Persona Deixis in the Balinese Script Dialogue "Bogolan" by A. Wiyat S. Ardhi

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Abstract- This research aims to describe the use of personal pronouns in the Balinese language, referred to as persona deixis expressions, especially in a dialogue context. The data for this research was extracted from written sources consisting of books containing four script titles. The data collection process utilized literature review and observation methods, along with note-taking techniques. The analysis employed the matching and distribution method with direct element division and determinant element separation techniques. The results of the analysis are presented in descriptive form and tables. The findings of this study outline the three forms of persona deixis, namely first-person deixis, second-person deixis, and third-person deixis. Each deixis expression was analyzed based on its meaning and reference according to the context found in the dialogue. With the presence of diverse language levels in Balinese, this research also analyzes the factors influencing the language levels used in a dialogue.

Keywords: Deixis, Persona, Dialogue

I. INTRODUCTION

In discourse, every utterance contains meanings and references that vary depending on who utters the utterance, to whom the utterance is directed, who is being talked about, where and when the utterance is made. The references, such as referring to people, places, and times, depend on the purpose during communication. Besides the participants' roles in communication and the place and time of the utterance, the determining factor for meaning and reference is the language used. Each language has its own characteristics, such as regional languages in Indonesia. Each region has different communication cultures, which can cause meanings and references in an utterance to vary, for example, in the choice of words used, the presence of language levels, and the presence of terms in regional languages that

have become cultural norms in communication, as in the case of Balinese, which has levels of usage. This is due to the influence of social status in society.

Referring to Levinson (1983), the term deixis originates from the Greek word meaning to point or indicate and has prototypical examples or focuses on the use of demonstrative pronouns, first and second-person pronouns, tense, specific time and place adverbs such as now and here, as well as various other grammatical features directly related to the state of the utterance.

In communication, references can be understood through context. Every utterance has a different context, for example, in Balinese which has various expressions especially regarding individuals, such as pronouns, mentioning someone's name, and honorific terms

based on social status, age, caste, and so on. The references in these utterances are called deixis expressions.

Deictics of person include pronouns (I, you, he; mine, yours, his; myself, yourself), possessive adjectives (mine, yours, his). Personal pronouns can have singular and plural forms. Forms The plural form can be applied even if only one referent is designated, provided that the the referent can be considered to represent a group (Cruse, 2006).

Persona deixis clearly operates on a basic three-part division, exemplified with first person ('I'), second person ('you'), and third person ('he', 'she', or 'It') (Yule 1996).

Nursalim dan Syahrobi Nur Alam (2019) states that The forms of persona deixis consist of first person singular pronominal form, first person plural pronominal form, second person singular pronominal form, second person plural pronominal form, third person singular pronominal form and third person plural pronominal form.

Based on Pratiwi (2018) the use of first person deixis, second person deixis and third person deixis. Deictic markers mark each part of the deixis. The percentage of the use of each part of persona deixis is also found.

Ayu A and Ahmad Bukhori Muslim (2023) in their research found that persona deixis can show politeness between speakers and interlocutors. The deixis used in her research data is influenced by the sociolinguistic dimension which consists of social distance or solidarity, status or power, formality, and function.

According to Noerrofi'a and Syaiful Bahri (2019) deixis is implicated not only as a characteristic function of demonstrative pronouns but also refers to people and a number of other features that are syntactically relevant to the speech context syntactically relevant features of the speech context.

Referring to Susini (2019) in her research specifically examines the use of persona deixis in a conversational text. In general, in Balinese, deictic words that refer to people are almost the same, so this research can be used as a reference in analyzing Balinese persona deixis.

In line with the previous research, Kardana, et al (2023) stated that Balinese persona pronomina can be divided into first persona pronomina, second persona pronomina, and third persona pronomina. Each of these persona pronomina can be can be differentiated based on its form, namely singular and plural.

Persona deixis does not only refer to pronouns, but there is a selection of terms or language levels caused by several factors, such as the distance between the speaker, the interlocutor and the person being discussed. This is included in the social factors proposed by Holmes (2013), namely certain social factors are relevant in taking into account certain varieties used in language use.

Taufik (2017) in his article, states that the forms of persona deixis in Indonesian dialect of Ambon have various meanings and references. It is influenced by who is the speaker, listener and in certain contexts.

In their research, Fahrunisa and Asep Purwo Yudi Utomo (2020) found a variety of forms of persona deixis, including first, second and third persona deixis both singular and plural. Each part of persona deixis has a different function according to the context and referent.

From a sociological point of view, there are layers in society that distinguish the use of a language, such as a layer of rulers and a layer of commoners, or there are tiered castes. In Bali itself, the social layers can be divided into Balinese Purwa (traditional) and Balinese Anyar (modern) layers (Suwija, 2012).

Based on the layers of Balinese society, there are levels of Balinese language called anggah-ungguhing basa Bali. It is further said that the levels of Balinese language consist of four types, namely: basa kasar, basa andap, basa and basa alus (Suwija in Jatiyasa, 2022).

II. METHODS

The data in this study belong to primary data. According to Nur Indrianto and Bambang Supono (2013) primary data is a source of research data obtained directly from original sources (not through intermediary media).

Obtained directly from the original source (not through intermediary media). The data was directly taken from written sources consisting of dialogues in the Balinese script titled "Bogolan" by A. Wiyat S. Ardhi published by Bhadrika Ashrama Keramas in 2002.

The data collection in this research used the literature review method. The process of reviewing the data applied the observation method. The observation method in this research utilized an advanced technique, namely note-taking technique.

This research employed two types of methods in analyzing the data, namely the matching method and the distribution method,

then continued with two techniques. The PUP technique or sort out the determining elements in this study was used to classify parts that include pragmatic elements and sociolinguistic elements.

To see the reference and meaning of each deixis expression, the matching method's sub-type, pragmatics, was used. To see the determining factors for the selection of language levels, the matching method's sub-type, sociolinguistics, was used. The BUL technique or divide direct elements is a method of analyzing data by dividing linguistic data units into several elements (Sudaryanto, 2015). Thus, it can be determined whether the linguistic unit contains deixis persona expressions along with their forms. In analyzing the data, the paraphrase technique was also used.

Formal methods are used in presenting the results of data analysis in the form of formal rules or symbols in the field of linguistics. Formal symbols such as symbols in the fields of phonology, morphology and syntax are presented using formal methods. Meanwhile, informal methods are used in presenting the results of data analysis in the form of everyday words or sentences that are often used in ordinary speech without formal symbols that are technical in nature (Sudaryanto, 1993). The presentation of this analysis results was carried out using formal and informal methods, namely through tables and word descriptions.

III. RESULT AND DISCUSSION
First Person Deixis

Persona Deixis Form		
First Person Deixis	**Singular**	**Plural**
	Tiang *Titiang/Tityang* *Dewek titiang* *Sikian tiang/titiang* *Cang/Icang* *Iba*	*Iraga*

First Person Deixis (Singular)
Deictic Expression *'Tiang'*

Polisi: Ngoyong, ngoyong
　　　'Diam, diam'
I Berag: Ten **tiang**, Pak. Ten **tiang**
　　　'Bukan saya, Pak. Bukan saya'
Polisi: Nyén adan cainé
　　　'Siapa nama kamu'
I Berag: Masumpah **tiang** purun, ten **tiang** Pak
　　　'Bersumpah saya berani, bukan saya
Pak

The deictic expression *'tiang'* in the dialogue above is a form of first person singular deixis. The deictic expression 'pillar' in the dialogue refers to the speaker, namely I Berag. The deictic expression 'tiang' when translated into Indonesian means 'me' and the meaning of the expression 'tiang' in Balinese is the same as the expression 'aku' which is a pronoun for oneself.

There is a conversation between the Police and I Berag in the dialogue. The first participant is not mentioned by name, but is mentioned by profession or occupation, but the second participant in the dialogue is mentioned by name. Based on this context, it can be concluded that the use of the expression 'tiang' in dialogue is influenced by the social dimension, namely the scale of solidarity/social distance and the scale of status. In this case, the choice of the expression 'tiang' is used because the relationship between the two participants is not close (distant/low solidarity). Based on the situation in the dialogue, the two participants are opposite people. Apart from being influenced by the dimension of solidarity/social distance, the choice of 'tiang' expressions in dialogue is also influenced by the profession or job which is included in the social status factor. Participant 1 is a policeman whose job is to take action against criminals or perpetrators who disturb the community, while participant 2, namely I Berag, is an ordinary citizen with a background as an escaped convict, so the deictic expression 'tiang' made by participant 2, namely I Berag, is also influenced Because of his respect for a policeman, I Berag used the deictic expression 'tiang' which is included in the Balinese alus category.

Deictic Expression *'Titiang/Tityang'*
IB. Adistana:　　Aaa,　ané　bokné　lantang magélohan ané paningalanné cara bintang siang, cara manik

kasturi, galak sakéwala ngetisin
'Iya, yang rambutnya panjang melambai yang matanya seperti bintang siang, seperti manik kasturi, galak namun menyejukkan'

Tut Sarga: Nggih, **tityang** taler kalangen antuka. Sampun sual-sualang deweke apang nyak jawata, ten masi polih jawatan. Pocol ngurug, peluh tis, angkihan daas-diis, sakewanten tiwas ten kejawat. I Ratu, kenal ring Luh Prami?
'Iya, saya juga kagum olehnya. Sudah bersiul saya agar mau diajak, tidak juga dapat ajakan. Rugi menanam, keringet dingin, nafas tersengal-sengal, namun sial tidak diajak, I Ratu, kenal dengan Luh Prami?'

In the data above, the deictic expression *'tityang'* is a form of deictic first person singular. The deictic expression *'tityang'* refers to the speaker, namely Tut Sarga. The deictic expression *'tityang'* when translated into Indonesian means 'I' and the meaning of the expression 'tityang' in Balinese is the same as the expression 'aku' which is a pronoun for oneself.

The data above shows the conversation between Tut Sarga and IB. Adistana has a friendly relationship, so it can be concluded that the use of the expression *'tityang'* in dialogue is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the situation in the dialogue, the two participants have a very close relationship (intimate/high solidarity). Tut Sarga uses the deictic expression *'tityang'* also because it is influenced by the caste system that applies in Bali. Tut Sarga was a person from the Sudra dynasty, while IB. Adistana is a Brahmin dynasty, so the choice of the deictic expression *'tityang'* made by Tut Sarga is used to honor or glorify the singgih or someone whose rank is higher in terms of caste, namely IB. Adistana.

Deictic Expression *'Dewek titiang & Sikian titiang'*

Luh Prami: Ratu, kadi wénten anak nyarengin **déwék titiang**é mondong bebandan sané kalintang bobot neteh **sikian tiang**é.

'Ratu, seperti ada orang membantu diri saya memikul hukuman yang sangat berat menindih diri saya'.

IB. Adistana : Ampura tiang Luh. Dadi langsag tiang ngagah satwa nguni.
'Maaf saya Luh. Kenapa saya lincah membuka cerita dahulu'.

Luh Prami: Nénten Tu. Baos Ratuné rasaang titiang sekadi idamuh ngetélin **sikian titiang**é. Yadiastu aketélan, sakéwanten ngetél rikala titiang kapanesan, mawastu tis rasaang tityang.
'Tidak Tu. Perkataan Ratu saya rasa seperti embun menetes pada diri saya. Walaupun setetes, namun menetes disaat saya kepanasan, berakibat sejuk saya rasakan'.

The deictic expressions *'dewek titiang'* and *'sikian tiang/titiang'* are forms of first person singular deictic. The deictic expressions *'dewek titiang'* and *'sikian tiang/titiang'* refer to the speaker, namely Luh Prami. The deictic expressions *'dewek titiang'* and *'sikian tiang/titiang'* when translated have the meaning 'myself' and the meaning of the expressions *'dewek titiang'* and *'sikian tiang/titiang'* in Balinese is the same as the expression *'aku'* (in Indonesia langauge) which is the word change for yourself. However, the difference in the use of the deictic expression *'titiang'* with *'dewek titiang'* and *'sikian tiang/titiang'* is that there is an emphasis on the words *'dewek'* and *'sikian'* which have the meaning of 'self'.

In the dialogue, there is a conversation between Luh Prami and IB. Adistana. Based on the context of the dialogue above, Luh Prami comes from the Sudra dynasty, while IB. Adistana comes from the Brahmin dynasty, so the deictic expressions made by Luh Prami are influenced by the caste system. The Brahmin dynasty is a dynasty that is respected by the Balinese people, especially the Sudra dynasty like Luh Prami, so when communicating with IB. Adistana, Luh Prami uses the deictic expressions *'dewek titiang'* and *'sikian tiang/titiang'* which are included in the *alus singgih* language category, which aims to glorify and respect the singgih, namely IB. Adistana.

Deictic Expression *'Icang'*

I Bawak: (LIGED-LIGED NAHANANG

JEJEH BAYUNNÉ INGET TEKÉN LARANNÉ MABUI). Buung ja Beli, mancan buin dasa tiban, méhméhan telah gigin **icang**é, méh ruyud sing nyidaang ngudiang. Kurenan **icang**e nyen men keto………..

(BERGERAK SEPERTI MELILIT MENAHAN PERASAAN TAKUT INGAT DENGAN TERSIKSANYA DIPENJARA). 'Tidak jadi Beli, bila sudah lagi sepuluh tahun, barangkali habis gigi saya, aduh lemah tidak bisa berbuat apapun. Istri saya nanti kalau begitu………..

I Selem: Keto kenken…Genep-genep rerambangan cainé. Cutet, sing ada kanda pocol, sing ada raos gagal, yén sutradaranné **icang**. Engsap cai nyén **I cang** Diréktur né, boss né.

'Begitu bagaimana…Macam-macam kamu urus. Singkat, tidak ada dalih sia-sia, tidak ada perkataan gagal, kalau sutradaranya saya. Lupa kamu nanti Saya Direkturnya, bossnya.

In the dialogue above we can see that the deictic expression *'cang/icang'* is a form of first person singular deictic. The deictic expression *'icang'* refers to the speaker, namely I Bawak in the first utterance and I Selem in the second utterance (the expression is in bold). The deictic expression *'icang'* when translated it means 'me' and the meaning of the expression *'icang'* in Balinese is the same as the expression 'aku' (in Indonesia langauge) which is a pronoun for ourself.

In the dialogue above, there is a conversation between I Selem and I Bawak. Both of them have a friendly relationship and have the same background, namely as prisoners, so they have equal status in society. Based on the relationship between the two participants, it can be concluded that the deictic expression *'icang'* used in the dialogue above is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a very close relationship (intimate/high solidarity), so that I Bawak uses the deictic expression *'icang'* to I Selem, and vice versa, both participants use this deictic expression in communicating repeatedly. Even though the deictic expression *'icang'* in the dialogue above looks like a rude expression, this expression is a slang language used when communicating with friends, especially those who have equal status in society and have a high level of solidarity.

Deictic Expression *'Iba'*

IB. Adistana: Aji, titiang sané ngeranaang dukan Ajine, dados I Biang damprat-damprat Aji
'Aji, saya yang menyebabkan kemarahan Aji, kenapa I Biang bentak-bentak Aji'

Dayu Biang : Beneh, anak Biang koné cicing. Cening kadén nawang, cicingé masi ja cicing lawana makerah.
'Benar, orang Biang katanya anjing. Kamu kan tau, anjing juga anjing dilawan bertengkar'.

IB. Aji: Amah temah, lubaaakk, kai orahang **iba** cicing, aaahhh
'Makan, lubaaakk, kamu mengatakan saya anjing, aaahhh'

The deictic expression *'iba'* is a form of deictic first person singular. The deictic expression *'iba'* refers to the speaker, namely IB. Aji. The deictic expression *'iba'* when translated means 'me' and the meaning of the expression *'iba'* in Balinese is the same as the expression 'aku' (in Indonesia language) which is a pronoun for ourself.

Based on the situation that occurs in the dialogue, the use of the deictic expression *'iba'* is influenced by referential and affective factors. Regarding the referential factor, the three participants in the dialogue above are arguing because IB.Aji strongly disagrees with Luh Prami marrying IB. Adistana. Affectively, deictic expressions are used because they are influenced by emotions. There was a fight between IB.Aji and Dayu Biang. IB. Aji expressed feelings of annoyance and very angry when Dayu Biang said that if Dayu Biang was compared to a dog, then the opponent of the dog fighting was also a dog, so IB.Aji responded with harsh language and the deictic expression *'iba'* to refer to himself then followed again with a statement expressing his

anger.

First Person Deixis (Plural)
Deictic Expression *'Iraga'*

Truna:	Buin pidan Luh ? (NGISIANG LENGENNE I LUH)
	'Lagi kapan Luh ?' (MEMEGANG LENGANNYA I LUH)
Bajang:	Buin pidan ja patutne
	'Lagi kapan pantasnya'
Truna:	Yén bukah Beli korin kubuné ené, lantas **iraga** macelep madandan tangan (MAEKIN JELANAN KUBUNE), tondén masi lakar ngendih lampu hijauné Luh?
	'Kalau Beli buka pintu rumahnya ini, lalu kita masuk bergandengan tangan (MENDEKAT PINTU RUMAHNYA), belum juga akan menyala lampu hijaunya Luh?'

In the data above, the deictic expression *'iraga'* is a first person plural deictic form. The deictic expression *'iraga'* refers to the speaker, namely Truna, and the interlocutor, namely Bajang. The deictic expression *'iraga'* when translated it means 'us' and the meaning of the expression *'iraga'* in Balinese is the same as the expression 'kita' (in Indonesia language) which is a pronoun for ourself and the interlocutor involved.

The data above shows a conversation between a couple, Truna and Bajang. Based on the relationship between participants in the dialogue, it can be concluded that the deictic expression *'iraga'* used is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a very close relationship (intimate/high solidarity), so Truna uses the deictic expression *'iraga'* towards Bajang. This expression is a social language that is often used by various levels of age and friendship, especially those who have equal status in society and have a high level of solidarity.

Second Person Deixis

Persona Deixis Form

Second Person Deixis	Singular	Plural
	Cai	-
	Nyai	
	Kai	
	Cening	
	Ratu/I Ratu	

Second Person Deixis (Singular)
Deictic Expression *'Cai'*

Truna:	Maling, sinah **cai** maling
	'Maling, jelas kamu maling'
I Berag:	Sampun, sampun entungang tiang
	'Sudah, sudah saya buang'
Truna:	Entungang **cai**, apang sing **cai** kadéna mamaling, kéto?
	'Kamu buang, agar kamu tidak dikira maling, begitu?'

The deictic expression *'cai'* in the dialogue above is a form of second person singular deictic. The deictic expression *'cai'* refers to the interlocutor who in the dialogue above refers to I Berag. In the dialogue, the utterance made by Truna was responded to directly by I Berag, which indicates that the deictic expression *'cai'* was addressed to I Berag. The deictic expression *'cai'* when translated means 'you' and the meaning of the expression *'cai'* in Balinese is the same as the expression *'kamu/anda'* (in Indonesian) which is a pronoun for the second person/interlocutor.

The dialogue above shows a conversation between Truna and I Berag. The two of them did not know each other and based on the situation that occurred in the dialogue above, I Berag impudently entered Truna and Bajang's house and took the clothes that were in the house, which shocked Truna and Bajang, then Truna detained I Berag in an emotional state. Based on this, it can be concluded that the deictic expression *'cai'* used in the dialogue above is influenced by referential and affective factors. The referential factor in the dialogue was in the form of harsh language uttered by Truna which was intended to make I Berag admit that he was a thief. Affectively, in

the dialogue above there is an emotional element from Truna towards I Berag, so that Truna uses the deictic expression 'cai' which is very harsh language because of Truna's feelings of anger towards I Berag.

Deictic Expression *'Nyai'*

Dayu Biang: Déwaratu, Bagus Aji. Yén dingeha baan anaké, amat twara kedéknyané. Nto, yén pianaké masomah ajak lutung, Gus Aji dadi matuan lutung ya. Yén panaké panak ubuan, dong ubuan ané nyangkutin tiang uli nguni.
'Yaampun, Bagus Aji. Kalau didengar oleh orang, betapa tidak tertawa mereka. Itu, kalau anak beristri dengan lutung, Gus Aji jadi mertua lutung ya. Kalau anak anak binatang, ya binatang yang mengeloni saya sejak dulu'.

IB. Aji: Cicing **nyai**, ngilin-ngilinin pedih basang. Yen **nyai** ngedot memantu ngajak pragina joged, lautang ciciiingng.
'Anjing kamu, mencari-cari kemarahan. Kalau kamu ingin bermantu dengan penari joged, lanjutkan anjing'.

Based on the dialogue above, the deictic expression *'nyai'* is a form of second person singular deictic. The deictic expression *'nyai'* made by IB.Aji refers to his interlocutor, namely Dayu Biang. The deictic expression *'nyai'* when translated into Indonesian means *'kamu/anda'* and the meaning of the expression *'nyai'* in Balinese is the same as the expression *'kamu/anda'* which is a pronoun for the second person/interlocutor.

Based on the situation that occurs in the dialogue, the deictic expression 'nyai' uses by IB.Aji is influenced by referential and affective factors. Referentially, the speech in the dialogue above is in the form of a debate because IB.Aji said that IB. Adistana would be better off marrying a langur and calling IB.Adistana an animal. Affectively, deictic expressions are used because they contain emotional elements. IB.Aji expressed feelings of annoyance and very angry when Dayu Biang said that if IB.Adistana marries a langur, then IB.Aji is the langur's mother-in-law, if IB.Adistana is an animal, then IB.Aji is also an animal that has been with Dayu Biang for a long time, then IB.Aji responded to Dayu Biang with the deictic expression *'nyai'*, followed by a statement expressing his anger. Apart from referential and affective factors, the use of the deictic expression *'nyai'* is also influenced by gender factors. In Holmes' (2013) theory, it is not stated that gender influences the choice of language in communication. So this can be said to be a finding. The deictic expression *'nyai'* is a special expression that is only directed at women. This is a culture of communication in Balinese.

Deictic Expression *'Kai'*

IB. Adistana: Aji, titiang sané ngeranaang dukan Ajine, dados I Biang damprat-damprat Aji
'Aji, saya yang membuat kemarahan Aji, kenapa I Biang Aji bentak-bentak'

Dayu Biang : Beneh, anak Biang koné cicing. Cening kadén nawang, cicingé masi ja cicing lawana makerah.
'Benar, orang Biang katanya anjing. Kamu kan tau, anjing juga anjing dilawan bertengkar'.

IB. Aji: Amah temah, lubaaakk, **kai** orahang iba cicing, aaahhh
'Makan, lubaaakk, kamu mengatakan saya anjing, aaahhh'

'Kai' in the dialogue above is a form of *'kai'* dection used by IB.Aji referring to his interlocutor, namely Dayu Biang's second person singular. Deictic expressions. Even though in the dialogue above there were three participants, after Dayu Biang made his speech, the participant who responded directly was IB.Aji. The deictic expression *'kai'* when translated means 'you' and the meaning of the expression *'kai'* in Balinese is the same as the expression 'kamu/anda' (in Indonesian) which is a pronoun for the second person/interlocutor.

The dialogue above shows a conversation between IB. Adistana, IB. Aji and Dayu Biang. Based on the situation that occurs in dialogue, the use of the deictic expression 'kai' is influenced by referential and affective factors. Referentially, the three participants in the dialogue above are arguing because basically IB.Aji really doesn't agree with Luh Prami marrying IB. Adistana. Affectively, deictic expressions are used because they have emotional influence. IB.Aji said that his feelings of annoyance and very angry started when Dayu Biang said that his opponent's dog

was also a dog. IB.Aji felt offended and annoyed, then IB.Aji responded to Dayu Biang with the deictic expression 'kai' directed at Dayu Biang, followed by a statement expressing his anger.

Deictic Expression *'Cening'*

Men prami: (NGARAOS SAKENG UMAH METEN) nyen to, Luh Prami. Mara **cening** teka? (MEN PRAMI MUKAH LAWANGE, LANTAS NEGAK DI KORSINE). Tumben sing dingeh meme gerungan motore. (BERBICARA DARI DALAM RUMAH) 'siapa itu, Luh Prami. Baru kamu datang ? (MEN PRAMI MEMBUKA PINTUNYA LALU DUDUK DI KURSINYA). Tumben tidak Ibu dengar suara motornya'.

Luh Prami: Mirib meme bas leplep masare. 'Mungkin Ibu terlalu nyenyak tidur'.

We can also see that the deictic expression *'cening'* in the dialogue above is a form of second person singular deictic. The deictic expression *'cening'* made by Men Prami refers to the interlocutor, namely Luh Prami. In the dialogue above there were only two participants, namely Men Prami and Luh Prami. The deictic expression *'cening'* when translated, means 'you' and the meaning of the expression *'cening'* in Balinese is the same as the expression 'you' which is a pronoun for the second person or interlocutor.

The deictic expression *'cening'* made by Men Prami to Luh Prami is influenced by the social dimension, namely the scale of very close solidarity/social distance (intimate/high solidarity). Men Prami is the biological mother of Luh Prami, so Men Prami uses the deictic expression *'cening'* when communicating to refer to the person she is talking to, namely Luh Prami.

Deictic Expression *'Ratu/I Ratu'*

IB. Adistana: Uli dijanné kena baan nebag, anaké nyak kalawan tusing
'Dari mananya bisa menebak, orang yang mau dibanding tidak'

Luh Prami: Saking sebeng, saking liat, saking kulitné
'Dari ekspresi, dari mata, dari kulitnya'

IB. Adistana : Uli kulitné?
'Dari kulitnya?'

Luh Prami: Nggih, napi beseg kulitne napi ten. Yen beseg, macihna pesu peluh, sinah nrosdos bayunne meled ngibing. **Ratu** ten medalang keringet nyang akidik, sira ngega **I Ratu** kahyun ngibingin sikian tityange.
'Iya, apa basah kulitnya apa tidak. Kalau basah, berciri keluar keringat, semakin jelas besar tenaganya ingin mendampingi menari. Ratu tidak mengeluarkan keringat sedikit pun, siapa mengira I Ratu mau mendampingi diri saya menari'.

The deictic expression *'Ratu/I Ratu'* made by Luh Prami in the dialogue above is a form of second person singular deictic. The deictic expression *'Ratu/I Ratu'* refers to the second person or interlocutor, namely IB.Adistana. The meaning of the expression *'Ratu/I Ratu'* in Balinese is the same as the expression 'you' which is a pronoun for the second person/interlocutor , but specifically aimed at people who are respected, both in terms of relationships between participants, social status, formality, communication purposes and caste. This is readjusted based on the context that occurs in the dialogue.

In the dialogue, there is a conversation between Luh Prami and IB. Adistana has a friendly relationship, so it can be concluded that the use of the expression *'Ratu/I Ratu'* in dialogue is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the situation in the dialogue, in terms of solidarity/social distance, the two participants have a very close relationship (intimate/high solidarity). Luh Prami also uses the deictic expression *'Ratu/I Ratu'* which is included in the Balinese alus singgih category because it is influenced by the caste system that applies in Bali. Luh Prami is a person who comes from the Sudra dynasty while IB. Adistana is a Brahmin dynasty, so the choice of the deictic expression *'Ratu/I Ratu'* made by Luh Prami is used to honor or glorify the singgih or someone whose rank is higher in terms of caste, namely IB. Adistana.

Third Person Deixis

Persona Deixis Form

Third Person Deixis	Singular	Plural
	Ia	*Ia*
	Ida	*Nyama Braya*
		Truna-Truni
		Semetonan/Pasemetonan

Third Person Deixis (Singular)

I Selem: Tanem pakaian bogolané ené di sisi. (NUDING CARA IBUSAN. I BERAG NYEMAK DUGDUGAN BAJU BOGOLANÉ LANTAS KASISI).
'Tanam pakaian narapidananya ini di luar'. (MENUNJUK SEPERTI TADI. I BERAG MENGAMBIL TUMPUKAN BAJU NARAPIDANANYA LALU KELUAR).

I Bawak: (NGÉWERIN). Ngol, Ngol, Bongol wiih. (I BERAG NYERENGSENG SAWIRÉH SING DINGEHA JERITAN I BAWAKE). Bih, tengilina munyiné. Buin pidan ja **ia** matakon, lakar tengilin masi. (MENGEJEK). Ngol, Ngol, Bongol wiih. (I BERAG MEMIRINGKAN KEPALANYA KARENA TIDAK DIDENGAR JERITAN I BAWAK). 'Bih, didiamkan perkataannya. Kapan pun ia bertanya akan saya diamkan juga'.

In the data above, the deictic expression *'ia'* is a third person singular deictic form. The deictic expression *'ia'* refers to the person discussed in the dialogue above, namely I Berag. The deictic expression *'ia'* when translated into Indonesian means *'dia'* and the meaning of the expression *'ia'* in Balinese is the same as the expression *'dia'* which is a pronoun for the person being talked about.

In the dialogue, there is a conversation between I Selem and I Bawak, who talks about I Berag. The three people are friends and have the same background, being a prisoner. Based on the

relationship between the participant and the person discussed in the dialogue, it can be concluded that the deictic expression *'ia'* used to refer to people is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a very close relationship (intimate/high solidarity) with the person they are talking about, so I Bawak uses the deictic expression *'ia'* to refer to I Berag. The deictic expression *'ia'* is an expression commonly used by various levels of age, relationship and social status which can refer to people who have equal degrees in society and can refer to people who have a lower social status.

Ekspresi deiktik *'Ida'*
(Data 1:80)

Dayu Biang: Puniki, Ratu Kakyang. Putun Ratu Kakyange mapinunas ring Ajine, mangda ledang nampen Luh Prami kaangen mantu. **Ida** Ajin Debagus nenten nampenin tur……
'Seperti ini, Ratu Kakyang. Cucu Ratu Kakyang meminta kepada Ajinya, agar bersedia menerima Luh Prami sebagai menantu. Beliau Ajinya Debagus tidak menerima lalu…..'

Ratu Kakyang: Mamedih, dong kéto ya. Dadi twara nampi?
'Marah, seperti itu ya. Kenapa tidak menerima?'

In the data above, the deictic expression *'Ida'* is a third person singular deictic form. The deictic expression *'Ida'* made by Dayu Biang refers to the person being discussed, namely IB.Aji. The deictic expression *'Ida'* when translated into Indonesian means *'dia'* and the meaning of the expression *'Ida'* in Balinese is the same as the expression *'dia'* which is a pronoun for the person being spoken about, but specifically intended for respected people, both from aspects of relationships between participants, social status, formality, communication goals and caste. This is readjusted based on the context that occurs in the dialogue.

The deictic expression *'Ida'* is not only used

as a pronoun, but can also be used as a prefix placed before the mention of a person's name/social status, as happened in the dialogue above, the deictic expression *'Ida'* uttered by Dayu Biang is influenced by social dimensions, namely the scale of close solidarity/social distance (intimate/high solidarity). The deictic expression *'Ida'* is placed before the words 'Ajin Debagus' as a sign of respect for the husband (IB.Aji) who is the head of the household who is respected in Balinese culture.

Third Person Deixis (Plural)
Deictic Expression *'Ia'*
Tk. Pancing 1: Nyangetang inguh keneh Bapake, sesubane nawang, sapatilar I
           Luhe laporanga ka Polisi.
           'Semakin resah perasaan Bapak, sesudahnya tau, mengenai I Luh dilaporkan ke Polisi
Truna: Laporanga ka Polisi ?
           'Dilaporkan ke Polisi ?'
Tk. Pancing 1: Aa, Bapak Polisi sane ngorahin Bapak ibusan. (HENENG, SEPI
           AJEBOS). Suba dingeh Bapak raos ceninge marerasan ngetogang tresnasih ajak dadua uli dorin kubune ene. Dugas Bapake mungkeb dorin kubune, makadua bogolane ene masi ditu lakuna mungkeb. **Ia** sing melaib, sawireh suba pasti **ia** jejehan teken Polisi bandingang teken tukang pancing.
           'Iya, Bapak Polisi yang mengatakan kepada Bapak tadi. (HENING, SEPI SEJENAK). Sudah Bapak dengar pembicaraan kamu berperasaan menuangkan cinta kasih berdua dari belakang rumah ini. Waktu Bapak sembunyi dibelakang rumah, kedua narapidananya ini juga disana pergi bersembunyi. Dia tidak lari, namun sudah pasti dia takut dengan Polisi dibandingkan tukang pancing'.

In the data above, the deictic expression *'ia'* is a plural third person deictic form. The deictic expression *'ia'* refers to the person discussed in the dialogue above, namely the two prisoners who are hiding. The deictic expression *'ia'* when translated into Indonesian has the meaning *'dia'* but according to the context of the dialogue

above, the meaning of the expression *'ia'* is the same as the expression 'they' which is a pronoun for more than one person being spoken about (plural), this is also emphasized by Tk. Pancing 1 said that there were two prisoners.

In the dialogue, there is a conversation between Tk.Pancing 1 and Truna who talks about two prisoners who were hiding behind the house. The two participants in the dialogue do not know who they are talking about. Based on the relationship between the participant and the person being discussed in the dialogue, it can be concluded that the deictic expression *'ia'* used to refer to the person they are talking about is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a distant/low solidarity relationship with the person they are talking about, so Tk. Pancing 1 uses the deictic expression *'ia'* to refer to the two prisoners. The deictic expression *'ia'* is an expression commonly used by various levels of age, relationship and social status which can refer to people who have equal degrees in society and can refer to people who have a lower social status.

Deictic Expression *'Nyama Braya'*
I Berag: Oooooo, engsap. Jero Balian
           'Oooooo, lupa. Jero Balian'
I Bawak: Nah, keto nake. Majeng ring dane, Jero Balian, keto ature. Pak.....pak.....nto ja icang (NGEDIGIN TANGKAHNE PADIDI)
           'Iya, seperti itu. Kepada, Jero Balian, seperti itu perkataannya. Pak.....pak.....itu saya' (MEMUKUL DADANYA SENDIRI)
I Selem: (NGANGGO BASA ISYARAT) Ngol, ka tengahmu; pules. (I BERAG MACELEP KA TENGAH, NGUBETANG JELANAN. I BAWAK NGAJAK I SELEM NEGAK DI DIPANE). Yen cai sukses kampanye, kagugu baan **nyama-braya**ne icang balian sakti...... (MENGGUNAKAN BAHASA ISYARAT) Ngol, ke tengah saja; tidur. (I BERAG MASUK KE TENGAH, MENUTUP PINTU. I BAWAK DAN I SELEM DUDUK DI DIPAN).

Kalau kamu sukses kampanye, dipercayai oleh sanak saudara saya dukun sakti…..'

The deictic expression *'nyama-braya'* is a plural third person deictic form. The deictic expression refers to the person being talked about, namely relatives or in this case the community. The deictic expression *'nyama-braya'* when translated, has the meaning of 'relatives' but according to the context of the dialogue above, the meaning of the expression *'nyama-braya'* is the same as 'community' which is a term for a group of people who live in one place

In the data, there is a conversation between I Selem and I Bawak discussing the success of I Bawak's campaign. The two participants in the dialogue did not specifically mention who would believe in Balian Sakti, but used the deictic expression *'nyama-braya'* to refer to a group of people in one place. Based on the relationship between the participant and the person being discussed, it can be concluded that the deictic expression *'nyama-braya'* used to refer to the person they are talking about is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a distant/low solidarity with the people they are talking about, so I Selem uses the deictic expression 'nyama-braya' to refer to the community.

Ekspresi deiktik *'Truna-Truni'*
(Data 1:23-24)

Tk. Pancing 1 : Dados Bapak ngaruruh ka tongosé suwung - samun kadi puniki ?
'Kenapa Bapak mencari ke tempat sepi – sunyi seperti ini ?'

Polisi: Biasanné, **truna - truni**né ané sedekan kasmaran, ten milih genah, kéwala ilid paningalanné, jag kanggo. Buina tiang polih nuduk pakaian anyud wawu ring telabahé.
'Biasanya, pemuda-pemudinya yang sedang kasmaran, tidak memilih tempat, sekedar tersembunyi pengelihatannya, terpakai. Lagipula saya dapat memungut pakaian hanyut tadi di sungai'.

Tk. Pancing 2 : Pakaian **truna-truni**né nika minab, Pak

'Pakaian pemuda-pemudinya itu mungkin, Pak'

Polisi: Déréng keni antuk. **Truna - truni**né mangkin kéweh atur, kéweh urus
'Belum tau. Pemuda-pemudinya sekarang susah diatur, sudh diurus'

Tk. Pancing 2: Ten sami Pak. Wénten taler sané gampang diatur
'Tidak semua Pak. Ada juga yang gampang diatur'

Polisi: Pasti lédang pisan kahyun Pemerintahé yén pradé wénten kadi punika
'Pasti minat Pemerintah sangat bersedia jika andaikata ada seperti itu'

Tk. Pancing 1: Béh, puniki Pak Polisi. Yén wénten **truna-truni** sané gampang
utawi sané sulit diatur , artinné **truna-truni**né punika tan uning ring aturan. Pemerintahé mangkin merluang **truna-truni** sané uning ring aturan, artinné ten gampang miwah tan sulit diatur, kéwanten uning ring dija patutnyané magenah
'Beh, seperti ini Pak Polisi. Kalau ada pemuda-pemudi yang gampang atau yang sulit diatur, artinya pemuda-pemudinya itu tidak tau pada aturan, artinya tidak gampang dan tidak sulit diatur, tau keadaan dimana sepatutnya berada'

From the dialogue above, we can see that the deictic expression *'Truna-truni'* is a plural third person deictic form. The deictic expression *'Truna-truni'* refers to the people discussed in the dialogue above, namely the young people/teenangers.

The dialogue above shows a conversation between the Police, Tk. Pancing1 and Tk. Pancing 2 which talks about the habit of today's teenagers. The three participants in the dialogue did not specifically mention who the young people referred to were, but the three participants used the deictic expression *'Truna-truni'* to refer to a group of teenagers. Based on the relationship between the participants and the person being discussed in the dialogue, it can be concluded that the deictic expression *'Truna-truni'* used to refer

to the person they are talking about is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the two participants have a distant/low solidarity relationship with the people they are talking about, so that the three participants use the deictic expression *'Truna-truni'* to refer to a group of teenagers or young people.

Ekspresi deiktik *'Sametonan/Pasemetonan'*
(Data 1:75)

Dayu Biang: Cening, tegarang kenehang ping pindo ping telu. Meme masi ja twara lakar nambakin keneh ceninge. Kaden liu **pasemetonan** ceninge, dayu-dayu, ane sanget luungan kin Luh Prami, jawat kajegegan, kapradnyanan. Apanne sanget buatang cening nganggon Luh Prami rabi.
'Nak, coba pikirkan dua kali tiga kali. Meme juga tidak menghalangi perasaan kamu. Padahal banyak saudara kamu, dayu-dayu, yang jauh lebih bagus dari Luh Prami, dari segi kecantikan, kepintaran. Apanya yang sangat kamu perlukan memilih Luh Prami sebagai istri'.

IB. Adistana: Aji miwah Biang, ampura titiang kadi langgana ring anak lingsir. Yén baosang gumanti akeh dayu-dayu **sametonan** titiangé sané jegég-jegég, sané wikan-wikan, sakéwanten samatra nénten wénten manah titiang. Kamanah antuk tityang pateh yéning Aji miwah Biang nulakang atur-aturan ulam banténg sané kalintang jaen rasaang titiang. Punika boya tios sangkaning Aji miwah Biang nénten seneng ring ulam banténg, yadiastu jaen kecapang titiang.
'Aji dan Biang, maafkan saya seperti durhaka pada orang tua. Kalau dikatakan memang banyak dayu-dayu saudara saya yang cantik-cantik, yang pintar-pintar, namun sedikit tidak ada perasaan saya. Terpikir dari saya

sama jika Aji dan Biang mengembalikan daing banteng yang sangat enak saya rasakan. Seperti tidak beda terhadap Aji dan Biang tidak suka pada daging banteng, walaupun enak saya rasakan'.

Based on the data above, the deictic expression *'Pasemetonan/Sametonan'* is a plural third person deictic form. The deictic expression *'Pasemetonan/Sametonan'* refers to the people being talked about, namely the group of family/connection. The deictic expression *'Pasemetonan/Sametonan'* is a term for several people who are related by blood or are considered family.

In the dialogue, there is a conversation between IB.Aji, Dayu Biang and IB. Adistana who discussed the number of IB.Adistana's family/connection, that is better when compared to Luh Prami. The three participants in the dialogue did not specifically mention who the connection meant, but the three participants used the deictic expression *'Pasemetonan/Sametonan'* to refer to the association of family/connection, which in this case was addressed to blood relatives from the IB.Aji and Dayu Biang families, namely 'Dayu' who were women from the Brahmin dynasty. Based on the relationship between participants and the person being discussed in the dialogue, it can be concluded that the deictic expression *'Pasemetonan/Sametonan'* used to refer to the person they are talking about is influenced by the social dimension, namely the scale of solidarity/social distance. Based on the context of the dialogue, the three participants have a close relationship (intimate/high solidarity) with the person they are talking about, so that the three participants use the deictic expression *'Pasemetonan/Sametonan'* to refer to the group of brothers or extended family of IB. Aji and Dayu Biang who actually have blood relationship and are descendants.

IV. CONCLUSION

Based on the results of the analysis carried out on the dialogue of the Balinese Bogolan drama script, several things can be concluded as follows.

Persona deictic expressions in the dialogue of Balinese Bogolan drama scripts include first person deixis, second person deixis and third person deicsis. Most of the persona deictic expressions found include singular and plural

forms. Only in second person deictic is there no deictic expression in plural form.

Most of the persona deictic expressions that have the right reference are in accordance with the same theory and meaning. However, there is 1 expression whose reference is not in accordance with the theory. This happens because in Balinese one expression can be used to refer to both the singular and plural forms, because the number of deictic expressions in the plural form in Balinese is limited. This expression is found in plural third person deixis, namely in the expression 'ia' which, when translated in Indonesian, has the meaning 'dia' (singular) because it is not followed by an adverb which states that the expression in question refers to the plural form.

The deictic expressions of persona in the dialogue of Balinese Bogolan drama scripts are influenced by various factors depending on the context in which the dialogue occurs. In accordance with theory, most of the deictic expressions in the data are influenced by the solidarity/social distance scale, which is divided into intimate/high solidarity and distant/low solidarity. However, there was 1 factor that was found not to be in accordance with the theory, namely the gender factor in second person singular deixis, in the deictic expression 'nyai'. This happens because the Balinese language has several words that are specifically used to differentiate a person's gender from the choice of words used when communicating.

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