DEIXIS IN REGGY HASIBUAN'S UTTERANCES IN STAND UP COMEDY SHOW

SKRIPSI

Submited In Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program

By:

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Judul Skripsi : Deixis in Reggy Hasibuan's Utterances in Stand-Up Commedy Show

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Dengan diterimanya skripsi ini, sudah lulus dari ujian komprehensif, berhak
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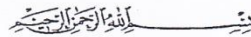
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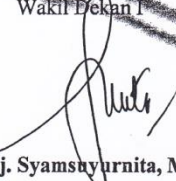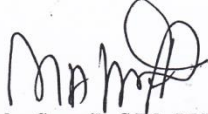Disetujui oleh:
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ABSTRACT

Dwi Riyanti Oktorinda. 1402050267. Deixis in Reggy Hasibuan's Utterances in Stand-up Comedy Show. A Thesis. Medan. Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara. UMSU 2018.

This study deals with the types of deixis in Reggy Hasibuan's utterances in stand-up comedy show. The objectives of this study are to find out the types of deixis that are used by Reggy Hasibuan, to discover the most dominant type that Reggy Hasibuan dominantly used and to find out the reason of the occurrence of the dominant type. The data of this study was the one selected video taken as the sample. This research was based on descriptive design by applying qualitative method and converting the data numerically. The findings of this study showed that those five types of deixis were found in Reggy Hasibuan's utterances, they are: person 125 (62.5%), spatial 19 (9.5%), temporal 8 (4%), discourse 35 (17.5%), and social 13 (6.5%). The most dominant type of deixis found is person deixis. Reggy Hasibuan uses person deixis as the most dominant type because: 1) He told and spoke his own experiences in daily life to the audience. 2) Comics or commedians in stand-up comedy show are usually standing and telling their own story, that make the use of personal deixis is more often than other types of deixis in their utterances.

Keywords: *deixis, utterances, stand-up comedy show*

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First of all, the researcher would like to express her greatest gratefulness to the Almaighty Allah SWT and Muhammad SAW, the prophet as well as to his companion for the blessing and the chances given to her in completion of skripsi.

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The researcher intended to fulfill one of requirements in accomplishing S-1 degree at Faculty of teacher's Training and Education University of Muhammadiyah Sumatera Utara. Furthermore in finishing the research entitled **DEIXIS IN REGGY HASIBUAN'S UTTERANCES IN STAND-UP COMEDY SHOW**, the researcher faced a lot of difficulties and problems and without much help from the following people, it was impossible for her to finish it. So the researcher also would like to thanks

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The researcher realized that her study was till far from being perfect. So, the researcher expected suggestions and comments from all readers or other reseacher who want to learn about this study. May Allah SWT the most Almighty always bless all of us.

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Medan,   October 2018
The Researcher

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Deixis is a technical term comes from Greek *deiktitos* for pointing or indicating. Deixis is an important field of language study in its own right and has some relevances to analysis of conversation and pragmatics. It essentially concerns with the ways in which languages encode or grammaticalizes the features of the context of utterance or speech event, and also concerns ways in which interpretation of utterances depends on the analysis of that context of utterance Stephen C. Levinson (1983:54). There are five types of deixis, namely person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis.

Person deixis concerns with the encoding of the role of participants in the speech even in which the utterance in question is delivered. Spatial deixis concerns with the specification of locations to anchorage points in the speech event. Temporal deixis that is also called as time deixis locates points or intervals on the time axis, using the moment of utterance as a reference point. While discourse deixis concerns with the use of expressions referring to apart of the discourse. Social deixis concerns with the aspects of sentences which reflect certain realities of participants or the social situation in which the speech event occurs.

In spoken communication, there are many ways of delivering thoughts and ideas to other people such as speech, presentation, debate, demonstration, song and even comedy show.

Comedy is a device to criticize social conditions, and society love it. Beside, it is entertaining, society's aspiration is also expected to be delivered through it. Comedic devices include the use of surprise, opposites, coincidence, understatement and overstatement, violation of social conventions, unexpected developments, surprising consequences, wordplay, and many more. Numerous subgenres have developed within comedy, including farce, comedy of manners, slapstick, parody, stand-up comedy and satire.

Stand-up comedy has been well-known and developed in America and Europe since years ago. But, the existence of stand-up comedy in Indonesia starts booming when Metro TV first presented it in television in the middle of September 2011. Nowadays, stand-up comedy show is very well-known by all ages in Indonesia, and mostly teenagers.

Stand-up comedy is a kind of those spoken communications that use one of the functions of language, to amuse or entertain other people. Stand-up comedy is a comedic style, composed of a comic or a comedian who is speaking in their own person rather than as a dramatic with humorous stories that commonly taken from social conditios. There are many popular comics or comedians of Indonesia, they are Abdel Achrian, Isman, Iwel Wel, Mongol, Soleh Solihun, Steny Agustaf, Raditya Dika, Ernest Prakasa, Pandji Pragiwaksono, and Cak Lontong.

Usually, the comedian performs in front of a live audience, speaking directly to them. The performer is commonly known as a comic, stand-up comic, stand-up comedian or simply a stand-up. In stand-up comedy, the comedian usually recites a fast-paced succession of humorous stories, short jokes called "bits", and one-liners, which constitute what is typically called a *monologue*, routine or act. Stand-up comedy is often performed in comedy clubs, bars, neo-burlesques, colleges and theaters. Outside of live performance, stand-up is often distributed commercially via television, DVD, and the internet. Stand-up is an art form that is openly devoted to getting immediate laughs from an audience. In stand-up comedy, feedback of the audience is instant and crucial for the comedian's act. Audiences expect a stand-up comic to provide a steady stream of laughs, and a performer is always under great pressure to deliver. This pressure can be thrilling, but also threatening.

When people do spoken communication include stand-up comedy to deliver thoughts, the usage of deixis is every closely related. Every word or phrases spoken are interpreted by deixis, because it encodes features of context of utterances. But, everyone has the different perception of a phrase or an utterance. This is because the audiences do not understand deixis well. So, with the explanation about the types of deixis that will be presented by the researcher, it will make the audiences easy to understand well the usage of deixis. Not only in the stand-up comedy delivered by a comic, but also in daily life.

In this study, the researcher is interested in performance of Reggy Hasibuan and decides to analyze the deixis that he uses in his utterances in stand-up comedy show. According to the researcher herself, Reggy Hasibuan is the funniest and most expressive comic above others. He also the first single comedian of Indonesia who use English in his performance in stand-up comedy show. Besides, Reggy Hasibuan also often follows the debate competition, so his English is well and easy to understand. Moreover, analyzing his utterances will also be enjoyable.

Analyzing deixis used by Reggy Hasibuan in stand-up comedy show helps the readers to find out the types of deixis he used and which type is the most dominant, and to reason why it is dominantly used. This study will analyze how often Reggy Hasibuan produces certain types of deixis in his performances. The researcher will clarify them clearly in this study.

B. The Identification of the Problems

The problems of the study are identified as follows

1. listeners or viewershave problem to understand the content of Reggy Hasibuan's utterances in stand-up comedy show.

2. the types of deixis found in Reggy Hasibuan's utterances in stand-up comedy show.

3. listeners or viewers misinterpret the deixis in Reggy Hasibuan's utterances in stand-up comedy show.

C. Scope and Limitation

This study are focused on deixis. There are five types of deixis. They are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis. And all the types of deixis are analyzed in this study.

D. The Formulation of the Problems

The problems of this research are formulated as the following.

1. What types of deixis are used by Reggy Hasibuan's utterances in stand-up comedy show?

2. What is the most dominant type of deixis used by Reggy Hasibuan's utterances in stand-up comedy show?

3. What is the reason of the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show?

E. The Objectives of the Study

Based on the problems of the study above, the objectives of this study are

1. to find out the types of deixis are used by Reggy Hasibuan's utterances in stand-up comedy show.

2. to find out the most dominant type of deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

3. to find out the reason of the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

F. The Significance of the Study

The study are expected to be useful theoretically and practically.

1. Theoretically

   This research can add any information or additional knowledge for all the reader that need information related to deixis.

2. Practically

   Practically, the researcher expects that this study will be useful for learners of English as a second language to learn the ways in which language encode and the features of the context of utterances, English Department's students who study linguistics to expand their understanding about deixis, lectures of English as a teaching material to be used in teaching deixis, the readers, stand-up comedy lovers, especially the lovers of Reggy Hasibuan who want to get knowledge about deixis, and other researcher, this analysis can be used as a reference for further research that take deixis as his/her analysis.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

In conducting a research, theories are needed to explain some concepts which will applied in research concern. The terms must be clarified in order to avoid misleading. The following terms used on some basic theories in relation to study.

1. Pragmatics

Pragmatics is a sub discipline of linguistics developed from different linguistics, philosophical and sociological traditions, which studies the relationship between natural language expressions and their uses in specific situation. Stephen C. Levinson (1983: 27) says that pragmatics is study of deixis, implicative, presupposition, speech acts, and aspect of discourse structure.

The term pragmatics covers both context-dependent aspects of language structure and principles of language usage and understanding that have nothing or little to do with linguistic structure. It is difficult to forge a definition that will happily cover both aspects. But this should not be taken to imply that pragmatics is a hodge-podge, concerned with quite disparate and unrelated aspects of language. Rather, pragmaticsts are specifically interested in the inter-relation of language structure and principles of language usage. Furthermore, Gazdar (1979: 3) states that pragmatics is the study of those

relations between language and context that are grammaticalized, or encoded in the structure of a language.

Yule (1996:3) states some different definitions of pragmatics, they are:

1. Pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader. It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. *Pragmatics is the study of speaker meaning.*

2. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumtances. *Pragmatics is the study of contextual meaning*.

3. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what communicated. We might say that it is the investigation of invisible meaning. *Pragmatics is the study of how more gets communicated than is said.*

4. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, wether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener

is, speakers determine how much needs to be said. *Pragmatics is the study of the expression of relative distance.*

Yule (1996:4) pragmatics is the study of the relationships between linguistic forms and the users of those forms. In this three-part (syntax, semantics, pragmatics) distinction, only pragmatics allows humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example requests) that they are performing when they speak. The big disadvantage is that all these very human concepts are extremly difficult to analyze in a consistent and objective way. Two friends having a conversation may imply some things and infer some others without providing any clear linguistic evidence that we can point to as the explicit source of the meaning of what was communicated.

Based on the definitions above, it can be concluded that pragmatics is a subfield of linguistics which studies the ways in which context contributes to meaning. It refers to the study of those factors that govern our choices of language such as social awareness, culture and sense of etiquette. How to address a sentence to a queen, teacher, peer, and kid and how to express hospitality.

There are some disciplines which covered in pragmatics including deixis, conversational implicature, presupposition, speech acts, and maxim.

2. Deixis

There are many words in the language that cannot be interpreted alone without being put in a context. This study discusses how to interpret the meaning of words by studying the features of deixis.

Deixis means "pointing" or "showing" in Greek. Deixis is an important field of language study in its own right and very important for learners of second language. Deixis relates to demonstratives, first and second pronouns, tense, specific time and place adverbs like now and here, and a variety of other grammatical features which tied directly to circumstance of utterance.

According to Yule (1996: 9) deixis is a technical term from Greek for one of the most basic things we do with utterances. It means 'pointing' via language. Any linguistic from used to accomplish this 'pointing' is called a deictic expression. When you notice a strange object and ask, "What's that?", you are using a deictic expression 'that' to indicate something in the immediate context. Deictic expressions are also sometimes called indexicals. They are among the first forms to be spoken by very young children and can be used to indicate people via person deixis (me, you), or location via spatial deixis (here, there), or time via temporal deixis (now, then),. All these expressions depend, for their interpretation, on the speaker and hearer sharing the same context.

Yule (1996: 9), stresses that deixis is clearly a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expression being 'near speaker' versus 'away from speaker'. In English, the 'near speaker' or proximal terms are "this", "here". The 'away from speaker'

or distal terms are "that", "there". When you notice s strange object and ask, "what is that?", you are using deictic expression 'that' to indicate something in the immediate context.

3. Types of Deixis

According to Stephen C. Levinson (1983: 68), there are five types of deixis. They are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis.

3.1 Person Deixis

Person deixis concerns with the encoding of the role of participants in the speech even in which the utterance in question is delivered. Person deixis concerns with the encoding of the role of participants in the speech even in which the utterance in question is delivered. Person deixis is related directly to grammatical categiroes of person. Person deixis involves basically the speaker, known as the first person, the addresse, known as the second person, and other significant participantsin the speech situation, neither speaker nor hearer, known as third person.Person deixis is related directly to grammatical categiroes of person. According to Yule (1996:10), person deixis clearly operates on a basic three-part division, exemplified by the pronouns for first person 'I', second person 'you', and third person 'he, she, or it'.

a. First Person

The first person deixis is a reference that refers to the speaker or both speaker and referent grouped with the speaker which is expressed in singular pronouns (I, me, myself, mine) and plural pronouns (we, us, ourselves, our, ours). The first person deixis can be divided into exclusive first person deixis, which refers to a group including addressee.

Example:

Singular pronouns:

Awi said, "I lost my ring."

I refers to Awi.

Plural pronouns:

"Awi, Kianna and I went to Merdeka Walk at 7:00 pm. We had a dinner."

We refer to Awi, Kianna, and I.

b. Second Person

The second person deixis is a deictic reference to a person or persons identified as addressee, such as you, yourself, yourselves, your, yours.

Example:

Singular pronouns:

"I need to talk to you," said Niall to Awi.

You refer to Awi.

Plural pronouns:

"You are Indonesian next generations," said the lecturer to the students.

You refer to the students.

c. **Third Person**

Third person deixis is a deictic reference to a referents not identified as the speaker or addressee. If the two persons do not only refer to themselves while talking, there is a third person (the person they are talking about), which do not have to take part in the conversation; he, she, and they, him, himself, her, herself.

Example:

Singular pronouns:

"Kianna is my sister. She is a flight attendant."

She refers to Kianna.

Plural pronouns:

"Awi, Kianna, and Niall go to Tennis Indoor Senayan. They watch Westlife's concert."

They refer to Awi, Kianna, and Niall.

Thus, in other words, person deixis is described as an expression in which to refer to person who the speakers intend to refer.

3.2 Spatial Deixis

Stephen C. Levinson (1983: 79) stated that place or spatial deixis concerns for the specification of locations to anchorage points in the speech event and typically the speaker, and there are two basic ways of referring objects by describing or naming them on the one hand and by locating them on the other. Alternatively, they can be deictically specified to the location of participants at the time of speaking. There are: a proximal (near the speaker) such as *this*, and *these*, and a distal (away from the speaker) such as *that,* and *those*. Each may be used either as a pronoun or in a combination with noun.

In either case it is likely that units of measurement, or descriptions of direction and location, will have to be used, and it that case place deixis comes to interact in complex ways with the non deictic organization of space. There are, though, some pure place deictic words, notably in English the adverbs *here* and *there*, and the demonstrative pronouns *this* and *that*.

For example:

"I will be there soon."

"Here is where mother hid the gifts."

Briefly, place or spatial deixis is an expression used to show the location relative to the location of a participant in the speech event.

3.3 Temporal Deixis

Temporal deixis is also called as time deixis. Yule (1996: 14) asserts that forms of temporal reference are learned a lot later than the deictic expressions like 'yesterday', 'tomorrow', 'today', 'tonight', 'next week', 'last week', 'this

week'. All these expressions depend for their interpretation on knowing the relevant utterance time.

Temporal deixis or time deixis locates points or intervals on the time axis, using the moment of utterance as a reference point. He further explains that there are three major divisions: before the moment utterance, at the time of utterance, and after the time of utterance. Time deixis is a reference to time relative to a temporal reference point and it is typically the moment of utterance. These language resources are the adjectives of time in the line, yesterday, now, tomorrow, and the verb tenses. The verb sometimes also has another function besides referring to a specific time.

Furthermore, Stephen C. Levinson (1983: 73) said that the basis for system of reckoning and measuring time in most languages seem to be the natural and promiment cycles of day and night, lunar months, season and years. Temporal deixis or time deixis is a reference to time relative to a temporal reference point and it is typically the moment of utterance. These language resources are the adjectives of time in the line, yesterday, now, tomorrow, and the verb tenses. The verb sometimes also has another function besides referring to a specific time.

Moreover, Yule (1996: 14) says that the basic type of temporal deixis in English is in the choice of verb tense. English only has two basic forms, the present and the past.

The deictic items use reference can only be determined in relation to the time of the utterance in which they occur. Such as:

This / last / nest Monday / week / month / year.

Now, then, ago, later, soon, before.

Yesterday, today, tomorrow.

For example:

"I live here now"

"I live there then"

In other words, temporal deixis is an expression in relation to point to certain period when the utterances produced by the speaker.

3.4 Discourse Deixis

Discourse deixis is any expression used to refer to earlier or forthcoming segment of a discourse. Discourse deixis is any expression used to refer to earlier or forthcoming segment of a discourse.Stephen C. Levinson (1983: 62) states that discourse deixis deals with the orientation in the text through the writer or the speaker, the relation of the text passages to the current utterance either as a head of time or past, forthcoming or simultaneous. It encodes reference to portions of the unfolding discourse in which the utterance is located. It means that discourse deixis is deictic reference to a portion of a discourse relative to the speaker's current location in the discourse, such as: above, below, last, previous, proceeding, next or following (usually used in texts) and this, that, next, last (usually used in utterances).

In discourse deixis, there are many words and phrases in English that indicate the relationship between utterance and prior discourse such as: but, therefore, in conclusion, to the contrary, however, besides, after all, etc.

For example:

"The boy stole a bike. Therefore, he was arrested yesterday."

Therefore functions as a connecting word between the utterance *he was arrested* and the prior sentence *the boy stole a bike.*

Briefly, discourse deixis is an expression used to refer to certain discourse that contain the utterance or as a signal and its relations to surrounding text.

3.5 Social Deixis

Stephen C. Levinson (1983: 90) stated that social deixis concerns with the aspects of sentences which reflect or establish or determined by certain realities of participants or the social situation in which the speech event occurs.

He adds that there are two basic kinds of social deixis information that seems to be encoded in language around the world. They are: Relational social deixis and Absolute social deixis. Relational social deixis is a deictic reference to some social characteristic of referent apart from any relative ranking of referents or deictic reference to a social relationship between the speaker and addressee. In English, relational social deixis may be a lexical items. For example, *my husband, teacher, cousin, etc. Pronouns (you, her).* Absolute social deixis is a deictic reference usually expressed in certain forms of address which will include no comparison of the ranking of the speaker and addressee. For examples: *your highness, Mr. President, your majesty, etc.*

Briefly, social deixis is a deictic expression used to distinct social status. Social deixis separated into two kinds relational and absolute social deixis.

4. Story

According to McKay and Berice Dudley (1996), a story is defined as a narrative or tale of real or fictitious events. Stories are nourishments for hungry souls. Often stories are regarded as fiction have elements of truth dressed uo to make them more palatable.

According to Denning (2000), story is the telling of a happening or connected series of happenings, wether true or fictitious; account; narration.According to Denning, there are many types of story. Stories that are typically oral ann ephemeral include anecdote, rumor, hearsay, gossip, joke, fable, myth and legend. While the stories in written literature include short story, novella, epic, drama, tragedy, comedy, farce, parody and satire.

4.1 Comedy

Henderson (1993) states that comedy (from Greek: *komoidia*), in the contemporary meaning of the term, is any discourse or work generally intended to be humorous or to amuse bu inducing laughter, especially in theatre, television, film and stand-up comedy. There are several types of comedy that are included under the popular genre in the movie and entertainment industry. They are:

1. **Anecdotes**

   This form of comedy conveys an element of non-fiction in the narration of stories, which involve a person or an incident that is worth telling with an ultimate end that is amusing. They aren't really jokes

per set but a way of revealing something substantial as part of the story that is being told.

2. Blend Words

This form of being humorous is when a comedian / actor is able to coin a new term by combining two singular words into one. We're aware of blend words like say, twirl (twist + wiggle) or brunch (breakfast + lunch). But what about those that are creatively snagged out of thin air? These unique blends of words are what comedians if creative enough, come up with to tickle your funny bone.

3. Caricature

Caricature involves exaggerated portrayal of a person's mental, physical, or personality traits in wisecrack form. Caricatures can be insulting, complimentary, political or can be drawn solely for entertainment too.

4. Farce/Travesty

A comedy characterized by broad satire and improbable situations is termed as farce or travesty. A farce is a style which aims to entertain the audience by means of unlikely, improbable and extravagant situations, disguise and mistaken identity, verbal humor of varying degrees of sophistication. It can include sexual innuendo and word play, or a fast-paced plot plot whose speed usually increase, culminating in an ending that often involves an elaborate chase scene.

Farce is also characterized by physical humor and the use of deliberate absurdity or nonsense.

5. **Parody**

Parody is defined as a work created to mock, comment on, or poke fun at an original work, its subject, or author, by means of humorous or satiric imitation. Parody is nothing but a composition that imitates or misrepresents somebody's style in a humorous way.

6. **Satire**

Satire is defined as a sort of glass, wherein beholders do generally discover everybody's face but their own. Satire is a branch of comedy, which makes use of witty language to convey insults or scorn. In satire, human or individual vices, follies, abuses, or shortcomings are held up to reprimand by means of ridicule, burlesque, derision, irony, or other methods. Although satire is usually meant to be funny, the purpose of satire is not primarily humor, but an attack on something or some subject the author strongly disapproves of.

7. **Stand-up Comedy**

Stand-up comedy involves a comedian standing up in front of a crowd and amusing them with jokes and funny stories. Noted stand-up comedians/comediennes are Benny Hill, Ellen DeGeneres, Queen Latifah, Will Smith, Chris Rock, Sarah Silvermen and so on.

8. **Sitcom**

   Situational comedy, commonly known as 'sitcoms' is a popular type of comedy. A humorous drama based on situations that might arise in day-to-day life. Think Friends, My Wife and Kids, Full House, That 70s Show, and Living Single.

4.2 Stand-up Comedy

4.2.1 Definition of Stand-up Comedy

Stand-up comedy is often referred as smart jokes because it is not shown in slapstick or even insulting. It is called smart because the comic stand alone on stage and required to master the material and have a good communication skill. People have to have good understanding and broad vision in order to enjoy stand-up comedy or else they will treat it as a harsh or rude way in entertaining. The people who do the stand-up comedy is called as a comic.

4.2.2 History of Stand-up Comedy

Stand-up comedy is not an original joke of Indonesia. It is rooted in West, specifically England, in the 18th century, and then spread to America, and continues to transform to achieve the established form as it is now. Even Oxford and Webster's dictionary, for example, recently began to include entries stand-up comedy in 1996 edition, which is defined as an activity when a comedian tells jokes or satirical monologue that is standing alone in front of the audience.

Stand-up is an art form that is openly devoted to getting immediate laughs from an audience, unlike theatrical comedy which creates comedy within the structure of a play with amusing amusing characters and situations. In stand-up comedy, feedback of the audience is instant and crucial for the comedian's act. Audiences expect a stand-up comic to provide a steady stream of laughs, and a performer is always under great pressure to deliver. This pressure can be thrilling, but also threatening. Comedic actor Will Ferrel has called stand-up comedy "hard, lonely, and vicious". Many smaller venues hold "open mic" events, where anyone can take the stage and perform for the audience, offering a way amateur performers to hone their craft and possibly break into the profession.

While a stand-up comedy show may involve only one comedian, most shows feature a "headline" format, or a "showcase" format. A headline format typically features an opening act known as a host or master of ceremonies (MC) who usually warms up the crowd, makes announcements, and introduces the other performers. This is followed by one or two "moddle" acts; sometimes called "featured" acts, who perform shorter 15-20 minute sets, followed by a headliner who performs for over 45 minutes (a period mandated by most headline clubs).

When the birth of stand-up comedy is calculated from the starting occurence officially in the dictionary, then the age of stand-up comedy as a genre of comedy is still young, only 46 years old. In the development of the West, the basic structure set up / punch it continues to evolve to be more complex. Additionally, these themes of stand-up in West are also

very independent, according to the liberal tradition. Those jokes can be slob, even attacking communities and ideology.

In 1979, the first America-style stand-up comedy club, the Comedy Store, London was opened in London by Peter Rosengard, where many alternative comedy stars of the 1980s, such as Dawn French and Jennifer Sunders, Alexei Sayle, Craig Fergusen, Rik Mayall and Ade Edmondson began their careers.

Usually, the comedian performs in front of a live audience, speaking directly to them. The performer is commonly known as a comic, stand-up comic, stand-up comedian or simply a stand-up. In stand-up comedy, the comedian usually recites a fast-paced succession of humorous stories, short jokes called "bits", and one-liners, which constitute what is typically called a *monologue*, routine or act. Stand-up comedy is often performed in comedy clubs, bars, neo-burlesques, colleges and theaters. Outside, of live performance, stand-up is often distributed commercially via television, DVD, and the internet.

Nowadays, stand-up comedy show is very well-known by all ages in Indonesia, and mostly teenagers. It began to rise in the middle of September 2011, that is presented by Metro TV. The show has some comics or comedians, they are Abdel Achrian, Isman, Iwel Wel, Soleh Solihun, Steny Agustaf, Raditya Dika, Ernest Prakasa, Pandji Pragiwaksono and Cak Lontong.

B. The Relevance of the Study

The researcher takes any information from the previous proposal from students in Faculty of Languages and Arts, State University of Medan in academic year 2016 and journal in the internet. The information from the previous proposal and another journal give advantages for the researcher to finish this proposal. The researcher takes the proposal and journal that related with the title of this proposal. The information about deixis is referenced from the previous proposal and journal namely:

1. **Sirait, Ichwan Choise Pandapotan. 2113220017. Deixis in X (2014) Album of Ed Sheeran's Song. A Thesis. Faculty and Arts, State University of Medan, 2015.** This thesis deals with the kinds of deixis in X (2014) Album of Ed Sheeran's Song. The objectives of the study were to describe the dominant kinds of Deixis, to find out the dominant kinds of deixis in X (2014) Album of Ed Sheeran's Song and to find out the reason why it is dominant. This research was conducted by using descriptive qualitative research. The data were the transcript of Ed Sheeran's Song. The findings showed that there were 1202 utterances which contained five kinds of deixis, namely: 746 person deixis (62.1%), 111 spatial deixis (9.2%), 157 temporal deixis (13.1%), 108 discourse deixis (9%) and 80 social deixis (6.6%). The most dominant kinds of deixis was Person Deixis with total number 746 items (62.1%) and the deictic word "I" is the most dominant word of person deixis in the album. Person deixis is dominantly used because he mostly wrote his own experiences into the song lyrics.

2. **Eka Prastia. Deixis in Jakarta Post Newspaper. English and Literature Department, Faculty of Language and Arts, State University of Medan. 2016.** This study attempts to investigate deixis found in the feature columns in Jakarta Post Newspaper. It was conducted to discover the types of deixis as proposed by Levinson (2004) namely: person deixis, place deixis, time deixis, discourse deixis, and social deixis. The objectives of this study are to describe the types of deixis, to find out the most dominant types of deixis, and to understand why the types of deixis are the most dominantly used in Jakarta Post Newspaper especially in feature columns. This study was taken from the feature column of Jakarta Post Newspaper and ten features are taken as the samples. Documentary technique is due in collecting data. The finding show that the total number of deixis from whole features were 833 occurences, 442 occurences (53,06%) was person deixis, 205 occurences (24,61%) was place deixis, 104 occurences (12,49%) was time deixis, 77 oocurences (9,24%) was discourse deixis, and 5 occurences (0,6%) was social deixis. Person deixis is the dominant type used in those features (53,06%).

3. **I Gede Arga Anggara. Deixis Used in Top Waldjinah's Popular Keroncong Song Lyrics. 2016.** This study aims to describe the types of deixis used in top five Waldjinah's popular *keroncong* song lyrics, to find out the dominant types and the reason why the type of deixis was dominantly used. The song lyrics are associated in the study of deixis since they express the singer's or song writer's feeling or

emotion represented by some expressions of human thoughts, ideas, opinions. The descriptive method with qualitative approach was involved in this study. The data were obtained from top five popular *keroncong* songs lyrics performed by Waldjinah entitled *Walang Kekek, Yen Ing Tawang Ana Lintang, Anoman Obong, Tanjung Perak and Rondo Kempling.* Based on the findings, the person deixis was found as the most dominant type. It is in accordance with the function of person deixis that mostly deals with people interaction. The person deixis found in this study is used to maintain interaction between Waldjinah as a singer and her audience. The importance of using person deixis especially in *keroncong* song lyrics should be included by the song writers in order that young generations as the listeners who will preserve the *keroncong* song existence, become more understand even enjoy listening to.

C. Conceptual Framework

The most important thing in analyzing conversation or speech event is knowing the context of the utterances. Who is speaking, who is the addressee, what is the topic, when the conversation is being held and where the conversation is located.

Pragmaticsis the study of relation between language and context that are grammaticalized, basic to an account of language understanding or encoded in the structure of a language. Pragmatics is also the study of deixis, implicature, presupposition, speech acts, and aspects of discourse structure.

Deixis in an important field of language study in its own right and has some relevances to analysis of conversation and pragmatics. It essentially concerns the ways in which languages encode or grammaticalizes the features of the context of utterance or speech event, and also concerns ways in which interpretation of utterances depends on the analysis of that context of utterance. As explained above, there are five types of deixis based on Levinson, they are person deixis, spatial or place deixis, temporal or time deixis, discourse deixis and social deixis.

In this study, the researcher has Reggy Hasibuan's utterances performing stand-up comedy to find out the type of deixis he used.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using descriptive qualitative design. Descriptive method described the situation or event, so this method accounts for the accumulator of the basic data.

According to Flik, Uwe (2009), "qualitative research have key points":

a. In qualitative research, the use of the existing literature has become increasingly relevant.

b. There are several points in the research process where the use of the literature can prove helpful or even necessary.

c. In planning research, in analyzing materials, and in writing about findings, make use of the existing literature about other research, theories, and the methods you use in your study.

B. Source of Data

The data of this study was collected from one selected video of Reggy Hasibuan's performances in stand-up comedy show. It was taken from the selected video of his collections uploaded in youtube.

C. The Techniques of Data Collection

The data was taken from the selected video of Reggy Hasibuan's performances in stand-up comedy show which uploaded in youtube, and

transcribed into written language, and analyzed based on Levinson's theory of deixis. The data was collected through some techniques. They were:

1. downloading theselected video of Reggy Hasibuan in stand-up comedy show.

2. watching the video and starting to transcribing it into written language.

3. transcribing Reggy Hasibuan's utterances into written language.

D. The Techniques of Data Analysis

The data was analyzed by using the following techniques.

1. Reading Reggy Hasibuan's utterances that have transcribed into written language.

2. Underlining Reggy Hasibuan's utterances in stand-up comedy show.

3. Identifying deixis in Reggy Hasibuan's utterances when performing in stand-up comedy show.

4. Classifying the deixis in Reggy Hasibuan's utterances into five types of deixis based on Levinson's theory of deixis.

5. Classifying the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

6. Classifying the reason of the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. **Data Collection**

The data of this research were collected from the oneselected video of Reggy Hasibuan's performance in stand up comedy show which uploaded in youtube. The data of this research are utterances of Reggy Hasibuan which transcribed into written language. There are total 79 utterances that used by Reggy Hasibuan in his performance in stand-up comedy show.

B. **The Data Analysis**

After collecting the data were analyzed based on classifications of deixis found in Reggy Hasibuan's utterances. The researcher analyzed some classifications of deixis that can be answered the formulation of the problem of this research, namely what types of deixis are used by Reggy Hasibuan's utterances in stand-up comedy show, what is the most dominant type of deixis used by Reggy Hasibuan's utterances in stand-up comedy show, and what is the reason of the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

1. **Types of Deixis are used by Reggy Hasibuan's utterances in stand-up comedy show.**

    After collecting the data, the researcher analyzed the data into it's types of deixis. Based on the theory, there were five types of deixis

namely person deixis, spatial deixis, temporal deixis, discourse deixis and

social deixis. The data which collected were presented in the tables below:

Tabel 4.1 The utterances of Reggy Hasibuan in stand-upcomedy show.

No	Reggy Hasibuan's utterances	Types of deixis				
		P	Sp	Tp	Dc	S
1	**Senayan** make some voice...!		1			
2	**Alright** guys, **it**'s so good to see **you** people **here**.	2	1		1	
3	With the **handsome people**, **good looking people**, and **you** know?	1				2
4	Very loving couples.					
5	A guy with a girl, a guy, mature guy with a girl, and **then** a guy, and a guy, and a guy, and a guy.				1	
6	**Alright**, **that**'s okay.		1		1	
7	What ever make **you** happy.	1				
8	Let'**s** take a look at the ladies **in the house**.	1	1			
9	Oh, **there**!		1			
10	**We** have a religius lady **in the house**.	1	1			
11	Assalamu'alaikum **sister**!					1
12	**It**'s so good to see **you**.	2				
13	**But**, for **me**, ladies with head cover **it** such as a dilema.	2			1	
14	Why?					
15	**Becausethey** look so good, **they** look so beautiful. If **I** touch **you**, **I** go to **hell**!	5	1		1	

16	If **I** hug **you**, **I** go to **hell**!	3	1			
17	**But** if **I** can't touch **you**, can't hug **you**, what's the point of living?	3			1	
18	The only solution is, for **me**, to be able to touch **her** and hug **her**, is to get married with **her**.	4				
19	**But**, if **I** married with **you**, what's the point of living?	2			1	
20	And also **we** have some big girls **here**.	1	1			
21	**You** know what?	1				
22	**They** said **that** big girls is heavy.	1			1	
23	No, do not discriminate big girls.					
24	**I** like big girls.	1				
25	**Alright**, because **it**'s all matter of taste.	1			1	
26	If **you** go to Europe, people **there** like big girls.	1	1			
27	So if **you** go to Europe, **they** are gonna like **you** and marry **you**.	4				
28	And also **in Afrikathey** love big girls.	1	1			
29	If **you** go to Afrika **they** gonna like **you** and eat **you**.	4				
30	"Mmmm... **I** like big girls. Ya, **I** like big girls."	2				
31	**Now**, **ladies** and **gentle man**, **my** name is Reggy Hasibuan.	1		1		2
32	**I**'m the first English speaking stand-up comic from **Indonesia**.	1	1			
33	Okay, not only **that**, **there** is some more.				2	
34	**I**'m also the first to have a show **inMalaysia**	1	2			

	and **Singapore**.				
35	**Now**, **anyway** the problem is **that** each time **I** go from Indonesia to Malaysia, **I** always meet people like **you**, TKI.	3		1	2
36	And **I** hate **them**!	2			
37	**I** hate TKI!	1			
38	Because **they** look so 'ndeso'.	1			
40	**So**, one time **I** have to share a row in a flight with one of **them**.	2			1
45	With TKI.				
42	**So I** ask **her**, "Hey **you**! Why do **you** have to go to **Malaysia** as a TKI? **That**'s demeaning! **That**'s demeaning!"	4	1		3
43	And **you** know?	1			
44	**She** ask **me** back.	2			
45	"Why are **you** going to Malaysia?"	1			
46	**I** said, "**Me**? **I**'m a commedian. **I** got a show **here**."	4	1		
47	"Oh, so **you** offering the **Malaysian your** service?"	3			
48	"Yes."				
49	"And **you**'re get paid for **that**?"	1			1
50	"Yes."				
51	"**So** what's the different?"				1
52	And **she** ask **me** again.	2			
53	"**You**'re a commedian. So **your** job is to make **them** laugh?"	3			
54	"Yes."				

55	"People laugh at **my** job too. All the time. **So**, what's the different?"	1			1	
56	And **she** ask **me** again.	2				
57	"How long is **your** contract?"	1				
58	"Contract? **I** have no contract."	1				
59	"Really? What's **your** agency?"	1				
60	"**I** have no agency."	1				
61	"Really?"					
62	And **then she** hug **me**.	2			1	
63	And **then she** whisper closer to **my** ears.	2			1	
64	"**Brother**, **I**'m a maid, **you**'re a commedian, **but** the only different between **me** and **you**, is at least **I**'m legal. **You** are a victim of trafficking."	6			1	1
65	**Now**, one more thing about Malaysia, **whenever I** go to **Malaysia**, **my friend**s are always exited, "Reggy, go Reggy, kill **them**! Kill a more Malaysia! Ganyang Malaysia!"	2	1	1	1	1
66	**I** was like, "Uuu... relax!"	1				
67	**I** mean, come on!	1				
68	Do **you** expect Indonesia to have an actual war with the **Malaysian**s?	2				
69	**Because** if **that**'s gonna happen, **that**'s going to be the most confusing war ever.				3	
70	**It**'s like, "**I**'m gonna shoot **you**! **But**, are **you Indo**? **Malay**? **Indo**? **Malay**? Look the same! Look the same!	8			1	
71	"Oke, **you** know what? **Indonesian**s wear white badge. **Malaysian**s wear red badge. Let**'s** meet **here tomorrow** for battle **10 am**. Go!"	3	1	2		

No	Utterance	P	Sp	Tp	Dc	S
72	And the **next day**, nobody comes.			1		
73	**Everyone**s late.	1				
74	And **then of courseMalaysian** gonna be **there** first **they**'re gonna call **us**, "**Indo bro**... whereare **you bro**... **1 pmbro**..."	5	1	1	2	3
75	And **we**'re like, (yawn then looking into the watch on his hand). "**On the way**... **Otwbro**... **Otw**..."	3				1
76	**Now, ladies** and **gentle man**, **allow me** to say goodbye to **you** all, and **thank you** for being good audience, smart audience.	2		1	2	2
77	**Because I**'m using English.	1			1	
78	**Thank you** very much, **I**'m Reggy Hasibuan, good to see **you** all.	2			1	
79	**Thank you** for being smart...				1	
	Total:	125	19	8	35	13

Note:

Classifications of deixis:

P   : Person deixis

Sp   : Spatial deixis

Tp   : Temporal deixis

Dc   : Discourse deixis

S   : Social deixis

Based on the table above, was found that there are five types of deixis based on Levinson's theory about deixis that used in Reggy Hasibuan's utterances. There are five types of deixis, they are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis with the calculation, 125of

person deixis, 19of spatial deixis, 8of temporal deixis, 35of discourse deixis and 13 of social deixis. The total calculation of deixis from Reggy Hasibuan's utterances are 200 deixis from 79 utterances.

Tabel 4.2 The percentage of deixis in Reggy Hasibuan's utterances.

No	Types of deixis	Total	Percentage (%)
1	Person deixis	125	62.5%
2	Spatial deixis	19	9.5%
3	Temporal deixis	8	4%
4	Discourse deixis	35	17.5%
5	Social deixis	13	6.5%
	Total	200	100%

Based on the table above, was found that there are five types of deixis based on Levinson's theory about deixis that used in Reggy Hasibuan's utterances. There are five types of deixis, they are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis with the calculation and percentage, 125 (62.5%) of person deixis, 19 (9.5%) of spatial deixis, 8 (4%) of temporal deixis, 35 (17.5%) of discourse deixis and 13 (6.5%) of social deixis. The total calculation of deixis from Reggy Hasibuan's utterances are 200 deixis from 79 utterances.

The presentations of deictic words in example are listed below:

1. Person deixis

    a. **We** have a religius lady in the house.

    b. What ever make **you** happy.

2. Spatial deixis

    a. I'm also the first to have a show **inMalaysia** and **Singapore**.

    b. I'm the first English speaking stand-up comic from **Indonesia**.

3. Temporal deixis

    a. **Now**, ladiesand gentleman,my name is Reggy Hasibuan.

    b. **Now**, anywaythe problem is thateach time Igo from Indonesia to Malaysia, Ialways meet people like you, TKI.

4. Discourse deixis

    a. **But**, if Imarried with you, what's the point of living?

    b. And **then** shewhisper closer to myears.

5. Social deixis

    a. Assalamu'alaikum **sister**...

    b. Now, **ladies** and **gentle man**,my name is Reggy Hasibuan.

2. The most dominant type of deixis used by Reggy Hasibuan's utterances in stand-up comedy show.

After classifying and calculating the five types of deixis are used by Reggy Hasibuan's utterances, they are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis, the researcher found the most dominant type of deixis are used by Reggy Hasibuan's utterances, where person deixis is the dominant type of deixis with the total 125 (62.5%) of person deixis from the calculation of 19 (9.5%) of spatial deixis, 8 (4%) of temporal deixis, 35 (17.5%) of discourse deixis and 13 (6.5%) of social deixis.

3. **The reason of the most dominant deixis used by Reggy Hasibuan's utterances in stand-up comedy show.**

After classifying the most dominant type of deixis are used by Reggy Hasibuan's utterances, the researcher classified the reason of the most dominant type used by Reggy Hasibuan's utterances where person deixis is the most dominant type of deixis used by Reggy Hasibuan's utterances. Person deixis becomes the feature of stand-up comedy show because of it's characteristic as a show where the commedian is standing and telling funny stories of their own daily life and their own experience. In addition, the comic interact with the audience. And it's the cause person deixis become the most dominant type of deixis used by Reggy Hasibuan.

C. **Research Findings**

After analyzed all the data in Reggy Hasibuan's utterances, the researcher found the types of deixis in Reggy Hasibuan's utterances. They are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis. There were 200 words that include into deixis and it was collected from 79 utterances of Reggy Hasibuan's utterances.

The researcher calculate the total of the deixis used by Reggy Hasibuan's utterances. Person deixis in the first position is used 125 times or 62.5%, the next position is discourse deixis is used 35 times or 17.5%, then spatial deixis as the third position in this type of deixis. It is used 19 times or 9.5%, the fourth is social deixis with occurances 13 times or 6.5%, and the last position is temporal deixis which the occurances 8 times or 4%.

After explained the calculate of deixis, the researcher found that person deixis which is as the dominant type of deixis that is used by Reggy Hasibuan in his utterances, with the total 125 (62.5%) of person deixis.

The reason of the dominant type of deixis was person deixis because this type is used to talk about Reggy Hasibuan's experiences in daily life, and also to interact with the audience. Because it is the characteristic of stand-up comedy as a show where the commedian is standing and telling funny stories about themselve and their experience.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, the conclusions can be stated as in the following.

1. There were 5 types of deixis namely, person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis. The researcher calculate the total of the deixis used by Reggy Hasibuan's utterances. Person deixis in the first position is used 125 times 62.5%, the next position is discourse deixis is used 35 times or 17.5%, then spatial deixis as the third position in this type of deixis. It is used 19 times or 9.5%, the fourth is social deixis with occurances 13 times or 6.5%, and the last position is temporal deixis which the occurances 8 times or 4%.

2. The researcher found that person deixis which is as the dominant type of deixis that is used by Reggy Hasibuan in his utterances, with the total 125 (62.5%) of person deixis.

3. The reason of the dominant type of deixis was person deixis because this type is used to talk about Reggy Hasibuan's experiences in daily life, and also to interact with the audience. Then, Reggy wants to hide his identity when he is performing.

B. Suggestions

In relation to the conclusions, suggestions are staged as in the following.

1. For the readers and learners, deixis is important field to learn in order to know the purpose and the meaning of references and utterances. We can use film, novel, or video as the media for explaining about this field. By knowing the types of deixis which are person deixis, spatial deixis, temporal deixis, discourse deixis and social deixis, it can help the readers understanding well what the speaker means.

2. For the readers who study linguistics who want to expand their understanding about deixis, this research hopefully can add any information or additional knowledge about deixis itself. The researcher suggests that this research will be useful for learners, the readers and stand-up comedy lovers who want to get knowledge about deixis.

3. And finally the researcher hopes for the next researcher who study in deixis are able to give more understanding about the deixis especially the types of deixis in the different genre of media.

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APPENDIX 1

Video

Senayan make some voice....!!!

Alright guys it's so good to see you people here.

With the handsome people, good looking people, and you know?

Very loving couples.

A guy with a girl, a guy, mature guy with a girl, and then a guy, and a guy, and a guy, and a guy.

Alright, that's okay.

What ever make you happy.

Let's take a look at the ladies in the house.

Oh, there!

We have a religius lady in the house.

Assalamu'alaikum sister...

It's so good to see you.

But for me, ladies with head cover or hijab itsuch as a dilema.

Why?

Becausethey look so good, they look so beautiful, but if I touch you, I go to hell!

If I hug you, I go to hell!

But if I can't touch you, can't hug you, what's the point of living?

The only solution is, for me, to be able to touch her and hug her, is to get married with her.

But, if I married with you, what's the point of living?

And also wehave some big girls here.

You know what?

They said that big girls is heavy.

No, do not discriminate big girls.

I like big girls.

Alright, because it's all matter of taste.

If you go to Europe people there like big girls.

So if you go to Europethey are gonna like you and gonna marry you.

And also in Afrikathey love big girls.

If you go to Afrikathey gonna like you and eat you.

"Mmmm... I like big girls, ya, I like big girls." (act out)

Now, ladies and gentle man, my name is Reggy Hasibuan.

I'm the first English speaking stand-up comic from Indonesia.

Okay, not only that, there is some more.

I'm also the first to have a show in Malaysia and Singapore...!!!

Now, anyway the problem is that each time I go from Indonesia to Malaysia, I always meet in the airport people like you, TKI.

And I hate them.

I hate TKI.

Becausethey look so 'ndeso'.

So one time I have to share a row in a flight with one of them, with TKI.

SoI ask her, "Hey you! Why do you have to go to Malaysia as a TKI?

That's demeaning!That's demeaning!"

And you know?

She ask me back.

"Why are you going to Malaysia?"

I said, "Me? I'm a commedian I got a show here."

"Oh, soyou offering the Malaysian your service?"

"Yes."

"And you're get paid for that?"

"Yes."

"So what's the different?" (act out)

And she ask me again.

"You're a commedian. Soyour job is to make them laugh?"

"Yes."

"People laugh at my job too. All the time. So what's the different?"

And she ask me again, "How long is your contract?"

"I have no contract."

"Really? What's your agency?"

"I have no agency."

"Really?"

And thenshe hug me.

And thenshe whisper closer to my ears.

"Brother, I'm a maid, you're a commedian, but the only different between me and you, is at least I'm legal. You are a victim of trafficking."

Now, one more thing about Malaysia, whenever I go to Malaysia, my friends are always exited, "Reggy, go Reggy, kill them! Kill a more Malaysia! Ganyang Malaysia!"

I was like, "uuuu relax!"

I mean come on!

Do you expect Indonesia to have an actual war with the Malaysians?

Because if that's gonna happen, that's going to be the most confusing war ever.

It's like, "I'm gonna shoot you! But, are youIndoMalay, IndoMalay? Look the same, look the same."

"Oke, you know what? Indonesians wear white badge. Malaysians wear red badge. Let's meet heretomorrow for battle 10 am. Go!"

And the next day, nobody comes.

Everyones late.

And thenofcourseMalaysian gonna be there first they're gonna call us,

"Indobrooo... where are youbrooo.... 1 pmbrooo...."

And we're like, (yawn then looking into the watch on his hand).

"On the way... Otwbro... Otw..."

Now, ladies and gentle man, allowme to say goodbye to you all, and thank you for being good audience, smart audience.

BecauseI'm using English.

Thank you very much, I'm Reggy Hasibuan good to see you all.

Thank you for being smart....

APPENDIX 2

Tabel of Classification of Deixis

No	Reggy Hasibuan's utterances	Types of deixis				
		P	Sp	Tp	Dc	S
1	**Senayan** make some voice...!		1			
2	**Alright** guys, **it**'s so good to see **you** people **here**.	2	1		1	
3	. With the **handsome people**, **good looking people**, and **you** know? .	1				2
4	Very loving couples.					
5	A guy with a girl, a guy, mature guy with a girl, and **then** a guy, and a guy, and a guy, and a guy.				1	
6	. **Alright**, **that**'s okay.		1		1	
7	. What ever make **you** happy. .	1				
8	Let'**s** take a look at the ladies **in the house**.	1	1			
9	Oh, **there**!		1			
10	**We** have a religius lady **in the house**.	1	1			
11	Assalamu'alaikum **sister**!					1
12	**It**'s so good to see **you**.	2				
13	**But**, for **me**, ladies with head cover **it** such as a dilema.	2			1	
14	Why?					
15	**Because** **they** look so good, **they** look so beautiful. If **I** touch **you**, **I** go to **hell**!	5	1		1	
16	If **I** hug **you**, **I** go to **hell**!	3	1			

#	Text					
17	**But** if **I** can't touch **you**, can't hug **you**, what's the point of living?	3			1	
18	The only solution is, for **me**, to be able to touch **her** and hug **her**, is to get married with **her**.	4				
19	**But**, if **I** married with **you**, what's the point of living?	2			1	
20	And also **we** have some big girls **here**.	1	1			
21	**You** know what?	1				
22	**They** said **that** big girls is heavy.	1			1	
23	No, do not discriminate big girls.					
24	**I** like big girls.	1				
25	**Alright**, because **it**'s all matter of taste.	1			1	
26	If **you** go to Europe, people **there** like big girls.	1	1			
27	So if **you** go to Europe, **they** are gonna like **you** and marry **you**.	4				
28	And also **in Afrikathey** love big girls.	1	1			
29	If **you** go to Afrika **they** gonna like **you** and eat **you**.	4				
30	"Mmmm... **I** like big girls. Ya, **I** like big girls."	2				
31	**Now**, **ladies** and **gentle man**, **my** name is Reggy Hasibuan.	1		1		2
32	**I**'m the first English speaking stand-up comic from **Indonesia**.	1	1			
33	Okay, not only **that**, **there** is some more.				2	
34	**I**'m also the first to have a show **inMalaysia** and **Singapore**.	1	2			
35	**Now**, **anyway** the problem is **that** each time **I** go from Indonesia to Malaysia, **I** always	3		1	2	

No		Col1	Col2	Col3	Col4
	meet people like **you**, TKI.				
36	And **I** hate **them**!	2			
37	**I** hate TKI!	1			
38	Because **they** look so 'ndeso'.	1			
40	**So**, one time **I** have to share a row in a flight with one of **them**.	2		1	
45	With TKI.				
42	**SoI** ask **her**, "Hey **you**! Why do **you** have to go to **Malaysia** as a TKI? **That**'s demeaning! **That**'s demeaning!"	4	1	3	
43	And **you** know?	1			
44	**She** ask **me** back.	2			
45	"Why are **you** goingto Malaysia?"	1			
46	**I** said, "**Me**? **I**'m a commedian. **I** got a show **here**."	4	1		
47	"Oh, so **you** offering the **Malaysianyour** service?"	3			
48	"Yes."				
49	"And **you**'re get paid for **that**?"	1		1	
50	"Yes."				
51	"**So** what's the different?"			1	
52	And **she** ask **me** again.	2			
53	"**You**'re a commedian. So **your** job is to make **them** laugh?"	3			
54	"Yes."				
55	"People laugh at **my** job too. All the time. **So**, what's the different?"	1		1	
56	And **she** ask **me** again.	2			

No.	Text					
57	"How long is **your** contract?"	1				
58	"Contract? **I** have no contract."	1				
59	"Really? What's **your** agency?"	1				
60	"**I** have no agency."	1				
61	"Really?"					
62	And **then she** hug **me**.	2			1	
63	And **then she** whisper closer to **my** ears.	2			1	
64	"**Brother**, **I**'m a maid, **you**'re a commedian, **but** the only different between **me** and **you**, is at least **I**'m legal. **You** are a victim of trafficking."	6			1	1
65	**Now**, one more thing about Malaysia, **whenever I** go to **Malaysia**, **my friend**s are always exited, "Reggy, go Reggy, kill **them**! Kill a more Malaysia! Ganyang Malaysia!"	2	1	1	1	1
66	**I** was like, "Uuu... relax!"	1				
67	**I** mean, come on!	1				
68	Do **you** expect Indonesia to have an actual war with the **Malaysian**s?	2				
69	**Because** if **that**'s gonna happen, **that**'s going to be the most confusing war ever.				3	
70	**It**'s like, "**I**'m gonna shoot **you**! **But**, are **you Indo**? **Malay**? **Indo**? **Malay**? Look the same! Look the same!	8			1	
71	"Oke, **you** know what? **Indonesian**s wear white badge. **Malaysian**s wear red badge. Let's meet **here tomorrow** for battle **10 am**. Go!"	3	1	2		
72	And the **next day**, nobody comes.			1		
73	**Everyone**s late.	1				

74	And **then of courseMalaysian** gonna be **there** first **they**'re gonna call **us**, "**Indo bro**... whereare **you bro**... 1 **pmbro**..."	5	1	1	2	3
75	And **we**'re like, (yawn then looking into the watch on his hand). "**On the way**... **Otwbro**... **Otw**..."	3				1
76	**Now, ladies** and **gentle man**, **allow me** to say goodbye to **you** all, and **thank you** for being good audience, smart audience.	2		1	2	2
77	**Because I**'m using English.	1			1	
78	**Thank you** very much, **I**'m Reggy Hasibuan, good to see **you** all.	2			1	
79	**Thank you** for being smart...				1	
	Total:	125	19	8	35	13

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

Form : K – 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa   : Dwi Riyanti Oktorinda
NPM   : 1402050267
Prog. Studi   : Pendidikan Bahasa Inggris
Kredit Kumulatif : 129 SKS   IPK=3,36

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan / Fakultas
	Deixis in Reggy Hasibuan's Utterances in Stand up Comedy Show	
	The Effect of Using Picture Series in Retelling Story to Improve Student's Speaking Skill	
	Language Functions Used by the Main character in Hotel Transylvania Movie	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 18 Januari 2018
Hormat Pemohon,

Dwi Riyanti Oktorinda

Keterangan:
Dibuat rangkap 3 : -   Untuk Dekan/Fakultas
                    -   Untuk Ketua/Sekretaris Program Studi
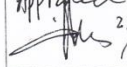   -   Untuk Mahasiswa yang bersangkutan
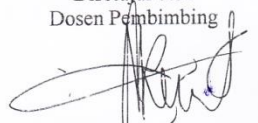
PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa   : Dwi Riyanti Oktorinda

NPM   : 1402050267

Prog. Studi   : Pendidikan Bahasa Inggris

Judul	Diterima
Deixis in Reggy Hasibuan's Utterances in Stand up Comedy Show	Approved

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan

kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh
Dosen Pembimbing

Yessi Irianti S.Pd, M.Hum

Medan, 22 Januari 2018
Hormat Pemohon,

Dwi Riyanti Oktorinda

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa   : Dwi Riyanti Oktorinda
NPM   : 1402050267
Program Studi   : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. **Yessi Irianti., S.Pd, M. Hum**   *Acc 06/02-2018*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 5 Februari 2018
Hormat Pemohon,

Dwi Riyanti Oktorinda

Keterangan
Dibuat rangkap 3 :   -   Untuk Dekan / Fakultas
                      -    Untuk Ketua / Sekretaris Prog. Studi
                      -    Untuk Mahasiswa yang Bersangkutan

Nomor   : 1091 /II.3/UMSU-02/F/2018
Lamp   : ---
H a l   : Pengesahan Proyek Proposal
               Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :.

Nama   : Dwi Riyanti Oktorinda
N P M   : 1402050267
Program Studi   : Pendidikan Bahasa Inggris
Judul Penelitian : Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show.

Pembimbing   : Yessi Irianti, S. Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :
1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 5 Februari 2019

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 19 Jum. Awal 1439 H
        05 Februari   2018 M

Dekan

Dr. Elfrianto Nst, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
   WAJIB MENGIKUTI SEMINAR

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap	:	Dwi Riyanti Oktorinda
N.P.M	:	1402050267
Program Studi	:	Pendidikan Bahasa Inggris
Judul Proposal	:	Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

benar telah melakukan seminar proposal skripsi pada hari Kamis, tanggal 13, Bulan September, Tahun 2018

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan,   September 2018

Ketua,

Mandra Saragih, S.Pd, M.Hum

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْم

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminar oleh mahasiswa di bawah ini:

Nama Lengkap	:	Dwi Riyanti Oktorinda
N.P.M	:	1402050267
Program Studi	:	Pendidikan Bahasa Inggris
Judul Proposal	:	Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

Pada hari Kamis tanggal 13 bulan September tahun 2018 sudah layak menjadi proposal skripsi.

Medan,   September 2018

Disetujui oleh:

Dosen Pembahas   Dosen Pembimbing

Erlindawaty, S.Pd, M.Pd   **Yessi Irianti, S.Pd., M.Hum**

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd., M.Hum.

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini ...Kamis...... Tanggal ..13.. Bulan ..September.. Tahun 2018 diselenggarakan
seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama	: Dwi Riyanti Oktorinda
NPM	: 1402050267
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

No	Masukan dan Saran
Judul	✓
Bab I	✓
Bab II	- Revise the conceptual Framework
Bab III	✓
Lainnya	Add the References
Kesimpulan	[ ] Disetujui [ ] Ditolak [✓] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

(Erlindawaty, M.Pd)

Dosen Pembimbing

(Yessi Irianti, S.Pd, M.Hum)

Panitia Pelaksana

Ketua

(Mandra Saragih, S.Pd, M.Hum)

Sekretaris

(Pirman Ginting, S.Pd, M.Hum)

SURAT PERNYATAAN

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini :

Nama Lengkap	:	Dwi Riyanti Oktorinda
N.P.M	:	1402050267
Program Studi	:	Pendidikan Bahasa Inggris
Judul Proposal	:	Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, September 2018
Hormat saya
Yang membuat pernyataan,

Dwi Riyanti Oktorinda

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

Bila menjawab surat ini agar disebutkan
nomor dan tanggalnya

Nomor   : 7988/II.3/UMSU-02/F/2018   Medan, 12 Muharram 1440 H
Lamp   : ---   22 September 2018 M
H a l   : Mohon Izin Riset

Kepada Yth, Bapak Kepala Perpustakáan
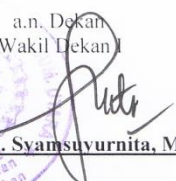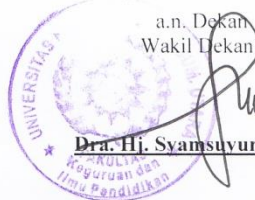Universitas Muhammadiyah Sum. Utara
di-
Tempat

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama   : Dwi Riyanti Oktorinda
N P M   : 1402050267
Program Studi   : Pendidikan Bahasa Inggris
Judul Penelitia : *Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show*

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

a.n. Dekan
Wakil Dekan I

Dra. Hj. Syamsuyurnita, M.Pd

** Pertinggal **

SURAT KETERANGAN
Nomor: .5.4.3./KET/II.10-AU/UMSU-P/M/2018

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيمِ

Pelaksana Tugas Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama	:	**Dwi Riyanti Oktorinda**
NPM	:	**1402050267**
Univ./Fakultas	:	**UMSU/ Keguruan dan Ilmu Pendidikan**
Jurusan/P.Studi	:	**Pendidikan Bahasa Inggris/ S1**

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

"Deixis in Reggy Hasibuan's Utterances in Stand-up Comedy Show"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 5 Safar 1440 H
16 Oktober 2018 M
Plt. Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd

BERITA ACARA BIMBINGAN PROPOSAL

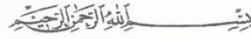|	
Perguruan Tinggi	: Universitas Muhammadiyah Sumatera Utara
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi	: Pendidikan Bahasa Inggris
Nama	: Dwi Riyanti Oktorinda
NPM	: 1402050267
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
8 Agustus 2018	Background of the Study The Identification of the problems Formulation of the problems	
29 Agustus 2018	The theory of deixis & stand-up comedy	
3 September 2018	The technique of data analysis References	
	Acc for seminar	

Medan,   Agustus 2018
Dosen Pembimbing

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

(Yessi Irianti, S.Pd, M.Hum)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi	: Universitas Muhammadiyah Sumatera Utara
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi	: Pendidikan Bahasa Inggris
Nama Lengkap	: Dwi Riyanti Oktorinda
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Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Deixis in Reggy Hasibuan's Utterances in Stand Up Comedy Show

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
8 – 10 – 2018	Chapter IV	
13 – 10 – 2018	Chapter V	
16 – 10 – 2018	Acc	

Medan,   Oktober 2018

Diketahui oleh:
Ketua Prodi

Dosen Pembimbing

(Mandra Saragih, S.Pd, M.Hum.)

(Yessi Irianti, S.Pd, M.Hum.)