Deixis

Adjis Doaibu: "That's why I enforce that each region must have a standard if they want to
> join, it's okay, it's not even funny as long as **he** has to pass three or four the open mikes. Open mike is once a week in each region, each community, meaning for a month."
> **(Data Code: MNeKKBK-209)**

The context of the speech data (209) occurs in Mata Najwa studio (S). Adjis Doaibu (P1) talks about the selection process that he and the Standupindo community team do for people who intend to become comics (E). Adjis says that he has specific standards for people who want to join the Standupindo community (A). He explained his speech calmly and casually (K). The speech is delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

The lexicon *he* in data (209) refers directly to the person who wants to join as a comedian in the Standupindo community. The lexicon will have a very different reference if used in other contexts.

Adjis Doaibu: "In terms of **him** speaking harshly, it can be considered wrong or not, for me,

> if it's rude, I think it's just like a spontaneous outburst. But if we're talking about whether it's okay to criticize like that? In my opinion, it's okay, while there are also politicians in the same place who say 'it's okay, it's normal' but I don't know if they're really honestly saying it's normal or if it's because they're from different parties, right, we don't know people's interests."
> **(Data Code: MNeKKBK-360)**

The context of the speech in data (360) occurs at Mata Najwa studio (S). Adjis Doaibu (P1) told Najwa Shihab (P2) that he thought Mamat Alkatiri was not wrong for criticizing during Stand Up until he was reported to the police (E). He explained that the harsh words used by Mamat when criticizing could have been used as a spontaneous outburst of anger (A). He said his speech calmly and casually (K). Adjis delivered the speech verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (209) and (360) are spoken by the same person, but have different referents if you pay attention to the context of the utterance. In data (209) the lexicon *he* refers to people who want to join as comics in the Standupindo community,

while in data (360) the lexicon *him* refers to Mamat Alkatiri.

e)   Third Person Plural Deixis

Kiky Saputri: "But if people say 'Kiky you are really brave to roast Mr. Anies, Mr. Erik

> Tohir'. Well, sometimes **they** ask for it."
> **(Data Code: MNeKKBK-290)**

The context of the speech in data (290) occurs in Mata Najwa studio (S). Kiky Saputri (P1) revealed the fact that every time she trolled officials, it was actually the officials who asked her (E). At that time, Kiky mentioned the netizens who often attacked her for daring to cast officials such as Mr. Anies Baswedan and Mr. Erik Tohir (A). She spoke in a casual tone (K). She said her speech verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Lexicon *they* in speech data (290) refers to the officials who are roasted by Kiky such as Mr. Anies and Mr. Erik Tohir. This lexicon will have a different reference if used in other speech contexts.

Kiky Saputri: "Because if it's not there, if it's not comics who speak out, if it's ordinary

> people who speak out, suddenly the police are arrested. Kiky feels like that, many are suddenly told to apologize. But Alhamdulillah, so far

Bintang Emon, maybe brother Pandji, maybe brother Ernest, **they** dare to go against the limit because we have the advantage that maybe if we speak out, we can be heard more, we can be seen more.
(Data Code: MNeKKBK-431)

The context of the speech in data (431) occurs in Mata Najwa studio (S). Kiky Saputri (P1) expressed her opinion about the importance of comics for Indonesia (E). Kiky said that if comics voice the concerns of many people, then their voices can be seen and heard more than ordinary people (A). She speaks seriously but still relaxed (K). She delivered her speech verbally (I). The speech is spoken politely (N). Kiky's speech is a form of interactive dialog (G).

Data (290) and (431) are spoken by one person, namely Kiky Saputri, but have different referents according to the context of the utterance. In data (290) lexicon *they* used refers to officials, namely Mr. Anies Baswedan and Mr. Erik Tohir, while in data (431) lexicon *they* used refers to several comics, namely Bintang Emon, Pandji Pragiwaksono, and Ernest Prakasa.

2. Time Deixis

Kiky Saputri: "So at **that time** I canceled my marriage. Canceled my marriage in 2017. I

> became a teacher. I taught from morning to evening and then went home in the evening crying, sad because I was ashamed of my

neighbors. Met my mother, cried again together."
(Data Code: MNeKKBK-073)

The context of the speech in data (73) occurs in Mata Najwa studio (S). Kiky Saputri (P1) talks about her experience of canceling her marriage (E). Kiky said she was already a teacher when she canceled her marriage in 2017. Then every time she came home from teaching, she would cry because she was sad and ashamed (A). She tells the story in a relaxed and clear tone (K). Kiky delivered the speech verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Lexicon *that time* in data (73) refers to a time that has long passed or 2017. If used in other contexts, the lexicon can have different references.

Sakdiyah Ma'ruf: "When I **that time** saw Robin Williams Live on Broadway, it was

> legendary. Then oh it's possible to talk about these things, these sensitive things in a comedic way."

(Data Code: MNeKKBK-151)

The context of the speech in data (151) occurs in Mata Najwa studio (S). Sakdiyah Ma'ruf (P2) answered Najwa Shihab's (P2) question about why she chose to become a comedian (E). Sakdiyah said that when she watched Robin Williams, she realized that sensitive things could be discussed with comedy (A). She said her speech in a cheerful tone while moving her hands (K). The speech

was delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (73) and (151) both use the lexicon of *that time*. When looking at the context of the utterance, the two utterances have different references. In data (73) lexicon *that time* refers to the time that has passed or in 2017, while in data (151) lexicon *that time* used refers to the time that has passed but the referent is not clear.

3. Place Deixis

Mamat Alkatiri: "In fact, we bring socio-political issues to criticize the country to prove that

> this country is good. We have not been treated this hard. Come on others too. Yes, most of them hacked the Narasi team, that's all. Yes, there is no criminalization, not yet."

(Data Code: MNeKKBK-353)

The context of the speech in data (353) occurs in Mata Najwa studio (S). Mamat Alkatiri (P1) said to Najwa Shihab (P2) that the purpose of the comics discussing socio-political issues is to prove that the Indonesian state is good at criticism (E). Mamat invites others not to worry because the comics have not been harmed by the state, even though the Narasi team has been hacked (A). He said his speech in a relaxed and clear tone (K). The speech was delivered verbally (I). The speech

is spoken politely (N). The speech is a form of interactive dialog (G).

Lexicon *this* in data (353) refers to the country of Indonesia. The lexicon will have a different reference if it is used in another speech context.

Sakdiyah Ma'ruf: "Before the take, then I was approached **'sis**, can you not do the duration?'.

> At first it said the duration, I said 'oh okay, if duration this one is removed, it doesn't seem funny, this one is removed, this one is removed'. It means personal preference that I do keep my voice like that."

(Data Code: MNeKKBK-061)

The context of data (61) occurs in Mata Najwa studio (S). Sakdiyah Ma'ruf (P1) said that she once appeared on one of the television stations by presenting menstrual material (E). She said that before performing, the television station asked her to reduce the duration of her material (A). Sakdiyah said her speech while demonstrating as if she was pointing at the paper material for the part to be cut (K). The speech was delivered verbally (I). The utterance is spoken politely (N). The speech is a form of interactive dialog (G).

Data (353) and (61) use lexicon *this*, but have different referents if you pay attention to the context of the utterance. In data (353) lexicon *this* used refers to the country of Indonesia, while in data (61) lexicon *this* used refers to the comedy material on paper that Sakdiyah demonstrates with her hands.

4. Discourse Deixis

Tretan Muslim: "So Stand Up used to be a comedian with a Madurese person. Like stories

> about iron, Suramadu, thrift, like that. I also told stories about health because I was a nursing student. The story is about **that**."
> **(Data Code: MNeKKBK-023)**

The context of the speech in data (23) occurs in Mata Najwa studio (S). Tretan Muslim (P1) tells Najwa Shihab (P2) about what kind of comics he was and is (E). He said that in the past when he did Stand Up, he liked to talk about Suramadu, thrift, and health. Then now he more often discusses religion (A). Tretan delivered his speech clearly (K). The speech was delivered verbally (I). The speech event occurred very politely with Tretan Muslim who sat explaining calmly and politely (N). The speech is a form of interactive dialog (G).

Lexicon *that* in data (23) is anaphoric because it is related to the reference that has been mentioned in the previous sentence, namely the story about iron, Suramadu, thrift, and health problems. The lexicon will have a different reference when used in other speech contexts.

Sakdiyah Ma'ruf: "Why am I doing this in the first place because I feel I have aspirations. I

> was born and raised in a conservative environment, I witnessed violence growing up, was in the middle of violence growing up. I witnessed the normalization of child marriage fifteen years old, sixteen years old and so on. **That** made me feel that I have to say something, since I was a kid I felt like that."
> **(Data Code: MNeKKBK-143)**

The context of the data (143) occurs in Mata Najwa studio (S). Sakdiyah Ma'ruf (P2) answered Najwa Shihab's (P1) question about why she chose to become a comedian, especially Arab female comics are very rare (E). Sakdiyah said that she had aspirations and she wanted to tell her experiences of witnessing her surroundings from childhood to growing up (A). Sakdiyah said her speech clearly while moving her hands (K). The speech was delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (23) and (143) use lexicon *that*, but have different references according to the context. In data (23), lexicon *that* used is anaphoric because it refers to the story about iron, Suramadu, thrift, and health problems that have been mentioned before. In data (143) the lexicon *that* used is also anaphoric but refers to the situation of Sakdiyah being raised in a conservative environment and witnessing things like the growing up violence mentioned earlier.

5. Social Deixis

Mamat Alkatiri: "From a young age, I was, well, an Arab family. **Sis** Nana knows right."
(Data Code: MNeKKBK-111)

The context of the speech in data (111) occurs in Mata Najwa studio (S). Mamat Alkatiri (P1) tells Najwa Shihab (P2) about his growing up in an Arab family (E). Mamat said that Najwa must also know what it feels like to be a child who grew up in an Arab family (A). He delivered his speech casually and occasionally laughed (K). The speech is delivered verbally (I). The speech is spoken politely (N). The speech is a form of interactive dialog (G).

Data (111) contains lexicon *sis* used by Mamat to refer to his speech partner, namely Najwa Shihab. The lexicon *sis* will have different referents according to the context of the utterance.

Sakdiyah Ma'ruf: "Before the take, then I was approached **'sis**, can you not do the duration?'.

> At first it said the duration, I said 'oh okay, if duration this one is removed, it doesn't seem funny, this one is removed, this one is removed'. It means personal preference that I do keep my voice like that."
> **(Data Code: MNeKKBK-059)**

The context of data (59) occurs in Mata Najwa studio (S). Sakdiyah Ma'ruf (P1) said that she once appeared on one of the television stations by presenting menstrual material (E). She said that before performing, the television station asked her to reduce the duration of her material (A). Sakdiyah said her speech while demonstrating as if she was pointing at the paper material for the part to be cut (K). The speech was delivered verbally (I). The utterance is spoken politely (N). The speech is a form of interactive dialog (G).

Data (111) and (59) use the same lexicon, but the referents are different. In data (111) lexicon *sis* used refers to the speech partner in front of Mamat, namely Najwa Shihab. In data (59) lexicon *sis* used refers to Sakdiyah Ma'ruf because she is telling about someone who calls her by the greeting 'sis'.

RESEARCH IMPLICATIONS FOR INDONESIAN LANGUAGE LEARNING IN SENIOR HIGH SCHOOL

The results of the research in the form of the use of deixis in the speakers' speech in Mata Najwa talk show episode Why We Need Comics can be applied to Indonesian language learning in Senior High School. In Indonesian language learning, the relationship between the use of deixis can be seen in the teaching material, one of which is compiling a story script. In the preparation of the story script, it requires the selection of diction and the use of appropriate and effective sentences.

Based on this, deixis can be developed into word choice (diction) which functions to help understand the meaning of a discourse. The choice of diction or words in this writing

material can be seen by the use of deixis that shows the person who said the speech (person deixis), shows the time when the speech is spoken (time deixis), and the word of greeting as a tribute to other people who are older or younger or higher position (social deixis).

Based on the results of research on the use of deixis in the speech of speakers in Mata Najwa episode of Why We Need Comics, the researcher implies the results of this study in Indonesian language learning in senior high school class X anecdotal text material. Teachers can utilize the results of this study as an alternative learning material in accordance with TP (Learning Objectives) 10.6 Students write their ideas logically, critically, and creatively in the form of anecdotal text based on the media presented by paying attention to the right structure and appropriate language rules.
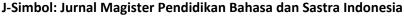
IV. CONCLUSION

Based on the results of research on deixis in the speakers' speech in Mata Najwa talk show episode Why We Need Comics, the following conclusions can be made.

1. Deixis found in the speakers' speech in Mata Najwa talk show episode Why We Need Comics includes (a) person deixis in the form of lexicons I, me, my, I, we, you, you, he, his, and they, which are widely used by the speakers in speech that refers to the speakers themselves and the host in the talk show, as well as referring to the audience or other people who are outside the speech situation; (b) place deixis in the form of lexicons there, there, this, and that, which are used in speech that refers to the setting of places, objects, and circumstances in the talk show; (c) time deixis in the form of lexicon yesterday, that time, then, now, and tomorrow, which is used in the speech that refers to the time the speech is spoken by the speakers in the talk show; (d) discourse deixis in the form of lexicon that, this, there, and there, which is used in the speech that refers to certain parts of the discourse (anaphora and cataphora); (e) social deixis in the form of lexicons sister, brother, sis/bro, and mr./sir, which are mostly used in speech that refers to the host of the talk show or people who are older and respected such as officials. Based on the deixis lexicon in the speech of the speakers in the talk show, person deixis is more dominantly used in speech that refers to the speakers themselves as in the use of the lexicon I, me, and us.

Based on the number of uses, the deixis lexicon contained in the speech of the speakers in Mata Najwa episode of Why We Need Comics is 471 data. Person

deixis is 341 data, which is classified into first person deixis as much as 284 data, second person deixis as much as 16 data, and third person deixis as much as 41 data. Time deixis is 35 data, which is classified into past as much as 24 data, present as much as 9 data, and future as much as 2 data. Place deixis is 37 data. Discourse deixis is 36 data. Then social deixis as much as 22 data.

2. The results of this study are applied to Indonesian language learning in senior high school class X as complementary material for learning anecdotal texts in TP 10.6 Students write their ideas logically, critically and creatively in the form of anecdotal texts based on the media presented by paying attention to the structure and appropriate language rules.

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