

PRAGMATIC ASPECTS IN THE MOVIES “DI BAWAH LINDUNGAN KA’BAH” DIRECTED BY HANNY R. SAPUTRA

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ABSTRACT

The purpose of this study is to describe the pragmatic aspects of the movie “*Di Bawah Lindungan Ka’bah*” directed by Hanny R. Saputra which includes deixis, presumption, conversational implicature and speech acts. This research is expected to be useful theoretically and practically for lecturers, researchers, readers, and other studies. The method used in this research is descriptive method. The data source used is the movie “*Di Bawah Lindungan Ka’bah*” directed by Hanny R. Saputra. The data collection technique in this research is documentation technique. There are four pragmatic aspects in the movie *Di Bawah Lindungan Ka’bah* directed by Hanny R. Saputra,. First, deixis which includes 1) persona deixis in the form of first person deixis as many as 34 events, second person deixis as many as 26 events, and third person deixis as many as 11 events, 2) temporal deixis as many as 9 events, 3) locative deixis as many as 11 events, 4) discourse deixis as many as 19 events. Second, presupposition as many as 12 events. Third, conversational implicature as many as 7 events. Fourth, speech acts as many as 11 events. Therefore, the most pragmatic aspect found in the movie *Di Bawah Lindungan Ka’bah* directed by Hanny R. Saputra is deixis and the least is conversational implicature.

Keywords; Pragmatics, Movie

INTRODUCTION

Language as a communication tool can be applied in literary works, including movies. On the other hand, film as a cultural product is a form of artificial communication that can be used as a medium for learning linguistics and other sciences. The scenes, *settings* and dialog are created in such a way that film viewers will not only get a package of storyline offerings but also a picture of the realities of life that are responded to differently by people who have different fields of study. An observer of social issues will definitely focus on the social intrigue raised in the movie. A filmmaker focused on the production side of the movie. The same thing happens to a linguist or an individual who studies linguistics.

Every dialog performed by actors and actresses in a film can be used as an example to examine the phenomenon of language in everyday life, especially regarding pragmatic aspects because films are nothing but a reflection of human social life even though sometimes they are just fiction.

According to Wijana (2009: 1), "Pragmatics is a branch of linguistics that studies the external structure of language, namely how language units are used in communication". The field of study of pragmatics includes deixis (designation), presumption, implicature, and language acts.

Di Bawah Lindungan Ka'bah is one of the Indonesian drama films released in 2011. This film represented Indonesia in the ASEAN Film Festival (AFF) 2011. The work of Hanny R. Saputra is a film adaptation of the 1987 novel by Buya Hamka which takes place in the Minangkabau village in West Sumatra in the 1920s. Hanny R. Saputra is an Indonesian director. He was born in Salatiga, Central Java, May 11, 1965. He graduated from IKJ majoring in directing in 1985. he made his directorial debut through the movie "Virgin" in 2004. Through the movie, he was immediately nominated as Best Director in the 2005 Indonesian Film Festival. Hanny has made various achievements, namely, the film *Sepanjang Jalan Kenangan* won the title of Best Film at the Indonesian Sinetron Festival (1997), the film *Nyanyian Burung* won the Golden Award at the *Cairo International Film Festival for Children* (2000), *The Best Cinematography, Editor & Nominator Best Director Asian Television Technical & Creative Award* (2001).

Based on this, researchers are interested in examining the pragmatic aspects of dialog discourse in the film *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra. First, the movie *Di Bawah Lindungan Ka'bah* is directed by a famous director who produced many works and awards. Second, this film still uses Indonesian even though it uses a Minangkabau background, making it easier for researchers to analyze the dialogues spoken in the film *Di Bawah Lindungan Ka'bah*.

METHODOLOGY

The method used by researchers in collecting data refers to (Arikunto, 2010: 192) in form of descriptive method. According to Chaer (2007: 9), "Descriptive methods are usually carried out on the internal structure of language. This descriptive study is carried out by first collecting data, classifying data, then formulating rules for the regularity contained in the data". The aim of this research is for describing the pragmatic aspects of dialog discourse in the film *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra.

FINDING

a. Analysis of Pragmatic Aspects of Dialogue Discourse on Event One

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (1) Hamid : “Terima kasih Engku, karena kebaikan engku. Saya bisa sekolah, sampai sekolah menengah”

This dialog occurs at Ki Jakfar's house, where Hamid and Ki Jakfar are talking about his decision to go to tawalif school. Hamid's speech sentence in the dialog above, occurring at the duration of the first minute of the sixth second, contains first-person deixis, namely *saya*. *Saya* deixis if released from the context will refer to himself who is the object of conversation, namely referring to Hamid who is expressing his gratitude to Engku Jakfar.

Dialog (2) Hamid : “*Saya ingin melanjutkan ke tawalif. Saya ingin memperdalam pemahaman agama saya*”

This dialog occurs at Ki Jakfar's house, where Hamid and Ki Jakfar are talking about his decision to go to tawalif school. Hamid's speech sentence in the dialog above, occurring at the duration of the first minute of the twenty-seventh second, contains first-person deixis, namely *saya*. *Saya* deixis if released from the context will refer to himself who is the object of conversation, namely referring to Hamid who wants to continue to tawalif.

Dialog (3) Hamid : “*Terima kasih Engku. Saya tidak akan menyalahkan kebaikan engku*”

This dialog occurs at Ki Jakfar's house, where Hamid and Ki Jakfar are talking about his decision to go to tawalif school. Hamid's speech sentence in the dialog above, occurring at the duration of the first minute of the forty-seventh second, contains first-person deixis, namely *saya*. *Saya* deixis if removed from the context will refer to himself who is the object of conversation, namely referring to Hamid who will not waste the opportunity.

(1) Deixis Persona Ketiga

Dialog (10) Ki Jakfar : “*Nak ini dia Zainab. Dia baru saja menyelesaikan pendidikannya di Mulo*”

This dialogue took place at Ki Jakfar's house, where Ki Jakfar's family introduced Zainab to Engku Rustam's family. Ki Jakfar's utterance sentence in the dialog above, occurring at the duration of the second minute of the thirty-second second, contains third-person deixis, namely *dia*. The deixis *dia* refers to other than the speaker and his interlocutor who is the object of conversation, namely referring to Zainab who is being introduced by Ki Jakfar to Engku Rustam's family.

Dialog (11) Engku Rustam : *“Zainab ini Arifin, masih kemenakan kami. Dia pun baru menyelesaikan sekolah menengahnya. Sebentar lagi, dia akan melanjutkan sekolahnya di pulau Jawa”*

This dialogue takes place at Ki Jakfar's house, where Engku Rustam's family is introducing Arifin to Ki Jakfar's family. Ki Jakfar's speech sentence in the dialog above, occurring at the duration of the second minute of the fortieth second, contains third-person deixis, namely *dia*. The deixis *dia* refers to other than the speaker and his interlocutor who is the object of conversation, namely referring to Arifin, who was introduced by Engku Rustam to Ki Jakfar's family.

b) Deiksis Wacana

Dialog (2) Ki Jakfar : *“Jadi apa rencanamu selanjutnya, Mid??”*

This dialog occurs at Ki Jakfar's house, where there is a conversation between Hamid and Ki Jakfar. Ki Jakfar's speech sentence in the dialog above, occurring at the duration of the first minute of the seventeenth second, contains discourse deixis, namely *-mu*. Based on the position of the antecedent, the deixis *-mu* is a kataforis deixis and *Mid* is the antecedent so that the deixis *-mu* refers to Hamid who will be mentioned (Katafora) because kataforis deixis refers to the antecedent that is behind it.

Dialog (10) Ki Jakfar : *“Nak ini dia Zainab. Dia baru saja menyelesaikan pendidikannya di Mulo”*

This dialogue takes place at Ki Jakfar's house, where Ki Jakfar is introducing Zainab to Arifin. Ki Jakfar's speech sentence in the dialog above, which occurs in the second minute of the thirty-second second, contains a discourse deixis, namely *dia*. Based on the position of the antecedent, the deixis *dia* is a kataforis deixis and *Zainab* is the antecedent so that the deixis *dia* refers to Zainab who will be mentioned (Katafora) because kataforis deixis refers to the antecedent that is behind it.

Dialog (11) Engku Rustam : *“Zainab ini Arifin, masih keponakan kami. Dia pun baru menyelesaikan sekolah menengahnya. Sebentar lagi, dia akan melanjutkan sekolahnya di pulau Jawa”*

This dialogue takes place at Ki Jakfar's house, where Engku Rustam is introducing Arifin to Zainab. Engku Rustam's speech

sentence in the dialog above, occurring at the duration of the second minute of the fortieth second, contains a discourse deixis, namely *he*. Based on the position of the antecedent, *Arifin is the antecedent* and the deixis *dia* is the antecedent so that the deixis *dia* refers to Arifin who has been mentioned before (Anaphora) because anaphoric deixis refers to the antecedent that is before

1) Action

- Dialog (1) Hamid : *“Terima kasih engku, karena kebaikan engku. Saya bisa sekolah sampai sekolah menengah”*
 (2) Ki Jakfar : *“Jadi apa rencanamu selanjutnya Mid??”*
 (3) Hamid : *“Sebenarnya sudah terpikir Engku. Saya ingin melanjutkan ke tawalif. Saya ingin memperdalam pemahaman agama saya”*

This dialog occurs at Ki Jakfar's house, where Hamid and Ki Jakfar are discussing Hamid's decision to go to tawalif. The speech sentence between Hamid and Ki Jakfar in the dialog above occurs at the duration of the first minute of the sixth second. The locution of Hamid's speech sentence is to inform Ki Jakfar that he has finished his secondary school. The dialog above has the illocutionary power of a request/command, namely asking/commanding Ki Jakfar to give an opinion about him going to tawalif and wanting to become smarter in religion. The intended effect of Hamid's utterance is for Ki Jakfar to give his opinion on his choice to continue to the tawalif and be able to finance it.

- Dialog (6) Ibu Zainab : *“Pak...!! Mereka sudah datang”*
 (7) Ki Jakfar : *“Sebentar, aku akan menemui tamu-tamu keluargaku”*
 (8) Hamid : *“Baiklah engku, saya pamit dulu..”*
 (9) Ki Jakfar : *“Tunggulah sebentar....”*

This dialogue took place at Ki Jakfar's house, where Hamid and Ki Jakfar were discussing and Zainab's mother came to tell Ki Jakfar that they had a guest. The utterance sentence between Hamid and Ki Jakfar in the dialog above occurs at the duration of the first minute of the twenty-second second. The locution of the speech sentences of Hamid, Ki Jakfar and Mrs. Zainab is that Hamid informs Ki Jakfar that he has finished his secondary school and Mrs. Zainab informs Ki Jakfar that they have guests. The dialogue above has the illocutionary power of request/command, namely asking/ordering Ki Jakfar to immediately meet his guests and meet them immediately. The illocution is for Ki Jakfar to immediately meet his guests and welcome them. The Perlocution that Mrs. Zainab wants is for Ki Jakfar to stop talking to Hamid and Hamid to immediately return from his house.

2. Event Two

a. Event Description Two

Event two in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found one pragmatic aspect, namely the deixis aspect. In the deixis aspect, two types of deixis were found. First, persona deixis which includes first, second and third persona deixis. Second, discourse deixis.

a. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Two

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (16) Hamid : *"Sudah mak. Mak, tadi aku bertemu dengan Zainab"*

This dialog occurs at Hamid's house, where Hamid tells his mother that he met Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the third minute of the fifth second, contains first-person deixis, namely *aku*. The deixis *aku*, if removed from the context, will refer to himself who is the object of conversation, namely referring to Hamid who has met with Zainab at Ki Jakfar's house.

(2) Deixis Persona Kedua

Dialog (15) Ibu Hamid : *"Sudah kau sampaikan juga salam terima kasih dari emak, Mid??"*

This dialog occurs at Hamid's house, where Hamid's mother asks Hamid about his gratitude to Ki Jakfar. Hamid's mother's speech sentence in the dialog above, occurring at the duration of the third minute of the eleventh second, contains second-person deixis, namely *kau*. The deixis *kau* refers to the interlocutor who is the object of conversation, which refers to Hamid who has just returned from Haji Jakfar's house.

(3) Third Person Deixis

Dialog (18) Hamid : *"Dia cantik sekali malam ini mak"*

This dialogue takes place in Hamid's house, where Hamid is praising Zainab's beauty. Hamid's speech sentence in the dialog above, occurring at the duration of the third minute of the twenty-ninth second, contains third-person deixis, namely *dia*. The deixis *dia* refers to other than the speaker and his interlocutor who is the object of conversation, namely referring to Zainab.

b) Discourse Deixis

Dialog (15) Ibu Hamid: “*Sudah kau sampaikan juga salam terima kasih dari emak, Mid?*”

This dialog occurs at Hamid's house, where Hamid's mother asks for his thanks to Ki Jakfar when Hamid comes home. Mrs. Hamid's speech sentence in the dialog above, occurring at the duration of the third minute of the eighth second, contains a discourse deixis, namely *kau*. Based on the position of the antecedent, the deixis *kau* as a kataforis deixis and *Mid* as an antecedent so that the deixis *you* refers to Hamid who will be mentioned (Katafora) because kataforis deixis refers to the antecedent that is behind it.

3. Event Three

a. Event Description Three

Event three in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found one pragmatic aspect, namely the deixis aspect. In the deixis aspect, two types of deixis are found. First, persona deixis which includes first and second persona deixis. Second, locative deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Three

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (22) The girls : “*Iya. Kita sudah lama di sini*”

This dialogue takes place at the river, where the girls are waiting for the coir. The girls' speech sentence in the dialog above, occurring at the duration of the fourth minute of the seventh second, contains first-person deixis, namely *kita*. *Kita* deixis if removed from the context will refer to herself and other girl friends who are the object of conversation, namely referring to herself and other girl friends who were at the river.

Dialog (24) The girls : “*Kita sedang menunggu sabut. Apalagi selain sabut*”

This dialogue takes place at the river, where the girls are waiting for the coir. The girls' speech sentence in the dialog above, occurring at the duration of the fourth minute of the twelfth second, contains first-person deixis, namely *kita*. *Kita* deixis, if taken out of context, refers to herself and other girl friends who are the object of conversation, namely referring to herself and other girl friends who were at the river waiting for coir.

(2) Second Person Deixis

Dialog (23) Zainab : “*Sedang apa kalian?*”

This dialogue takes place at the river, where Zainab is asking the girls. The girls' speech sentence in the dialog above, occurring at the duration of the fourth minute of the eighth second, contains second-person deixis, namely *kalian*. *Kalian* deixis if removed from the context will refer to more interlocutors who are the object of conversation, namely referring to the girls who are in the river.

b) Locative Deixis

Dialog (21) Zainab : “*Sudah lama di sini?*”
 (22) The Girls: “*Iya. Sudah lama di sini*”.

This dialogue takes place at the river, where Zainab is asking the girls if they have been in the river for a long time. Mrs. Hamid's speech sentence in the dialogue above, occurs at the duration of the fourth minute of the seventh second there is a locative discourse deixis, namely *disini*. This *disini* deixis refers to the existence of a place, namely in the river.

4. Event Four

a. Event Description Four

Event four in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found one pragmatic aspect, namely the deixis aspect. In the deixis aspect, one type of deixis is found. First, persona deixis which includes first and second persona deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Four

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (29) Anak-anak : “*Bang, emangnya nanti kalau khatam Al-Qur'an. Aku harus rayakan seperti ini yah?*”

This dialog occurs in a surau, where the children are asking Hamid about the celebration of the khatam Al-Qur'an. The children's utterances in the dialog above, occurring at the duration of the fifth minute of the thirty-fourth second, contain first-person deixis, namely *aku*. The deixis *aku*, if released from the context, will refer to itself as the object of conversation, which refers to a child who is about to recite the Qur'an.

Dialog (32) Tetuah : “*Anak-anak mari kita mulaii. Kalian harus kembali ke surau sebelum isya*”

This dialog occurs in a surau, where the children are asking

Hamid about the celebration of the khatam Al-Qur'an. Tetuah's utterance sentence in the dialog above, occurring at the duration of the fifth minute of the thirty-fourth second, contains first-person deixis, namely *aku*. The deixis *aku*, if removed from the context, will refer to itself as the object of conversation, namely referring to a child who is about to recite the Qur'an.

(2) Second Person Deixis

Dialog (30) Hamid : *“Tak penting tentang perayaannya seperti apa. Yang penting engkau pikirkan biar cepat khatam Al-Qur’an seperti sulung dan kawan-kawan yah”*

This dialog occurs in a surau, where Hamid is telling stories to children. Hamid's utterance sentence in the dialog above, occurring at the duration of the fifth minute of the thirty-ninth second, contains second-person deixis, namely *engkau*. The deixis *engkau* if released from the context will refer to more interlocutors, namely referring to the children who are noisy celebrating the khatam Al-Qur'an.

Dialog (32) Tetuah : *“Anak-anak mari kita mulaii. Kalian harus kembali ke surau sebelum isya”*

This dialogue takes place in a surau, where the tetuah is warning the children about the celebration of the khatam Al-Qur'an. Hamid's utterance sentence in the dialog above, occurring at the duration of the fifth minute of the fifty-seventh second, contains second-person deixis, namely *kalian*. The deixis *kalian* if released from the context will refer to more interlocutors, namely referring to children who want to celebrate the khatam Al-Qur'an.

Dialog (35) Hamid : *“Bagaimana kau tahu itu dari aku”*

This dialogue takes place in the surau, where Hamid is surprised when Zainab tells him about what happened this afternoon. Hamid's speech sentence in the dialog above, occurring at the duration of the sixth minute of the fifteenth second, contains second-person deixis, namely *you*. The deixis *kau* if removed from the context will refer to the interlocutor, namely referring to Zainab who was spoken to.

5. Event Five

a. Event Description Five

Event five in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found one pragmatic aspect, namely the deixis aspect. In the deixis aspect, four types of deixis are found. First, persona deixis which includes first and second persona deixis. Second, temporal deixis. Third, locative deixis. Fourth, discourse deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Five

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (41) Zainab : “*Aku tak tahu, kau?*”

This dialogue takes place in the backyard of Ki Jakfar's house, where Zainab is talking to Hamid. Zainab's speech sentence in the dialog above, occurring at the duration of the ninth minute of the ninth second, contains first-person deixis, namely *aku*. The deixis *aku*, if removed from the context, will refer to herself who is the object of conversation, namely referring to Zainab who is in the backyard of the house.

Dialog (42) Hamid : “*Aku??? Apapun alasan kau ada di situ, sama dengan alasan ku ada di sini sekarang*”

This dialog occurs in the backyard of Ki Jakfar's house, where Hamid is talking to Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the ninth minute of the twelfth second, contains first-person deixis, namely *aku*. The deixis *aku*, if removed from the context, will refer to himself who is the object of conversation, namely referring to Hamid who is next to the yard.

(2) Deixis Persona Kedua

Dialog (38) Hamid : “*Zainab, kau di situ??*”

This dialog occurs in the backyard of Ki Jakfar's house, where Hamid is talking to Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the eighth minute of the fifty-sixth second, contains second-person deixis, namely *kau*. *Kau* deixis if removed from the context will refer to the interlocutor who is the object of conversation, namely referring to Zainab who is spoken to.

Dialog (40) Hamid : “*Sedang apa kau di situ tengah malam begini??*”

This dialog occurs in the backyard of Ki Jakfar's house, where Hamid is talking to Zainab. Hamid's speech sentence in the

dialog above, occurring at the duration of the ninth minute of the sixth second, contains second-person deixis, namely *kau*. *Kau* deixis if removed from the context will refer to the interlocutor who is the object of conversation, namely referring to Zainab who is in the backyard of his house.

b) Deikis Temporal

Dialog (40) Hamid : “*Sedang apa kau di situ tengah malam begini?*”

This dialogue takes place in the backyard of Ki Jakfar's house, where Hamid is talking to Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the ninth minute of the sixth second, contains temporal deixis, namely *tengah malam*. *Tengah malam* deixis refers to the evening.

c) Locative Deixis

Dialog (38) Hamid : “*Zainab, kau di situ?*”
 (39) Zainab : “*Iya Hamid*”
 (40) Hamid : “*Sedang apa kau di situ tengah malam begini?*”
 (41) Zainab : “*Aku tak tahu, kau?*”
 (42) Hamid : “*Aku?? Apapun alasan kau ada di situ, sama dengan alasanku ada di sini sekarang*”

This dialog occurs in the backyard of Ki Jakfar's house, where Hamid is asking Zainab why she is there. The sentences of Hamid and Zainab's utterances in the dialog above, occurring at the duration of the eighth minute of the fifty-sixth second, contain locative discourse deixis, namely *di sini* and *di sana*. These *di sini and di sana* deixis refer to the existence of a place, namely in the backyard of Ki Jakfar's house.

d) Discourse Deixis

Dialog (38) Hamid : “*Zainab, kau di situ?*”
 This dialogue takes place at the backyard of Ki Jakfar's house, where Hamid is asking Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the eighth minute of the fifty-first second, contains a discourse deixis, namely *you*. Based on the position of the antecedent, *Zainab* as the antecedent and *kau* deixis as an anaphoric deixis so that *kau* deixis refers to Zainab who has been mentioned before (Anaphora) because anaphoric deixis refers to the antecedent that is before.

6. Event Six

a. Event Description Six

Event six in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found three pragmatic aspects, namely aspects of deixis, presumption and speech acts. In the deixis aspect, two types of deixis were found. First, persona deixis which includes first and second persona deixis. Second, discourse deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Six

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (45) Hamid : *“Baiklah. Lihatlah Zainab, kita sudah sampai”*

This dialogue takes place on the beach, where Hamid and Zainab are playing on the edge of the panta. Hamid's speech sentence in the dialog above, occurring at the duration of the twelfth minute of the eighth second, contains first-person deixis, namely *kita*. *Kita* deixis if released from the context will refer to himself and other people who are the object of conversation, namely referring to Hamid and Zainab that they have arrived.

Dialog (50) Zainab : *“Kau akan segera berangkat ke Tawalif. Pergi memasuki dunia yang lebih luas. Sementara aku, masuk ke dunia berisik dan sempit”*

This dialogue takes place on the beach, where Hamid and Zainab are talking about their future. Zainab's speech sentence in the dialog above, occurring at the duration of the thirteenth minute of the twenty-seventh second, contains first-person deixis, namely *aku*. The deixis *aku*, if taken out of context, would refer to herself as the object of conversation, which refers to Zainab who cannot go far from this island.

Dialog (52) Zainab : *“Hamid, jika suatu saat nanti aku bosan. Apakah kau kan datang menjemputku keluar dari pulau ini Mid?”*

This dialog occurs on the beach, where Hamid and Zainab are talking about Zainab's hopes for Hamid. Zainab's utterance sentence in the dialog above, occurring at the duration of the fourteenth minute of the nineteenth second, contains first-person deixis, namely *aku*. The deixis *aku*, if removed from the context, will refer to herself who is the object of conversation, namely referring to Zainab who hopes that Hamid will take her off this island.

(2) Second Person Deixis

Dialog (43) Hamid : *“Ayo Zainab, mau di antar kemana kau Zainab??”*

This dialog occurs on the beach, where Hamid is talking to Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the eleventh minute of the fifty-sixth second, contains second-person deixis, namely *kau*. *Kau* deixis if released from the context will refer to the interlocutor who is the object of conversation, namely referring to Zainab who is spoken to.

Dialog (50) Zainab : *“Kau akan segera berangkat ke tawalif. Pergi memasuki dunia yang lebih luas. Sementara aku, masuk ke dunia berisik dan sempit”*

This dialogue takes place on the beach, where Zainab is talking to Hamid about Hamid's departure. Zainab's speech sentence in the dialog above, occurring at the duration of the thirteenth minute of the twenty-seventh second, contains a second-person deixis, namely *kau*. *Kau* deixis if removed from the context will refer to the interlocutor who is the object of conversation, namely referring to Hamid who is about to leave.

b) Discourse Deixis

Dialog (43) Hamid : *“Ayo Zainab, mau di antar kemana kau Zainab?”*

This dialog occurs on the beach, where Hamid is playing with Zainab on the beach. Hamid's speech sentence in the dialog above, occurring at the eleventh minute duration of the fifty-sixth second, contains a discourse deixis, namely *kau*. Based on the position of the antecedent, *Zainab* as the antecedent and *kau* deixis as an anaphoric deixis so that *your* deixis refers to Zainab who has been mentioned before (Anaphora) because anaphoric deixis refers to the antecedent that is before.

Dialog (51) Hamid : *“Kau masih bisa melakukan banyak hal Zainab. Hiaslah duniamu yang kecil itu agar wangi, nyaman dan tidak membosankan”*

This dialog occurs on the beach, where Hamid is advising Zainab. Hamid's speech sentence in the dialog above, occurring at the duration of the thirteenth minute of the fifty-eighth second, contains a discourse deixis, namely *kau*. Based on the position of the antecedent, the deixis *kau* as a kataforis deixis and *Zainab* as the antecedent so that the deixis *you* refers to Hamid who will be mentioned (Katafora) because kataforis deixis refers to the antecedent that is behind it.

2) Presumption

- Dialog (52) Zainab : *“Hamid, jika suatu saat nanti aku bosan. Apakah kau kan datang menjemputku keluar dari pulau ini, Mid. Apa impianmu yang paling besar dalam hidupmu, Mid??”*
- (53) Hamid : *“Aku ingin.....aku ingin naik haji, Nab”*

This dialogue takes place on the beach, where Zainab hopes that one day Hamid will pick her up. Zainab and Hamid's speech sentences in the dialog above, occurring at the duration of the fourteenth minute of the nineteenth second, have presuppositions. Zainab's presumption towards Hamid is that Hamid will pick her up and love her. Hamid's presumption towards Zainab is that Zainab likes him. Zainab's presupposition of Hamid is acceptable, and Hamid's presupposition of Zainab is also acceptable.

3) Action

- Dialog (50) Zainab : *“Kau akan segera berangkat ke tawalf. Pergi memasuki dunia yang lebih luas. Sementara aku, masuk ke dunia berisik dan sempit”*
- (51) Hamid : *“Kau masih bisa melakukan banyak hal Zainab. Hiaslah duniamu yang kecil itu agar wangi, nyaman, dan tidak membosankan”*

This dialogue takes place on the beach, where Zainab and Hamid are talking about their future. The utterance between Zainab and Hamid in the above dialog occurs at the duration of the thirteenth minute of the twenty-seventh second. The locution of Zainab's speech sentence is to inform Hamid that Hamid will leave the island, while she remains here. The dialog above has the illocutionary power of request, namely asking Hamid that he really wants to get off this island and hopes to increase his knowledge. The intended illocution is for Hamid to invite her to leave the island and ask Hamid to talk to Ki Jakfar so that she can go to school like Hamid.

- Dialog (54) Zainab : *“Jika kelak impian kau terwujud. Kutitipkan do'aku bersamamu yah”*
- (53) Hamid : *“Apa itu Zainab??”*
- (54) Zainab : *“Do'akan aku. Agar aku menikah dengan lelaki yang aku cintai dan mencintaiku Mid”*

This dialogue takes place on the beach, where Zainab and Hamid are talking about their hopes. The speech sentence between Zainab and Hamid in the dialog above occurs at the fifteenth minute of the sixteenth second. The locution of Zainab's

speech sentence is to inform Hamid that she wants to leave a prayer to him. The dialog above has the illocutionary power of desire, namely wanting herself to pray for Hamid to be able to go on Hajj and pray for her to be able to marry the man she loves and loves her. The Perlokusi that Hamid wants in the utterance is for Zainab to marry him and say that the man she loves is him.

7. Event Seven

a. Event Description Seven

Event seven in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found three pragmatic aspects, namely aspects of deixis, presumption and conversational implicature. In the deixis aspect, two types of deixis were found. First, persona deixis which includes persona deixis. Second, temporal deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Seven

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (61) Guru kedua : *"Ah...ini lulusan kami termuda tahun ini, Hamid"*

This dialog occurs at Hamid's school, where Hamid's teacher is telling Ahmad Dahlan that Hamid is the youngest graduate among others. The sentence of Hamid's teacher's speech in the dialog above, occurring at the duration of the eighteenth minute of the forty-fourth second, contains first-person deixis, namely *kami*. *Kami* deixis if released from the context will refer to himself and other people who are the object of conversation, namely referring to all tawalf teachers.

b) Temporal Deixis

Dialog (57) Teacher : *"Syukur alhamdulillah. Ujian tahun ini, telah kita lalui bersama seperti pada tahun-tahun sebelumnya. Maka pada tahun ini, tawalf memilih beberapa saja siswa terbaik yang dinyatakan lulus. Sementara sisanya, dapat mengulang kembali pada tahun ajaran mendatang. Khususnya di kelas ini, tawalf memutuskan hanya tiga orang yang dinyatakan lulus. Malik, Abdullah dan Hamid"*

This dialogue takes place at Hamid's school, where Hamid's teacher is announcing the graduates of his students. Hamid's

teacher's speech sentence in the dialog above, occurring at the duration of the sixteenth minute of the third second, contains temporal deixis, namely *tahun ini*. *Tahun ini* deixis refers to the school year.

2) Presumption

- Dialog (61) Teacher : "Ah...*ini lulusan kami termuda tahun ini, Hamid*"
 (62) Ki A. Dahlan : "*Selamat yah*"
 (63) Hamid : "*Terima kasih pak*"

This dialog occurs at Hamid's school, where his teacher introduces Ki Ahmad Dahlan that Hamid is the youngest graduate. The speech sentence between Hamid's teacher, Ki Ahmad Dahlan and Hamid in the dialog above, occurring at the duration of the eighty-first minute of the forty-fourth second, is a dialog that contains presuppositions. Teacher Hamid's presumption towards Ki Ahmad Dahlan knowing that Hamid is the youngest graduate this year from his teacher. Ki Ahmad Dahlan's presumption towards Teacher Hamid is that Hamid is indeed the youngest graduate. Teacher Hamid's presumption towards Ki Ahmad Dahlan is acceptable and Ki Ahmad Dahlan's presumption towards Teacher Hamid is also acceptable.

3) Implikatur Percakapan

- Dialog (58) Postman : "*Ada kiriman surat untuk Hamid dari Zainab*"
 (59) Hamid's friend: "*Alaaah...pucuk dicinto, ulam pun tibo. Ondee alaak makkk..ha..ha..*"

This dialog occurs at Hamid's school, where Hamid gets a letter from Zainab. The speech sentence between Hamid's friend and the postman in the dialog above, occurring at the duration of the seventeenth minute of the forty-second second, is a dialog that contains conversational implicature. Hamid's friend's speech sentence in the dialog above is not literally part of the postman's speech. But what is implied in the answer sentence can be used as a hook for the fluency of the dialog. From the dialog above, it can be seen that the answer from Hamid's friend implies that the letter Hamid received was from his girlfriend, Zainab.

8. Event Eight

a. Event Description Eight

Event eight in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found two pragmatic aspects, namely deixis and presumption aspects. In the deixis aspect, one type of deixis is found, namely persona deixis which includes first, second and third persona deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse on Event Eight

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (69) Shaleh : *“Tadi dirumahnya. Aku sekarang bekerja di rumah Haji Jakfar Mid”*

This dialog occurs at the station, where Shaleh is picking up Hamid. Shaleh's speech sentence in the dialog above, occurring at the duration of the twentieth minute of the fifty-eighth second, contains first-person deixis, namely *aku*. Deixis *aku* if released from the context will refer to himself who is the object of conversation, namely referring to Shaleh that now works at Haji Jakfar's house.

(2) Second Person Deixis

Dialog (73) Shaleh : *“Apa-apaan ini. Sehat kau Mid??”*

This dialog occurs at the station, where Shaleh is picking up Hamid. Shaleh's speech sentence in the dialog above, occurring at the duration of the twenty-first minute of the fourteenth second, contains second-person deixis, namely *kau*. *Kau* deixis if released from the context will refer to the interlocutor who is the object of conversation, namely referring to Hamid who asks about his condition.

(3) Deiksis Persona Ketiga

Dialog (68) Hamid : *“Kapan wa'ang ketemu dia?”*

This dialog occurs at the station, where Hamid asks Zainab to Shaleh. Hamid's speech sentence in the dialog above, occurring at the duration of the twentieth minute of the fifty-fifth second, contains third-person deixis, namely *dia*. The deixis *dia* refers to other than the speaker and his interlocutor who is the object of conversation, namely referring to Zainab.

Dialog (70) Hamid : *“Dimana dia sekarang?”*

This dialogue takes place at the station, where Hamid is questioning Shaleh about Zainab's whereabouts. Hamid's speech sentence in the dialog above, occurring at the duration of the twenty-first minute of the sixth second, contains third-person deixis, namely *dia*. The deixis *dia* refers to other than the speaker and his interlocutor who is the object of conversation, namely referring to Zainab.

2) Presumption

Dialog (66) Hamid : *“Shaleh.....Ternyata wa'ang yang menjemputku. kupikir...???”*

(67) Shaleh : *“Siapa?? Zainab. Ini Zainab yang memintaku, Mid”*

This dialogue takes place at the station, where Hamid expects Zainab to pick him up. The sentences of Hamid and Shaleh's utterances in the dialog above, occurring at the duration of the twentieth minute of the fortieth second, are dialogues that contain presumptions. Hamid's presumption towards Shaleh is that it was Shaleh who picked him up, not Zainab. Shaleh's presumption towards Hamid is that Hamid expected Zainab to pick him up. Hamid's presumption towards Shaleh is acceptable and Shaleh's presumption towards Hamid is also acceptable.

9. Event Nine

a. Event Description Nine

Event nine in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra has no pragmatic aspects.

10. Event Ten

a. Event Description Ten

Event ten in the movie *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra found two pragmatic aspects, namely deixis and presumption aspects. In the deixis aspect, two types of deixis were found. First, persona deixis which includes first and second persona deixis. Second, discourse deixis.

b. Analysis of Pragmatic Aspects of Dialogue Discourse at Event Ten

1) Deixis

a) Persona Deixis

(1) First person deixis

Dialog (80) Hamid : "*Rencananya, saya akan mencoba mengajar*"

This dialogue takes place at Ki Jakfar's house, where Hamid is telling Ki Jakfar his hopes for the future after he parks from tawaf. Hamid's speech sentence in the dialog above, occurring at the duration of the twenty-second minute of the fourth second, contains first-person deixis, namely *aku*. *Aku* deixis if released from the context will refer to himself who is the object of conversation, namely referring to Hamid who wants to teach in the surau.

Dialog (88) Ki Jakfar : "*Apanya yang gurih. Aku merasa ini terlalu manis*"

This dialogue takes place at Ki Jakfar's house, where Ki Jakfar is tasting Zainab's cooking. Ki Jakfar's speech sentence in the dialog above, occurring at the duration of the twenty-third

minute of the eleventh second, contains first-person deixis, namely *aku*. The deixis *aku*, if taken out of context, will refer to himself as the object of conversation, namely referring to Haji Jakfar that Zainab's cake is too sweet.

(2) Second Person Deixis

Dialog (84) Ki Jakfar : “*Kau coba kuenya Mid*”

This dialogue took place at Ki Jakfar's house, where Ki Jakfar told Hamid to taste Zainab's cake. Ki Jakfar's utterance sentence in the dialog above, occurring at the duration of the twenty-second minute of the thirty-seventh second, contains second-person deixis, namely *kau*. *Kau* deixis if removed from the context will refer to the interlocutor who is the object of conversation, namely referring to Hamid who is invited to taste Zainab's cake

b) Discourse Deixis

Dialog (84) Ki Jakfar : “*Kau coba kuenya, Mid*”

This dialogue took place at Ki Jakfar's house, where Ki Jakfar told Hamid to taste Zainab's cake. Ki Jakfar's speech sentence in the dialog above, occurring at the duration of the twenty-second minute of the forty-fourth second, contains a discourse deixis, namely *you*. Based on the position of the antecedent, the deixis *kau* as a kataforis deixis and *Mid* as an antecedent so that the deixis *kau* refers to Hamid who will be mentioned (Katafora) because kataforis deixis refers to the antecedent that is behind it.

2) Presumption

Dialog (86) Ki Jakfar : “*Ini kue buatan Zainab sendiri, belajar dari emakmu itu*”

(87) Hamid : “*Enak pas sekali gurihnya*”

(88) Ki Jakfar : “*Apanya yang gurih. Aku merasa ini terlalu manis*”

This dialogue took place at Ki Jakfar's house, where Ki Jakfar told Hamid to taste Zainab's cake. Ki Jakfar and Hamid's speech sentences in the dialog above, occurring at the duration of the twenty-second minute of the forty-fourth second, contained dialog that contained presumptions. Ki Jakfar's presumption towards Hamid is that Hamid will comment the same about Zainab's cake. Hamid's presumption towards Ki Jakfar is that Hamid will agree with his comment about the cake. Ki Jakfar's presupposition of Hamid is unacceptable and Hamid's presupposition of Ki Jakfar is unacceptable as well.

CONCLUSION

In the dialog in the film *Di Bawah Lindungan Ka'bah* directed by Hanny R. Saputra, all of them contain pragmatic aspects which include deixis, presumption, conversational implicature and speech acts. The first aspect is deixis, which includes first person deixis in 10 event units, second person deixis in 7 event units, third person deixis in 3 event units, temporal deixis in 2 event units, locative deixis in 1 event unit, and discourse deixis in 5 event units.

The second aspect, presumption is found in 3 event units. The third aspect, conversational implicature is found in 1 event unit. The fourth aspect, speech acts are found in 2 event units.

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