DEIXIS IN NOVEL "THE LAST STAR" BY RICK YANCEY

THESIS

*Submitted to the English Education Department of Padangsidimpuan State
Institute for Islamic Studies in Partial Fulfillment of the Requirement for the
Degree of Educational Scholar (S.Pd) in English*

By:

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**TARBIYAH AND TEACHER TRAINING FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES
PADANGSIDIMPUAN
2018**

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Assalamu 'alaikum wr.wb.

After reading, studying and giving advice for necessary revision on the thesis belongs to **Try Mahendra Siregar**, entitled **"Deixis in Novel "The Last Star" by Rick Yancey"**. We assumed that the thesis has been acceptable to complete the assignments and fulfill the requirements for graduate degree of Education (S.Pd) in English Education Department, Tarbiyah and Teacher Training Faculty in IAIN Padangsidimpuan.

Therefore, we hope that the thesis will soon be examined by the Thesis examiner team of English Education Department of Tarbiyah and Teacher Training Faculty IAIN Padangsidimpuan. Thank you.

Wassalam 'alaikum wr.wb.

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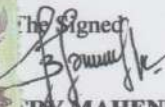**ACADEMIC CAVITY**

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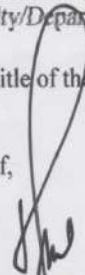
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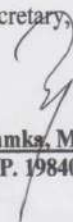
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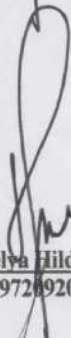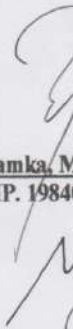NIP. 19720920 200003 2 002

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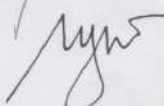NIP. 19840415 200912 1 005

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I realize this thesis cannot be considered perfect without critiques and seggestions. Therefore, it is such a pleasure for me to get critiques and suggestions from the readers to make this thesis better.

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ABSTRACT

In literature, especially novel contains many expressions of human thoughts, ideas, opinions, and messages presented in different situation of the characters. To understand it, people need to understand about deixis. Deixis concerns with the encoding of many different aspects of the circumstances the surrounding the utterances and within the utterances itself. Novel entitled "The Last Star" by Rick Yancey is the appropriate literature to analyze deixis because the plot of the story occurs similarly with utterances in real life. So, this research, the researcher carries out the research title "Deixis in Novel "The Last Star" by Rick Yancey".

This research applied qualitative descriptive that analyzed the data findings by content analysis. The data were originally taken from Novel "The Last Star" by Rick Yancey". This study intended to investigate deixis on the formulation of the research problems, as follows: 1) How are deixis in the novel "The Last Star" by Rick Yancey", 2) What types of deixis are found in the novel "The Last Star" by Rick Yancey", and 3) Why are types of deixis used in the novel "The Last Star" by Rick Yancey".

Then, the objectives of this study are; 1) to describe, 2) to find out and 3) to explain the reasons of deixis used in the novel "The Last Star" by Rick Yancey". In order to analyze the data, the researcher used Levinson's deixis theory. The result, the study showed that there are five of deixis in novel "The Last Star" by Rick Yancey. They are 77.2% person deixis, 7% place deixis, 4% time deixis, 9.4% discourse deixis, and 2.4% social deixis. All of these kinds were used to point to impermanent referent in speech events. The deictic expression for person deixis; "*I, me, mine, you, your, yours, yourself, we, our, ours, ourselves, they, them, their, themselves, he, him, his, himself, she, her, herself, it*". The second is place deixis; "*there, here, inside, around go, come, take, bring*". Then time deixis; *now, tomorrow, last week* and *others*. The fourth is discourse deixis; "*this, that, well, so,* and *others*". The last is social deixis; "*mother, father, sergeant, boss,* and *others*".

So, the English learners should enrich themselves by understanding the types of deixis, the function of deixis, and how deixis used in an utterance in speech event.

Key words: Deixis, Novel "The Last Star" by Rick Yancey

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CHAPTER I

INTRODUCTION

A. The Background of the Problem

Prose is a form of language which has no formal metrical structure, but applies a natural flow of speech and ordinary grammatical structure rather than rhythmic structure. There are two types of prose; old prose and modern prose. A modern prose is the glow of the new society began to be flexible and universal, written and illustrated by lively and can be enjoyed by wider public spare. There are some kinds of modern prose in nowadays, but the most likeable and the most famous is called novel.

Novel is a kind of new prose contained a series of one's life stories with people around him/her by highlighting the characters and demeanors of all actors. Novel contains many expressions of human thoughts, ideas, opinions, and messages presented in different situation of the characters. The thought, ideas, opinions and messages within the novel write in text form which relates to certain context.

The text and context are defined differently, but those cannot be separated from the language. Text is written form while a context as an important for the hearer or addressee to understand what the speakers meaning. Context is broad sense, it means without context the addressee difficult to understand the meaning of speaker for whom, where, when, and how the sense occurs. So, to

understand the text and context someone has to have linguistics skill or specifically pragmatics skill

As a branch of linguistic, pragmatic is a person's ability to derive meanings from specific situations, to recognize the speaker (writer) is referring to, to relate some new information to what has done, and to interpret what is said (written). In one case, a listener or reader cannot confirm the decent meaning of speaker or writer due to need to see the physical situations of its meaning. Actually, this case is related to deixis study.

Deixis is reference by means of an expression whose interpretation is relative to the (usually) extralinguistic context of utterance. The main point, wherever an utterance is expressed. Deixis always concerns with the encoding of many different aspects of the circumstances the surrounding the utterances and within the utterances itself.

There are five types of deixis; person, time, spatial, discourse and social deixis. All types of deixis always found not only in our daily life but also in literature, for this case is novel. As what explained before, the novel contains expressions of human thoughts, ideas, opinions, and messages. So, the reader can be confused about meaning of all expression due to different person has different ways to draw his/her expressions.

In daily reading English literature activities, many readers are confused in discovering a referential of the utterances. For instance the alteration of participants, there is an utterance "*I* lent it to Agatha, *I*'m afraid". The context

of this utterance is Agatha. A priest said to the man as a response to the man's question. As the readers, especially who use English as second language, need to see the contextual of who, what, where, and when the utterance is expressed. By understanding mental and physical proses of an utterance, there will nothing a wrong interpretation.

Back to the previous explanation, the readers' confusion will be solved if the readers know about context. The reader also will be easier to understand every meaning of expression wrote by author. For this case, the researcher focused the study on deixis in a novel entitled "The Last Star" by the author Rick Yancey. The situation inside the novel writes as similar as real life, even though there are some fictions stories as addition. A novel is one of the appropriate objects to analyze deixis because it obtained sentences that belong to speech event.

So, from the explanation above the researcher is interested to conduct a research about deixis. The researcher tries to analyze deixis in the novel entitled "The Last Star" by Rick Yancey. The researcher carries out the research title *"Deixis in Novel "The Last Star" by Rick Yancey".*

B. The Limitation of the Problem

The researcher limits the study on deixis in novel "The Last Star" by Rick Yancey in order to avoid misunderstanding upon what researcher focused to explain. The deixis theory of this research is Levinson's deixis theory; person,

time, place, discourse and social deixis. The theory applies to analyze deixis cases within a novel entitled "The Last Star" By Rick Yancey.

C. The Definition of Key Term

1. Deixis

   The deixis is about 'pointing via language' which has inconstant reference. It concerns the ways in which languages encode or grammaticalize features of the context of utterance or speech events, and thus also concerns ways in which the interpretation of uttarances depends on the analysis of that context of the utterance.

2. Novel

   Novel is a kind of new prose contained a series of one's life stories with people around him/her by highlighting the characters and demeanors of all actors and contains many expressions of human thoughts, ideas, opinions, and messages presented in different situation of the characters.

3. The Last Star

   The Last Star is a novel written by an American author called Rick Yancey. It was published at 24th May 2016. *The Last Star* concludes the story of 16 year old Cassiopeia "Cassie" Sullivan battling against the aliens that have invaded earth.

4. Rick Yancey

Rick Yancey is an American author who has gained acclaim for his works of suspense fantasy, and science fiction aimed at young adults. He was born at Sunday November, 4th 1962 in Miami, Florida. He is the author of a novel entitled "The Last Star".

D. The Formulation of the Problem

1. How are the deixis in the novel "The Last Star" by Rick Yancey?

2. What are types of deixis found in the novel "The Last Star" by Rick Yancey?

3. Why are types of deixis used in the novel "The Last Star" by Rick Yancey?

E. The Objectives of the Research

1. To describe deixis in the novel "The Last Star" by Rick Yancey.

2. To find out the types of deixis in the novel "The Last Star" by Rick Yancey.

3. To explain the reason why deixis used in the novel "The Last Star" by Rick Yancey.

F. The Significances of The Research

This research is useful to enrich the comprehension about deixis as one of the study in pragmatics cases. The researcher hopes this research will contribute for;

1. Readers

    This research will help readers to comprehend about deixis in some contexts of live they met, for either real life conversations or reading some extended literature books.

2. English Students

    English students must have an ability to interpret every statement stated by the teacher. By this research, English students can improve their own abilities due to this pragmatic deixis is discussing meaning in some circumstances; who's speaker or writer, what times and places are those occurred. It helps them to comprehend the meaning of conversation or utterance clearly.

3. English Teacher

    A good teacher is a teacher who's capable to arrange a suitable material that students truly needs. By taking sample of this study, hopefully teacher becomes more creative in arranging the material of teaching. The deixis is not only used in the linguistics field, but also it is useful for the four skills in language.

4. Other Researchers

The result of this research is useful for next researcher who's interested to deixis cases. She/he can use the result of this research as guidance or more as a related finding which introduced the deixis more detail.

G. The Outline of the Thesis

This research organized into five chapters which each chapter is divided into subtopic to elaborate the given issue. The first chapter is about the background of problem, the limitation of problem, the definition of key term, the formulation of the problem, the objectives of the research, the significant of the research and the outline of the thesis.

The second chapter, it is about the theoretical description. The theoretical presented in this chapter divided into subchapter which contains about; deixis, types of deixis, pragmatics and deixis, deixis and context, deixis in utterances, novel as literature, biography Rick Yancey, and "The Last Star" Novel. This chapter also has the review of related findings.

The third chapter, it is about research methodology will be used. It has several subchapters; the research design, the data source, the technique of collecting data and the technique of data analysis.

The fourth chapter, it is about finding and discussion about deixis found in novel "The Last Star" by Rick Yancey.

The fifth chapter, it is about conclusion about the result of research and suggestions made by researcher for certain identities of readers

CHAPTER II

THEORETICAL DESCRIPTIONS

A. Deixis

1. Definition of Deixis

In simply, deixis is about 'pointing via language'. Fromkin states that in all languages, the reference of certain words and expressions relies entirely on the situational context of the utterance, and can only be understood in light of these circumstances in pragmatics is called deixis (pronounced "dike-sis").[1] Yules says that deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means 'pointing' via language.[2] Actually, this 'pointing' via language is a kind of expressions. Any linguistics used to accomplish this deixis as a deictic expression or sometimes as indexical. So, the deixis is about referring to or pointing to something which relates to utterances.

In addition, Levinson says that deixis concerns the ways in which languages encode or grammaticalize features of the context of utterance or speech event, and thus also concerns ways in which the interpretation of

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[1] Victoria Fromkin and mates, *An Introduction to a Language 9th Edition,* (Boston: Wadsworth, 2011), p. 210-211

[2] George Yule, *Pragmatics,* Oxford: Oxford University Press, 1996, p.9

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utterances depends on the analysis of that context of utterance.[3] The mechanism of deixis whereby its achieved is using the speaker as reference. The reference (or lack of same) is ultimately context depend. Further, the context depend requires situational information for listener to make a referential connection; it used to understand what an utterance is meant.

Expression of deixis such as:

This person	these women	now	here/there
That man	those children	this time	front/back
She/he	they/we	yesterday	go/come

Thus, the deixis concerns to encode the contexts of utterances or speech events and its interpretations by follow the reference or ultimately context depend for connecting referential of listener understanding toward expression or utterance.

2. **Types of Deixis**

The linguists have different point of view and opinion about type of deixis. Of all linguists, the researcher decided the types of deixis based on Levinson's. There are several types of deixis as follows: person deixis, time deixis, spatial deixis, discourse deixis, and social deixis.

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[3] Stephen C. Levinson, *Pragmatics (e-book),* (London: Cambridge University Press, 1983), p. 54

a. Person Deixis

Person deixis is about 'pointing to person'; either speaker or listener or whom being talked. Levinson says that person deixis is reflected directly in the grammatical categories of person, it may be argued that we need to develop an independent pragmatic framework of possible participant-roles, so that can then see how, and to what extent, these roles are grammaticalized in different language.[4] A framework would note that the speaker or spokesman can be distinct from the source of an utterance, the recipient distinct from the target, and hearers or bystanders distinct from addresses or target. Thus, the person deixis is pointing to participants of events which can be had distinction between them.

Seed states that a further deictic system grammaticalizes the role of participants; the current speaker, addressee(s) and other. The information is grammaticalized by pronouns: typically a first person singular pronoun is used for the speaker, second person pronouns for addressee(s) and minimally, third person category for a category 'neither-speaker-nor-addressee(s).[5] Person deixis concerns with encoding of role of participant in the speech event in which the utterance in question is delivered.

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[4] Stephen C. Levinson, *Pragmatic (e-book), ...* p. 68
[5] John Seed, *Semantics 2ⁿᵈ Edition,* Oxford: Blackwell Publishing Ltd, 2003. p. 187-188

Yule describes that person deixis involves the speaker and the addressee and operates in basic three part divisions such as:

Table 1
Three Devisions of Person Deixis

No	Person Deixis	Singular	Plural
1	First Person	I, my, myself, and mine	We, us, ourselves, our, and ours.
2	Second Person	You, yourself, your, and yours	You, yourselves, your, yours
3	Third Person	He, she, it, him, himself, her, herself	They, them, their, themselves

For examples:

1) "*She* wants to get the best score in the final exam"

In the word *she*, speaker is a woman, but it can be referring to another woman when another woman says the same thing. The word *she* cannot change, but the referent can change depending on who speaks it. The word *she* is the singular form of the third person pronoun.

2) *"He* burned *himself*"

There are two personal deixis in the example above; the first is *he* and then *himself*. The word *he* is the singular foorm of the third person pronoun, meanwhile the word *himself* refers to singular reflexive pronoun of the word *he*.

Based on those two examples, we can see that person deixis encoding the participant role inside an utterance. So, the person deixis

must involve the speaker, the addressee and others in which grammaticalized with pronouns; first person, second person and third person.

b. Time Deixis

Time or temporal deixis is about a time of an utterance is said and received. Levinson says that time deixis concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken (or a written message inscribed).[6] Yule adds the time or temporal deixis is noted the use of the proximal from 'now' as indicating both the time coinciding with the speaker's utterance and the time of the speaker's voices being heard.[7] Grundy says that time deixis is tense markers indicating points of time whose reference can only be determined in relation to the time of the utterance in which tense markers occurs.[8] So, time deixis is indicating time coinciding of speaker's utterance and time of speaker's voices being heard.

Time deixis makes ultimate reference to participant-role. A first approximation now can be glessed as 'time at which the speaker is producing the utterance containing now'. It is important to distinguish the moment of utterance (or inscription) or *coding time* (or CT) from

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[6] Stephen C. Levinson, *Pragmatics (e-book), ………,* p. 62

[7] George Yule, *Pragmatics, ………,* p. 14

[8] Peter Grundy, *Doing Pragmatics third edition (e-book),* (London: Hodder Arnold Publication, 2008), p. 31

the moment of reception or *receiving time* (or RT).[9] The coding time is the time when speaker produces the utterance, while the reception or receiving time is the time of listener hears the utterance.

In addition, the bases for system reckoning and measuring time in most languages seem to be the natural and prominent cycles of day and night, lunar months, seasons and years. Such units can either be used as measures, relative to some fixed point of interest (including, crucially, the deictic centre), or they can be used calendrically to locate, events in absolute time. There are a number of aspects of 'pure' time deixis, where there is no direct interaction with non-deictic methods of time reckoning.[10] So, these include tenses and the deictic time adverbs like English now, then, on recently and so on.

We can improve on our previous gloss for now, by offering 'the pragmatically given span including CT', where that span may be the instant associated with the production of the morpheme itself, as in the gestural use in (1), or the perhaps interminable period indicated in (2):

1) Pull the trigger *now*!
2) I'm *now* working on a PhD.

In addition, one basic type of time (temporal deixis) in English is in the choice of verb tense. Whereas other languages have many

[9] Stephen C. Levinson, *Pragmatics (e-book), ……….* p. 73-74
[10] George Yule, *Pragmatics, ……….* p. 14-15

different forms of the verbs as different tense, English has only two basic forms, the present and the past with additional the future.

Table 2
Time Deixis Expression

No.	Verb Tenses	Temporal Deixis
1	Present	*Now*
2	Past	*Yesterday, last week, last night, etc.*
3	Future	*Today, next week, this week, tonight etc.*

In time (temporal deixis, the remote or distal form can be used to communicate not only distance from current time, but also distance from current reality or fact. All these expressions depend for their interpretation on knowing the relevant utterance time.

c. **Place Deixis**

Place or space deixis concerns the specification of locations relative to anchorage points in the speech event. Grundy explains that place deixis is indicating location whose reference can only be determined in relation to the location of the utterance in which they occur.[11] Yule defines that place or spatial deixis is where the location of people and things is being indicated.[12] In addition Lyons, in Levinson says the importance of locational specifications in general can be gauged from the fact that there seem to be two basic ways of

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[11] Peter Grundy, *Doing Pragmatics third edition (e-book), ………,* p.28
[12] George Yule, *Pragmatics, ………,* p. 12

referring to objects - by describing or naming them on the one hand, and by locating them on the other.[13] So, the concept of distance already mentioned is clearly relevant to spatial deixis, where the relative location of people and things is being indicated.

The place can be said as deixis if it realizes from a spatial of both speaker and addressee doing conversation. There are, though, some pure place-deictic words, notably in English the adverbs *here* and *there*, and the demonstrative pronouns *this* and *that*. These adverbs include the meaning of motions toward or away from the speaker.

For example:

1) "I'm not *here* now"

I can say into the recorder of telephone answering machine, projecting that the 'now' will apply to anytime someone tries to call me, and not to when I actually recorded the words. Indeed, recording above is a kind of dramatic performance for a future audience in which I project my presence to be in the required location. A similar deictic projection is accomplished via dramatic performance when I use direct speech to represent the person, location, and feelings of someone or something else.

2) "I was looking at this little puppy in a cage with such a sad look on its face. It was like 'Oh, I'm so unhappy *here*, will you set me free?'

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[13] Stephen C. Levinson, *Pragmatics (e-book), ………,* p. 79

The word *here* of the cage is not the actual physical location of person uttering the words (the speaker), but, it is instead the location of that person performing in the role of the puppy.

In addition, spatial deixis can be taken from verb which has movement concepts. Some verbs of motion, such as '*come'* and '*go'*, retain a deictic sense when they are used to mark movement. [14] This can be seen in the examples below:

3) A movement toward the speaker, such in '*Come* to bed!'

4) A movement away from the speaker, such in '*Go* to bed!

The truly pragmatic basis of spatial (place) deixis is actually psychological distance. Physically close objects will tend to be treated by the speaker as psychologically close. Also something that is physically distant will generally be treated as psychologically distant. So, the place or spatial deixis is a deictic expression that 'point' to a location of people; thing is being indicated by speaker. The expression can be taken from adverb and verbs with the concept of movements.

Table 3
Place Deixis Expression

No.	Spatial Deixis		Expressions
	Adverb		-
1	A	Proximal	*This, here*
	B	Distal	*That, there*

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[14] George Yule, *Pragmatics, ………* p. 12-13

2	Verb	*Go, come, take, bring*

d. Discourse Deixis

Discourse, or text, deixis concerns the use of expressions within some utterance to refer to some portion of the discourse that contains that utterance (including the utterance itself).[15] Cruse says discourse deixis typically refers to a previously occurring item and *this* to something which is still to come.[16] We may also include in discourse deixis a number of other ways in which an utterance signals its relation to surrounding text. So, it means the discourse deixis is intra-text. Instances of deixis are the use of *that* and *this* in the following:

1) *"This* is what phoneticians call creaky voice"

2) "Puff puff puff; *that* is what it sounded like"

3) "At *this* point it is useful to return to our previous example"

An important area of discourse deixis concerns discourse marker, like *anyway, but, however,* or *in conclusion.* These relate a current contribution to the prior utterance or text, and typically resist truth-conditional characterization. For this reason, Grice introduces the notion of conventional implicature, noting that but has the truth-conditional content of and, with an additional contrastive meaning

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[15] S Stephen C. Levinson, *Pragmatics (e-book), ……….* p. 83

[16] Alan Cruse, *Glossary of Semantics and Pragmatics (e-book),* (Edinburgh: Edinburgh University Press, 2006), p. 51

which is non-truth conditional but conventional.[17] Thus, we can say that discourse deixis is the use of within some utterances to refer some portion of utterances in discourse itself.

e. **Social Deixis**

The pronoun systems of some languages also grammaticalize information about the social identities or relationships of the participants in the conversation. Some linguist, for example Levinson says social deixis concerns that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs.[18] Rambaud defines that social deixis is about the pronoun systems of many languages include information about the social identity and/or status of participants in a conversation.[19] Fillmore, in Levinson states that social deixis concerns "that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs".[20] So, social deixis involves the marking of social relationships in linguistic expressions, with direct or oblique reference to the social status or role of participants in the speech event.

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[17] Horn Laurence and Gregory Ward, *The Handbook Of Pragmatics (e-book),* (UK: Blackwell Publishing, 2006), p. 119

[18] Stephen C. Levinson, *Pragmatics (e-book),* ………. p. 63

[19] Margarita Goded Rambaud, *Basic Semantic (e-book),* (Madrid: Universidad Nacional De Educaci ó n A Distanci, 2012), p. 94

[20] Stephen C. Levinson, *Pragmatics (e-book), ………* p. 89

There are two basics kinds of socially deictic information that seem to be encoded in languages around the world: relational and absolute.[21] Absolute social deixis is deictic reference to same social characteristic of a referent (especially a person) apart from any relative ranking of referents. Relational deixis is deictic reference to a social relationship between speaker and addressee, bystander, or other referent in extra linguistics context. The relational variety is the most important and the relations that typically get expressed as four axis defining social forms.

In addition, Levinson in Horn Laurence introduced the following four axis defining social deictic forms:[22]

Table 4
Four Axis of Social Deictic Forms

	Axis	Honorific Types	Other linguistic encodings
1	Speaker to referent	Referent honorifics	Titles
2	Speaker to addressee	Addressee honorifics	Address forms
3	Speaker to non-addressee participant	Bystander honorifics	Taboo Vocabularies
4	Speaking to setting	Formality levels	Register

The distinction between the first and the second is fundamental in that in the first "honor" (or a related attitude) can only be expressed by

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[21] *Ibid.*
[22] Horn Laurence and Gregory Ward, *The Handbook of Pragmatics (e-book), ………..* p. 119-120

referring to the entity to be honored, while in the second the same attitude may be expressed while talking about unrelated matters. The third axis is encoded in bystander honorifics, signaling respect to non-addressed but present party. The fourth axis involves respect conveyed to the setting or event.

3. Pragmatics and Deixis

The study of meaning as communicated by speaker or writer and interpreted by listener or reader is called as pragmatics. This can be proved by some theories established by some experts. Levinsons says that the pragmatics is the study of relations between language and context that are grammaticalized, or encoded in the structure of a language. Morris states that pragmatics, the study of "the relation of signs to interpreters.[23] In addition, Yule states that, the study of what speaker mean, or "speaker meaning" is called pragmatics.[24] So, the pragmatics is concerned with the study of meaning as communicated by speaker (or writer) and interpreted by a listener (or reader); further the interpretation needs to relate to the contextual of which the utterances occurs.

In addition, pragmatics has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Communication clearly

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[23] Stephen C. Levinson, *Pragmatics (e-book)………..* p. 9
[24] George Yule, *The Study of Language*, Cambridge: Cambridge University Press, 2010, p.127

depends on not only recognizing the meaning of words in an utterance, but recognizing what speakers mean by their utterances. Further, it can be said that pragmatic is the study of relationship between language and context which expressed by speaker and interpreted by listener.

Deixis is one study of pragmatics. The idea that pragmatics was the study of aspects of language that required reference to the users of the language then led to a very natural, further restriction of the term in analytical philosophy. [25] The basic aspect of language in pragmatic is the study of deixis. Thus, deixis is aspect of natural languages talking about reference of speaker's meaning and this namely the study of deictic or indexical expressions.

4. **Deixis and Context**

A listener or reader cannot confirm the real meaning of speaker or writer's utterances before recognizing the physical situations. The physical situations here are talking about an entity. Anind says that an entity is person, place, or object that is considered relevant to the interaction between user and an application, including the user and applications themselves.[26] So, in communicative situation there must be at least two persons, one as an actual agent, and another as possible agent, for example: a speaker and a hearer, respectively.

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[25] Stephen C. Levinson, *Pragmatics (e-book),………..* p. 3
[26] Anind K. Dey, *Understanding and Using Context (e-book)*, (Atlanta: Georgia Institute of Technology), p. 2

Cruse says that context is broad sense that includes previous utterances (discourse context), participants in speech event, their interrelations, knowledge, and goals, and the social and physical setting of speech event.[27] Ochs in Levinson says that the scope of context is not easy to define; one must consider the social and psychological world in which the language user operates at any given time.[28] In previous theory, the deixis concerns the ways in which languages encode the context of utterance or speech event. So, it means the deixis will always appear along with the context.

Context is an essential factor in the interpretation of utterances and deixis expressions. The most important aspects of context are:

a. Preceding and following utterances and/or expressions ('co-text'),
b. The immediate physical situation,
c. The wider situation, including social and power relations, and
d. Knowledge presumed shared between speaker and hearer.[29]

In addition, a first property of context to be emphasized is its 'dynamic' character. A context is not just one of possible world state, but at least a sequence of world states. Moreover, these situations do not remain identical in time, but change.[30] It means, the time occurrences of context are depending on when the utterances occurred; as what as the

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[27] Alan Cruse, *Glossary of Semantics and Pragmatics (e-book),………..*, p. 136
[28] Stephen C. Levinson, *Pragmatics (e-book), ……….* p. 23
[29] Alan Cruse, *Glossary of Semantics and Pragmatics (e-book), ……….* p. 35
[30] Teun A. Van Dijk, *Text And Context, Exploration in the Semantics and Pragmatics Of Discourse (e-book)*, (New York: Longman Inc., 1977), p. 191

deixis discussed for time; either Coding Time (CT) or Receiving Time (RT) which both are occurred in different time.

5. Deixis in Utterances

The deixis or reference of certain words and expressions relies entirely on the situational context of the utterance, and can only be understood in light of the pragmatics. Rambaud says that utterance is any stretch of talk, by one person, before and after which there is silence on the part of that person.[31] An utterance can be said as an act of saying which has time, place, speaker, and language in social. Thus, an utterance can be defined as stretch of talk which makes a different meaning as well as the social circumstances.

In addition, An utterance is often part of a larger discourse- a conversation a formal lecture, a poem, a short story, a business letter, or a love letter, among other possibilities.[32] This shows two kinds of discourse; they are spoken and written discourses. A spoken discourse is speech action which occurs in decent places and in a period of time. A written discourse is the record of what has been spoken or it may originate for the purpose of being presented aloud, like a role or speech, or it may exist without ever having been spoken, like books, articles, etc.

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[31] Margarita Goded Rambaud, *Basic Semantic (e-book),* ………, p. 23
[32] Charles W. Kreidler, *Intro English Semantics (e-book)*, (London: Rouledge, 1998), p. 26-27

B. Novel as Literature

The novel is fictions long story. Stefanie says that the novel can be defined as an extended work of prose fiction. It derives from the Italian *novella* ("little new thing"), which was a short piece of prose. It derives from the Italian *novella* ("little new thing"), which was a short piece of prose. The term denotes a prose narrative about characters and their actions in what is recognizably everyday life. [33] Novel is a long fictional narrative which accents characters' habitual, demeanors and experiences.

Kosasih explains that novel is written with structural; as follows:

1. Theme, it is an idea linked the structure of story lines. The theme of story concerns all issue, namely the issue of humanity, power, affection, jealousy, and so forth. To find out the theme of a story, a through appreciation of elements of the writings is required. It can be attached within the theme characterization element, plot, or background. Themes are rarely written explicitly by the author, so the reader must recognize the intrinsic elements the author uses to develop his fiction story.

2. Plot, it is a pattern of story that is formed by causality. The novel is sometimes convoluted and surprised. In general, the story lines is formed over several part; exposition (to introduce the story), complication (to present issues will happen to actors), rising action (to show the actors

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[33] Stefanie Lethbridge and Jarmila Mildorf, *Basic of English Studies: An Introductory Course for Students of Literary Studies in English Version 03/04 (e-book)*, (German: Universities of Tübingen, Stuttgart and Feinburg), p. 82

problematic), turning point or climax (to show how actors behave the issues; either solved or not) and ending (the final story which explains actors situation; can be happy or sad).

3. Background, it includes within intrinsic elements of literary works. The background is about places and time.

4. Characterization, it also includes within intrinsic elements of literary works, besides theme, plot, point of views, and message. Characterization is writer ways to describe and develop actors situation in story line.

5. Point of view, it is about author's position in the story. the author position can be as first person (main actor) or as third person (observer).

6. Message, it is about moral values or didactic messages that author's intends to convey through his works.

7. Language style used to create persuasive situation and to formulate dialogues which is showing relationship among actors. It also as a way to characterize each actor within his fiction story, thus it creates simpatico or annoying, and objectives or emotional.[34]

So, the novel in literature works must follow those seven structural, in order to create real literature and to attract readers.

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[34] E. Kosasih, *Apresiasi Sastra Indonesia (e-book),* (Jakarta: Nobel Edumedia, 2008), p. 55-65, translated by researcher

There are many types of novel you will encounter during studying of English literature. Some novels exhibit several qualities. A few of the most common genres are:

1. Epistolary; these novels utilize the conversation of letter writing and are among the earliest novel forms (e.g., Pamela, Dracula, The Color Purple).
2. Picaresque; this early, episodic novel form concentrates on the misadventures of a young rouge (e.g., Huckleberry Finn, Don Quixote, Tom Jones, Candide).
3. Autobiographical; this readily identifiable type is always told in the first person and allows the reader to directly interact with protagonist (e.g., David Copperfield, The Catcher in the Rye).
4. Gothic; this type of novel is concerned with macabre, supernatural and exotic (e.g., Frankenstein, Interview with a Vampire, Dr. Jekyll and Mr. Hyde).
5. Historical; this form is grounded in a real context and relies heavily on setting and factual detail (e.g., A Tale of Two Cities, War and Peace).
6. Romantic; this novel form is idealistic, imaginative, and adventuresome. The romantic hero is the cornerstone of novel, which often includes exotic locales (e.g., Wuthering Height, Madame Bovery).
7. Allegorical; this type of novel is representative and symbolic. It operates on at least two levels. Its specifics correspond to another concept (e.g., Animal Farm, Lord of The Flies).[35]

Thus, Novel is a kind of new prose contained a series of one's life stories with people around him/her by highlighting the characters and demeanors of all actors.

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[35] Unknown Writer, *Understanding Prose (e-book),* (Bangalore: Rai Technology University Campus), p.8-9

C. Biography of Rick Yancey

Rick Yancey is an American author who has gained acclaim for his works of suspense fantasy, and science fiction aimed at young adults. He was born at Sunday November, 4th 1962 in Miami, Florida.[36] Three days later, his new parents drove 225 miles from their hometown of lake land to meet him. His parents' first impression must have been all right, because they decided to give him a home and raise him the best way they knew how. They named him John Richard, but nobody ever called him John except teachers on the first day of school and later, credit card companies and banks and people from government, like DMV clerks. They called him Rick, after the judge who arranged the adoption.

He is back in his native state with his true love and youngest son and two years old doodle named Max that he now wishes he had named Yankee or maybe Ramen. When he is not day dreaming, he likes long walks with his wife and taking trips to Georgia's Golden Isles and doing project around the house because writing doesn't seem like real work, or at least not the kind of rough, callous-producing work you do on a cattle ranch.

Rick taught some English classes, did some acting and directing at local community theater, even returned to ranch for a while, the swampy breeding grounds of his elaborate day dreams. His wife – who is also his best friend –

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[36] *Rick Yancey*, accessed from *https://en.m.wikipedia.org/wiki/Rick_Yancey, retrieved on* 16th October 2017

told him one of his screenplays would make an excellent book and one day he decided maybe it would, so he wrote the book and called it A Burning in Homeland and for the next ten months tried to find someone to publish it. Finally, in 2001, he did. He left his job in 2004 to write fulltime. Now, rick is the author of fifteen novels and a memoir. His books have been published in over thirty languages and have earned numerous accolades and awards from around the world.[37] Rick Yancey is the author of *The 5ᵗʰ Wave, The Infinite Sea, The Monstrumologist, The Last Star* and others.

D. "The Last Star" Novel

The *Last Star* was published at 24ᵗʰ May 2016. It is about a young adult science fiction novel which sequel to *The Infinite Sea* and the third and final book of *The 5ᵗʰ Waves Series. The Last Star* concludes the story of 16 year old Cassiopeia "Cassie" Sullivan battling against the aliens that have invaded earth. It continues the story from where it was left off in its prequel, *The Infinite Sea.*[38]

The story starts off with a flashback to when Cassie's dad was young, and he went on a school field trip to a planetarium. He amazed by a starry spectacle the administrators displayed, he decides then and there to name his

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[37] *About Rick Yancey*, accessed from *www.rickyancey.com/about/*, retrieved on 21ˢᵗ December 2017

[38] *The Last Star*, accessed from *https://en.m.wikipedia.org/wiki/The_Last_Star_(novel), retrieved on* 16ᵗʰ October 2017

future daughter Cassiopeia. The story then shifts to a priest hidden in a cavern near Urbana, waiting for winter's end with a band of survivors. A new and enhanced Ringer escapes Vosch's watchtower, but after spending 40 days in the wilderness, testing out the 12th system, she returns to Vosch, then the story continuous.

The novel is so mysterious and interesting; it can be seen from its back cover which attached hidden meanings. "The enemy is other, the enemy is us. They're down here, they're up there, and they're nowhere. They want earth, they want us to have it. They came to wipe us out, they came to save us."

E. The Review of Related Findings

The review of related finding is about previous study that done by other researchers in order to help the new researcher with same topic of research. The researcher can recognize and qualify the research. It is good or bad, same or not, and it used to help researcher for a better research too.

Fauziah uses Yule's theory to analyze the data. Yule has categorized deixis into; person, spatial, and temporal deixis. The results from her research are; 385 times person deixis, 52 times spatial deixis, and 64 times temporal deixis. She also concluded functions of deixis, those are: person deixis is to point or refer something or person, spatial deixis is to point the location of an

utterance, and temporal deixis is to point the time of an utterance.[39] In this case, she uses movie script to find the deixis.

Furthermore, Dinata uses Levinson's theory to analyze the data. The Levinson's states there are five types of deixis, they are; person deixis, time deixis, place deixis, social deixis and discourse deixis. His result shows the person deixis reached the highest level, person deixis has 156 times or 71.89% appearances; the detail of first person is 75 times or 34.56%, second person is 62 times or 28.57% and third person is 19 times or 8.75%. The next is discourse deixis usage 29 times or 13.36%. The following, place deixis used 22 times or 10.14% and time deixis used 9 times or 4.02%. The last, social deixis is 1 times or 0.46%. He did not focus on the deixis functions, so there is no conclusion about it.[40] In this case, he still uses movie script to find the deixis.

Satyawati uses four types of deixis in analyzing the data. The types she used are; person, spatial, temporal, and discourse deixis. The appearances of deixis of her result: person deixis is found 195 (63.2%); spatial deixis is found 32 (10.4%), temporal deixis is found 42 (13.6%) and discourse deixis is found 40 (12.8%). She concluded that person deixis is used in the utterance aimed to

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[39] Aulia Fauziah, *An Analysis of Deixis in "A Thousand Words" Movie Scripts" By Steve Koren (Thesis Publication)*, (Tulung Agung: IAIN Tulung Agung, 2015), p. 51-52/ accessed from Repo.iain-tulungagung.co.id/2195/, retrieved on 15th October 2017

[40] Ferya Dinata Rahmat Tulah, *An Analysis of Deixis in Spongebob Move Script (Thesis Publication),* (Tulung Agung: IAIN Tulung Agung, 2015), p. 54/ accessed from Repo.iain-tulungagung.co.id/2658/ retrieved on 17th October 2017

know who are speaker and the addressee and other significant participants. Spatial deixis used to know how distance the speech situation between participants happened. Temporal deixis is meant to know the moment of the utterance as a reference point of the participant's conversation is happened. Discourse deixis is meant to know what is being or has been talked by the participants.[41] For her research, she uses a novel to find the deixis.

Based on the results above, the researcher realizes that there are many researchers analyzed deixis. But the theory of deixis types, object of research, and research focused are different. Although all the objects of research are different, its all still categorize as documents.

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[41] Dwi Setyawati, *The Analysis of Deixis of The Novel "Emma" by Jane Austen (Thesis Publication),* (Salatiga: IAIN Salatiga, 2013), p. 78/ accessed from perpus.iainsalatiga.ac.id/ retrieved on 17th October 2017

CHAPTER III

THE RESEARCH METHOD

The methodology of research is really important to help researcher about the research. In this chapter, researcher will present the research method. The method will be presented concern with the research design, the data source, the technique of data collection, and the technique of data analysis.

A. The Research Design

In this study, the researcher will use qualitative descriptive as the guideline to discover the objectives. Gay and Peter state that the qualitative research typically studies many variables intensively over an extended period of time to capture the richness of context and the personal perspectives of subject based on the collecting and analysis of non-numeric data such as observations, interviews, and other more discursive sources of information.[1] In addition, Mason says that qualitative research aims to produce rounded and contextual understandings on the basis of rich, nuanced and detailed data.[2] So, the qualitative research relies heavily on description in the form of verbal reports and narratives. It also brings understanding of phenomenon by looking in-depth at non-numerical data.

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[1] L.R. Gay and Peter Airasian, *Educational Research: Competences for Analysis and Application,6th Edition,* New Jersey: Prentice Hall, 2000, p. 9-11

[2] Jenifer Mason, *Qualitative Research 2nd Edition (e-book),* (London: SAGE Publications, 2002), p. 1-4

B. The Data Source

In qualitative research, there are some source can be used. Arikunto states that documentation method to search data can be taken from book, note, transcribe newspaper, magazine, agenda, etc.[3] In this case, the source of data will be used only from written form or book.

1. Primary Data

   The primary data of this research will be taken from a novel "The Last Star" by Rick Yancey. The researcher tries to analyze the deixis in the utterance or speech event inside the novel. To help the validity of primary data, the researcher will use secondary data.

2. Secondary Data

   The secondary data is the data that have been collected by and readily available from other sources. The secondary data will be use, as follows:

   a. Deixis Pragmatics in Stephen C. Levinson.

   b. A Study of Deixis in Relation to Lyric Poetry by Keith Michael Charles Green.

   Those secondary data will be used because both are capable for making this research complete and helping researcher to accomplish the research objectives.

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[3] Suharsimi Arikunto, *Prosedur Penelitian Suatu Pendekatan Praktik,* Jakarta: Rineka Cipta, 2006, p. 231

C. The Technique of Data Collection

Arikunto states that there are six methods of collecting data, namely test, questionnaire, interview, observation, rating scale and documentation.[4] It means that to collect the data which suitable with the study, the researcher will use the documentations. Document analysis as research design can deal with a broad range of texts: newspapers or other mass media products, files, protocols, documentations in institutions, web pages and so on.[5] In additions, Ian Hodder states that document is about utterance or speech which provides contextual interpretation.[6] The documents analysis is deals with the object of research that is a novel as a book or other mass media products. So, The data of this research is documents or printed book form for this case is novel. Novel deals with a range of text and categorizes as mass media products.

D. The Technique of Data Analysis

The researcher will use content analysis to analyze the data, because the content analysis is one of qualitative approach which requires a significant analysis of meaning or context. Hsieh and Shannon define that content analysis as "a research method for the subjective interpretation of content of text data through the systematic classification process of coding and identifying themes or

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[4] Suharsimi Arikunto, *Prosedur Penelitian Suatu Pendekatan Praktik,………* p. 129

[5] Mayring, Philip, *Qualitative Content Analysis: Theoretical Foundation, Basic Procedures and Software Solution (e-book),* (Klaganfurt: SSOAR, 2014), p. 43

[6] Norman K. Denzin and Yvonna S., *Handbook of Qualitative Research translated by Saifuddin Zuhri Qudsy (e-book),*(Yogyakarta: Pustaka Pelajar, 2009), p. 544

patterns.[7] Krippendorff adds the content analysis is indigenous to communication research and is potentially one of the most important research techniques in the social science.[8] Qualitative content analysis can be used to analyze various types of data, but generally the data need to be transformed into written text before analysis can start.[9] So, the novel is a kind of written text; it means that is suitable for researcher to use qualitative context analysis as a basis for the technique analysis.

Data analysis means the process of systematically searching and arranging the interview transcript, field note and other materials that the researcher accumulates to increase own understanding of them. So, the researcher will apply four steps as what Krippendoff's defined inside his book, add statistical analysis for frequency and make a conclusion, the steps as follows;[10]

1. Designing; firstly researcher explores the source of relevant data. A conceptual phase during which analysis define the context.

2. Unitizing; the phase of defining and ultimately identifying units of analysis in the volume of available data.

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[7] Hossein Hashemnezhad, *Qualitative Content Analysis: a review articles): Journal of ELT and Applied Linguistics (JELTAL) Vol.3, Issue-1,* (Iran: EFL Departement, Islamic Azad University, 2015), p.59, accessed from *https://pdfs.semanticscholar.org/,* retrieved on 16th October 2017

[8] K. Krippendorff, *Content Analysis (e-book),* (University of Pennsylvania: Scholarly Commons, Departemental Papers (ASC), 1989), p. 403

[9] M.Q Patton, *Qualitative Research and Evaluation Methods (e-book),* (Thousand Oaks, CA: Sage, 2002), p. 432

[10] K. Krippendorff, *Content Analysis (e-book), ………* p. 406-407

3. Presenting; the researcher transmits the data findings into numbers in percentage by applying a simple statistical analysis formula:

$$P = \frac{F}{N} \times 100\%$$

Note:

P is the symbol of percentage

F is the frequency of the occurrences of each deixis

N is the total frequencies of all deixis

4. Coding; the step where the researcher describes the units or classifying data in terms of the categories of the analytical constructs chosen.

5. Drawing inferences; the researcher applies the stable knowledge about how the coded data are related to the phenomena the researcher wants to know about.

6. Making a conclusion.

CHAPTER IV

FINDINGS AND DISCUSION

A. Findings

1. The Descriptions of Deixis in Novel "The Last Star" by Rick Yancey"

The data findings are utterances from 40 pages of Chapter I in novel "The Last Star" by Rick Yancey. In order to collect the data findings, the researcher uses the deixis theory of Levinson. The types of deixis codes as follows; person deixis (PD), place deixis (PlD), time deixis (TD), discourse deixis (DD) and social deixis (SD).

Table 5
Deixis in Chapter I, Page 22

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "**You** should be dead"	✓	-	-	-	-	**Kau** seharusnya sudah mati.	-Ben
2	Cassie: "What are the odds **that** someone **I** knew from before would still be **here now**?"	✓	✓	✓	-	-	Apakah masih ada orang **yang aku** kenal dulu **disini sekarang**?	-A prior discourse -Ben -Hallway -Now
3	Ben: "About seven billion to one" Cassie: "**I** think **that** would be seven billion to two, Ben"	✓	-	-	✓	-	-Sekitar satu dari tujuh milyar -**Aku** pikir **itu** sekitar dua dari tujuh milyar, Ben.	-Ben - A prior discourse
4	Cassie: "Sam, **his** name is Sam. Call **him** Nugget again	✓	-	-	-	-	Sam, nama**nya** Sam. Memanggil**nya** Nugget lagi dan **aku**	-Sam -Sam -Cassie

	and **I**'ll knee **you** in **yours**"						akan membuat **mu** berlutut.	-Ben -Ben's knee
5	Ben:"**They**'re slightly larger than nugget"	✓	-	-	-	-	**Mereka** sedikit lebih lebar dari Nugget.	-Silencers
6	Ben: "Want **me** to talk to **him**?"	✓	-	-	-	-	Ingin **aku** berbicara pada**nya**?	-Ben -Evan
7	Sam: "**I** don't care, Zombie. **I** don't care. **I** hate **her**"	✓	-	-	-	-	**Aku** tidak perduli, Zombie. **Aku** tidak perduli. Aku membenci**nya**.	-Sam -Sam -Sam -Cassie

In the table above, the deictic expressions found are person deixis (*I,*

me, you, yours, him, his, her, and they), place deixis (*here*), time deixis

(*now*) and discourse deixis (*that*).

Table 6
Deixis in Chapter I, Page 23

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Evan: "Why did **you** just hit **me**?"	✓	-	-	-	-	Mengapa **kau** memukul**ku**?	-Cassie -Evan
2	Cassie: "Do **you** know why **I**'m wet? **I** was giving **my** baby **brother** a bath. Why was **I** giving **him** a bath?"	✓	-	-	-	✓	Apakah **kau** tahu penyebab **aku** basah? **Aku** memandikan adik kecil**ku**. Mengapa **aku** memandikan**nya**?	-Evan -Cassie -Cassie -Cassie's brother (Sam) -Honorific -Cassie -Sam
3	Evan: "Because **he** was dirty?"	✓	-	-	-	-	Karena **dia** kotor?	-Cassie's brother "Sam"
4	Cassie: "For the same reason **I** spent **a week** cleaning up **this** dump after **we**	✓	✓	✓	✓	-	Untuk alasan yang sama **aku** menghabiskan **seminggu** membersikan tempat	-Cassie -A week -The dump -Cassie and Evan

| | moved in" | | | | | | **ini** setelah **kita** pindah. | -The dump |

In the table above, the deictic expressions found are person deixis (*I,*

me, my, he, him, and we), place deixis (*move* in), time deixis (*a week*) and

social deixis *(brother)*.

Table 7
Deixis in Chapter I, Page 24

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "Shut up! **I**'m talking. When **I** talk, **you** don't talk. When **you** talk, **I** don't talk. **That**'s another things humans do. **They** treat each other with respect, Evan".	✓	-	-	✓	-	Diam! **Aku** sedang bicara. Saat **aku** berbicara, **kau** diam. Saat **kau** berbicara, **aku** diam. **Itulah** dilakukan orang-orang. **Mereka** memperlakukan orang lain dengan hormat, Evan	-Cassie -Cassie -Evan -Evan -Cassie - A prior discourse -Humans
2	Evan: "**It**'s all about respect. Being clean and not stinking like a pig is about respect"	✓	-	-	-	-	**Ini** semua tentang kehormatan. Menjadi suci dan tidak bau seperti ini adalah kehormatan.	-Habit
3	Evan: "**Well**, **I** grew up on a farm, **that**'s all"	✓	-	-	✓	-	**Baiklah**, **aku** besar di kebun, **itu** saja.	-A prior discourse -Evan - A prior discourse
4	Cassie: "Oh no, **that** isn't all. **That** isn't half of all. The part of **you I** slapped didn't grow up on any goddamned	✓	-	-	✓	-	Oh tidak, bukan **itu** saja. **Bahkan** tidak sedikitpun. Sebagian dari**mu aku** tidak sedikitpun besar di kebun.	-A prior discourse - A prior discourse -Evan -Cassie

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
	farm"							
5	Evan: "**It** isn't **my** fault Sam needed a bath"	✓	-	-	-	-	**Itu** bukan salah**ku** jika Sam harus dimandikan	-Sam needed a bath -Evan's
6	Cassie: "Of course **it**'s **your** fault. All of **this** is **your** fault"	✓	-	-	✓	-	Tentu saja **itu** salah**mu**. Semua **ini** salah**mu**.	-Sam needed a bath -Evan's -A prior discourse -Evan's
7	Evan: "Cassie, **I** think **you** should **go** back **inside now**"	✓	✓	✓	-	-	Cassie, **aku** pikir **kau** harus **masuk kedalam sekarang.**	-Evan -Cassie -Move in -The dump -now
8	Cassie: "What, before **you** lose **your** temper? Oh, please lose **it** for once. **I** would love to see what **that** looks like"	✓	-	-	✓	-	Apa, sebelum **kau** kehilangan kesabaran**mu**? Oh, ayo lakukan **itu**. **Aku** ingin melihat seperti apa **kemarahan itu**.	-Evan -Evan's temper -Evan's temper -Cassie -A prior discurse
9	Evan: "**You**'re cold"	✓	-	-	-	-	**Kau** kedinginan	-Cassie
10	Cassie: "No, **I**'m not"	✓	-	-	-	-	**Aku** tidak kedinginan.	-Cassie

In the table, the deictic expressions found are person deixis (*I, my, you,*

your, they, and it), place deixis (*go, inside*), time deixis (*now*) and

discourse deixis *(well, that, and this)*.

Table 8
Deixis in Chapter I, Page 25 and 26

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "Sam's forgotten **his**	✓	-	-	-	-	Sam melupakan ABC **nya.**	-Sam's

	ABC".							
2	Evan: "**I**'m sorry, what?"	✓	-	-	-	-	**Aku** meminta maaf, apa?	-Evan
3	Cassie: "**His** ABC. **You** know, the alphabet, **you** intergalactic swineherd"	✓	-	-	-	-	ABC**nya**, **kau** tahu, alphabet yang **kau** abaikan.	-Sam's -Evan -Evan
4	Evan: "**He** can learn **them** again, **you** can teach **him**".	✓	-	-	-	-	**Dia** bisa mempelajari**nya** lagi, **kau** bisa mengajarkan**nya.**	-Sam's
5	Cassie: "**That**'s not the point, the point is, **I** don't is, **I** don't understand why **you** did **it this** way. **You**'ve killed **us** all without being cruel about **it**. **You** know what **I** found out **tonight**, besides the fact that **my** **little** **brother** hates **my** guts? **It**'s not just the ABC **he**'s forgotten. **He** doesn't remember **his** own **mother**'s face"	✓	-	✓	✓	✓	Bukan **itu** masalahnya, masalahnya adalah, **aku** tidak mengerti mengapa **kau** melakukan **ini** seperti **ini**. **Kau** bisa saja membunuh **kami** tanpa memperburuk-**nya**. **Kau** tahu apa yang **aku** temukan **malam ini**, disamping fakta bahwa adik**ku** sangat membenci**ku**? **Ini** bukan hanya tentang **dia** melukapan ABC milik**nya**. Dia lupa wajah **ibu-nya** sendiri.	-A prior discourse -Cassie -Cassie -Evan -Situation -A prior discourse -Evan -Cassie and others -Situation -Evan -Cassie -Tonight -Cassie's -Honorific -Cassie's -Situation -Sam -Sam -Sam's -Honorific

In the table above, the deictic expressions found are person deixis (*I, my, you, he, his, him, us and them*), time deixis (*tonight*), discourse deixis (*that*) and social deixis (*mother, brother*).

Table 9
Deixis in Chapter I, Page 27

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Evan: "**I** told **you** Cassie, **I** didn't want **it** to happen **this** way. **I** fought against **it**"	✓	-	-	✓	-	**Aku** katakan pada **mu** Cassie, **aku** tidak ingin semua **ini** terjadi seperti **ini**. **Aku** berusaha mencegah**nya**.	-Evan -Cassie -Situation -A prior discourse -Evan -Situation
2	Cassie: "Until **you** went along with **it** and what do **you** mean, **you** didn't want **it** to happen '**this** way'?	✓	-	-	✓	-	Hingga **kau** terjebak di dalam**nya** dan apa maksu**mu**, **kau** tidak ingin **ini** semua terjadi 'seperti **ini'**?	-Evan -Situation -Evan -Evan Situation -A prior discourse
3	Evan: "**We** could have lived among **you** indefinitely. Hidden, undetectable. **We** could have inserted **ourselves** into leading roles in **your** society. **We** could have shared **our** knowledge, exponentially expanding **your** potential, speeding **your** evolution. **It**'s conceivable **we** could have given **you** the only thing **you**'ve always	✓	-	-	-	-	**Kami** munkin bisa hidup disekitar **kalian** secara bebas. Bersembunyi, tak diketahui. **Kami** mungkin memasukkan **diri kami** memainkan peran di sekitar **kalian**. **Kami** mungkin dapat membagikan pengetahuan **kami**, intinya menambah potensi **kalian**, mempecepat evolusi **kalian**. Hal **ini** mungkin **kami** memberikan sesuatu yang selalu **kalian** inginkan namun tak	-Silencers -Humans -Silencers -Silencers' -Humans' -Silencers -Silencers' -Humans' -Humans' -Situation -Silencers -Humans -Humans

wanted and never had".					pernah **kalian** miliki.

In the table above, the deictic expressions found are person deixis (*I,*

my, you, your, we, our, ourselves, it, he, his, him, us and them), and

discourse deixis (*this*).

Table 10
Deixis in Chapter I, Page 28

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Evan: "When **that** option was rejected, **I** argued for something … quicker"	✓	-	-	-	-	Saat pilihan **itu** ditolak, **aku** memikirkan sesuatu…lebih cepat.	-A prior discourse -Evan
2	Evan: "An asteroid. **You** didn't have the technology to stop **it** or the time even if **you** did. **It** was a simple solution, but **it** wasn't a clean one. The world wouldn't have been habitable for **a thousand years**".	✓	-	✓	-	-	Sebuah asteroid. **Kau** tidak memiliki alat untuk menghentikan **itu** atau waktu untuk melakukan**nya**. Hal **itu** adalah solusi paling sederhana, tapi **itu** belum pasti. Dunia belum siap dihuni untuk **ribuan tahun.**	-Cassie -An Asteroid -Cassie -Solution -Solution -A thousand years
3	Cassie: "**I** hate **you**"	✓	-	-	-	-	**Aku** ingin membenci**mu.**	-Cassie -Evan
4	Evan: "No, **you** don't"	✓	-	-	-	-	Tidak, **kau** tidak.	-Cassie
5	Cassie: "**I** want to hate **you**"	✓	-	-	-	-	**Aku** ingin membenci**mu.**	-Cassie -Evan
6	Evan: "**I** hope **you** fail"	✓	-	-	-	-	**Aku** harap **kau** gagal.	-Evan -Cassie

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
7	Cassie: Don't lie to **yourself**, Evan. **You** don't love **me**- **you** love the idea of **me**. **You've** messed **it** all up to **your** head. **You** love what **I** represent"	✓	-	-	-	-	Jangan bohongi diri**mu**, Evan. **Kau** tidak mencintai**ku**- **kau** mencintai ide**ku**. **Kau** mengacaukan semua **itu**. **Kau** cinta apa yang **ku** berikan.	-Evan's -Evan -Cassie -Evan -Cassie -Evan -Situation -Evan's -Evan -Cassie
8	Evan: "What do **you** represent Cassie?"	✓	-	-	-	-	Apa yang **kau** berikan, Cassie?	-Cassie
9	Cassie: "What **you** thought **you** lost. What **you** thought **you** could never have. **I'm** not **that**; **I'm** just **me**"	✓	-	-	✓	-	Apa yang kau anggap membuat**mu** kehilangan. Apa yang **kau** anggap membuat**mu** tidak pernah memilikinya. **Aku** bukan **itu**, **aku** hanyalah **aku**.	-Evan -Evan -Evan -Evan -Cassie -A prior discourse -Cassie -Cassie

In the table above, the deictic expressions found are person deixis (*I, me, you, your, yourself, it*), time deixis (*a thousand years*), and discourse deixis (*that*).

Table 11
Deixis in Chapter I, Page 29

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "The more **he** explains, the less **I** understand"	✓	-	-	-	-	Semakin banyak yang **dia** jelaskan, semakin sedikit yang **aku** mengerti.	-Evan -Cassie

No	Utterances	PD	PID	TD	DD	SD	Meaning	Referent
2	Ben: "**I** told **you** something's not right with **that** dude"	✓	-	-	✓	-	**Aku** sudah katakan pada **mu** ada yang salah dengan pria **itu**.	-Ben -Cassie -A prior discourse
3	Cassie: "What do **you** do if **you** didn't have a body for **ten thousand years** and then all of sudden **you** did?	✓	-	✓	-	-	Apa yang **kau** lakukan jika **kau** tidak memiliki tubuh dalam **ribuan tahun** and tiba-tiba **kau** memilikinya	-Ben -Ben -Ten thousand years -Ben
4	Ben: "Probably **go** to bathroom"	-	✓	-	-	-	Mungkin **pergi** ke kamar mandi	-Action

In the table above, the deictic expressions found are person deixis (*I,*

you, and he), time deixis (*ten thousand years*), place deixis (*go*) and

discourse deixis (*that*).

Table 12
Deixis in Chapter I, Page 30

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PID	TD	DD	SD		
1	Cassie: "**He** hates **my** guts"	✓	-	-	-	-	**Dia** sangat membenci diri**ku.**	-Sam -Cassie's
2	Ben: "**He** doesn't hate **your** guts"	✓	-	-	-	-	**Dia** tidak membenci diri**mu.**	-Sam -Cassie's
3	Cassie: "**He** told **me he** hates **my** guts"	✓	-	-	-	-	**Dia** katakan pada**ku, dia** sangat membenci diri**ku.**	-Sam -Cassie -Sam -Cassie's
4	Ben: "Kids say thing **they** don't "	✓	-	-	-	-	Anak-anak mengatakan sesuatu yang **mereka** tidak lakukan	-Kids

In the table above, the deictic expressions found are person deixis (*my,*

your, he and they).

Table 13
Deixis in Chapter I, Page 31

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "**You** know, Parish, **it** may be a little more complicated than **that**. There is a human part of **him**, too"	✓	-	-	✓	-	**Kau** tahu, Parish, hal **ini** mungkin sedikit lebih rumit dari **itu**. Sebahagian dari**nya** masih manusia.	-Ben -Situation -a prior discourse -Evan
2	Ben: "**I**'m not worried about the human part. **I** know **you** weren't crazy about **her**, but Ringer's pretty damn smart and **she** made a good point: if **they** don't need bodies, **they** don't need a planet. And if **they** don't need a planet, why did **they come** for **ours**?"	✓	✓	-	-	-	**Aku** tak khawatir sisi manusianya. **Aku** tahu **kau** tidak begitu menggilai**nya**, tapi Ringer benar-benar pintar dan **dia** selalu punya ide bagus: jika **mereka** tidak butuh tubuh, **mereka** tidak butuh planet. Dan jika **mereka** tidak butuh planet, mengapa mereka dating ke planet **kita**?	-Ben -Ben -Cassie -Ringer -Ringer -Silencers -Silencers -Silencers -Silencers -Motion -Humans'
3	Cassie: "**I** don't know, why don't **you** ask Ringer, since **she**'s so damn smart?"	✓	-	-	-	-	**Aku** tidak tahu, mengapa **kau** tak tanyakan pada Ringer, saat **dia** tahu	-Cassie -Ben -Ringer

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
							segalanya?	
4	Ben: "**I**'m going to. **I** have thought about **this** "	✓	-	-	✓	-	Aku akan melakukannya. **Aku** sudah pikirkan **ini**.	-Ben -Ben -A prior discourse

In the table above, the deictic expression found are person deixis (*I,*

you, she, they, him, her, and ours), place deixix (*come*) and discourse

deixis (*that and this*).

Table 14
Deixis in Chapter I, Page 32

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "**Go** back for **them**, like **you** went back for Sam. Like **you** didn't **go** back for--"	✓	✓	-	-	-	Kembali pada **mereka**, seperti **kau** kembali untuk Sam. Seperti **kau** tidak kembali ke…	-Motion -Silencers -Ben -Ben -Motion
2	Ben: "**This** has nothing to do with **my sister**…"	✓	-	-	✓	✓	**Hal ini** tidak ada kaitannya dengan **adik-ku**	-A prior discourse -Ben's -Honorific
3	Cassie: "What do **you** want from **me** Ben? **I**'m not **your mother** or **commanding officer** or whatever. Do what **you** want?"	✓	-	-	-	✓	Apa yang **kau** harapkan dari**ku**, Ben? Aku bukan **ibu-mu** atau bukan juga **pemimpin tim** atau apapun itu. Apa yang **kau** harapkan?	-Ben -Cassie -Cassie -Honorific -Honorific -Ben

In the table above, the deictic expressions found are person deixis (*I,*

me, my, you, your, and them), place deixis (*go*), discourse deixis (*this*)

and social deixis (*mother and commanding officers*).

Table 15
Deixis in Chapter I, Page 34

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "**I** get **it**, but why do **you** have to **go now?** Why can't **you** wait? If Evan can pull **this** off…"	✓	✓	✓	✓	-	**Aku** mengerti, tapi mengapa **kau** harus **pergi sekarang**? Tak bisakah **kau** menunggu? Hingga Evan melakukan **ini**.	-Cassie -Ben -Motion -Now -Ben -A prior discourse
2	Ben: "**Whether** or not **he** pulls **it** off won't make a different. The danger isn't the aliens up **there**. The danger is the human down **here**. **I** need to find Ringer and Cup before the 5th Wave does"	✓	✓	-	✓	-	Bisa atau tidaknya **dia** melakukan **itu**, tidak ada bedanya. Yang paling bahaya bukanlah makhluk asing di atas sana. Bahayanya adalah manusia di bawah **sini**. **Aku** harus mencari Ringer dan Cup sebelum mereka tertangkap oleh 5th Wave.	-A prior discourse -Evan -there -here -Ben
3	Cassie: "**You**'re going to die"	✓	-	-	-	-	**Kau** akan mati.	-Ben
4	Ben: "**You** bet **I** am and **it**'s gonna happen the way **it** should. Not **their** way. **My** way"	✓	-	-	-	-	**Kau** benar **aku** akan mati dan **itu** akan terjadi sebagaimana seharusnya. Bukan dijalan **mereka**. Di jalan**ku**.	-Cassie -Ben -Situation -the 5th Waves -Ben's
5	Evan: "**She**'s	✓	-	-	-	-	**Dia** benar Ben.	-Cassie

	right Ben. **You** should wait"						**Kau** harus menunggu.	-Ben
6	Ben: "Nobody asked **you**"	✓	-	-	-	-	Tak ada yang menanya **mu**.	-Evan

In the table above, the deictic expressions found are person deixis (*I,*

my, you, he, she, it, and them), place deixis (*go, there and here*), time

deixis (now) and discourse deixis (*this*).

Table 16
Deixis in Chapter I, Page 35

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Evan: "The ship is the Central to the next phase. Blowing **it** up is the only way **we** can end **this**"	✓	-	-	✓	-	Kapal itu pusat dari jalur selanjutnya. Hanya meledakkan **itu** cara untuk mengakhiri **ini**.	-The ship -Evan, Cassie, Ben -A prior discourse
2	Ben: "**I** don't care what **you** blow up"	✓	-	-	-	-	**Aku** tak perduli apapun yang **kau** ledakkan.	-Ben -Evan
3	Evan: "The spring equinox is in **four days**. If **we** don't get to **that** ship and blow **it** up, every city on Earth will be destroyed "	✓	-	✓	-		Sping Equinox terjadi dalam **empat hari**. Jika **kita** tidak pergi ke kapal **itu** dan meledakkan**nya**, semua kota di bumi akan dihancurkan.	-The spring equinox -Evan, Cassie, Ben -A prior discourse -The ship
4	Cassie: "When **you** say 'destroyed?'"	✓	-	-	-	-	Saat **kau** katakan 'dihancurkan'?	-Evan
5	Evan: "Blown up, **it**'s the last step before the launch of the 5th Wave"	✓	-	-	-	-	Ledakan, **itu** adalah tahap akhir sebelum pelepasan	-Situation

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
							gelombang ke 5.	
6	Evan: "To make **it** easier to finish the cleansing. and to wipe out anything human **that** remains"	✓	-	-	✓	-	Untuk mempermudah **itu** untuk menyelesaikan pembersihan dan menghapuskan apapun **yang** manusia ingat.	-Situation -A prior discourse
7	Ben: "But why **now**?"	-	-	✓	-	-	Tapi mengapa **sekarang**?	-Now
8	Evan: "The Silencers will be back on board the ship- **it**'s safe. For **us**, **I** mean. safe for **us**"	✓	-	-	-	-	Silencers akan kembali ke kapal. **Itu** aman. Untuk **kita**, maksud**ku**. Aman untuk **kita.**	-Situation -Evan, Cassie, Ben -Evan -Evan, Cassie, Ben

In the table above, the deictic expressions found are person deixis (*I,*

you, we, us and it), time deixis (*four days and now*), and discourse deixis

(*this and that*).

Table 17
Deixis in Chapter I, Page 36 and 37

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Zombie: "Grab **your** gear. **We**'re **moving out**"	✓	✓	-	-	-	Ambil peralatan**mu**. **Kita pergi**.	-Dumbo's -Zombie (Ben) and Dumbo -Motion
2	Dumbo: "**Right now**"	-	-	✓	-	-	**Sekarang**?	-Right now
3	Dumbo: "Just **me** and **you**, **Sarge**?"	✓	-	-	-	✓	Hanya **aku** dan **kau**, **Sarge**?	-Dumbo -Zombie (Ben) -Honorific
4	Zombie: "**It** was	✓	✓	-	-	-	**Itu di sini**. **Itu**	-His Sister's

No	Source Text						Target Text	Reference
	here. It was right here. Somebody must have taken it. Jesus Christ, who the hell would have taken it, Dumbo?"						seharusnya di sini. Seseorang mungkin sudah mengambil itu. Ya ampun, siapa yang berani mengambil itu, Dumbo?	Necklace -Bedroom floor - His Sister's Necklace - Bedroom floor -Motion - His Sister's Necklace
5	Dumbo: "I thought we were leaving tomorrow night"	✓	-	✓	-	-	Aku kira kita pergi besok malam.	-Dumbo -Dumbo and Zombie -Motion -Tomorrow night
6	Zombie: "If they aren't here and the hotel, or where the hotel used to be, we'll to cut through Urbana- twice. And I don't want to be anywhere near Urbana when the bastards go all Dubuque on it"	✓	✓	-	-	-	Jika mereka tidak disini dan di hotel, atau dimanapun biasanya, kita akan mengambil jalan pintas melalui Urbana- dua kali. Dan aku tidak ingin diamapun sekitar Ubana saat mereka semua disana.	-Buzz Lightyear -A room -Zombie (Ben) -Motion -Situation
7	Zombie: "Buzz Lightyear just told us they're blowing up the cities"						Buzz Lightyear hanya mengatakan pada kita, meraka akan meledakkan kota.	-Zombie (Ben) and Dumbo -Buzz Lightyear
8	Dumbo: "Which cities"	✓	-	-	-	-	Kota yag mana?	-All the cities

						Seluruh **kota.**	
	Zombie: "All of **them**"						
9	Zombie: "**Well**, **she** was wrong. Or Walker's lying. Some bullshit about having to wait until the Silencers were extracted. **You** know what **I**'ve decided, Private? **I**'m not wasting any more time worrying about all the things **I** don't know"	✓	-	-	✓	-	**Baiklah**, mungkin **dia** salah. Atau Walker berbohong. Beberapa kebohongan menunggu hingga Silencer tersadap. **Kau** apa yang **aku** pilihan, Private? **Aku** tidak manghabiskan waktu khawatir tentang segalanya yang tidak **aku** ketahui	-A prior discourse -Cassie -Dumbo -Zombie (Ben) -Zombie (Ben)

In the table above, the deictic expressions found are person deixis (*I,*

me, you, your, we, they, she, it and them), place deixis (*moving out, go,*

here, taken, leaving), time deixis (*tomorrow night*), discourse deixis

(*well*) and social deixis (*sarge*).

Table 18
Deixis in Chapter I, Page 38

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Zombie: "The mothership. In **four days**, one big swing around the planet, dropping the bombs as **she** goes. Unless	✓	-	✓	✓	-	Kapal induk. Dalam **empat hari,** Satu ayunan besar disekitar bumi, jatuhkan bom saat **dia** pergi. Kecuali kalau	-Four days -Cassie -Situation -Zombie (Ben) -A prior discourse

	Walker can blow up the ship before **it** happens, and **I** don't put a lot of faith in **that**"	✓					Walker bisa meledakkan kapal sebelum **itu** terjadi, dan **aku** tak percaya semua **itu.**	
2	Zombie: "Because **I** don't put a lot of faith in Walker"	✓	-	-	-	-	Karena **aku** tidak percaya pada Walker.	-Zombie (Ben)
3	Dumbo: "**I** still don't get **it,** Zombie. Why'd **they** wait till **now** to start dropping bombs?	✓	-	✓	-	-	**Aku** masih tidak mengerti, Zombie. Mengapa **mereka** menunggu hingga **kini** untuk memulai menjatuhkan bom?	-Dumbo -Situation -Buzz Lightyear -Now
4	Zombie: "**I** told **you**. **They're** pulling out the Silencers. Sending down pods for every last infested one of **them**, except for handlers like Vosch. Once **they've** been evac'ed and the cities are gone, there's no place for survivors to hide, making **it** a turkey shoot for the poor bastards **they** brainwashed into finishing the job: the 5th wave. Get **it**?"	✓	-	-	-	-	**Aku** sudah katakan pada **mu**. **Mereka** menarik keluar Silencer. Mengirimkan segalanya untuk memenuhi kebutuhan akhir **mereka**, kecuali bagi penjaga seperti Vosch. Saat **mereka** evakusi dan kotapun hancur, tak ada tempat bagi pengungsi untuk bersembunyi, merencana **itu** untuk mempermudah	-Zombie (Ben) -Buzz Lightyear - Buzz Lightyear - Buzz Lightyear -Situation - Buzz Lightyear - Explanation

						bajingan tengik dan mencuci otak hingga **mereka** meselesaikan: gelombang ke 5. Mengerti **itu**?	
5	Dumbo: "**I** don't matter. **I go** where **you go**, **Sarge**"	✓	✓	-	-	-	**Aku** tak masalah. **Aku pergi** kemanapun **kau pergi, Sarge**.	-Dumbo -Dumbo -Zombie -Motion -Honorific

In the table above, the deictic expressions found are person deixis (*I,*

she, it, they and them), place deixis *(go)*, time deixis *(four days),*

discourse deixis (*that*) and social deixis (*Sarge*).

Table 19
Deixis in Chapter I, Page 39 and 40

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Sam: "**I** don't know"	✓	-	-	-	-	**Aku** tak tahu.	-Sam
2	Zombie: "Neither do **I**. So **me** and Dumbo are gonna find out"	✓	-	-	-	-	**Aku** juga tidak tahu, jadi **aku** dan Dumbo akan mencari tahu.	-Zombie (Ben) -Zombie (Ben)
3	Sam: "**I**'m **coming** with **you**"	✓	-	-	-		**Aku** ikut dengan **mu.**	-Sam -Places -Dumbo
4	Zombie: "**That**'s negative, Private. **I** need **you** to watch **your sister**"	✓	-	-	✓	✓	**Itu** negatif, Private. **Aku** ingin **kau** menjaga **kakak mu**.	-A prior discourse -Zombie (Ben) -Sam -Sam's (Cassie)
5	Sam: "**She** doesn't need **me**.	✓	-	-	-	-	**Dia** tak butuh **aku**. **Dia**	-Cassie -Sam

	She has **him**"						memiliki **dia** (Evan).	-Cassie -Evan
6	Zombie: "**Well**, **I**'m putting **you** in charge of Megan"	✓	-	-	✓	-	**Baiklah**, **aku** menyuruh**mu** untuk menjaga Megan.	-A prior discourse -Sam
7	Sam: "**You** said **we** weren't splitting up. **You** said no matter what"	✓	-	-	-	-	**Kau** bilang **kita** tidak akan berpisah. **Kau** bilang tidak pisah apapun terjadi.	-Zombie (Ben) -Zombie and Sam -Zombie (Ben)
8	Zombie: "**I**'ll only be **gone a couple of days**"	✓	-	✓	-	-	**Aku** hanya pergi **beberapa hari**.	-Zombie (Ben) -Motion -Few days
9	Evan: "Ben, **you** haven't thought **this** through"	✓	-	-	✓	-	Ben, **kau** belum memikirkan **itu**.	-Ben -Decision
10	Ben: "**They**'re either at the Cavern or **they**'re not. If **they** are, **we**'ll bring **them** back. If **they** aren't, **we** won't".	✓	-	-	-	-	**Mereka** kemungkinan ada di Cavern atau tidak. Jika **mereka** disana, **kita** akan membawa **mereka** pulang, Jika mereka tidak ingin, maka kita tidak juga.	-Ringer and Cup -Ringer and Cup -Ringer and Cup -Ben, Cassie, Dumbo, Evan -Ringer and Cup -Ringer and Cup
11	Evan: "**We**'ve been holed up **here** for **six weeks**"	✓	✓	✓	-	-	**Kita** sudah bersembunyi **disini** dalam **enam minggu**.	- Ben, Cassie, Dumbo, Evan -The room -Six weeks
12	Cassie: "Two territories patrolled by	✓	-	-	-	-	Dua jalur patrol untuk Silencer seperti **dia**.	-Evan

	Silencers like **him**"					

In the table above, the deictic expressions found are person deixis (*I,*

me, you, your, we, they, them, she, and him), place deixis (*gone and here*),

time deixis (*a couple of days and six weeks*), discourse deixis (*that, well,*

and this), social deixis (*sister*).

Table 20
Deixis in Chapter I, Page 41

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "Or just like **him**. Not good Silencers. Really bad Silencers who are good at silencing"	✓	-	-	-	-	Atau hanya seperti**nya**. Silencer yang tidak baik. Silencer sangat buruk yang baik dalam diam.	-Evan
2	Evan: "**You** might get lucky and slip past one. Not two"	✓	-	-	-	-	**Kau** mungkin sangat beruntung dan dapat menyusup melalui satu. Bukan dua.	-Cassie
3	Cassie: "**But** if **you** wait, there won't be any Silencers to slip past. All of **them** will be back on mothership. Then Evan does **his** things then **you** can…"	✓	-	-	✓	-	**Tapi** jika **kau** menunggu. Tak akan ada Silencers lain yang menyelinap. **Mereka** semua akan kembali ke kapal pusat. Lalu Evan melakukan tugas**nya** kemudian **kau** bisa…"	-A prior discourse -Ben -Other Silencers -Evan's Ben

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
4	Cassie: **"You** don't know Ringer. If anybody could have made **it**, **she** could"	✓	-	-	-	-	**Kau** tak kenal Ringer. Jika orang lain tidak berhasil melakukan**nya**, maka **dia** berhasil.	-Evan -Situation -Ringer
5	Evan: "After **our** awakening, **we** were enhanced with a technology **that** makes **us** nearly indestructible. **We** turned **ourselves** into killing machines, Ben"	✓	-	-	✓	-	Setelah kebangkitan **kita**, **kita** telah dilengkapi dengan teknologi **yang** membuat **kita** hamper kebal. **Kita** mengubah **diri kita** menjadi mesin pembunuh, Ben.	-Evan, Cassie, Ben - Evan, Cassie, Ben -A prior discourse - Evan, Cassie, Ben - Theirs (Evan, Cassie, Ben)
6	Evan: "There's no way **they** could have survived **this** long, not against **us**. **Your** friends are dead"	✓	-	-	✓	-	Tak mungkin **mereka** selamat selama **ini**, tidak pula **kita**. **Teman** kalian telah mati.	-Ringer and Teacup -A prior discourse - Evan, Cassie, Ben -Cassie and Ben's friends

In the table above, the deictic expressions found are person deixis

(*you, your, she, it, his, him, them, and ourselves*) and discourse deixis (*but*

and that).

Table 21
Deixis in Chapter I, Page 42

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Ringer: "Okay, maybe not Zombie, **but**	✓	-	-	✓	-	Ok, mungkin bukan Zombie, **tapi** seseorang	-A prior discourse -Ringer

	someone who knows **me** is still alive"						yang mengenal**ku** masih hidup.	
2	Ringer: "**You** know **I** can't get close to Walker without someone **he** trust to vouch for **me**"	✓	-	-	-	-	**Kau** tahu **aku** tidak dapat mendekati Walker tanpa seseorang yang **dia** percaya membantu**ku**.	-Vosch -Ringer -Evan -Ringer
3	Vosch: "**You** never answer **my** question, am **I** human?"	✓	-	-	-	-	**Kau** tak pernah menjawab pertanyaan **ku**, apakah **aku** manusia?	-Ringer -Vosch's -Vosch
4	Vosch: "And do **you** still believe **that** means there is no hope? **I** am the hope of the world. The fate of humankind rests upon **me**"	✓	-	-	✓	-	Dan apakah **kau** masih percaya **bahwa** tidak ada harapan lagi? **Aku**lah harapann dunia. Nasib manusia ada pada**ku**.	-Ringer -A prior discourse -Vosch -Vosch
5	Ringer: "What a terrible burden **that** must be"	-	-	-	✓	-	Beban **yang** sangat berat pastinya.	-A prior discourse
6	Vosch: "**You** are being facetious"	✓	-	-	-	-	**Kau** sangat lucu.	Ringer
7	Ringer: "**They** needed people like **you**. **Organizers** and **managers** who knew why **they** came and what they wanted"	✓	-	-	✓	✓	**Mereka** membutuhkan orang seperti **mu**. **Pemimpin** dan **manajer** yang mengetahui mengapa **mereka** datang dan apa yang **mereka** inginkan.	-Villages -Vosch -Honorific -Honorific -Villagers

In the table above, the deictic expressions found are person deixis (*I,*

me, my, you, and they), discourse deixis (*but and that*) and social deixis

(*organizers and manager*).

Table 22
Deixis in Chapter I, Page 43

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Vosch: "**They** had no choice, Marika. Which means, of course **that we** had no choise. Under likely scenario, **we** were doomed to destroy **ourselves** and **our** home. The only solution was radical intervention. Destroy the human village in order to save **it**"	✓	-	-	✓	-	**Mereka** tak punya pilihan, Marika. Maksudnya, tentu, **bahwa** kami tidak punya pilihan. Layaknya di bawah skenario, **kami** dibodohi untuk menghancurkan **diri kami** dan **rumah kami.** Hanya satu solusi yang radikal. Hancurkan pemukiman warga untuk menyelamatkan**nya.**	-Villagers -A prior discourse -Vosch and villagers - Vosch and villagers - Vosch and villagers -Theirs (Vosch and villagers) -Village
2	Ringer: "**This** is a battlefield"	-	-	-	✓	-	**Ini** arena pertarungan	-A prior discourse
3	Ringer: "And **that's** why Walker's is important"	-	-	-	✓	-	Dan **itulah** mengapa bantuan Walker penting.	-A prior discourse
4	Vosch: "The program embedded in **him**	✓	-	-	✓	-	Program dalam **dirinya** pada dasarnya gagal.	-Evan -Vosch and Ringer

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
	fundamentally failed. **We** must understand why, for reasons **that** should be obvious to **you**. And there is only one way to accomplish **that**"						**Kita** harus mengerti mengapa, alasanya haruslah jelas untuk **mu**. Dan masih ada satu cara untuk menyelesaikan **itu**.	-A prior discourse -A prior discourse
5	Vosch: "**Lieutenant**, escort Private Ringer to the infirmary for **her** pre-deployment checkup. **I** will see **you** in Briefing Room Bravo at oh four hundred.	✓	-	-	-	✓	**Letnan**, pengawal Private Ringer harus dirawat untuk pra-pengembangan **nya**. **Aku** akan menemui**mu** di ruang tamu di oh 400.	-Honorific -Ringer's -Vosch -Lieutenant

In the table above, the deictic expressions found are person deixis (*I,*

you, we, they, him, her, our, and ourselves), discourse deixis (*that and*

this) and social deixis (*Lieutenant*).

Table 23
Deixis in Chapter I, Page 44-45

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Constance: "**My** name's **Lieutenant** Pierce. But call **me** Constance"	✓	-	-	-	✓	Nama**ku** adalah **letnan** Pierce. Tapi panggil **aku** Constance.	- Constance's -Honorific -Constance
2	Constance: "**That**'s for Claire. **You** remember **her**?"	✓	-	-	✓	-	**Itu** untuk Claire. **Kau** mengingatnya?	-A prior discourse -Ringer -Claire
3	Ringer: "**That**'s	✓	-	-	-	-	**Itu** untuk tujuh	-A prior

No	Utterances	PD	PlD	TD	DD	SD	Meaning	Referent
	for the seven billion. **You** remember **them**.						milyar orang. **Kau** mengingat **mereka**.	discourse -Constance -Seven billion
4	Constance: "**I** feel like **we** started the wrong foot"	✓	-	-	-	-	**Aku** rasa **kita** salah memulai.	-Constance -Ringer -Constance and Ringer
5	Constance: "**We**'re partners **now**, Buddies. **We** should get along"	✓	-	✓	-	-	**Kita** rekan **sekarang**, teman. **Kita** harus akur.	-Constance and Ringer -Now -Constance and Ringer

In the table above, the deictic expressions found are person deixis (*I, me, my, you, and we*), time deixis (*now*) discourse deixis (*that*) and social deixis (*Lieutenant*).

Table 24
Deixis in Chapter I, Page 46-47

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Vosch: "From a reconnaissance flight **six weeks ago**. Approximately fifteen miles southeast of Urbana"	-	-	✓	-	-	Dari pengintaian udara **enam minggu lalu**. Kira-kira lima belas mil dari sebelah tenggara Urbana	- Reconnaissance flight time
2	Vosch: "**This** is from **last night**?"	-	-	✓	✓	-	**Ini** yang **tadi malam.**	-A prior discourse -Video recording time
3	Ringer: "Where are **they** going?"	✓	-	-	-	-	Kemana **mereka** pergi?	-Dumbo, Pouncake, Sullivan, Walker, and Zombie

No								
								(Other squad members)
4	Vosch: "Impossible to know for certain, but the most likely destination is **here**"	-	✓	-	-	-	Mustahil untuk mengetahui pastinya, tapi sepertinya tujuan mereka **'ke sini'**	-In the infirmary
5	Ringer: "**They** are going to the caverns to look for **me**"	✓	-	-	-	-	**Mereka** menuju Caverns untuk mencari**ku**	-Dumbo, Pouncake, Sullivan, Walker, and Zombie (Other squad members) -Ringer
6	Vosch: "Yes, **I** think so and **that's** exactly who **they'll** find"	✓	-	-	✓	-	Ya, **aku** pikir begitu dan **itulah** pastinya siapa yang **mereka** cari	-Vosch -A prior discourse -Dumbo, Pouncake, Sullivan, Walker, and Zombie (Other squad members)
7	Vosch: "**You'll** be dropped **in tonight**, well ahead of **their** arrival. **Lieutenant** Pierce is tasked with target acquisition. **Your** only responsibility is getting **her**	✓	-	✓	-	✓	**Kamu** akan diturunkan **malam ini**, tepat di kerdatangan mereka. **Letnan** Pierce ditugaskan dengan target akusisi. Tanggung jawab**mu** hanyalah	-Ringer -Tonight -Ringer's friends arrival -Honorific -Ringer's -Lieutenant Pierce -Honorific

	within striking distance. At the completion of the mission, **Lieutenant** Pierce and Walker will be extracted and returned to base"						mengikuti**nya** dengan jarak tertentu. Di misi akhir, **letnan** Pierce dan Walker akan bergabung dan kembali ke awal.	
8	Vosch: "and then **you** and **your** companions are free to **go**"	✓	✓	-	-	-	Dan lalu kau dan kelompokmu bebas **pergi**	-Ringer -Ringer's -Motion
9	Vosch: "Wherever the wind might take **you**. But **I** suggest **you** keep to open country. Urban areas won't be safe".	✓	-	-	-	-	Kemanapun angin membawa**mu**. Tapi **aku** sarankan **kau** menuju kota terbuka. Area perkotaan tidak akan aman.	-Ringer -Vosch -Ringer
10	Ringer: "Why are **you** sending **me** here? You're not letting **us** **go**. Once **you** have Walker, **you're** going to kill **us**"	✓	✓	-	-	-	Mengapa **kau** mengirim **ku ke sini**? Kau tidak mengizinkan **kami pergi**. Saat **kau** memiliki Walker, **kau** akan membunuh **kami**.	-Vosch -Ringer -Cavern -Ringer and her companions -motion -Vosch - Ringer and her companions
11	Vosch: "Why would **I** kill **you**? The world would be a much less interesting place without **you** in	✓	-	-	-	-	Mengapa **aku** harus membunuh**mu**? Dunia akan sangat kurang menarik tanpa **kau** didalam	-Vosch -Ringer -Ringer -World

No	Utterances						Meaning	Referent
	it"						**nya**.	
12	Vosch: "**We** will not see each other again, **I** thought **this** was appropriate"	✓	-	-	✓	-	**Kita** tidak akan berjumpa lagi, **aku** pikir **ini** sudah sesuai	-Vosch and Ringer -Vosch -A prior discourse
13	Ringer: "**I** don't want anything from **you"**	✓	-	-	-	-	**Aku** tidak ingin apapun dari **mu**	-Ringer -Vosch

In the table above, deictic expression found are person deixis (*I, me, you, your, we, they, us, her, and it*), place deixis (*here and go*), time deixis (*six week ago, last night, and tonight*), discourse deixis (*this and that*), and social deixis (*lieutenant*).

Table 25
Deixis in Chapter I, Page 48-49

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Vosch: "The child in the wheat carried a modified version of **this inside his** throat, except **this** model is six times as powerful-everything within a five-mile radius is instantaneously vaporized. Place the capsule in **your** mouth, bite down to break the seal,	✓	✓	✓	✓	-	Anak di kebun gandum membawa versi modifikasi dari **ini dalam** tenggorokan**nya**, kecuali medel yang **ini** enam kali lebih kuat-segala sesuatu dalam lima radius secara instan diuapkan. Masukkan kapsul ini ke mulut-**mu**. Kunyahlah untuk memecah penyegel, dan	- A prior discourse -In the child's throat -The child's - A prior discourse -Ringer's mouth -Ringer

No	English						Indonesian	Notes
	and **you** have to do is breath."						yang harus **kau** lakukan adalah bernafas.	
2	Ringer: "**I** don't want **it**"	✓	-	-	-	-	**Aku** tidak menginginkan **itu**.	-Ringer -Green capsul
3	Vosch: "**In four days, our** benefactors will release bombs from the mothership **that** will destroy every remaining city on Earth. Do **you** understand, Marika? The human footprint is about to be wiped clean. What **we** built over ten millennia will be gone in **a day**. Then the soldiers of the 5th Wave will be unleashed upon the survivors, and the war will begin. The last war, Marika. The endless war. The war will go on and on until the final bullet is spent, and then **it** will be fought with sticks and rocks."	✓	-	✓	-	-	**Dalam empat hari**, benefactors akan melepaskan bom dari kapal induk yang akan menghancurkan setiap kota di bumi. Apakah **kau** mengerti, Marika? Jejak kaki manusia akan segera dihapuskan. Apa yang **kita** bangun ribuan tahun lebih akan hilang dalam **satu hari**. Kemudian, pasukan gelombang ke-5 akan membebaskan korban dan perang akan dimulai, perang terakhir, Marika. Perang tanpa batas. Perang akan berlanjut dan berlanjut hingga peluru terakhir dihabiskan dan	-In four days -Ringer and Vosch -Ringer -Ringer and Vosch -A day -The war

							kemudian **perang** akan berjanjut dengan ranting dan batu.	
4	Vosch: "And what happens when no one can be trusted? What becomes of **us** when every stranger could be an 'other'?	✓	-	-	-	-	Dan apa yang terjadi ketika tak seorangpun bisa dipercaya? Apa jadinya **kita** jika setiap orang asing menjadi yang 'lain'?	-Ringer and Vosch
5	Vosch: "Yes! **I** knew you would understand. The answer to the human problem is the death of what makes **us** human".	✓	-	-	-	-	Ya! **Aku** tahu kau akan mengerti. Jawaban untuk masalah manusia adalah kematian yang memanusiakan **kita**.	-Vosch -Ringer and Vosch

In the table above, deictic expression found are person deixis (*I, you, your, we, us, our and it*), place deixis (*inside*), time deixis (*in four days, and a day*) and discourse deixis (*this*).

Table 26
Deixis in Chapter I, Page 50-51

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Ringer: "Do **you** know **him**? Evan Walker. You must all know each other, right? **You** spend ten millennia together **up**	✓	-	-	-	-	Apakah **kau** mengenal-**nya**? Evan Walker. Kalian seharusnya saling mengenal, benarkan? **Kalian** menghabiskan	-Constance -Evan -Constance -In the sky

	there"						sepuluh ribu tahun bersama **di atas sana.**	
2	Ringer: "Did **you** have any idea **he**'d **go** rogue?"	✓	✓	-	-	-	Apakah **kau** tahu kemana **dia** akan **pergi**?	-Constance -Evan -Motion
3	Ringer: "Okay, **that's** bullshit. Who do **you** think **you** are; **your** memories, all of **it**. Before **you** were born, **they** embedded a program in **your** brain **that** booted up when **you** hit puberty. Probably a chemical reaction kick-started by the hormones".	✓	-	-	✓	-	Baiklah, **itu** hanya omong kosong. **Kau** pikir siapa diri**mu**; ingatan-**mu**, semua **ini.** Sebelum **kau** dilahirkan, **mereka** menanamkan sebuah program dalam otak **mu** yang akan aktif saat **kau** mencapai pubertas. Mungkin reaksi kimia dipicu oleh hormon.	-A prior discourse -Constance -Constance -Constance's -The memories -Constance -The silencers -Constance's -A prior discourse -Constance
4	Constance: "**I**'m sure **that's** a comforting						**Aku** yakin **itu** sangat menghibur	-Constance -A prior discourse
5	Ringer: "**You**'ve been infected with a viral program **that** literally rewired **your** brain to 'remember' things **that** didn't happen. **You** aren't alien consciousness **here** to wipe out humanity and	✓	✓	-	✓	-	**Kau** terinfeksi dengan program yang menuliskan ulang otak-**mu** untuk 'mengingat' hal-hal yang **tidak** terjadi. **Kau** bukanlah makhluk asing yang sadar untuk	-Constance -A prior discourse -Constance's -A prior discourse -Constance -In the Earth -Constance -Ringer

	colonize the Earth. **You're** human. Like **me**. Like Vosch. Like everyone else".						menghapuskan kemanusiaan **disini** dan menjajah Bumi. **Kau** manusia. Seperti **ku**. Seperti Vosch. Seperti semuanya.	
6	Constance: "**I'm** not anything like **you**"	✓	-	-	-	-	**Aku** sama sekali tidak seperti **mu**	-Constance -Ringer
7	Ringer: "**You** probably believe **that** at some point **you'll** return to the mothership and let the 5ᵗʰ Wave finish the human genocide, but **you** won't, because **they** aren't going to do it. **You'll** end up fighting the very army **you've** created until there are no bullets left and history stops. Trust leads to cooperation leads to progress, and there'll be no more progress. Not a new Stone Age, a perpetual Stone Age"	✓	-	-	✓	-	**Kau** mungkin percaya sebahagian **bahwa kau** akan kembali ke kapal induk dan membiarkan gelombang ke-5 mengakhiri generasi manusia, tapi **kau** tidak, karena **mereka** tidak akan melakukannya. **Kau** akan bertarung dengan tentara yang **kau** ciptakan sendiri hingga peluru habis dan sejarah terhenti. Kepercayaan mengarahkan kepada rencana, dan tidak akan ada rencana lagi. Tidak ada zaman batu	-Constance -A prior discourse -Constance -Constance -The army -Constance -Constance

						baru, maupun zaman batu keabadian.	
8	Constance: "**That**'s a fascinating theory. **I** like **it**".	✓	-	-	✓	-	**Itu** teori yang mengagumkan, aku menyukai **itu**.	-A prior discourse -Constance -The theory

In the table above, deictic expression found are person deixis (*I, me,*

you, your, he, him, they and it), place deixis (*up there and go*), and

discourse deixis (*that*).

Table 27
Deixis in Chapter I, Page 53-54

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Cassie: "Why didn't **you** stop **him**?"	✓	-	-	-	-	Mengapa **kau** tidak menghentikan-**nya**?	-Evan -Zombie (Ben)
2	Evan: "**I** tried"	✓	-	-	-	-	**Aku** sudah mencoba	-Evan
3	Evan: "Short of breaking **his** legs, **I** don't know what **I** could have done"	✓	-	-	-	-	Sekejap mematahkan kaki-**nya**, aku tidak tahu apa yang seharusnya **aku** lakukan.	-Zombie's (Ben's) -Evan -Evan
4	Evan: "After **you** lost Sam, could anyone have stopped **you** from finding **him**?"	✓	-	-	-	-	Setelah **kau** kehilangan Sam, bisakah seseorang menghentikan-**mu** untuk mencari-**nya**?	-Cassie -Cassie -Sam
5	Cassie: "Sam, **it**'s late. What do **you** say-wanna sleep in **my** room	✓	-	✓	-	-	Sam, **ini** sudah larut. Apakah **kau** ingin tidur di ruangan-**ku** malam ini?	-Time -Sam -Cassie's -Tonight

No	Dialogue						Translation	References
	tonight?"							
6	Sam: "**I** have to wacth Megan. Zombie's order".	✓	-	-	-	-	**Aku** harus menjaga Megan. Perintah Zombie.	-Sam
7	Cassie: "Okay, **I**'ll be **there in a minutes** to say **your** prayers with **you**".	✓	✓	✓	-	-	Baiklah, **aku** akan **kesana sebentar lagi** untuk menyampaikan doa-doa **mu** bersama **mu**"	-Cassie -Megan's room -In few seconds (Durations) -Sam's -Sam
8	Sam: "**I**'m not going to pray"	✓	-	-	-	-	**Aku** tidak akan berdo'a.	-Sam
9	Cassie: "Sam, **You** have to pray"	✓	-	-	-	-	Sam, **kau** harus berdo'a.	-Sam
10	Sam: "**I** prayed for **Mommy** and **she** died. **I** prayed for **Daddy** and **he** died, too. When **you** prayed for people, **they** die"	✓	-	-	-	✓	**Aku** telah berdo'a untuk **Ibu** dan **dia** meninggal. Aku telah berdo'a untuk **ayah** dan **dia** juga meninggal. Saat **kau** berdo'a untuk orang-orang, **mereka** meninggal	-Sam -Honorific -Sam's mother -Honorific -Sam's father -Cassie -People
11	Cassie: "**That** isn't why **they** died, Sam".	✓	-	-	✓	-	**Itu** bukan alasan mengapa **mereka** meninggal, Sam	-A prior discourse -People, Mother and father of Cassie and Sam
12	Sam: "**I'm** not going to pray for anybody anymore".	✓	-	-	-	-	**Aku** tidak akan berdoa untuk siapapun lagi	-Sam
13	Sam: "Zombie	-	✓	-	-	-	Zombie telah	-Motion

	left"						pergi	
14	Megan: "Where'd **he go**"	✓	-	-	-	-	Kemana **dia pergi**?	-Zombie -Motion
15	Sam: "**He**'s **going** on recon to find Ringer and Teacup"	✓	✓	-	-	-	**Dia pergi** ke tempat pengintaian untuk mencari Ringer dan Teacup	-Zombie -Motion

In the table above, deictic expression found are person deixis (*I, my, you, he, his, him, she, they and it*), place deixis (*left and go*), and time deixis (*tonight),* discourse deixis (*that*) and social deixis (*mommy and daddy*).

Table 28
Deixis in Chapter I, Page 55-56

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Sam: "Be careful. Don't hurt **his** head"	✓	-	-	-	-	Hati-hati. Jangan lukai kepala-**nya**	-Bear's (Doll)
2	Megan: "**I** thought **we** were all staying **here** until Evan blew up the ship"	✓	✓	-	-	-	**Aku** pikir **kita** semua akan tetap **di sini** hingga Evan meledakkan kapal	-Megan -Sam, Megan, Cassie and others -Shelter
3	Megan: "If **he** blows up the ship, how does **he** keep from blowing **himself** up, too?"	✓	-	-	-	-	Jika **dia** meledakkan kapal itu, bagaimana **dia** selamat dari meledakkan **dirinya** sendiri, juga?	-Evan -Evan -Evan's
4	Sam: "**I** hope **he** does"	✓	-	-	-	-	**Aku** berharap **dia** begitu	-Sam -Evan

In the table above, deictic expression found are person deixis (*I, we,*

he, his, and himself) and place deixis (*here*).

Table 29
Deixis in Chapter I, Page 57

No	Utterances	Types of Deixis in Levinson Theory					Meaning	Referent
		PD	PlD	TD	DD	SD		
1	Megan: "What are **you** doing in **there**?"	✓	-	-	-	-	Apa yang **kau** lakukan **disana**?	-Sam -At arse equipment
2	Sam: "**His** name is Bear"	✓	-	-	-	-	Nama-**nya** adalah Bear	-Bear's
3	Megan: "**That's** not a name. A bear is what **he** is. **I** named **him** Captain.	✓	-	-	✓	-	**Itu** bukan namanya. Bear adalah **dia** sendiri. **Aku** menamai-**nya** Kapten.	-A prior discourse -Bear -Megan -Bear
4	Sam: "**You** can't do **that**"	✓	-	-	✓	-	**Kau** tidak bisa melakukan **itu**	-Megan -A prior discourse
5	Megan: "**I** did"	✓	-	-	-	-	**Aku** telah melakukannya	-Megan
6	Sam: "**He's mine**"	✓	-	-	-	-	**Dia milikku**	-Bear -Sam's
7	Megan: "Then take **him** back. **I** don't care"	✓	-	-	✓	-	Lalu ambil **dia** kembali. **Aku** tidak perduli	-Bear -Megan
8	Megan: "**You** used to be Sam and **now you** have a different name"	✓	-	✓	-	-	**Kau** dulunya adalah Sam dan **sekarang kau** memiliki nama yang berbeda	-Sam -Now -Sam
9	Sam: "**That**'s not the same. Bear's not part of the squad"	-	-	-	✓	-	**Itu** tidaklah sama. Bear bukanlah bagian dari regu	-A prior discourse
10	Megan: "Sam, Captain wants to know what	✓	✓	-	-	-	Sam, Kapten ingin tahu apa yang **kau**	-Sam -There

	you're doing in **there**?"						lakukan **disana**?	

In the table above, deictic expression found are person deixis (*I, mine, you, he, his, and him*) place deixis (*there*), and time deixis (*now)* and discourse deixis (*that*).

So, based on the data findings, there are five types of deixis found in novel "The Last Star" by Rick Yancey. They are namely; person deixis, place deixis, time deixis, discourse deixis and social deixis. The researcher qualified it into numbers and transmitted it into frequency or percentage. The complete description of deixis can be seen in table, below:

Table 30

The Description of Deixis in Novel "The Last Star" By Rick Yancey

No	Types of Deixis		Quantity	Percentage
1	Person Deixis	First Person	154	29.2%
		Second Person	133	25.2%
		Third Person	120	22.8%
		Total	407	77.2%
2	Place deixis		36	7%
3	Time deixis		21	4%
4	Discourse Deixis		50	9.4%
5	Social Deixis		13	2.4%
	Total		527	100%

In the table above, there are five types of deixis found in novel "The Last Star" by Rick Yancey. The researcher found the greater occurrences than other deixis is person deixis. Person deixis occurs 407 times or 77.2%. In detail, first person occurs 154 times or 29.2%, second person occurs 133 times

or 25.2% and third person occurs 120 times or 22.8%. The next, discourse deixis occurs 50 times or 9.4%. Then, place deixis occurs 36 times or 7%. The following, time deixis occurs 21 times or 4% and the last, social deixis occurs 13 times or 2.4%. So, there are 527 total deictic expressions in Chapter I at novel "The Last Star" by Rick Yancey.

2. The Types of Deixis in Novel "The Last Star" by Rick Yancey

Based on Levinson's theory, deixis are divided into five types; person, time, place, discourse and social deixis. All of these deixis are found in utterances in novel "The Last Star" by Rick Yancey. However, in the presentation, the researcher exemplifies of each variety deixis from the data findings.

a. Person deixis

Person deixis is about referent used in the utterance that is as a 'pointing to person'; either speaker or listener or whom being talked. There are three main kinds of person deixis; they are first, second and third person in either singular or plural forms.

1) First Person Deixis

First person deixis depicts in some kinds of pronoun in English; personal, possessive, reflective pronoun. In my data findings, I found first person deixis in kind of personal (*I, me, we,* and *us*), possessive (*my, mine,* and *our*) and reflective (*ourselves*) in novel

"The Last Star" by Rick Yancey. Further, I typify it into first singular person deixis and first plural person deixis as follows:

a) **First Singular Person Deixis**

First singular person deixis is a deixis used in order to point the speaker himself or herself. The example of person deixis *"I"* can be seen in the following utterances.

Chapter I, Page 23

Context: Cassie talked to Evan. She was wet because she gave her little brother a bath. She talked sarcastically to Evan by asking why she was wet.

Cassie : "Do you know why *I*'m wet? *I* was giving my baby brother a bath. Why was *I* giving him a bath?"

Evan : "Because he was dirty?"

Chapter I, Page 34

Context: Cassie talked to Ben. Ben tried to find Ringer and Teacup on Recon and Cassie prevented him to go because it was quite danger.

Cassie : "You're going to die"

Ben : "You bet *I* am and it's gonna happen the way it should. Not their way. My way"

Chapter I, Page 46

Context: Ringer talked to Vosch. Ringer said someone she knew before trying to find her at Cavern, especially Zombie and Cassie. Vosch agreed that Ringer was probably right.

Ringer : "They are going to the caverns to look for me"
Vosch : "Yes, *I* think so and that's exactly who they'll find"

The first singular person deixis *I* have uncertain referents in order to encode the speaker himself or herself. It proves from the following utterances before; the deixis *I* at Chapter I, Page 23 refers to speaker that is Cassie. She wet because of giving her little brother a bath. Then, the deixis *I* at Chapter I, Page 34 refers to speaker that is Ben. He tried to leave the shelter to find Ringer and Teacup on Recon. The last, the deixis *I* at Chapter I, Page 46 refers to speaker that is Vosch. He agreed that someone would come for Ringer.

The example of person deixis *"me"* can be seen in the utterances below;

<u>Chapter I, Page 28</u>

Context: Cassie talked to Evan. She kept blame Evan as a troublemaker and said he just loved her idea instead of her heart. So, Evan deserves to be hated.

Cassie : Don't lie to yourself, Evan. You don't love *me*- you love the idea of *me*. You've messed it all up to your head. You love what I represent"
Evan : "What do you represent Cassie?"

Chapter I, Page 39

Context: Zombie talked to Sam. He purposed to find Ringer and Teacup with Dumbo. Then he ordered Sam to stay with Cassie and Megan.

Sam   : "I don't know"
Zombie : "Neither do I. So ***me*** and Dumbo are gonna find out"

    The deixis *me* at Chapter I, Page 28 refers to Cassie. She said Evan just loved her idea. Then, the deixis *me* at Chapter I, Page 39 refers to Zombie. He was about leaving the shelter to find Ringer and Teacup.

    The example of person deixis *"my"* can be seen in the utterances below;

Chapter I, Page 30

Context: Cassie talked to Ben. She said her brother Sam really hates her, but Ben said she was wrong.

Cassie   : "He hates ***my*** guts"
Ben   : "He doesn't hate your guts"

Chapter I, Page 54

Context: Cassie talked to Sam. She tried to reconcile their relationship as brother and sister. Sam refused her and said he had to watch Megan just like Zombie asked him to.

Cassie   : "Sam, it's late. What do you say- wanna sleep in ***my*** room tonight?"
Sam   : "I have to wacth Megan. Zombie's order".

The deixis *my* at Chapter I, Page 30 and Page 54 use to show ownership of the speaker, Cassie. The deixis *my* followed by certain object; for instance *my* at Chapter I, Page 30 refers to Cassie's 'gut'. She was hated by her little brother, Sam. Then, *my* at Chapter I, Page 54 refers to Cassie's 'room'. She asked Sam to sleep with her as they used to be.

The example of person deixis *"mine"* can be seen in the utterance below;

<u>Chapter I, Page 57</u>

Context: Sam talked to Megan. Sam, the real owner of Bear, said Megan could not give a doll an initial name like others squad members. It was not a part of squad.

Sam   : "He's ***mine***"
Megan   : "Then take him back. I don't care"

The deixis *mine* at Chapter I, Page 57 refers to a doll of Sam, namely Bear. It uses while both speaker and addressee already know an object of their speaking. Thus, the deixis *mine* can use if the speaker will not mention the object.

b) First Plural Person Deixis

The next first person deixis occurred is plural form. This plural form is not quite different with first singular person deixis. The example of *deixis* 'we' can be seen in the following utterances:

Chapter I, Page 39

Context: "Zombie talked to Sam. He had to leave the shelter to find Ringer and Teacup. Sam did not agree and he wanted to go with Zombie. But Zombie ordered him to watch Megan or Zombie's sister".

Zombie : "Well, I'm putting you in charge of Megan"
Sam   : "You said *we* weren't splitting up. You said no matter what"

Chapter I, Page 55

Context: "Sam talked to Megan. He told Megan to be careful of Bear's head. She kept arguing on Zombie's leaving to the recon and she thought they would stay at the shelter until Evan blew up the mothership.

Sam   : "Be careful. Don't hurt his head"
Megan : "I thought *we* were all staying here until Evan blew up the ship"

The deixis *we* at Chapter I, Page 39 refers to Zombie and Sam. Zombie told Sam to watch her little sister while he went out to find Ringer and Teacup. Then, the deixis *we* at Chapter I, Page 55 refers to Sam and Megan. She thought they would leave the shelter after Evan blew the ship. These deixis *we* are used in order to encode both of speaker and addressee in utterances.

The other first plural person deixis "*us*" also used in the utterances, see the utterance below:

Chapter I, Page 35

Context: "Evan talked to Cassie and Ben. He tried to conveince that they had to get to the mothership before the 5th Wave launched. The Silencers will go on broad the ship and it will be safe for them.

Cassie : "When you say 'destroy'…?"
Evan : "Blow up, it is the last step before the launch of the 5th Wave"
Ben : Why?
Evan : "To make it easier to finish the cleansing and to wipe out anything human that remains"
Ben : "But why now?"
Evan : "The Silencers will be back on board the ship- it's safe. For *us*, I mean. safe for *us*"

The deixis *us* at Chapter I, Page 35 encodes the speaker himself and addressees as participants in the utterances. So, the deixis *us* refers to Evan, Cassie and Ben. They planned to go to the mothership before the 5th Wave launched and then blow it up.

The example first plural person deixis *our* and *ourselves* can be seen in the following utterances.

Chapter I, Page 41

Context: "Evan talked to Ben. He said that their body is modified by Silencers with a technology. They turn themselves into killing machines due to the enhancement".

Evan :"After **our** awakening, we were enhanced with a technology that makes us nearly indestructible. We turned **ourselves** into killing machines, Ben"

Ben   : "…."

The deixis *our* at Chapter I, Page 41 refers to speaker himself and the addressee. The deixis *our* is used in order to show ownership of the speaker and addressee that is their 'awakening' after The Silencers enhanced them with a technology. Then, there is deixis *ourselves.* This is a part of reflective first plural person deixis to indicate speaker and addressee, themselves.

2) Second Person Deixis

Second person deixis also divided into singular and plural forms to point to a listener or an addressee. It is also used as in personal, possessive and reflective pronoun. In my data findings, I found varieties second person deixis; personal (*you* as in either singular or plural), possessive (*your* and *yours*) and reflective (*yourself*).

a) Second Singular Person Deixis

Second singular personal deixis is a deixis used in order to point to the listener or addressee. The first expression of second singular deixis is *you*, see the following utterances below:

Chapter I, Page 23:

Context: "Evan talked to Cassie. Cassie slapped him because he gulped down Cassie's presence like a guy stumbing upon an oasis in the desert"

Evan : "Why did *you* just hit me?"
Cassie : "Do *you* know why I'm wet? I was giving my baby brother a bath. Why was I giving him a bath?"

Chapter I, Page 54:

Context: "Sam talked to Cassie, his sister. Sam had a trauma for praying over people he knew. He thought he lost his parents because of praying, but Cassie convinced him that it was not why people died"

Sam : "I'm not going to pray"
Cassie : "Sam, *you* have to pray"
Sam : "I prayed for Mommy and she died. I prayed for Daddy and he died, too. When you pray for people, they die".

There are two deixis *you* in utterances Chapter I, Page 23. The first *you* was said by Evan which is referring to Cassie and the second *you* was said by Cassie that refers to Evan. Cassie slapped Evan because his odd looks for thr Cassie's coming. Then, deixis *you* in utterances at Chapter I, Page 54 refers to Sam. He refused to pray because in his mind: "the more he prays the more people die". Those deixis *you* used in order to encode listener or addressee in the speech event.

The example second singular person deixis *your* can be seen below:

Chapter I, Page 48:

Context: "Vosch talked to Ringer. Ringer found a green capsule encased in clear plastic and asked what it was. Vosch explained it and told Ringer to consume that green capsule"

Vosch : "The child in the wheat carried a modified version of this inside his throat, except this model is six times as powerful- everything within a five-mile radius is instantaneously vaporized. Place the capsule in *your* mouth, bite down to break the seal, and you have to do is breath."

Ringer : "I don't want it"

The deixis *your* in utterances at Chapter I, Page 48 used in order to encode an ownership of addresse, Ringer. The object of this deixis is Ringer's 'mouth'. Ringer refused what Vosch's order to eat the green capsule.

The example second singular person deixis *yourself* can be seen below:

Chapter I, Page 28:

Context: "Cassie talked to Evan. She tried to hate Evan because he just loves her idea, not her heart"

Cassie : "I want to hate you"

Evan : "I hope you fail"

Cassie : "Don't lie to *yourself*, Evan. You don't love me- You love the idea of me. You love what I represent"

The second singular person deixis *yourself* in utterance at Capter I, Page 28 refers to Evan, himself as the addressee in the utterances. The deixis *yourself* indicates that a person who realizes an action of a verb is also the recipient of an action. The word *yourself* is second singular person deixis   as reflective pronoun.

b) **Second Plural Person Deixis**

The second plural person deixis arises in utterances in order to point to few people as addressees. The example of second plural person deixis *you* can be seen below:

Chapter I, Page 50:

Context: "Ringer talked to Constance. She thought that Constance and Evan have been known each other, but Constance's respose was just silent".

Ringer   : "Do you know him? Evan Walker. **You** must all know each other, right? **You** spent ten millennia together up ther. Did you have any idea he'd go rogue"
(Constance bared her big teeth and did not answer)

The deixis second plural person deixis *you* in utterance at Chapter I, Page 50 refers to Constance and Evan. Ringer clarified if Constance knows about Evan Walker. Constance did not answer Ringer's question and she just reacts with bared her big teeth to Ringer. This deixis encodes the addressee and other referent that is not in the speech event.

3) Third Person Deixis

Third personal deixis is the word referring to person; neither speaker nor addressee in utterances. Third person deixis also depicts and uses in some kinds of pronoun in English; personal, possessive, reflective pronoun. In my data findings, there are third personal deixis found as personal pronoun singular *she, he, it, her, him* and as personal pronoun plural *they, them.* Then it also occurs as possessive pronoun singular like *his, her* and as possessive pronoun plural like *their.*

a) Third Singular Person Deixis

The third singular person deixis used in order to encode neither speaker nor addressee, but other referent that might not include in conversation. For the example can be seen below:

Chapter I, Page 25

Context: "Cassie talked to Evan. Sam, Cassie's little brother, forgot his alphabets or ABCs that Evan intergalactic swineherd. Evan assumed that Sam is still capable to learn the ABCs or Cassie taught him.

Cassie   : "***His*** ABC. You know, the alphabet, you intergalactic swineherd"
Evan   : "***He*** can learn them again, you can teach ***him***"

Chapter I, Page 39

Context: "Zombie talked to Evan. He tried to leave the shelter to find Ringer and Teacup. He also said Sam has to watch her sister, Cassie, but Sam said Cassie did not need him because she has Evan".

Zombie : "That's negative, Private. I need you to watch your sister"
Sam   : "***She*** doesn't need me. ***She*** has ***him***"

There are few third person deixis in the following utterances. In utterances Chapter I, Page 25 encodes to neither speaker nor addresse but other referent who is not including in conversation. The deixis *he, his, him* in Chapter I, Page 25 refers to Sam or Cassie's brother. He forgot his alphabet. Then, the third person deixis *she* in Chapter I, Page 39 refers to Cassie while the third person deixis *him* refers to Evan. Sam thought her sister 'Cassie' did not need him, because he already has Evan on her-own.

b) Third Plural Person Deixis

The third singular person deixis used in order to encode neither speaker nor addressee, but some of other referents that might not include in conversation. The third plural person deixis can be seen in the following utterances below:

Chapter I, Page 30

Context: "Cassie talked to Ben. She said her little brother 'Sam' hates her self. Ben argued that kids said anything that they did not do"

Cassie   : "He told me he hates my guts"
Ben   : "Kids say thing *they* don't"

Chapter I, Page 37

Context: "Zombie talked to Dumbo about some cities will be blown up by the Lightyear. The Lightyear include Ringer and Evan Walker"

Zombie : "Buzz Lightyear just told us *they're* blowing up the cities?"
Dumbo : "Which cities"
Zombie : "All of *them*"
Dumbo : "All of *them*? But Ringer said *they* weren't going to blow up the cities"
Zombie : "Well, she was wrong. Or Walker's lying"

There are third plural person deixis *they* in utterance at Chapter I, Page 30 which it refers to whole kids include Sam as other referent. Sam, Cassie little brother, said he hates Cassie's gut. Then, third plural person deixis *they* in utterances at Chapter I, Page 37 refers to Buzz Lightyear and third plural person deixis *them* refers to all cities will be blown up by Buzz Lightyear. The Buzz Lightyear members include Evan and Ringer. They are going to blow up entire cities those human remains.

The other example of third plural person deixis is *their*, see the utterances below:

Chapter I, Page 34

Context: "Cassie talked to Ben. Ben tried to find Ringer and Teacup on Recon and Cassie prevented him to go because it was quite danger. Ben would better die in his own way instead of his enemies' way"

Cassie : "You're going to die"
Ben : "You bet I am and it's gonna happen the way it should. Not ***their*** way. My way"

Chapter I, Page 47

Context: "Vosch talked to Ringer. He said Ringer will be dropped ahead of her friends' (Cassie, Ben, Dumbo, Sam and Evan) arrival to follow Lieutenant Pierce within stricking distance".

Vosch : "You'll be dropped in tonight, well ahead of ***their*** arrival. Lieutenant Pierce is tasked with target acquisition. Your only responsibility is getting her within striking distance. At the completion of the mission, Lieutenant Pierce and Walker will be extracted and returned to base"
Ringer : "…."

The third plural person deixis *their* in utterance at Chapter I, Page 34 used in order to encode Ben and Cassie's enemies or The Silencers. This deixis *their* encodes the ownership of referent which in this case is The Silencers 'way'. Ben would be better die in his way instead of others' way. Then, the deixis *their* in

utterances at Chapter I, Page 47 refers to the 'arrival' of Ringer's friends; Cassie, Ben, Dumbo, Sam and Evan. She is about to leave to follow Lieutenant Pierce.

b. Place Deixis

Place deixis is clearly relevant to where the relative location of people and things are being indicated. Contemporary English makes use of only two adverbs, *here* and *there* for the basic distinction for either proximal or distal. Some verbs of motion; such us *come* and *go* retain a deictic sense when they are used to indicate movements toward the speaker or away from speaker. In the data findings, there are place deixis expression found in kind of adverbs and verbs. The Place deixis as adverbs are *here*, *there*, and *inside*, then as verbs are *go, come*, and *take*.

The example of place deixis *here* and *there* can be seen the following utterances below:

Chapter I, Page 34

Context: "Cassie talked to Cassie. She asked why Ben had to go right away before Evan pulled off the problems"

Cassie   : "I get it, but why do you have to go now? Why can't you wait? If Evan can pull this off…"

Ben   : "Whether or not he pulls it off won't make a different. The danger isn't the aliens up ***there***. The danger is the human down ***here***. I need to find Ringer and Cup before the 5th Wave does"

Chapter I, Page 47

Context: "Ringer talked to Vosch about her companion's destination. Vosch thought it is probably to the Cavern where they are staying"

Ringer   : "Where are they going?"
Vosch   : "Impossible to know for certain, but the most likely destination is ***here***"
Ringer   : "They are going to the caverns to look for me"

There are two kinds of place deixis arised in both examples; the first place deixis *there* in utterances at Chapter I, Page 34 refers to outter space where the aliens live. Then there is deixis *here* that refers to the Earth where human's live. Ben considers that the dangerous place is people in the Earth instead of aliens at outter space. Then, there is place deixis *here* in utterance at Chapter I, Page 47 which refers to the Caverns where the speaker and addressee stay. Vosch said that Ringer's company will probably come to find her at the Caverns. So, the deixis *here* indicates a place that speaker wish to mark something that is physically close to him while the deixis *there* indicates a place that is physically far from him.

The example of place deixis *go* and *come* can be seen the following utterances below:

Chapter I, Page 24

Context: "Cassie talked to Evan. Cassie blamed that Evan is being the trigger of all mistakes. Evan tried to control his temper and asked Cassie to get inside the room before he totally lost his temper".

Cassie   : "Of course it's your fault. All of this is your fault"

Evan   : "Cassie, I think you should **go** back **inside** now"

Cassie   : "What, before you lose your temper? Oh, please lose it for once. I would love to see what that looks like"

Chapter I, Page 31

Context: "Ben talked to Cassie about how smart Ringer is and why the aliens came after them in the Earth. Cassie said why did not he ask Ringer since she knew many things"

Ben   : "I'm not worried about the human part. I know you weren't crazy about her, but Ringer's pretty damn smart and she made a good point: if they don't need bodies, they don't need a planet. And if they don't need a planet, why did they **come** for ours?"

Cassie   : "I don't know, why don't you ask Ringer, since she's so damn smart?"

The place deixis also can be taken from verbial which has concept of motion like *go* and *come* in the utterances above. The place deixis *go* in utterance at Chapter I, Page 24 used in order to indicate a movement of addressee to get away from speaker. Then the speaker streghtens it with an adverbial *inside* where the speaker asks the addressee to go. Evan does not want to lose his temper and he tells Cassie to get into a room in the shelter. Then, the other place deixis *come* in utterances at Chapter I, Page 31 indicate a movement of other referent toward speaker and the addressee. Ben wonders why the aliens come to the Earth. The deixis *go* and *come* deals with the distance as either far away or nearby with the speaker.

c. **Time Deixis**

Time deixis is a word that refers to the time of utterances in the speech event. Linguistically, it can be named as adverbials; *yesterday, now, in the morning, last night,* and *others.* In the data findings, the time deixis occurs in present (*now* and *right now*), future (*tomorrow night*, *in four days, and a couple of days*) and past (*six weeks, last night, a thousand year and ten thousand years*). However, the description presented below only one case of each variety of each different time; present, future and past time.

The time deixis occurs in present time can be seen in the utterance below:

Chapter I, Page 38

Context: "Dumbo talked to Zombie. Dumbo wondered why do the Buzz Lightyear take some time for dropping bombs to every cities? Zombie explained that they want to pull out the Silencers. Because if they are unwary to do it, there will not have a place for survivors to hide".

Dumbo : "I still don't get it, Zombie. Why'd they wait till ***now*** to start dropping bombs?"
Zombie : "I told you. They're pulling out the Silencers"

The time deixis *now* in utterance at Chapter I, Page 38 refers to the suitable time for dropping bombs over the cities. In the utterance, the coding time is pointed to speaker's time while saying the utterance. Further, for the receiving time is the time of speaker transmits this

utterance to others or the time of Addressees receive the utterance. So, the word *now* is time deixis to indicate present time.

The time deixis also occurs in order to point a future plan or to indicate future time. It can be seen in the utterance below:

Chapter I, Page 37

Context: "Dumbo talked to Zombie. After his conversations with Cassie and Evan, Zombie asked Dumbo to prepare himself to leave. They were about to reach to mothership before the Silencers, but Dumbo assumed it was tomorrow night instead of now"

Dumbo   : "I thought we were leaving ***tomorrow night***"
Zombie : "If they aren't here and the hotel, or where the hotel used to be, we'll to cut through Urbana- twice"

The deixis *tomorrow night* in Chapter I, Page 37 is pre-empting the calendrical or absolute ways of referring to relevant days. The following, said *tomorrow night,* refers to the next day night or for this speech event is the time to leave to mothership. So, the deixis *tomorrow night* is time deixis to indicate future time.

The time deixis also occurs in order to point past time. It can be seen in the utterance below:

Chapter I, Page 37

Context: "Evan talked to Cassie and Ben. They have been holed for six weeks to avoid the Silencers. They have to leave their shelter to reach out the mothership and blow it up."

```
Ben      :   "…."
Evan     : "We've been holed up here *for six weeks*"
Cassie   : "…."
```

The time deixis in utterance at Chapter I, Page 40 refers to durations when they are holing up at the shelter. This deixis categorize as past time deixis because the speaker utterances itself. He tries to calculate how long they have been holed in their shelter. So, the deixis *for six weeks* can be categorized into time deixis.

d. Discourse Deixis

Discourse or text deixis describes deictic expressions which point to prior or succeeding parts of discourse. In other words, words and phrases are indicating the relationship between an utterance and the prior discourse. It is the expression of referent that is not shown in the text. The introductory part of discourse deixis are usually in the forms of *that, this, but, therefore and so on.*

In the data findings, the discourse deixis occurs in *this, that,* and *well.* The first case deixis *that*, please see the following utterances below:

<u>Chapter I, Page 28</u>

Context: "Cassie keeps blaming Evan as trouble maker. Evan protects himself and tries to settle down the situations, but Cassie do not agree. He must be redeemed his mistakes"

```
Evan     : "Peace"
Cassie   : "Could have. Could have"
```

Evan   : "When ***that*** option was rejected, I argued something …
          quicker

Chapter I, Page 54

Context: "Sam talked to Cassie, his sister. Sam had a trauma for praying

over people he knew. He thought he lost his parents because of praying,

but Cassie convinced him that it was not why people died"

Sam   : "I prayed for Mommy and she died. I prayed for Daddy and
          he died, too. When you prayed for people, they die"
Cassie   : "***That*** isn't why they died, Sam".

The deixis *that* in utterance at Chapter I, Page 28 refers to the prior

discourse as situational option 'peace' spoken by speaker. Evan wants to

settle down their argumenting toward what just happened to them, but

Cassie did not agree with it. Then, the deixis *that* in utterance at Chapter

I, Page 54 refers to the prior discourse that is about 'traumatic of praying

for people'. Sam did not want to pray anymore because he thought people

would die if he prayed. The demonstrative *that* as discourse deixis is the

property of reflexivity. Actual usage seem to show that items placed in this

position really do correlate with discourse topic or what the participant are

talking about although not always in simple ways. So, the deixis *that* is

discourse deixis to point to the situational or topic given by speaker.

The discourse deixis *this* also occurs in order to a prior discourse. It can be seen in the utterance below:

Chapter I, Page 31

Context: "Cassie talked to Ben. Ben said that Ringer is really smart, she knows everything. Cassie felt annoyed with it, so while Ben asked why the alien are coming for their Earth? Cassie replied with 'you better ask Ringer, since she is really smart"

Cassie : "I don't know, why don't you ask Ringer, since she's so damn smart?"

Ben : "I'm going to. I have thought about ***this***"

Chapter I, Page 32

Context: "Cassie talked to Ben. Cassie said Ben would come for Sam, her little brother but not for Ben's sister."

Cassie : "Go back for them, like you went back for Sam. Like you didn't go back for--"

Ben : "***This*** has nothing to do with my sister…"

There is discourse deixis *this* in uttrances at Chapter I, Page 31 refers to a forthcoming of the discourse or about 'asking to Ringer'. Cassie argued why did not Ben ask Ringer since she knew many things. Then the deixis *this* in utterances at Chapter I, Page 32 refers to the prior discourse or 'Ben did not go back for his sister'. Then, the deixis *this* is discourse deixis to point to previous thing said by speaker or as a preceding portion.

e. **Social Deixis**

Social deixis concerns with the sentence that occurs in the social situation in which the speech event occur. Social deixis marked the relative status or social relationship holding between speaker and addressee or speaker and some referents. It focuses on the aspects of utterances that reflect by certain realities of the social situation. The social deixis such as; *Mr., Miss, Boss,* and *others*. It divided into four; referent honorific, addressee honorifics, bystander honorifics and formality levels.

In the data findings, there are few social deixis occurs in the novel. They are namely; *mother, brother, sister, commanding officers, sarge, organizers, managers and lieutenant.* See the utterance below:

Chapter I, Page 26

"Context: Evan talked Cassie. They are quarrelling something caused by Evan; Sam forgot his ABCs and forgot his mother's face. Cassie argues that Evan probably has a chance to kill all of the squad team without inclement the situation".

Evan   : "He can learn them again, you can teach him".
Cassie   : "That's not the point, the point is, I don't understand why you did it this way. You've killed us all without being cruel about it. You know what I found out tonight, besides the fact that my little brother hates my guts? It's not just the ABC he's forgotten. He doesn't remember his own ***mother's*** face"

This deixis encodes the relationship between speaker 'Cassie' with other referent 'Sam' which does not include in the conversation. Both

speaker and other referent are brother and sister; the deixis *mother* is prior topic which refers to Sam and Cassie's female parent. By seeing through the situation and context of speech event, the deixis *mother* can be categorized as addressee honorific. The addressee honorific is an expression of honor for the person being talked, for this case the female parent of Cassie and Sam. So, the deixis *mother* is social deixis as addressee honorific.

Through the data findings, the other example of social deixis also occurs, please see utterance below:

Chapter I, Page 36

Context: "Zombie talked to Dumbo. They are squad members who try to protect human's being from the Silencers. Zombie, as the sergeant of squad, commands Dumbo to grab his gear because they are about heading off the shelter"

Zombie   : "Grab your gear. We're moving out"
Dumbo   : "Right now, Just me and you, *Sarge*?"

The deixis *sarge* derives from a word 'sergeant' which used to use in military. For this case, it occurs in order to point to relative status between the speaker and the addressee as referent. This deixis can be categorized into referent honorific that encode the addressee as the direct hearer who receive the honor by his own. It means the speaker and the

referent include in one conversation. So, the deixis *sarge* is social deixis as referent honorific.

3. **The Reason of Deixis Used in Novel "The Last Star" by Rick Yancey**

In Levinson's deixis theory, the deixis divided into five types which all generally found in every novel, especially "The Last Star" by Rick Yancey. The deixis occurred are person, place, time, discourse and social deixis. Generally, deixis is used as 'pointing' or as an indexical of referent in the utterances. From previous explanation, it shows that each deixis has its own function in order to point to something if it is used in the utterances, especially the utterances from the related novel.

The first, person deixis concerns the encoding of the role of participants that is as speaker or an addressee or other referent in the speech event. There are three basics idea of person deixis; those are first, second and third person. These all are uttered by all characters for who act as a speaker or an addressee or other characters as a prior referent. The first person singular (*I, me, mine, myself*) are used to point to speaker himself/herself in the utterances, the first person plural (*we, us, our, ours* and *ourselves*) are used to point to speaker himself/herself and addressee in the utterances, the second person (*You, your, yours, yourself, yourselves*) are used to point to only the addressee as interlocutor in the utterances and then the third person (*it, she, he, her, him, his, herself, himself, they, them, their, theirs and themselves*) are used to point to other referent that is not include in the conversation but it mentioned in the

utterances. In novel "The Last Star" by Rick Yancey, it shows that person deixis is referring to uncertain person depends on the context. For either speakers or addressee or other referent encodes the characters. There are several characters in the novel; they are mentioned as referential of an utterance. The characters are; Cassie, Sam or Nugget, Evan, Ben Parish or Zombie, Marika or Ringer, Constance, the cat lady, the priest, Agatha, Teacup, and the man.

The second, place deixis has a close relationship with the concept of distance. The place deixis is used as the specification of location of utterances occurred; either proximal or distal. The proximal distance, the deictic expressions are *here* and some verbs with motion like *come, bring* and *take.* For the distal distance are *there* and verbs with motion like *go,* and *leave.* Other adverb that indicated place can also be place deixis, for instance *behind, inside, around* and others. These place deixis uttered by characters in the novel used for a specification of place whether refers to an object or a character's motion.

Then, like all aspects of deixis, time deixis makes ultimate reference to the participant role. The time deixis concerns in the encoding time at which the utterance is spoken by the characters or speakers. That is indicated in three time separations depends on tenses; *present time* (*now*), *future time* (*today, tomorrow, next week* and *others*) and *past time (yesterday, two days ago, six weeks ago, last years* and *others*). The appearing of time deixis in the novel is

to indicate when the speech event happened or to clarify how the story line is going.

The fourth, discourse deixis has to deal with encoding of reference of unfolding discourse in which the utterance point to some portions of discourse in the utterances. It is including the utterance itself. The deictic expression for discourse deixis symbolize with *this, that, well, but, in conclusion,* and *others*. It is a referent from the character to the prior discourse uttered before.

The last, the social deixis is used to encode of destination that are relative to participant roles. In simply, it depicts the social relationship between speaker, addressee and other referent in the utterances. Social deixis concerns with the aspect of sentences that reflect by certain realities of the social situation in which the utterances occur. The deictic expression can be *boss, mother, father, sister, Mr., Mrs.* in order to clarify the relationship among characters.

B. Discussion

The occurrences of deixis in data findings above were 527 deictic expressions in Chapter 1 of novel "The Last Star" by Rick Yancey. It fragmented to be five types of occurrences; the first is person deixis occurred 407; which in detail there were 154 or 29.2% first person deixis, 133 or 25.2% second person deixis and 120 or 22.8% third person deixis. The following deixis is 36 or 7% place deixis.

Then, there were 21 or 4% time deixis and 50 or 9.4% discourse deixis. The last, there were 13 or 2.4% social deixis.

The previous researchers who concerned with deixis have discovered different result about the deixis types. The first, Fauziah found three types of deixis, those are person, spatial and temporal deixis. Then Dinata found there are five types of deixis, they are namely; person, time, place, social and discourse deixis. The last researcher Setiawati found four types of deixis, they are; person, spatial, temporal and discourse deixis. In this study, I found that there are five types of deixis as what as Dinata discovered before, but he did not describe social deixis more detail. By following the theory of Levinson about social deixis, it has four axis to define social deictic forms. They are referent honorific, addressee honorific, bystander honorific and formality level. These four axis are necessary to analyze in order to discover referent of social deixis while it used in the speech event or utterances.

Then, the researcher has been explained the reason of deixis used inside the novel "The Last Star". Deixis is called as 'pointing via language'. It means all kinds of deixis are used in order to encode to any referents. For instance, person deixis concerns the encoding of the role of participants that is as speaker or an addressee or other referent in the speech event and place deixis concerns in the encoding specification of location of utterances occurred; either proximal or distal. Time deixis concerns in the encoding time at which the utterance is spoken or written. Then discourse deixis has to do with encoding of reference of

unfolding discourse in which the utterance point to some portions of discourse in the utterances. The last social deixis is used to encode of destination that are relative to participant roles. Each types of deixis has its own referents in the utterance to encode, so to realize it someone has to understand the context of utterance in the speech event.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

In the analysis of data findings about Deixis in novel "The Last Star" By Rick Yancey, it can be inferred some essential points as follows:

1. The occurrences of deixis in data findings above were 527 deictic expressions in Chapter 1 of novel "The Last Star" by Rick Yancey. It fragmented to be five types of occurrences; the first is person deixis occurred 407; which in detail there were 154 or 29.2% first person deixis, 133 or 25.2% second person deixis and 120 or 22.8% third person deixis. The following deixis is 36 or 7% place deixis. Then, there were 21 or 4% time deixis and 50 or 9.4% discourse deixis. The last, there were 13 or 2.4% social deixis.

2. In addition, the researcher figures out five types of deixis used in novel "The Last Star" by Rick Yancey. The first is person deixis. The expressions are *I, me, we, us, my, our* and *ourselves* for first person deixis, *you, your, yours,* and *yourself* for second person deixis, and *she, he, it, her, him, they, them* for third person deixis. The second is place deixis. The deictic expressions are *here, there, inside* indicated as adverbs and *go, come,* and *take* indicated as verb place deixis with concept of motions. The following type is time deixis. The deictic expressions in the novel are

now, right now, tomorrow night, in four days,a couple of days, six weeks, last night, a thousand year and ten thousand years. The fourth is discourse deixis. The expressions are *mother, brother, sister,* and *commanding officers.*

3. Those all kinds of deixis are used to encode a referent in speech event, but each of these kinds have its own function as a referential expression. The first, person deixis concerns to encode to the participants include in the speech event. It can be either speaker or addressee or other referents. Then, place deixis concerns to encode spatial of where the speech event occurred which is adopted concept of distance. The third, time deixis concerns to encode temporal or related time of the utterances expressed. Then discourse deixis concerns to encode prior text have been discussed or mentioned previously. The last, social deixis concerns to encode the relationship among all participants in the speech events.

B. Suggestions

After this study is fulfilled, the researcher implies some suggestions, as follows:

1. The deixis is study about contextual speech event, so the readers are suggested to understand and to realize about it to reflect some descriptions of what is dominantly occurred in speech event; either from spoken or written sources.

2. Then, the readers are also suggested to know about kinds of deixis deeply and how it used in utterance in the speech event by seeing through how context of speech is built in the related literature like novel or other products categorize as documentations.

3. The last, the readers and the future researcher must completely comprehend about the reason why deixis used in utterances and what it is referring to. Then, the future researcher is suggested to realize related deixis theories applied for the study in order to accomplish and to avoid misunderstanding of deixis usage.

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Appendix

Chapter I in Novel "The Last Star" by Rick Yancey

6

CASSIE

I'M GOING TO KILL Evan Walker.

The brooding, enigmatic, self-involved, secretive bastard. I'm going to put his poor, tortured, human-alien hybrid soul out of its misery. *You're the mayfly. You're the thing worth dying for. I woke up when I saw myself in you.* Oh, puke.

Last night I gave Sams a bath—the first in three weeks—and he damn near broke my nose, or I should say *rebroke* my nose, since Evan's old girlfriend (or friend with benefits or whatever she was) broke it first by slamming my face into a door behind which was my little brother, the little shit I was trying to save and the same little shit who nearly broke it again. See the irony there? There's probably some symbolism, too, but it's late and I haven't slept in, like, three days, so forget it.

Back to Evan and the reason I'm going to kill him.

Basically, it boils down to the alphabet.

After Sam hit me on the nose, I burst out of the bathroom, soaking wet, whereupon I smacked into Ben Parish's chest. Ben was lurking in the hallway as if every little thing that has to do with Sam is his responsibility, the aforesaid little shit screaming obscenities at my back, the only dry part of my body after trying to wash his, and Ben Parish, the living reminder of my father's favorite saying that it's better to be lucky than smart, gave me that

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ridiculous *what's up?* look, so stupidly cute that I was tempted to break *his* nose, thereby making him not so damn Ben Parish–y looking.

"You should be dead," I said to him. I know I just wrote that I was going to kill Evan, but you need to understand—oh, screw it. No one is ever going to read this. By the time I'm gone, there won't be anyone who can read. So this isn't being written for you, future reader who won't exist. It's for me.

"Probably," Ben said.

"What are the odds that someone I knew from *before* would still be here *now*?"

He thought about it. Or pretended to think about it: He's a guy. "About seven billion to one?"

"I think that would be seven billion to two, Ben," I said. "Or three point five billion to one."

"Wow. That much?" He jerked his head toward the bathroom door. "What's up with Nugget?"

"Sam. His name is Sam. Call him Nugget again and I'll knee you in yours."

He smiled. Then he either pretended to get what I said a beat later or he immediately understood what I said, but anyway, the smile morphed into a tight-lipped look of wounded pride. "They're slightly larger than nuggets. Slightly." Then *click!* the smile flashed back on. "Want me to talk to him?"

I told him I didn't give a shit what he did; I had better things to do, like killing Evan Walker.

I stormed down the hallway, into the living room, still close enough—or not far enough away—to hear Sam yell, "I don't care, Zombie. I don't care, I don't care. *I hate her,*" past Dumbo and Megan sitting on the sofa working on a jigsaw puzzle somebody

found in the kids' room, a scene from a Disney cartoon or some-
thing, and their eyes cut away as I barreled past, like *Don't mind
us, we won't stop you, you're good, nobody saw nothin'*.

Outside on the porch it's cold as hell because spring refuses to
come. Spring is never coming because extinction events piss it off.
Or the Others have engineered another Ice Age just because they
can, because why settle for doomed humans when you can have
cold, starving, and miserable doomed humans? So much more sat-
isfying that way.

He was leaning on the railing to take the weight off his bad an-
kle, the rifle nestled in the crook of his arm, wearing his uniform
of a wrinkled plaid shirt and skinny jeans. His face lit up when he
saw me banging open the screen door. His eyes drank me in. Oh,
the Evanness of it all, how he gulps down my presence like a guy
stumbling upon an oasis in the desert.

I slapped him.

"Why did you just hit me?" he asked, after racking ten thou-
sand years' worth of alien wisdom for the answer.

"Do you know why I'm wet?" I asked.

He shook his head. "Why are you wet?"

"I was giving my baby brother a bath. Why was I giving him
a bath?"

"Because he was dirty?"

"For the same reason I spent a week cleaning up this dump after
we moved in." She may have been a supercharged, technologically
enhanced alien-human hybrid with the looks of a Norwegian ice
princess and the heart to match, but Grace was a terrible house-
keeper. Dust piled in every corner like snowdrifts, mold growing
on top of mold, a kitchen that would make a hoarder blush. "Be-
cause that's what human beings *do*, Evan. We don't live in filth.

We bathe. We wash our hair and we brush our teeth and we shave off unwanted hair—"

"Sam needs to shave?" Trying to be funny.

Dumb idea.

"Shut up! I'm talking. When I talk, you don't talk. When you talk, I don't talk. That's another thing humans do. They treat each other with respect. Respect, Evan."

He nodded somberly. "Respect," he echoed—which made me even angrier. He was *handling* me.

"It's all about respect. Being clean and not stinking like a pig is about respect."

"Pigs don't stink."

"Shut. Up."

"Well, I grew up on a farm, that's all."

I shook my head. "Oh no, that isn't all. That isn't half of all. The part of you I slapped didn't grow up on any goddamned farm."

He left his rifle leaning against the railing and limped over to the swing. He sat. He gazed off into the middle distance. "It isn't my fault Sam needed a bath."

"Of course it's your fault. All of this is your fault."

He looked at me, and his tone was controlled. "Cassie, I think you should go back inside now."

"What, before you lose your temper? Oh, please lose it for once. I would love to see what that looks like."

"You're cold."

"No, I'm not." As I realized how badly I was shaking, standing in front of him in my wet clothes. Icy water dripped down the back of my neck and traced a path down my spine. I folded my arms over my chest and willed my (freshly brushed, very clean) teeth to stop chattering.

"Sam's forgotten his ABCs," I informed him.

He stared at me for a long four seconds. "I'm sorry, what?"

"His ABCs. You know, the alphabet, you intergalactic swineherd."

"Well." His eyes wandered from my face to the empty road across from the empty yard that stretched toward empty horizons over which there were more empty roads and woods and fields and towns and cities, the world one big hollowed-out gourd, a slop bucket of emptiness. Emptied by things like him, the whatever-he-was before he inserted himself into a human body like a hand up a puppet's ass.

He leaned forward and shrugged out of his jacket, the same stupid bowling jacket he showed up in at the old hotel (*The Urbana Pinheads*), and held it out.

"Please?"

Maybe I shouldn't have taken it. I mean, the pattern kept repeating itself: I'm cold, he warms me. I'm hurt, he heals me. I'm hungry, he feeds me. I'm down, he picks me up. I'm like the hole at the beach that keeps filling up with water.

I'm not a big person; the jacket engulfed me. And the warmth from his body, that, too. It steadied me—not necessarily the fact that the warmth came from his body, just the warmth itself.

"Another thing human beings do is learn their alphabets," I said. "So they can read. So they can learn things. Things like history and math and science and practically everything else you can name, including the really important things like art and culture and faith and why things happen and why other things don't and why anything even exists in the first place."

My voice broke. Uninvited, there's that image again, of my father pulling a red wagon loaded with books after the 3rd Wave and his lecture about preserving knowledge and rebuilding civilization

once that pesky little alien problem was disposed of. God, how sad, how pitiful: a balding, bent-shouldered man shuffling down deserted streets with a wagonload of scavenged library books behind him. While others looted canned goods and weapons and hardware to fortify their homes against marauders, my father decided the wisest course of action was to hoard reading material.

"He can learn them again," Evan tried. "You can teach him."

It took everything in me not to give him another smack. There was a time when I thought I was the last living person on Earth, which made me all of humanity. Evan isn't the only one who owes an unpayable debt. I'm humanity, he's *them,* and after what they've done to us, humanity should break every bone in their bodies.

"That's not the point," I told him. "The point is, I don't understand why you did it this way. You could have killed us all without being so goddamn *cruel* about it. You know what I found out tonight, besides the fact that my little brother hates my guts? It's not just the ABCs he's forgotten. He doesn't remember what our mom looked like. He doesn't remember his own mother's *face.*"

Then I lost it. I wrapped myself tight in that stupid Pinhead jacket and bawled, because I didn't care anymore if Evan saw me lose it, because if anyone should have seen, it's him, the sniper murdering from a distance, comfy in his farmhouse while, two hundred miles over his head, the mothership unleashed three escalating waves of devastation. Five hundred thousand in the first attack, millions in the second, billions in the third. And while the world burned, Evan Walker was smoking deer brisket and taking leisurely walks in the woods and lounging by a cozy fire, buffing his perfect nails.

He should see the face of human suffering up close. Too long he's been like the mothership, hovering above the horror, untouchable.

and remote; he needs to see it, touch it, press it against his perfectly shaped, wholly unbroken nose and smell it.

The way Sammy has. I felt like running inside and yanking him out of the tub and dragging him naked onto the porch, where Evan Walker could count his bony ribs and feel his tiny wrists and trace the hollowed-out temples and examine the scars and sores of the little boy he's tortured, the child whose mind he's emptied of memories and whose heart he's filled with hate and hopelessness and useless rage.

Evan started to stand—to pull me into his arms, no doubt, to stroke my hair and dry my tears and murmur that everything was going to be all right, because that's his MO—but then he thought better of it. He sat back down.

"I told you, Cassie," he said softly. "I didn't want it to happen this way. I fought against it."

"Until you went along with it." Still working to get a grip. *Along* came out a three-syllable word. "And what do you mean, you didn't want it to happen 'this way'?"

He shifted his weight. The swing creaked. His eyes strayed back to the empty road. "We could have lived among you indefinitely. Hidden, undetectable. We could have inserted ourselves into leading roles in your society. We could have shared our knowledge, exponentially expanding your potential, speeding your evolution. It's conceivable we could have given you the one thing you've always wanted and never had."

"What?" I snuffled the snot back into my nose; I didn't have a tissue and didn't even care that it was gross. The Arrival had altered the whole definition of *gross*.

"Peace," he answered.

"Could have. *Could* have."

He nodded. "When that option was rejected, I argued for something . . . quicker."

"Quicker?"

. "An asteroid. You didn't have the technology to stop it or the time even if you did. It was a simple solution, but it wasn't a clean one. The world wouldn't have been habitable for a thousand years."

"And that matters because why? You're pure consciousness, immortal like gods. What's a thousand years to you?"

Apparently that question had a very complicated answer. Or one he didn't want to share with me.

Then he said: "For ten thousand years we had the thing that you only dreamed of for ten thousand years." He gave a short, humorless laugh. "An existence without pain, without hunger, without any physical needs at all. But immortality has a price. Without bodies, we lost the things that come with them. Things like autonomy and benevolence. Compassion." He opened his hands as if to show me they were empty. "Sam isn't the only one who's forgotten his ABCs."

"I hate you," I said.

He shook his head. "No, you don't."

"I want to hate you."

"I hope you fail."

"Don't lie to yourself, Evan. You don't love me—you love the *idea* of me. You've messed it all up in your head. You love what I represent."

He cocked his head, and his brown eyes were sparkling brighter than the stars. "What do you represent, Cassie?"

"What you thought you lost. What you thought you could never have. I'm not that; I'm just me."

"And what are you?"

I knew what he meant. And, of course, I had no clue what he meant. This was it, the thing between us, the thing neither of us could put our fingers on, the unbreakable bond between love and fear. Evan's the love. I am the fear.

7

BEN WAS WAITING to pounce the minute I went back inside. I knew he was waiting to pounce because the minute I went back inside, he pounced.

"Everything okay?" he asked.

I scrubbed the tears from my cheeks and laughed. *Sure, Parish, aside from this whole annoying alien apocalypse thing, everything's great.*

"The more he explains, the less I understand," I said.

"I told you something's not right with that dude," he said, being very careful not to say *I told you so*. Okay, not really. He was basically saying it.

"What would you do if you didn't have a body for ten thousand years and then all of a sudden you did?" I asked.

He cocked his head and fought back a smile. "Probably go to the bathroom."

Dumbo and Megan had cleared out. We were alone. Ben was standing by the fireplace and golden light danced over his face, which had filled out some in the six weeks we had been holed up in Grace's safe house. Plenty of rest, food, fresh water, and

antibiotics, and Ben was almost back to his pre-invasion self. He'd never get all the way back. There was still a haunted look in his eyes, a wariness to him, like a rabbit in a hawk-patrolled meadow.

He wasn't the only one. After we reached the safe house, it took two weeks for me to work up the courage to look in the mirror. The experience was like running into someone you hadn't seen since middle school—you recognize them, but what you really notice is the ways they've changed. They don't match your memory of how they should look and for a second you're thrown off, because your memory of them is *them*. So when I looked in the mirror, I saw a self that didn't match the memory of myself, particularly the nose, which now veered slightly to the right, thanks to Grace, but I've let that go, there's no hard feelings. My nose may be crooked now, but hers has been vaporized—along with the rest of her.

"How's Sam?" I asked.

Ben jerked his head toward the back of the house. "Hanging with Megan and Dumbo. He's okay."

"He hates my guts."

"He doesn't hate your guts."

"He told me he hates my guts."

"Kids say things they don't mean."

"Not just kids."

He nodded. He looked over my shoulder toward the front door. "Ringer was right, Cassie. This doesn't make a lot of sense. He kidnaps a human body so he can murder all the unkidnapped human bodies. Then one day he decides he'd rather murder his own kind so he can save all the unkidnapped human bodies. And not just murder one or two of his kind here or there. *All of them*.

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He wants to destroy his entire civilization, and for what? For a girl. A girl!"

Wrong thing to say. He knew it, too. But just in case there was any question, I said, very slowly, "You know, Parish, it may be a little more complicated than that. There is a human part of him, too." *Oh, Jesus, Cass, what's the matter with you? One minute you're furious at him, the next you're defending him.*

His expression hardened. "I'm not worried about the human part. I know you weren't crazy about her, but Ringer's pretty damn smart and she made a good point: If they don't need bodies, they don't need a planet. And if they don't need a planet, why did they come for ours?"

"I don't know," I snapped. "Why don't you ask Ringer, since she's so damn smart?"

He took a breath, and then he said, "I'm going to."

It took a second for me to understand what he meant. Then another to get that he was serious. A third second to do something about the first two seconds, which was to sit down.

"I've thought a lot about this," he began. Then he stopped. Like he had to mince words—with *me* of all people! Like I had a temper or something. "And I think I know what you're going to say, but before you say it, you need to hear me out. Just hear me out, okay? If Walker's telling the truth, we've got four days until the pod arrives and he leaves to do his thing. That's more than enough time for me to get there and back."

"To get where and back, Ben?"

"I won't go alone. I'll take Dumbo with me."

"Okaaaay. With you *where*?" Then I got it. "The caverns."

He nodded quickly, relieved that I understood. "It's killing

me, Cassie. I can't stop thinking about them. Maybe Cup caught up with Ringer and—well, maybe she didn't. She might be dead. Ringer might be dead. Oh, hell, they probably *are* dead—or maybe they're not. Maybe they made it to the caverns and Ringer came back to the hotel to get us, only there was no *us* there to get because there was no *there* to come back to. Anyway, alive or dead, they're out there. And if they're alive, they have no clue what's coming. They'll die unless someone goes back for them."

He took a huge, shuddering breath, the first since he blasted off the verbal launching pad.

"Go back for them," I said. "Like you went back for Sam. Like you *didn't* go back for—"

"Yes. No. Oh, shit." His face was red and it wasn't from standing too close to the fire. He knew what I was saying. "This has nothing to do with my sister . . ."

"You ran away and you've been trying to go back ever since."

He stepped toward me. Away from the firelight, his face plunged into shadow. "You don't know a damn thing. I know that really bothers you, because Cassie Sullivan knows everything, right?"

"What do you want from me, Ben? I'm not your mother or commanding officer or whatever. Do what you want."

I stood up. Then I sat back down. There was nowhere to go. Well, I could go to the kitchen and make a sandwich, except there was no bread or deli meat or cheese. I don't know the particulars, but I'm pretty sure there's a Subway on every corner in heaven. Also Godiva stores. On our second day here, I found Grace's stash of forty-six boxes of Godiva chocolates. Not that I counted them.

"I'm having a bad day," I told him. My little brother hated me, my human-alien personal security guard confessed he doesn't know compassion from compost, and now my old high school

crush informs me he's embarking on a suicide mission to rescue two missing and probably dead people. *Plus* I wanted a sandwich that I could never have. Since the Arrival, I've been beset by more cravings than a woman pregnant with triplets, and always for things I'll never taste again. Chocolate ice cream cones. Frozen pizza. Whipped cream in a can. Those cinnamon rolls Mom made every Saturday morning. McDonald's french fries. Bacon. No, bacon was still a possibility. I would just have to find a hog, slaughter it, butcher it, cure the meat, then fry it up. Thinking about the bacon—the *potential* of bacon—gives me hope. Not all is lost if bacon isn't.

Seriously.

"I'm sorry," Ben said. "I shouldn't have gone off like that."

He came over and sat down about two inches too close. I used to fantasize about Ben Parish sitting with me on the sofa at my house while we shared a blanket and watched old horror movies until one A.M., holding a big bowl of popcorn in his lap. It was a Saturday night and he was missing about six killer parties populated by people way cooler than me, but he wouldn't be anywhere else; the pleasure of my company was enough.

Now here he was, only there were no killer parties, no TV, no blanket, and no damn popcorn. The world used to contain two Bens—the real Ben, who didn't know I existed, and the imaginary Ben, who fed me popcorn with buttery fingers. Now there were three. The first two and the one who was sitting two inches too close, wearing a tight black sweater and sporting stubble that made him look like an indie rocker taking a break in the green room between sets. That's a lot of Bens to hold in your head at once. I should give them different names to keep them straight: Ben, Has-Ben, and What-Might-Have-Ben.

"I get it," I said. "But why do you have to go now? Why can't you wait? If Evan can pull this off . . ."

He was shaking his head. "Whether or not he pulls it off won't make a difference. The danger isn't the aliens up there. The danger is the humans down here. I need to find Ringer and Cup before the 5th Wave does."

He pulled my hand into his, and a little voice rose up from deep inside: *Ben.* That little voice belonged to the frizzy-haired middle-schooler who refused to die, the freckly-nosed, introverted know-it-all, self-conscious and awkward despite dance lessons and karate lessons and pep talks from her parents, toting around a bulging bag of secrets, the silly, mundane, melodramatic secrets of adolescence that would shock the popular, pretty kids, *if only they knew.*

What was up with her? Why wouldn't she just go away already? Not only was I carrying around too many Bens, there were also too many Cassies. Three Bens, two Cassies, a couple of Sams, and, of course, the literal duality of Evan Walker. Nobody was integrated anymore. Our true selves shimmered like a desert mirage forever receding into the distance.

Ben touched my face, fingertips brushing my cheek, featherlight. And that little voice in my head, that fading cry: *Ben.*

Then my voice: "You're going to die."

"You bet I am," he said with a smile. "And it's gonna happen the way it should. Not *their* way. *My* way."

The front door creaked on its rusty hinges and a voice said, "She's right, Ben. You should wait."

Ben pulled away from me. Evan was leaning in the doorway.

"Nobody asked you," Ben said.

"The ship is central to the next phase," Evan said slowly and distinctly, like he was talking to a crazy person or a moron. "Blowing it up is the only way we can end this."

"I don't care what you blow up," Ben said. He turned away like he couldn't stand to look at Evan. "I don't even give a shit about ending it. Maybe it's hard for somebody with a savior complex to understand, but I don't want to save the world. Just two people."

He stood up, stepped over my legs, and walked toward the hallway. Evan called after him, and what he said stopped Ben cold.

"The spring equinox is in four days. If I don't get to that ship and blow it up, every city on Earth will be destroyed."

Holy shit. I looked at Ben, he looked back at me, and then we both looked at Evan.

"When you say 'destroyed' . . . ?" I started.

"Blown up," Evan said. "It's the last step before the launch of the 5th Wave."

Ben was slowly shaking his head at him, horrified, disgusted, enraged. "Why?"

"To make it easier to finish the cleansing. And to wipe out anything human that remains."

"But why now?" Ben asked.

"The Silencers will be back on board the ship—it's safe. For us, I mean. Safe for us."

I looked away. I was going to be sick. I should know better by now. Just when I thought it couldn't get any worse, it gets worse.

8

ZOMBIE

I MOTION DUMBO out of the room. Let Sullivan say what she wants—he'll always be Nugget to me. The kid starts to follow me and Dumbo into the hall and I order him to fall back. I close the door and turn to Dumbo. "Grab your gear. We're moving out."

Dumbo's eyes go wide. "When?"

"Right now."

He swallows hard and glances down the hallway toward the family room. "Just me and you, Sarge?"

I know what he's worried about. "I'm good, Bo." Touching the spot where Ringer placed the bullet. "Not 100 percent, more like 86.5, but good enough."

Pain knifes into my side when I reached up to pull my rucksack from the closet shelf. Okay, take off a point and a half, make it 85, still closer to 100 than to zero. Anyway, who's 100 percent this late in the game? Even the good evil alien broke his ankle.

I rummage through the sack, though there's not a hell of a lot to rummage through. I'll need to grab some fresh water and rations from the kitchen, and a knife might come in handy. I dig into the outer pocket. Empty. What the hell? I know I put it there. What happened to it?

I'm kneeling on the bedroom floor, tearing through my stuff for the third time, when Dumbo comes in.

"Sarge?"

"It was here. It was *right here*." I look up at him and something

about my expression makes him flinch. "Somebody must have taken it. Jesus Christ, who the hell would have taken it, Dumbo?"

"Taken what?"

I rock back onto my heels and pat my pockets. Shit. There it is, right where I put it. My sister's necklace, the one that tore off in my hand on the night I left her to die.

"Okay, we're good." I push myself to my feet, grab the rucksack from the floor and the rifle from the bed. Dumbo's watching me carefully, but I hardly notice. The kid's been mother-henning me for months now.

"I thought we were leaving tomorrow night," he says.

"If they aren't between here and the hotel, or where the hotel used to be, we'll have to cut through Urbana—twice," I tell him. "And I don't want to be anywhere near Urbana when the bastards go all Dubuque on it."

"Dubuque?" The color drains out of his face. *Oh God, Dubuque again!*

I drop the rucksack over one shoulder and the rifle over the other. "Buzz Lightyear just told us they're blowing up the cities."

That takes a second to sink in. "Which cities?"

"All of them."

His jaw drops. He trails me into the hallway, then around the corner and into the kitchen. Bottled water, some unopened packages of beef jerky, crackers, a handful of protein bars. I divide the supplies between us. Got to be quick before Nugget's radar goes off and he barrels out of that room to Velcro himself onto my leg.

"All of them?" Dumbo asks. He frowns. "But Ringer said they *weren't* going to blow up the cities."

"Well, she was wrong. Or Walker's lying. Some bullshit about having to wait until the Silencers were extracted. You know what

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I've decided, Private? I'm not wasting any more time worrying about all the things I don't know."

He shakes his head. He still can't wrap his mind around it. "Every city on Earth?"

"Down to the last shitty one-traffic-light town."

"How?"

"The mothership. In four days, one big swing around the planet, dropping the bombs as she goes. Unless Walker can blow up the ship before it happens, and I don't put a lot of faith in that."

"Why?"

"Because I don't put a lot of faith in Walker."

"I still don't get it, Zombie. Why'd they wait till now to start dropping bombs?"

Every part of him is shaking, including his voice. He's losing it. I put my hands on his shoulders and force him to look at me. "I told you. They're pulling out the Silencers. Sending down pods for every last infested one of them, except for handlers like Vosch. Once they've been evac'ed and the cities are gone, there's no place for survivors to hide, making it a turkey shoot for the poor bastards they brainwashed into finishing the job: the 5th Wave. Get it?"

He wags his head from side to side. "It don't matter. I go where you go, Sarge."

A shadow moves behind him. A damned Nugget-shaped shadow. I took too long.

"Zombie?"

"Okay." I sigh. "Dumbo, give us a second."

He leaves the kitchen with a single, muttered word: *Dubuque!* Then there's just me and Nugget. I didn't want this, but you can't

run from anything, not really. It's all a circle; Ringer tried to tell me that. No matter how far or fast you run, sooner or later you're back where you started. I got mad when Sullivan threw my sister up in my face, but we both knew she was right. Sissy was dead; Sissy would never die. I'm forever reaching for her. She's forever falling away, the silver chain breaking off in my hand.

"Where are Privates Teacup and Ringer?" I ask him.

His freshly scrubbed face is lifted up to mine. He pooches out his lower lip. "I don't know."

"Neither do I. So me and Dumbo are gonna find out."

"I'm coming with you."

"That's a negative, Private. I need you to watch your sister."

"She doesn't need me. She has *him*."

I don't try to argue with that. He's too sharp for me to win. "Well, I'm putting you in charge of Megan."

"You said we weren't splitting up. You said no matter what."

I take a knee in front of him. His eyes shine with tears, but he isn't crying. He's a tough little son of a bitch, way older than his years.

"I'll only be gone a couple of days." *Déjà vu*: practically the same thing Ringer said before she left.

"Promise?"

And that was practically what I said back to her. Ringer didn't promise; she knew better. Me, I'm not that smart. "Have I broken one yet?" I take his hand, peel back his fingers, and press Sissy's locket into his palm. "Hold on to this," I order him.

"What is it?" Staring at the metal glittering in his hand.

"Part of the chain."

"What chain?"

"The chain that holds it all together."

He shakes his head, mystified.

He isn't the only one. I have no clue what just came out of my mouth, what it means, or why I said it. That cheap piece of costume jewelry—I thought I kept it out of guilt and shame, to remind myself of my failure, of all the things that had been ripped away, but maybe there's another reason, a reason I can't put into words because I don't have the words for it. Maybe there aren't any.

9

HE TRAILS AFTER me into the family room.

"Ben, you haven't thought this through," Walker says. He's where I left him, standing by the front door.

I ignore him. "They're either at the caverns or they're not," I tell Sullivan, who's hugging herself beside the fireplace. "If they are, we'll bring them back. If they aren't, we won't."

"We've been holed up here for six weeks," Walker points out. "Under any other circumstance, we'd be dead. The only reason we aren't dead is because we neutralized the agent who patrolled this sector."

"Grace," Cassie translates for me. "To get to the caverns, you'll have to cross through three—"

"Two," Walker corrects her.

She rolls her eyes. What*ever.* "Two territories patrolled by

10

RINGER

SENTRIES ARE WAITING for me at the gates. I'm escorted immediately to the watchtower overlooking the landing field, another circle completed, where Vosch waits for me—as if he hasn't moved from the spot in the last forty days.

"Zombie is alive," I said. I looked down and saw I was standing on the bloodstain that marked where Razor fell. A few feet away, beside the console, that's where Razor's bullet cut Teacup down. *Teacup.*

Vosch shrugged. "Unknown."

"Okay, maybe not Zombie, but someone who knows me is still alive." He didn't answer. *It's probably Sullivan,* I thought. *That would be just my luck.* "You know I can't get close to Walker without someone he trusts to vouch for me."

He folded his long, powerful arms across his chest and peered down his nose at me, bright birdlike eyes glittering. "You never answered my question," he said. "Am I human?"

I didn't hesitate. "Yes."

He smiled. "And do you still believe that means there is no hope?" He didn't wait for an answer. "I am the hope of the world. The fate of humankind rests upon me."

"What a terrible burden that must be," I said.

"You are being facetious."

"They needed people like you. Organizers and managers who knew why they came and what they wanted."

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He was nodding. His face glowed. He was pleased with me—and pleased with himself for choosing me. "They had no choice, Marika. Which means, of course, that *we* had no choice. Under every likely scenario, we were doomed to destroy ourselves and our home. The only solution was radical intervention. Destroy the human village in order to save it."

"And it wasn't enough to kill seven billion of us," I said.

"Of course not. Otherwise, they would have thrown the big rock. No, the best solution is the child in the wheat."

My stomach rolled at the memory. The toddler bursting through the dead grain. The little band of survivors taking him in. The last remnant of trust blown apart in a flash of hellish green light.

On the day I met him, I got the speech. Every recruit did. *The last battle of Earth will not happen on any plain or desert or mountaintop . . .* I touched my chest. "This is the battlefield."

"Yes. Otherwise the cycle would merely repeat itself."

"And that's why Walker's important."

"The program embedded in him has fundamentally failed. We must understand why, for reasons that should be obvious to you. And there is only one way to accomplish that."

He pressed a button on the console next to him. Behind me, a door opened and a middle-aged woman wearing lieutenant's bars on her collar stepped into the room. She was smiling. Her teeth were perfectly even and very large. Her eyes were gray. Her hair was sandy blond and pulled back into a tight bun. I immediately disliked her. It was a visceral response.

"Lieutenant, escort Private Ringer to the infirmary for her pre-deployment checkup. I will see you in Briefing Room Bravo at oh four hundred."

He turned away. He was done with me—for now.

In the elevator, the sandy-haired woman asked, "How are you feeling?"

"Fuck off."

Her smile persisted as if I'd answered, *Fine, and you?* "My name's Lieutenant Pierce. But call me Constance."

The bell dinged. The doors slid open. She slammed her fist into my neck. My vision went black; my knees buckled.

"That's for Claire," she said. "You remember her."

I came up, driving the heel of my hand into her chin. The back of her head hit the wall with a satisfying *crack*. Then I punched her in the gut with all the force my enhanced muscles could muster. She collapsed at my feet.

"That's for the seven billion. You remember them."

11

IN THE INFIRMARY I was given a thorough physical. Diagnostics were run on the 12th System to ensure it was fully operational. Then an orderly brought in a tray groaning with food. I tore into it. I hadn't had a decent meal in over a month. When the plate was empty, the orderly came back carrying another. I knocked that off, too.

They brought my old uniform. I stripped. I washed up the best I could in the sink. I could smell the stench of forty unwashed days hovering around me, and for some reason I felt embarrassed. There was no toothbrush, so I rubbed my finger over my teeth.

I wondered if the 12th System protected my enamel. I pulled on the clothes, laced the boots tight. I felt better. More like the old Ringer, the blissfully ignorant, naïve, unenhanced Ringer who left Zombie that night with the unspoken promise: *I will come back. If I can, I will.*

The door swung open. Constance. She'd changed out of her lieutenant's uniform and into a pair of mom jeans and a tattered hoodie.

"I feel like we started off on the wrong foot," she said.

"Fuck off."

"We're partners now," she said sweetly. "Buddies. We should get along."

I followed her down three flights of stairs into the underground bunker, a snarl of gray-walled passageways pocked with unmarked doors, under fluorescent lights that bled a constant, sterile glow, reminding me of the hours with Razor while my body fought its losing battle against the 12th System. Playing chaseball and creating secret codes and plotting the phony escape that would lead me back beneath this ghastly light, another circle bound by uncertainty and fear.

Constance was a half step in front of me. Our footfalls echoed in the empty space. I could hear her breathe. *It would be so easy to kill you right now,* I thought idly, then pushed the thought away. That time would come, I hoped, but it wasn't now.

She pushed open a door identical to the fifty or so other unmarked doors we'd passed, and I followed her into the conference room. A projection screen against one wall. A long table in front of the screen. A small metal box on the center of the table.

Vosch was sitting behind the table. He stood up as we came in. The lights dimmed and the screen lit up with an aerial shot

looking straight down at a two-lane road that cut through empty, rolling fields. In the center of the frame, the rectangular rooftop of a house. A solitary, shimmering dot on the left edge of the rectangle—the heat signature of someone on the watch. A cluster of glowing smudges inside the house. I counted them first, then gave them names: Dumbo, Poundcake, Sullivan, Nugget, Walker, and one more makes Zombie.

Hello, Zombie.

"From a reconnaissance flight six weeks ago," Vosch said. "Approximately fifteen miles southeast of Urbana." The video feed went black for an instant, then popped back on: same thin black ribbon of the road, same dark rectangle of the house, but fewer glowing smudges inside it. Two were missing.

"This is from last night."

The camera zoomed out. Woods, fields, more clusters of black rectangles, dark blotches against gray landscape, the world emptied, abandoned, lifeless. The thin black ribbon of road slid out of the shot. Then I saw them: two glowing dots far to the northwest. Someone was on the move.

"Where are they going?" I asked, but I was pretty sure I knew the answer already.

Vosch shrugged. "Impossible to know for certain, but the most likely destination is here." The image froze. He pointed to a spot at the top of the screen and gave me a knowing look.

I closed my eyes. I saw Zombie wearing that ugly yellow hoodie, leaning against the counter in the lobby of the old hotel, that stupid brochure clutched in his hands, and me saying, *I'll scope it out and be back in a couple of days.*

"They're going to the caverns," I said. "To look for me."

"Yes, I think so," Vosch agreed. "And that's exactly who they'll

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find." The lights came up. "You'll be dropped in tonight, well ahead of their arrival. Lieutenant Pierce is tasked with target acquisition. Your only responsibility is getting her within striking distance. At the completion of the mission, Lieutenant Pierce and Walker will be extracted and returned to base."

"Then what?" I asked.

He blinked slowly. He expected me to know. "And then you and your companions are free to go."

"Go where?"

A small smile. "Wherever the wind might take you. But I suggest you keep to open country. Urban areas won't be safe."

He nodded to Constance, who brushed past me on her way to the door. "Take it, cupcake. You'll want it."

I watched her leave. *Take it? Take what?*

"Marika." Vosch crooked his finger at me. *Come here.*

I didn't move. "Why are you sending her with me?" Then I answered my own question: "You're not letting us go. Once you have Walker, you're going to kill us."

His eyebrow rose toward his crew cut. "Why would I kill you? The world would be a much less interesting place without you in it." He looked away quickly, biting his lower lip, as if he'd said too much.

He gestured toward the box sitting on the table. "We will not see each other again," he said gruffly. "I thought this was appropriate."

"What?"

"A parting gift."

"I don't want anything from you." Not my first thought. My first thought was *Stick it up your ass.*

He slid the box toward me. He was smiling.

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I lifted the lid. I wasn't sure what to expect. Maybe a travel-sized chess set—a reminder of all the good times we had together. Inside the box, nestled in a foam cushion, was a green capsule encased in clear plastic.

"The world is a clock," he said softly. "And the time is coming when the choice between life and death will not be a difficult one, Marika."

"What is it?"

"The child in the wheat carried a modified version of this inside his throat, except this model is six times as powerful—everything within a five-mile radius is instantaneously vaporized. Place the capsule in your mouth, bite down to break the seal, and all you have to do is breathe."

I shook my head. "I don't want it."

He nodded. His eyes sparkled. He'd expected me to refuse. "In four days, our benefactors will release bombs from the mothership that will destroy every remaining city on Earth. Do you understand, Marika? The human footprint is about to be wiped clean. What we built over ten millennia will be gone in a day. Then the soldiers of the 5th Wave will be unleashed upon the survivors, and the war will begin. The last war, Marika. The endless war. The war that will go on and on until the final bullet is spent, and then it will be fought with sticks and rocks."

My puzzled expression must have tried his patience; his voice went hard. "What is the lesson of the child in the wheat?"

"No outsider can be trusted," I answered, staring at the green capsule in its bed of foam. "Not even a child."

"And what happens when no one can be trusted? What becomes of us when every stranger could be an 'other'?"

"Without trust there's no cooperation. And without cooperation there's no progress. History stops."

"Yes!" He beamed with pride. "I knew you would understand. The answer to the human problem is the death of what makes us human."

His arm came up, his hand toward me, as if he was going to touch me, and then he stopped himself. For the first time since I met him, he seemed troubled by something. If I hadn't known better, I'd have guessed he was afraid.

But that would be ridiculous.

He dropped his hand to his side and turned away.

12

THE SKIN OF THE C-160 glistened in the light of the setting sun. It was freezing on the airstrip, but the sunlight flirted on my cheeks. Four days until the spring equinox. Four days until the mothership drops her payload. Four days until the end.

Beside me, Constance was running through one last check of her gear while the ground crew ran through one last check of the plane's. I had my sidearm and rifle and knife, the clothes on my back, and the small green pill in my pocket.

I'd accepted his final gift.

I understood why he wanted me to have it. And I knew what the offer meant: He's going to keep his promise. Once Constance snatches Walker, we're free.

What risk did we pose, really? There's nowhere to hide. Months may pass before we face the ultimate choice between death on their terms or death on ours. And when we're cornered or captured, out of all options except those two, I will have his gift. I will have that choice.

I looked down at Constance fussing with her rucksack. The back of her exposed neck glowed golden in the failing light. I imagined taking my knife and plunging it to the hilt into the soft skin. Hate was not the answer; I knew that. She was as much a victim as me, as the seven billion dead, as the child running through the sea of wheat. In fact, she and Walker and the thousands infected with the Silencer program were the saddest, most pitiful victims of all.

At least when I die, I'll do it with my eyes wide-open. I'll die knowing the truth.

She looked up at me. I wasn't sure, but I thought she was waiting for me to tell her to fuck off again.

I didn't. "Do you know him?" I asked. "Evan Walker. You must all know each other, right? You spent ten millennia together up there,"—with a tilt of my head toward the green smudge in the sky. "Did you have any idea he'd go rogue?"

Constance bared her big teeth and didn't answer.

"Okay, that's bullshit," I said. "Everything you think is the truth is bullshit. Who you think you are, your memories, all of it. Before you were born, they embedded a program in your brain that booted up when you hit puberty. Probably a chemical reaction kick-started by the hormones."

She nodded, still all teeth. "I'm sure that's a comforting thought."

"You've been infected with a viral program that literally rewired your brain to 'remember' things that didn't happen. You aren't an

alien consciousness here to wipe out humanity and colonize the Earth. You're human. Like me. Like Vosch. Like everyone else."

She said, "I'm not anything like you."

"You probably believe that at some point you'll return to the mothership and let the 5th Wave finish the human genocide, but you won't, because they aren't going to do it. *You'll* end up fighting the very army you've created until there are no bullets left and history stops. Trust leads to cooperation leads to progress, and there'll be no more progress. Not a new Stone Age, a *perpetual* Stone Age."

Shouldering her rucksack, Constance rose from the tarmac. "That's a fascinating theory. I like it."

I sighed. There was no breaking through. I didn't blame her, though. If she told me, *Your father wasn't an artist and a drunk; he was a teetotaling Baptist minister,* I wouldn't believe her. *Cogito ergo sum.* More than the sum of our experiences, our memories are the ultimate proof of reality.

The plane's engines roared to life. I flinched at the sound. I spent forty days in the wilderness without any reminders of the mechanized world. The smell of the exhaust rushing over me and the air vibrating against my skin brought on the ache of nostalgia in my heart, because this, too, will end. The final battle hadn't started, but the war was already over.

As if with a weary sigh, the sun dipped beneath the horizon. The green eye brightened against the darkening sky. Constance and I jogged up the platform into the plane and strapped in side by side.

The door locked into place with a loud hiss. A second later we were taxiing toward the runway. I looked over at Constance: her grin frozen in place and her dark eyes expressionless as a shark's.

My hand shot out and grabbed her forearm, and I felt the hate boiling through the fabric of her heavy parka. The hate and rage and disgust cascaded from her into me, and I *knew*: Regardless of her orders and all of Vosch's promises, once she acquired the target and our usefulness was over, she would kill me and Zombie and everyone else. There was too much risk in letting us live.

Which meant I had to kill her.

The plane lurched forward. My stomach protested; a wave of nausea rolled over me. Weird. I'd never had motion sickness before.

I leaned my back against the bulkhead and closed my eyes. The hub, answering my desire, shut down my hearing and tactile senses. In the gift of the numb silence that enfolded me, I worked through the options.

Constance had to die, but killing Constance compounded the Evan problem. Vosch might dispatch a second operative, but he'll have lost all tactical advantage. If I kill Constance, he might decide to take us all out with a Hellfire missile.

Unless he didn't need to kill Walker.

Unless Walker was already dead.

There was a sour taste in my mouth. I swallowed, fighting the urge to throw up.

Vosch had to run Walker through Wonderland. It was the only way to know why Evan rebelled against his programming—if the flaw lay in Walker or in the program or in some toxic combination of the two. A fundamental flaw in the program would create an unsustainable paradigm.

But if Walker was dead, Vosch couldn't identify the flaw in the system, and the whole operation could collapse: You can't have a war, especially of the endless variety, if everyone's on the same

side. Whatever went "wrong" in Walker could go wrong in the other Silencers. He had to know *why* Evan's programming failed.

I can't let it happen. I can't risk giving Vosch what he wants.

Denying him what he wanted might be the only hope we had left. And there was only one way to do that.

Evan Walker had to die.

13

SAM

ZOMBIE ON THE ROAD, shrinking.

Zombie and Dumbo walking down the empty road awash in starlight, fading.

Sam pulls the silver chain from his pocket and holds it tightly in his hand.

Promise?

Have I broken one yet?

And the dark closing around Zombie like a monster's mouth until there is no Zombie, only the monster, only the dark.

He presses his other hand against the cold glass. On the day the bus took him to Camp Haven, he watched Cassie on the brown road, holding Bear, shrinking away to nothing, swallowed by the dust like Zombie was swallowed by the dark.

Behind him, Cassie says to Evan Walker in her angry voice, "Why didn't you stop him?"

"I tried," Evan Walker answers.

"Not very hard."

"Short of breaking his legs, I don't know what I could have done."

When Sam takes his hand away, the glass holds the memory of it like the bus window once did, a misty imprint of where his hand had been.

"After you lost Sam, could anyone have stopped you from finding him?" Evan Walker asks. Then he goes outside.

Sam can see his sister's face reflected in the glass. Like everything else since they came, Cassie's changed. She's not the same Cassie shrinking on the dusty road. Her nose is kind of crooked, like the nose of someone pressing her face against a windowpane.

"Sam," she says. "It's late. What do you say—wanna sleep in my room tonight?"

He shakes his head. "I have to watch Megan. Zombie's orders."

She starts to say something. Then she stops. Then she says, "Okay. I'll be there in a minute to say your prayers with you."

"I'm not going to pray."

"Sam, you have to pray."

"I prayed for Mommy and she died. I prayed for Daddy and he died, too. When you pray for people, they die."

"That isn't why they died, Sam."

She reaches for him. He pulls away. "I'm not going to pray for anybody anymore," he tells her.

In the bedroom, Megan sits on the bed, holding Bear.

"Zombie left," Sam tells her.

"Where'd he go?" she whispers. A whisper is as loud as her voice goes. Cassie and Evan Walker hurt something in her throat when they pulled out the pill-bomb.

"He's going on recon to find Ringer and Teacup."

Megan shakes her head. She doesn't know who Ringer and Teacup are. Her hand squeezes Bear's head and Bear's mouth puckers like he wants a kiss.

"Be careful," Sam says. "Don't hurt his head."

The window in this bedroom is boarded up. You can't see outside. At night, after you turn off the lamp, the dark is so heavy, you can feel it pressing against your skin all over. Dangling from the ceiling are loose wires and a couple of balls that Zombie said were supposed to be Jupiter and Neptune. This is the room where Evan Walker tried to kill the evil Grace lady with wire from the mobile. There're bloodstains on the carpet and splatters of blood on the walls. It's like his mother's bedroom after she got the Red Death and her nose wouldn't stop bleeding. She bled from her nose and her mouth, and near the end, blood came out of her eyes and even her ears. Sam remembers her blood; he can't remember her face.

"I thought we were all staying here until Evan blew up the ship," Megan whispers, squeezing Bear.

Sam opens the closet door. Besides clothes and shoes that smell faintly of the plague, there are board games and action figures and a big Hot Wheels collection. One day Cassie came into the room and saw him on the floor playing with the dead kids' stuff. She watched him sitting on the big bloodstain in the middle of the floor. He'd made a camp, and there was his old squad, Squad 53, and they had a Jeep and a plane and they were on a mission to infiltrate an infested stronghold. Only, the infesteds saw them coming and their drones dropped bombs and everybody was hurt except Sam, and Zombie told him, *It's up to you now, Private. You're the only one who can save us.* His sister watched him play for a few minutes and then she started to cry for no reason, and that made him mad. He didn't know she was watching. He didn't

understand why she was crying. He felt embarrassed. He was a soldier now, not a baby who played with toys. He stopped playing after that.

He hesitates before stepping into the closet. Megan is watching him from the bed. She doesn't know about his secret. Nobody does. But Zombie gave him an order and he has to follow it. Zombie is his commanding officer.

"If he blows up the ship, how does he keep from blowing himself up, too?" she asks.

Sam looks over his shoulder at her before stepping into the closet. "I hope he does," he says.

Zombie said he didn't trust Evan Walker. He was an infested and it didn't matter that he had been helping them. The enemy was the enemy was the enemy, and you can't trust traitors, Zombie said. Cassie said Evan Walker wasn't her boyfriend, but Sam saw the way she looked at him and heard the way she talked to him, and he didn't believe her when she said they could trust him or that he would make everything okay. He had trusted the soldiers at Camp Haven, too, and they turned out to be the enemy.

Inside the closet, he kneels beside the heap of clothes piled against one wall. Nobody knows what he hid there, not even Zombie.

When they first got to the house, they checked out every room until only the basement was left, and Zombie wouldn't let him go down there. Zombie went down with Dumbo and Evan Walker, and when they came up again, they were carrying weapons. Rifles and pistols and explosives *and* a very big tube-shaped gun with a shoulder mount that Zombie called an FIM Stinger. You could blow up helicopters and planes with it, Zombie explained, blow 'em right out of the sky. Then he told Sam the basement was

unauthorized; Sam wasn't allowed to go down there or touch any of the weapons. Even though he was a soldier just like Dumbo and just like Zombie. It wasn't fair.

Sam reaches beneath the mound of clothes and pulls out the gun. An M9 Beretta. So *cool*.

"What are you doing in there?" Megan asks, plucking at Bear's ear. She shouldn't do that. He told her not to a thousand times. Dumbo's had to sew up Bear's ear twice since they came to the house. He let Megan keep Bear even though Bear has always been his for as long as he can remember, even though she squishes his head and plucks at his ears and calls him a different name. They got in a fight about it.

"His name is Bear," Sam told her that day.

"That's not a name. A bear is what he *is*. I named him Captain."

"You can't do that."

She shrugged. "I did."

"He's mine."

"Then take him back," she said. "I don't care."

He shook his head. He didn't want Bear back. He wasn't a baby anymore. He was a soldier. All he wanted was for her to call Bear by his right name.

"You used to be Sam and now you have a different name," Megan said.

"That's not the same. Bear's not part of the squad."

She didn't stop. Once she found out he hated the name, she called Bear Captain all the time, just to bug him.

Keeping his back to Megan, he jams the gun into his waistband and pulls the big red sweatshirt over his stomach to hide the bulge.

"Sam? Captain wants to know what you're doing in there."

He asked Zombie that night if he could have one of the guns.

There were dozens of them, *a freakin' armory down there*, Zombie said, but he also said no. Cassie was standing there, so Sam waited until she was out of the room and asked Zombie again if he could have a gun. It wasn't right that everybody carried one except him and Megan, but she didn't count. She was a civilian. She hadn't been trained like he had.

They had taken her from the bus and hidden her until it was time to plant the pill-bomb in her throat. She wasn't alone, she said. There were a lot of kids they pulled from the buses. Hundreds of children, and Evan Walker said each of them was used to trick survivors. The children were airlifted or driven to places where the enemy knew people were hiding. The people brought in the children to save them. Then the people died.

And Cassie said they had to trust Evan Walker!

The gun under his shirt is cold against his bare skin. It's a nice feeling, better than a hug. He isn't afraid of the gun. He isn't afraid of anything. His orders are to watch Megan, but Zombie left nobody in charge of watching Evan Walker. So Sam will do that, too.

At Camp Haven, the soldiers in charge said they would protect him. They told him he was perfectly safe. They told him everything was going to be all right. And they lied. They lied about everything because everybody is a liar. They make promises they don't keep. Even his mommy and daddy lied. When the mothership came, they said they would never leave him, and they did. They promised everything would be all right, and it wasn't.

He crawls into the bed opposite Megan's and stares at the bare wires and the two dusty metal balls hanging from the ceiling. Megan is watching him, pulling Bear tight against her chest, and her mouth hangs open a little, like the air is running out.

He turns his head toward the wall. He doesn't want Megan to see him cry.

He isn't a baby. He's a soldier.

There's no way you can tell who's human anymore. Evan Walker looked human but he wasn't, not inside, not where it matters. Even people like Megan, who are human—*maybe*—couldn't be trusted, because you can't know what the enemy has done to them. Zombie, Cassie, Dumbo . . . you can't really trust them, either. They could be just like Evan Walker.

In the pressing dark beneath the broken mobile, Sam's heart speeds up. Maybe they're *all* tricking him. Even Zombie. Even Cassie.

His breath catches in his throat. It's hard to breathe. *You have to pray,* Cassie said. He used to pray every night, all the time, and the only answer God ever gave was no. *Let Mommy live, God.* No. *Let Daddy come back, God.* No. You can't trust God, either. Even God is a liar. He put rainbows in the sky as a promise he'd never kill everyone again, and then he let the Others come and do it. All the people who died must have prayed, too, and God said, *No, no, no,* seven billion times, seven billion nos, God said *no, no, no.*

The cool metal of the gun against his bare skin. The cold like a hand against his forehead, pressing. Megan breathing through her mouth, reminding him of bombs triggered by human breath.

They won't stop, he thinks. *They'll never stop until everyone is dead. God let it happen because God wants it to happen. And nobody can win against God. He's God.*

Megan's breathing fades away. Sam's tears dry. He floats in a vast, empty space. There's nothing and no one, just empty space that goes on and on and on.

Maybe that's it, he thinks. *Maybe there's already nobody human left. Maybe they're all infested.*

Which means he's the last one. He's the last human on Earth.

Sam presses his hands against the pistol. Touching the gun comforts him. Megan has Bear. He has the gun.

If it is a trick, if they're all aliens in disguise, he won't let them win. He'll kill them all if he has to. Then *he'll* ride the rescue pod up to the mothership and blow it up. They'll lose—the last human will die—but at least the Others won't win.

God said no. He can, too.

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Sifat	: Biasa	
Lampiran	: -	
Hal	: *Pengesahan Judul dan Pembimbing Skripsi*	

Kepada Yth. Bapak/Ibu

1. Zainuddin, S.S., M. Hum   (Pembimbing I)
2. Hamka, M.Hum   (Pembimbing II)

Di –

      Padangsidimpuan

Assalamu'alaikum Wr.Wb.

      Dengan hormat, sehubungan dengan hasil sidang bersama tim pengkajian judul skripsi Jurusan Tadris Bahasa Inggris (TBI) Fakultas Tarbiyah dan Ilmu Keguruan IAIN Padangsidimpuan, maka dengan ini kami mohon kepada Bapak/Ibu agar dapat menjadi Pembimbing Skripsi dan melakukan penyempurnaan judul bilamana perlu untuk mahasiswa dibawah ini dengan data sebagai berikut:

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Judul Skripsi   : **Deixis in Novel "The Last Star" By Rick Yancey**

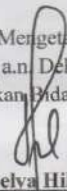   Demikian surat ini disampaikan, atas perhatian dan kesediaan Bapak/Ibu kami ucapkan terimakasih.

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