

THE PHENOMENON OF FEMALE'S DEIXIS IN THE DRAMA PERAHU NUH II BY ASPAR PATURUSI

(Fenomena Deiksis Perempuan dalam Drama Perahu Nuh II Karya Aspar Paturusi)

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Abstract: *Deixis is a field of linguistic pragmatics that emphasizes the use of language in text and context to direct communication narratives to the right interpretation. In relation to this article, deixis research in literary works was conducted to place the right interpretation of female deixis in the narrative of speech acts in the drama Perahu Nuh II by Aspar Paturusi. This research also enriches literary readers about the presence of women in literary narratives as part of the social context and language structure. This research is a qualitative research that synergizes the research method of language structure with social interpretation called linguistic pragmatics on the object of study of literary works, namely the drama Perahu Nuh II by Aspar Paturusi. Literature review was conducted on a number of female deixis in the analysis of literary text dialogues presented descriptively. Based on the results of the study, the types of deixis that lead to the interpretation of women include persona, place, time, discourse, social, deixis reversal, and context-sensitive deixis. Persona deixis refers to the role and presence of a person in speech. Location/place deixis is the labeling of form to location, space, and place in non-speech events. Temporal/time deixis is the expression of the time distance of an utterance in a language event. Discourse deixis refers to certain parts of the discourse that are textual or referential in the text. Social deixis reveals differences in social background between the speaker and the listener which are manifested in the choice of certain words. Deixis reversal is the event of referring to the speech act in reverse to the speaker. Context-sensitive deixis is defined as the use of certain deixis in certain contexts related to the person in terms of language politeness.*

Keywords: *Deixis; Drama Perahu Nuh II, Female*

A. INTRODUCTION

Humans are natural beings who constantly interact with one another in communal groups such as neighborhoods, villages, communities, ethnicities, nations, countries, regional areas, international and even global relations. Interaction media are carried out in the form of verbal and nonverbal communication. Verbal communication is interaction carried out through the medium of speech or language, while nonverbal communication is interaction carried out in contexts outside the structure of language such as gestures, signs, attitudes, behavior, and so on. Cangara (2013) explains that communication is a system of direct face-to-face interaction between speakers and listeners or using technological media. Communication requires strategies to ensure the accuracy and precision of information conveyed by the speaker and the correct understanding of the text/context by the listener. Communication accuracy strategies can be built from two forms of approach, namely

linguistic in the form of language structures and non-linguistic in the context of social situations.

Understanding between speakers and listeners in using language as a medium of communication is determined by linguistic and non-linguistic factors. Linguistic factors include vocabulary, phonemes, morphemes, morphosyntax, syntax, semantics, text, and so on. In non-linguistic factors, a person is required to understand the context of the social situation that underlies the use of the language. Context in this case is related to who is speaking, what is being said, to whom the conversation is directed, when and where the conversation takes place, what the purpose of the conversation is, and then the situation that underlies the conversation. According to Sudaryat (2011), meaning in discourse can be traced from two directions at once, namely the structure of the language or text and the social background or context. The use of language that is deictic can directly connect the structure of the language or linguistic elements with the context of the situation used or non-linguistic aspects. The phenomenon of deixis is the clearest way to describe the relationship between language use and context within the language structure.

Deixis exists as a science that explains the two-way speech relationship between speakers and listeners in language structures and social contexts. In addition to language research, deixis can also be used in examining non-speech forms to find the accuracy of interpretation in literary works, especially dramas whose narrative strengths are dialogue, speech, roles, stage, and context. A number of studies have been conducted that connect deixis with literary works, including Sari (2024) and Apraini, et al. (2025). Sari, who analyzed deixis in the short story "*Dilarang Menyanyi Di Kamar Mandi*" (Forbidden to Sing in the Bathroom) by Seno Gumira Ajidarma, found four types of deixis in the narrative, namely persona, time, discourse, and social, while place deixis was not found. Then Apraini, et al., who studied the use of deixis in "*Kumpulan Cerita Rakyat Rokan Hulu*" (the Collection of Rokan Hulu Folk Tales), found the dominant use of deixis including persona, place, time, and social. The similarity between these two literary studies and this study is the use of types of deixis in the analysis of literary narratives. The difference is that this study focuses on a specific issue, namely the phenomenon of female. Then the literary object of the deixis research conducted by Sari and Apraini, et al. is prose genre literature, but the literary object of this research is drama whose narrative power lies in the speech, prologue, epilogue, chorus, and text.

One of the drama studied is *Perahu Nuh II* by Aspar Paturusi (1983). This drama narrates the dialogue of people debating their desire to leave the island that has been their homeland for generations. Conditions on the island are considered no longer able to guarantee their survival, such as drought, crop failure, chaos, intimidation, murder, and so on. Several men have appeared to lead through speeches to encourage and influence the people to carry out the exodus. It was done to find a more suitable place to live on another island that could guarantee their welfare. Every man who appeared to give a speech leading the people always died tragically and was killed horribly. Until finally, a

brave female appeared who stood to give a speech and was able to convince the people to fight against those who blocked their desire to exodus. After the rebellion was successful, this female leader stepped down and handed over leadership to a male leader. This male leader ordered the people to build a boat and prepare the supplies needed for the voyage. The drama's narrative concludes with preparations for a voyage aboard a large ship called *Perahu Nuh II* or Noah's Ark II, draped in a long red and white cloth. The name of the ship is inspired by the ship built by Noah during the great flood that struck the earth thousands of years ago. The emergence of a female leader who is able to unite the various arguments of the people in a single consensus, namely resistance and exodus, drew our attention to examine the phenomenon of the use of female deixis in the drama *Perahu Nuh II*.

The aim of this research on Drama *Perahu Nuh II* by Aspar Paturusi is to provide an accurate interpretation of female deixis in the narrative of speech acts in drama dialogues and to explain the types of female deixis including persona, place, time, discourse, social, deixis reversal, and context-sensitive deixis. This research emphasizes the use of deixis including exophoric deixis, endophoric deixis, and the semantic aspects of these deixis forms. The benefits that can be obtained from this research are the enrichment of literary readers' knowledge about the presence of women in literary narratives as part of the social context and language structure. The researcher also helps in the effort of deeper study of deixis and language, especially in literary products that emphasize dialogue such as drama. Syarif (2001) once stated that drama is very open to be studied from a linguistic perspective because drama discourse has a prologue, epilogue, chorus, speech, and text. This research is a qualitative research that synergizes the research method of language structure with social interpretation called linguistic pragmatics on the object of study of literary works, namely the drama *Perahu Nuh II* by Aspar Paturusi. Huberman (2014) explains qualitative research as a form of research data collection in the form of narratives that emphasize phenomena more than numbers. The literature review was conducted on a number of female deixis in the analysis of the dialogue of this drama text which is presented descriptively

B. METHOD

The method used in this research is the use of language codes called deixis in the drama text *Perahu Nuh II* by Aspar Paturusi. We sorted each deixis according to the data contained in the drama. The theoretical basis used consists of the Definition of Drama, Linguistic Analysis in Drama, the Concept of Deixis, and Types of Deixis. Then, the stages of the research work are illustrated in the conceptual framework section.

1. Definition of Drama

The word drama comes from the Ancient Greek word *draomai*, meaning to act. In its early days, drama was associated with the religious rituals of the Ancient Greeks who worshipped many gods on Mount Olympus. In a valley shaped like a theater, an

amphitheater was built as a venue for these rituals, which resembled performances. Brockett (1999) describes the Ancient Greeks sitting in a circle on stones in a tiered structure similar to the seats in a modern football stadium. Then, in an open field, there was an altar resembling a performance stage where religious rituals took place. A group of people performed movements accompanied by music and words of praise to the gods. These words of praise could take the form of dialogue or a single narrative.

Centuries later, the ancient Greek ritual form of performance called *draomai* underwent a transformation into a performance called drama. Hartoko and Ramhanto (1986) define drama as a form of literature and art performed in the form of dialogue by actors or characters. Drama emphasizes a complete and solid unity between speech, actions, movements, attitudes, acting, setting, place, time, and other supporting aspects to attract the attention of the audience or readers of the drama script. The transformation of drama today appears in various forms of literature, art, and entertainment such as fragments, theater, opera, plays, films, and so on. All forms of performance are presented before the public while carrying moral messages in the form of education, satire, sarcasm, criticism, and so on.

Sumardjo (1992) states that drama is built by external and internal elements. External elements are aspects outside the text such as the author, reader, audience, and so on. Then, internal elements are aspects that build the course of the performance stage or narrative dialogue drama such as speech, plot, characters, setting, theme, language, style, message, and so on. The expression of narrative drama can be found in two forms, namely dialogue and side text. Dialogue is a conversation between two or more characters which is the most important media and is a characteristic of drama. Then, side text is direct non-dialogical information that supports the narrative of the actors such as the location of the incident, lighting arrangement, position of the actors, music, and so on. Based on all the information about drama that has been explained, it can be seen that drama is a stage world that is constructed dialogically and non-dialogically. Dialogic has a very strong linguistic element in the form of text and speech, while non-dialogic is in the form of context and supporting aspects.

2. Linguistic Analysis in Drama

Linguistics, according to Effendy (2025), is the science of language used to study and research languages. Based on this opinion, it can be used as a reference that linguistic study is a scientific analysis of language that can be applied to various objects such as literature, language, culture, politics, law, and others. The unique and complex components of language such as structure, code, meaning, and so on allow it to be used to study literary objects such as drama whose narrative power lies in dialogue, text, and context. Specifically, for research on context, the orientation of linguistic studies is emphasized in the field of linguistic pragmatics because it requires a deep understanding of how language is used in communication. Tarigan (2009) provides an understanding

that linguistic pragmatics is the study of the relationship between language and context that is grammaticalized in the structure of a language.

In literary studies, the scope of linguistic pragmatics is limited to the internal elements of a literary work's structure. Linguistic pragmatics does not cover extrinsic aspects such as the author and the social setting in which the work was created. External aspects of literature are categorized as the content of literary pragmatics, so linguistic pragmatics is not necessary for these aspects. Language use is more determined by conventions, conditions, and verbal rules that indicate the successful use of language as a means of communication. Louise (2007) supports the application of linguistic analysis to literary texts, particularly drama, whose narrative power lies in discourse, dialogue, speech, and interaction. Based on all these explanations, it provides a reinforcement that literature can be used as an object of study in language research

3. The Concept of Deixis

Deixis is a linguistic phenomenon in Ancient Greek where *deiktikos* means direct pointing. Then in Ancient Roman language which transformed into Latin, it was *demonstrativus* which means direct proof. According to Purba (2024), the concept of deixis refers to something directly in context through language, both in the form of direct speech and written speech. Deixis can be said to be a deictic expression through the interaction between the speaker and the listener in the form of statements that require text analysis in the context of their conversation. Another opinion is Verhaar (1996) who states that deixis is semantics that originates from the speaker's identity in the form of lexical pronominals, adverbials, verbals, grammatical, and deictic reversals. This is in line with the view of Alwi (1988) who emphasizes deixis on semantic phenomena such as words, speech construction, and interpretations of the conversational situation. Budiman (1999) strengthens this view by connecting deixis to language codes and grammaticalizing contextual characteristics or speech events. Based on various opinions of linguists on deixis, it can be concluded that words categorized as deixis are words that have clear meaning when connected to a referent. One example is a linguistic element that indicates time such as now, earlier, later, today, yesterday, tomorrow, and so on. These words have clear, dynamic temporal meaning when connected to a referent during utterance. Currently, the term deixis is used by several linguists to grammaticalize the characteristics of speech events with interpretations based on the context of the utterance.

4. Types of Deixis

Deixis has various types as stated by several language experts such as Purwo, Nababan, and Dajajasudarma. Purwo (1984) divides four types of deixis, namely (1) external speech deixis (exophoric), (2) internal speech deixis (endophoric), (3) deixis reversal, and (4) context-sensitive deixis. Exophoric deixis is egocentric, that is, the speaker is at the zero point and everything is directed from his point of view. Exophoric deixis consists of three parts, namely person, space, and time. Then endophoric deixis is divided into two parts,

namely anaphora and cataphora which are in the form of person and nonperson. Deixis reversal is intended as a reverse speech that deviates from the rules of the speaker's point of view. Context-sensitive deixis is deixis that is bound by the context that connects the person with its situational semantic aspects. This type of deixis is divided into three, namely imperative, adhortative, and dubitative.

Nababan (1987) divides deixis into five, namely (1) person deixis, (2) place deixis, (3) time deixis, (4) discourse deixis, and (5) social deixis. Person, place, and place deixis are identical to external speech deixis (exophora). Discourse deixis is identified with endophora deixis which consists of anaphora and cataphora. Social deixis is deixis which is associated with politeness of language. Then another language expert is Dajajasudarma (1993) who divides four types of deixis, namely (1) personal pronominal deixis, (2) proper name deixis, (3) demonstrative pronoun deixis, and (4) time deixis. Personal pronominal deixis is directed at someone who acts as a speaker, either the speaker as the first person or the listener as the second person. Proper noun deixis relates to a person's identity, such as name, title, rank, position, social status, and so on. Demonstrative pronoun deixis relates to direction and time. Temporal deixis is anything related to time in a temporal structure.

Based on the division of deixis by the language experts mentioned above, we summarize it into seven types of deixis, namely (1) personal deixis, (2) location/place deixis, (3) temporal/time deixis, (4) discourse deixis, (5) social deixis, (6) deixis reversal, and (7) context-sensitive deixis. Personal deixis refers to a person's role and presence in a speech act. Location/place deixis is the form of labeling location, space, and place in a non-speech event. Temporal/time deixis is the expression of the time distance from an utterance in a language event. Discourse deixis refers to certain parts of a discourse that are textual or referential in the text. Social deixis reveals differences in social background between the speaker and the listener which are manifested in the choice of certain words. Deixis reversal is the event of referring to the speaker in reverse. Context-sensitive deixis is defined as the use of certain deixis in certain contexts related to person in terms of politeness.

5. Research Framework

This research is categorized as a description of the use of Indonesian deixis in literature, namely the drama *Perahu Nuh II* by Aspar Paturusi. The deixis is aimed at the characterization of female in the use of types of deixis such as personal deixis, place deixis, time deixis, discourse deixis, social deixis, deixis reversal, and context-sensitive deixis. Personal deixis is observed from the forms of female personas in the form of first, second, and third person. Place deixis is observed from words that indicate place. Time deixis is observed from words that indicate time during the speech. Discourse deixis is observed from the use of certain words that function as anaphora markers and cataphora markers. Social deixis is observed from the use of certain words that are connected to the

social status of the speaker and the social status of the interlocutor. Deixis reversal is observed from the use of certain deixis whose references do not match their function. Context-sensitive deixis is observed from politeness of language. In the next stage, research on each form of deixis was conducted to understand the meaning of various words/phrases based on the context of the drama script's dialogue. At the end of all research results, a description of the use of female deixis in Indonesian in the drama is provided.

Documentation techniques were used to collect research data sourced from the script of drama *Perahu Nuh II*. Listening and note-taking techniques were also used to understand and classify the types of deixis in the drama. All data were then analyzed descriptively. The stages of this research are illustrated in the conceptual framework diagram below.

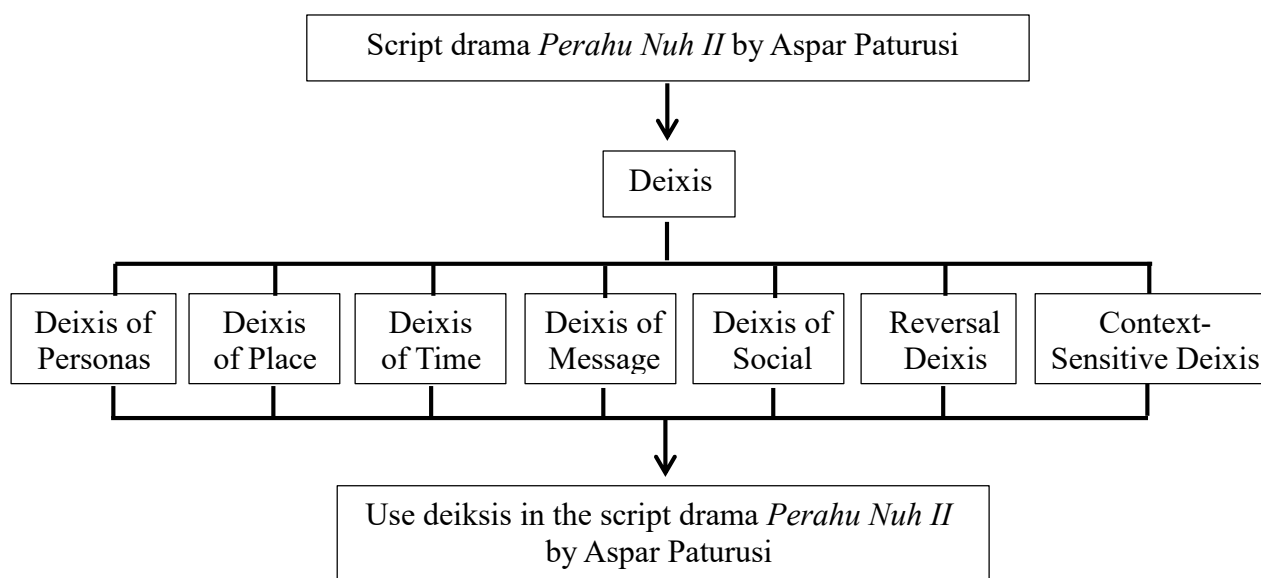


Chart 1. Framework of the stages of research on deixis in the drama *Perahu Nuh II*

Based on the conceptual framework diagram above, the stages of data analysis can be explained as follows:

1. To determine the unit of analysis focused on all dialogue in the drama;
2. To identify the deictic data found in the drama;
3. To classify the deixis data based on the types of deixis;
4. To analyze the data to identify the function of deixis based on the context of the drama;
5. To summarize the results of the data analysis.

C. FINDING AND DISCUSSION

The drama script *Perahu Nuh II* presents a dialogue between people who inhabit an island. Paturusi (1983) depicts people debating a decision to leave the island or remain on the island inhabited since the time of their ancestors. The reason for those who want to exodus

to find another island to live is because they feel that the conditions on the island can no longer guarantee their survival due to drought, crop failure, chaos, intimidation, and so on. On the other hand, the motivation for those who want to stay on the island is because they consider the island as their hometown that has eternal memories and possessions such as houses, rice fields, gardens, livestock, family cemeteries, and so on. The problem faced by the group discussing the exodus is intimidation and murder because it is considered an act of treason or rebellion against the authorities. Characters take turns giving speeches to unite the idea of leaving the island, but each character who appears is always found dead horribly. One interesting aspect here is the author's presentation of female leadership after the previous male leadership fell one by one.

Female's leadership succeeded in producing a consensus that united the determination of the people on the island to carry out an exodus to find an island elsewhere that could guarantee their survival. Through the narrative of speech acts and context in the drama dialogue, a number of interpretations about the self can be obtained that refer directly to the female. The identity of the name and position of the female character in the drama narrative is never mentioned, but what is mentioned is the female's diction as an example found in dialogue 222, "*PEREMPUAN LAIN MENCEGAH KAWANNYA (ANOTHER WOMAN PREVENTS HER FRIEND)*", dialogue 260 "*PEREMPUAN YANG DISEKAP TADI MEMBEBASKAN DIRI DARI KELOMPOKNYA (THE FEMALE WHO WAS HOLDEN AWAY FROM HER GROUP)*", and dialogue 307 "*KELOMPOK ITU MENDESAK KE ARAH PEREMPUAN ITU. YANG DIDESAK TETAP TENANG BAGAI PATUNG PADA PUNCAK DESAKAN, LENGKINGAN PEREMPUAN ITU MEMBUNGKAMKAN SEMUANYA (THE GROUP PUSHED TOWARDS THE FEMALE. THE ONE WHO WAS PRESSED REMAINED CALM LIKE A STATUE AT THE PEAK OF THE PRESSURE, THE FEMALE'S SCREAM SILENCED EVERYTHING)*". From these three narratives, it shows that women who are always seen as weak, then rebel, show their capacity, and finally prove their abilities as great women. In general, the correct interpretation of female deixis in the narrative of speech acts in the context of drama dialogue is a figure who is able to convince the ideology of struggle, ignite the fighting spirit, unite determination, encourage physical resistance, and the success of leadership succession

Throughout the text and context of the drama *Perahu Nuh II*, various types of deixis are found that refer to female. The description of deixis facts is presented selectively only as examples obtained from this drama. Based on the analysis and discussion of the data, the types of female deixis found include persona, place, time, discourse, social, deixis reversal, and context-sensitive deixis as described in the next section.

1. Deixis of Persona

Personal deixis refers to a person's role and presence in a speech act. Researchers only show three examples of personal deixis that refer to women, namely dialogues 232, 233, and 261.

- 1.1. Dialogue 232, “*Kalau saya rela. Saya siap* (If I am willing. I am ready)”. The word “*Saya (I)*” indicates that I am a woman who is ready to give a speech and take over leadership amidst the failure of men who were all killed mysteriously when they were caught giving speeches and were considered to have provoked the people on the island to exodus.
- 1.2. Dialogue 232, “**MEREKA MENDEKAP RAMAI-RAMAI TEMANNYA** (THEY HUGGED THEIR FRIENDS)”. The word *MEREKA* (THEY) refers to a group of women who tried to prevent their FRIENDS, namely fellow women who wanted to give a speech, from suffering the same fate as the men who died tragically.
- 1.3. Dialogue 261, “*Lepaskan! Kalau saya rela. Saya siap* (Let go! If I'm willing. I'm ready)”. The word “*Saya (I)*” indicates that I am a woman who is ready to give a speech and take over leadership and is ready to bear all the risks she will face, including death.

2. Deixis of Place

Locational/place deixis is the formal labeling of location, space, and place in non-speech events. Researchers only show three examples of locational deixis that refer to women, namely dialogues 268, 273, and 287.

- 2.1. Dialogue 268, “*TERDENGAR DOR DARI JAUH. TAPI PEREMPUAN ITU TIDAK MATI* (A BANG WAS HEARD FROM FAR AWAY. BUT THE WOMAN DID NOT DIE)”. The word *DARI JAUH* (FROM FAR) indicates a place outside the crowd of people where the shot was aimed directly at a woman who was climbing onto a higher mound of earth to give a speech.
- 2.2. Dialogue 273, “*DIA BERGERAK MENUJU TEMPAT TINGGI TERSEBUT* (SHE MOVED TOWARDS THAT HIGH PLACE)”. The word *TEMPAT* (PLACE) indicates a higher place, such as a mound of earth on a hill, which will be used by a woman who is determined to give a speech amidst various challenges and threats.
- 2.3. Dialogue 287, “*DAN PEREMPUAN ITU BERDIRI TEGAP LAGI DI TEMPATNYA*” (AND THE WOMAN STOOD AGAIN IN HER PLACE)”. The word *TEMPATNYA* (HER PLACE) shows a woman who managed to reach a high place while standing and delivering a passionate speech, influencing the people in front of her to fight against all the challenges and obstacles of the exodus from the island.

3. Deixis of Time

Temporal deixis is the expression of the time distance of an utterance in a linguistic event. Researchers only show three examples of temporal deixis that refer to women, namely dialogues 266, 268, and 306.

- 3.1. Dialogue 232, “*Bahwa seorang betina bisa lebih ganas. Bayangkan sekarang, kalau aku tiba-tiba ingin bermain-main dengan pelatuk ini dan moncong senapan aku arahkan ke jantung kalian, bagaimana?* (That a

woman can be more ferocious. Imagine now, if I suddenly want to play with this trigger and I point the muzzle of the gun at your hearts, what would it be like?)” The word now indicates the present time, a woman associated with the word woman is holding a gun ready to shoot if people cannot calm down listening to her speech.

- 3.2. Dialogue 268, “*Tertawa sejak **sekarang** sepuas-puasnya. Ketawa di masa depan soal biasa* (Laugh as much as you can from now on. Laughing in the future is a matter of course)”. The word now indicates the time desired by a woman who is giving a speech to ignite the fighting spirit of the people in front of her.
- 3.3. Dialogue 306, “*Nah, saudara-saudara, **setelah** kepanikan berakhir, aku mengambil keputusan untuk melaksanakan gagasan almarhum Sang Tukang Pidato* (Now, brothers, after the panic has ended, I have decided to carry out the idea of the late Speaker)”. The word after indicates the time that states that the people have calmed down and are ready to hear the decision of a woman who is ready to lead the people, then she takes a consensus to continue the idea of the orators who have been killed, namely the exodus from the island.

4. Deixis of Discourse

Discourse deixis refers to specific parts of a discourse that are textual or referential in nature. The researchers only show three examples of discourse deixis that refer to women, namely dialogues 263 and 266.

- 4.1. Dialogue 263, “*MEREKA MENGEJAR PEREMPUAN ITU. TAPI KARENA IA GIGIH MELAWAN. TAK SEORANGPUN MAMPU MENCEGAHNYA. IA BERLARI KE TEMPAT YANG TINGGI. SIAPAPUN YANG MENCoba MENYENTUHNYA, DIA SINGKIRKAN* (THEY CHASED THE WOMAN. BUT BECAUSE SHE FIGHTED SO VERY MUCH, NO ONE WAS ABLE TO STOP HER. SHE RAN TO A HIGH PLACE. WHOEVER TRIED TO TOUCH HER, SHE DROPPED AWAY)”. This discourse refers directly to a woman who struggled to reach high ground on a hill to appear before the people to convey radical ideas to unite the people in an exodus off the island. This discourse shows that people doubted the woman's capacity to be a leader, so they tried to prevent her from speaking. This discourse also shows the tenacity of a woman who had previously witnessed the death of each male leader who had spoken as a leader.
- 4.2. Dialogue 266, “*MEREKA ULANGI LAGI SYAIR ITU DAN KEMUDIAN MENYANYIKANNYA. PERLAHAN PADA MULANYA. TETAPI PEREMPUAN ITU MEMBERIKAN KOMANDO YANG KIAN GANAS. DAN TAK ADA PILIHAN LAIN LAGI BAGI MEREKA* (THEY REPEAT THE LYRICS AGAIN AND THEN SING THEM. SLOWLY AT FIRST. BUT THE WOMAN GIVES INCREASINGLY FIERCE COMMAND. AND THEY HAVE NO OTHER CHOICE)”. This discourse illustrates the

success of women in their orations in igniting the spirit of the people to fight against the intimidation of the authorities. She also shows her capacity to unite people to carry the idea of an exodus to another island that guarantees their survival. This discourse also proves the leadership capacity of women who are not inferior to men, even though previously women were always seen as weak and incompetent.

5. Deixis of Social

Social deixis reveals differences in social background between the speaker and the listener, manifested in the choice of certain words. The researchers only shows two examples of social deixis that refer to women, namely dialogues 243, 265, and 288.

- 5.1. Dialogue 243, "*Ya laki-laki dan perempuan. Semuanya harus terlibat tuntas. Ini kan menyangkut keselamatan bersama* (Yes, men and women. Everyone must be fully involved. This concerns our collective safety)". The statement made by the female orator shows that men and women have equal standing in achieving common goals, even though previously the social status of men was considered higher than that of women.
- 5.2. Dialogue 265, "*Hidup pemimpin kami. Hidup!* (Long live our leader. Long live!)" The people who shouted "Long live our leader" which was directed at the female orator indicated a difference in status, namely that the female orator was the leader, while the people who shouted were those who were being led.
- 5.3. Dialogue 288, "*Kesempatan cuma ada di tanganku. Buang jauh-jauh harapan kosong* (The opportunity is only in my hands. Throw away empty hopes)". The female orator who said "The opportunity is only in my hands" shows that her position is higher than the people in front of her. The female orator has full authority to order the people in front of her.

6. Deixis Reversal

Deixis inversion is the occurrence of a speech act that reverses the reference to the speaker. Researchers have only shown three examples of deictic inversions that refer to women, namely dialogues 245 and 254.

- 6.1. Dialogue 245, "*Tak perlu menunggu pemimpin. Pokoknya kesepakatan bersama dan pimpinan bersama pula* (There's no need to wait for a leader. The main thing is mutual agreement and mutual leadership)". The female orator's statement that there is no need for a leader is a contradictory statement because she actually wants to offer herself to the people to become a leader.
- 6.2. Dialogue 254, "*Terserah mana kau suka. Sesuai kondisi dan situasi* (Whatever you like. According to the conditions and situation)". The female orator's statement that leaves all actions to each person's wishes is different from what the female orator actually meant, namely the need for one determination, one action, and one goal in the struggle.

7. Context-Sensitive Deixis

Context-sensitive deixis is defined as the use of certain deixis in certain contexts related to personas in terms of linguistic politeness. Researchers only show one example among a number of context-sensitive deixis that refers to women, namely dialogue 308.

- 7.1. Dialogue 308, "*Tak ada tembakan. Tak ada pembunuhan, saudara-saudara. Semuanya tidak perlu lagi* (No shooting. No killing, brothers. There's no need for that anymore)". The polite statement conveyed by a woman who also acts as a leader is a positive hope that people will return to harmony and live in peace.

D. CONCLUSION

This research on the drama *Perahu Nuh II* by Aspar Paturusi provides an accurate interpretation of female deixis in the narrative of speech acts in drama dialogues and explains the types of female deixis. This research is a qualitative research that synergizes the research method of language structure with social interpretation called linguistic pragmatics on the object of study of literary works, namely the drama *Perahu Nuh II* by Aspar Paturusi.

Female's leadership successfully produced a consensus that united the determination of the people on the island to carry out an exodus to find an island elsewhere that could guarantee their survival. Through the narrative of speech acts and the context of the drama's dialogue, several interpretations about the self can be obtained that refer directly to the woman. The identity, name and position of the female character in the drama's narrative are never mentioned, but what is mentioned is the female's diction. The correct interpretation of the female's deixis in the narrative of speech acts in the context of the dialogue of the drama *Perahu Nuh II* is a figure who is able to convince the ideology of struggle, ignite fighting spirit, unite determination, encourage physical resistance, and the success of leadership succession.

In the entire text and context of the script of drama *Perahu Nuh II*, various types of deixis were found that refer to women. Based on the analysis and discussion of the data, the types of female deixis were found to include persona, place, time, discourse, social, deixis reversal, and context-sensitive deixis. Persona deixis refers to a person's role and presence in speech. Location/place deixis is the labeling of form to location, space, and place in non-speech events. Temporal/time deixis is the expression of the time distance from the utterance in a language event. Discourse deixis refers to certain parts of the discourse that are textual or referential in the text. Social deixis reveals differences in social background between the speaker and the listener which are manifested in the choice of certain words. Deixis reversal is the event of referring to the reverse speech towards the speaker. Context-sensitive deixis is defined as the use of certain deixis in certain contexts related to persona in terms of language politeness.

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