

# DEIXIS IN THE SERENDIPITY NOVEL BY ERISCA FEBRIANI

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**Abstrack:** Deixis is a semantic symptom contained in a word or construction whose reference can be interpreted according to the situation of the conversation and refers to something outside the language such as pointing words, pronouns, and so on. The purpose of this study is to describe the use of place deixis and time deixis in the novel *Serendipity* by Erisca Febriani. This study uses a qualitative method with a descriptive approach. This method is used in accordance with the terms of reference for qualitative research, by describing descriptively the results of the analysis obtained in the study. Based on the results of the research, there is a use of place deixis in the novel *Serendipity*, namely there, here, there, and here. While the use of time deixis is now, then, later, yesterday, earlier, and tomorrow.

**Abstrak:** Deiksis merupakan suatu gejala semantik yang terkandung pada kata atau kontruksi yang rujukannya dapat diinterpretasikan sesuai dengan situasi pembicaraan dan mengacu pada sesuatu di luar bahasa seperti kata tunjuk, pronominal, dan sebagainya. Tujuan penelitian ini adalah mendeskripsikan penggunaan deiksis tempat dan deiksis waktu dalam novel *Serendipity* karya Erisca Febriani. Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif. Metode ini dipakai sesuai kerangka acuan penelitian kualitatif, dengan memaparkan secara deskriptif hasil analisis yang didapat dalam penelitian. Berdasarkan hasil penelitian terdapat penggunaan deiksis tempat dalam novel *Serendipity* yaitu di sana, di sini, ke sana, dan ke sini. Sedangkan penggunaan deiksis waktu yaitu sekarang, dulu, nanti, kemarin, tadi, dan besok.

**Keywords:** Deixis, The *Serendipity* Novel, Erisca Febriani

## INTRODUCTION

Literary work is a written or non-written work in which it tells about life and human life using beautiful language. Literary works present factual and delusional beauty norms so that they are able to provide entertainment, provide information related to the achievement of life norms, and increase knowledge or understanding of life as one of the elements related to giving meaning and increasing the norms of human life itself.

Analysis of literary works is not only focused on its content and beauty, but also the language used in it. The language used in literary works is basically not much different from the language used in general. If we analyze the language in literary works, the analysis used is an analysis of language.

Pragmatics is a branch of linguistics that examines the relationship between the context outside the language and the meaning of speech. The context outside the language is a factor outside the speech that affects the meaning of the utterance. Intent cannot be seen from the form and meaning alone, but also from the place and time of speaking, who participates, orientation, form of speech, way of expressing the means of speaking, values, and variety. What is studied in pragmatics includes speech acts, speech implicatures, conversational interactions, and conversational external factors, such as deixis.

Research on deixis is very important to do because there are still many who do not understand what deixis is. Based on the author's own experience, there are still many friends who are equivalent to Indonesian language and literature education students who do not even fully understand what deixis is and its placement in sentences. It is proven that when the writer expressed that he wanted to take the title regarding deixis, there were still some students who asked about what deixis is and what form it takes. This page is also one of the reasons that makes the writer more interested in choosing a title related to the use of deixis.

According to Bambang Kaswanti Purwo (1984: 1) a word is said to be deixis if the

reference moves or changes, depending on who is the speaker, when and where the words are spoken. In the field of linguistics there is also a reference term or often called a reference, namely a word or phrase that designates a word, phrase or expression, which will be given. Such a reference by Nababan (1987: 40) is called deixis (Setiawan, 1997: 6).

Yule (2006: 13) various types of deixis, namely personal deixis, place deixis, and time deixis. According to Alwi (2003: 42) deixis is divided into three types, namely personal deixis, place deixis and time deixis. The deixis of place and time is the focus of this research. The following is an explanation of the deixis of place and time.

### 1. Place Deixis

Place deixis is giving shape to the location according to participants in language events. All languages, including Indonesian, distinguish between "close to the speaker" (here) and "those not close to the speaker" (including those close to the listener – there) (Nababan, 1987: 41). For example the use of place deixis.

### 2. Time Deixis

Time deixis is the giving of shape to a point or distance in time from the time or when an expression is made (Chaniago, 2007: 11). Time deixis is also addressed to participants in discourse. The word "now" means the time at which the speaker is producing utterances. Speech time is different from reception time, although in practice speaking and receiving events may be close together. The speaker or speaker determines the deixis of the time lexeme.

Time deixis is giving form to the time span as intended by speakers in language events (Yule, 2006: 22). The psychological basis of time deixis seems to be the same as that of place deixis. We can liken the phenomena of time to objects moving towards us or moving away from us. The forms of time that are not time deixis are calendar time and clock time.

Novel is a literary work in the form of prose which has intrinsic and extrinsic elements. Novelist is a term for a novelist. One thing that distinguishes novels from other literary works is that the content in a novel is longer and more

complex and also does not have structural and rhyme boundaries. A novel usually tells, illustrates or describes a human life that interacts or relates to the environment and each other.

According to Abrams (Nurgiyanto, 2009: 9) the term novel comes from the Italian "novella" which contains the literal meaning of a small new item, which is then interpreted as a short story in prose. Meanwhile, according to Nurgiyanto, (2009: 10) adds that nowadays the novel is described as a work of fiction prose which is quite long, not too long but not too short.

The structure contained in the novel are: Abstract, Orientation, Complication, Evaluation and Code.

Love and teenage life are two things that often inspire a writer. Apart from the fact that these two are always hot topics, everyone must have experienced adolescence. Erisca Febriani is no exception, a writer who grew up on the watsapp writing platform and won the hearts of readers, especially teenagers. Having previously succeeded with the novel 'Dear Nathan', now the girl born in Bandar Lampung on March 25 is back with her second work entitled 'Serendipity'. The word "Serendipity" may sound foreign to some people. Maybe some people who read this novel also ask, what does the word "serendipity" actually mean. Serendipity is a coincidence that ends in fun. The word serendipity was chosen because in this novel the author narrates all the problems and twists and turns of Rani and Arkan's lives that are unexpectedly related. But behind all that, there is a beautiful ending.

## METHOD

This study uses a descriptive method of describing a situation that takes place not only collecting data but also analyzing, interpreting, and concluding. This is in line with the opinion of Moleong (2012: 11) which defines that the descriptive method is the presentation of data in the form of words, pictures, and not numbers. This method is used in accordance with the terms of reference for qualitative research, by describing descriptively the results of the analysis obtained in the study. The qualitative

data referred to in this study are words that contain elements of place and time in the novel, both originating from dialogue between characters or author descriptions.

Data collection techniques in this study using documentation techniques. Documentation is the collection, selection, processing, and storage of information in the field of knowledge (KBBI, 2007: 272). Documentation can be in the form of writing, pictures, or monumental works of someone. The data in this study are qualitative. There are two data collection techniques in the form of documentation in this study, namely library techniques and note-taking techniques.

According to Sudaryanto (in Mahsun, 2009: 19) basically, research is an effort made to reveal the identity of the object of research. The object of research that will be analyzed in this study is the existence of place and time in the novel Serendipity by Erisca Febriani with a total of 424 pages, published in 2016.

## RESULT AND DISCUSSION

Deixis comes from an ancient Greek word which means "to show or point". In other words, contextual information lexically and grammatically which refers to certain things, whether objects, places or times, is called deixis. For example, he said, here, now, the three expressions give orders to set a certain context so that the meaning of the utterance can be understood clearly. Another example of the word 'when' can only be referred to from the situation. The following will explain about two types of deixis, namely place and time deixis as follows:

### a. Place Deixis

The Deixis of place (pointer) used in the novel Serendipity by Erisca Febriani is there, here, there, and here. According to Djajasudarma (2009: 65), place deixis (pointer) can be distinguished from the far corner of the location close to the speaker and close to the interlocutor. Meanwhile, Yule (2006: 21) states that objects of physical proximity will tend to be needed by speakers as psychological closeness. Also something physically distant will generally be treated as psychologically distant.

The use of place deixis (pointer) there with 22 findings contained in the novel Serendipity. Some examples of data will be described in the following sentences:

- 1). “*Oh iya, nanti pintu toiletnya jangan ditutup, ya! Awas kalau kalian macam-macam **di sana**.”* (hlm: 134)

In sentence (1) place deixis **di sana** the reference refers to *the toilet*. This pronoun is used to refer to a location that is far from the speaker when the conversation takes place.

- 2). “*Rani Sekarang kerja di Ikano Resto, dia jadi pelayan **di sana**.”* (hlm: 230)

In sentence (2) the deixis where (**di sana**) the reference refers to *Ikano Resto*. This pronoun is used to refer to a location that is far from the speaker when the conversation takes place.

The place deixis (indicator) here contains some data, including the following:

- 1). “*Ya udah, kita **di sini** aja, tunggu sampe hujannya reda. Aku juga malas pulang ke rumah, mama dan papa pasti lagi berantem*” (hlm: 54)

In sentence (1) the place deixis *here* (**di sini**) refers to the *Minimarket Terrace*. This pronoun is used to refer to a location that is close to the speaker when the conversation takes place.

- 2). “*Gi-Gibran, kok lo **di sini**?”* (hlm: 72)

In sentence (2) the place deixis *here* (**di sini**) refers to Rani's House. This pronoun is used to refer to a location that is close to the speaker when the conversation takes place.

Then the deixis of the place (pointer) there with some of the findings contained in the novel Serendipity by Erisca Febriani is outlined in several sample sentences as follows:

- 1). “*Lo bisa datang **ke sana** dan minta maaf.*” (hlm: 322)

In sentence (1) the deixis *where to go* (**ke sana**), the reference refers to *Ikano Resto*. This pronoun is used to refer to a location that is far from the speaker when this conversation occurs.

Then the deixis of place (pointer) here, there are some data contained in the novel

Serendipity by Erisca Febriani which is stated in several sample sentences as follows:

- 1). “*Kenapa menyuruhku **ke sini**?”* (hlm: 10)

In sentence (1) the deixis of place here (**ke sini**) refers to the *Vanda Garden*. This pronoun is used to refer to a location that is close to the speaker when this conversation occurs.

- 2). “*Kamu pingsan di trotoar jalan, lalu ada seorang laki-laki yang membawa kamu **ke sini**”* (hlm: 88)

In sentence (2) the place holder deixis here (**ke sini**) refers to **the hospital**. This pronoun is used to refer to a location that is close to the speaker when this conversation occurs.

#### b. Deixis of Time

The deixis of time contained in the novel Serendipity by Erisca Febriani is now, then, later, yesterday, earlier, and tomorrow. Time deixis can be used to give form to the time span as intended by speakers in language events (Yule, 2006: 22).

The use of present-time deixis in the novel Serendipity is outlined in the following example sentences:

- 1). “*Bibi tenangin mama dulu, saya pulang **sekarang**.”* (hlm: 15)

In sentence (1) *the present time* deixis (**sekarang**) refers to the time when the speech takes place.

Then the deixis of *the past* (**dulu**) is also found in the novel Serendipity, including the following:

- 1). “***Dulu**, gue sama Arkan sempat pacaran, kami putus dua bulan lalu.*” (hlm: 228)

In sentence (1) the past deixis (**dulu**) refers to the range of years back, namely when Arkan and Rani were still dating.

- 2). “***Dulu** lo juga nyebarin foto Rani.*” (hlm: 295)

In sentence (1) *the past deixis* (**dulu**) refers to the range of years back, namely when Arkan and Rani were still dating.

Then the deixis of time **later** in the novel *Serendipity* there are several examples of sentences as follows:

1). “*Jadi, kamu sudah bisa bekerja nanti sore.*” (hlm: 226)

In sentence (1) the deixis later in the afternoon (**nanti sore**) the reference can be said in the morning or afternoon.

Then **yesterday's deixis** there are also some data, including:

1). “*Gue nyaris putus dengan Dio kemarin...*” (hlm: 65)

In sentence (1) *yesterday's deixis* (**kemarin**) the reference refers to some time back, namely the day before today..

2). “*Gue cuma mau bilang makasih buat yang kemarin.*” (hlm: 104)

In sentence (2) **yesterday's deixis** (**kemarin**) refers to a day ago. The context is when Arkan takes Rani to the hospital.

Then the time deixis there are some data in the novel *Serendipity*, namely:

1). “*Tadi pagi, gue denger Arkan ngomong ke Jean kalau lo ada di rumah sakit. Makanya gue langsung ke sini.*” (hlm: 94)

In sentence (1) the referent time deixis this morning (**tadi pagi**) refers to the time that has passed when the speech took place, namely morning time.

Then there is the use of time deixis whose reference refers to the future as in the following example:

1). “*Ini sudah malam, Mbak. Lebih baik istirahat dulu malam ini, besok pagi Mbak diperbolehkan untuk pulang.*” (hlm: 89)

In sentence (1) the deixis of tomorrow morning (**besok pagi**) refers to the next day, which is tomorrow morning.

2). “*Lo juga bisa makan enak setiap hari, tanpa harus mikirin apa besok lo masih bisa makan enak atau enggak...*” (hlm: 201)

In sentence (2) tomorrow's time deixis (**Besok**) refers to the next day.

## CONCLUSION

In this study, the object under study is the novel *Serendipity* by Erisca Febriani with a thickness of 424 pages, published by Inari in November 2016. The focus of the research on the novel *Serendipity* by Erisca Febriani is the use of the deixis of place and time in the novel, both the speech of the character and the description of the author. There are three types of deixis, namely person or person deixis, place deixis and time deixis.

Based on the results of the study, it can be concluded that there is a use of place deixis in the novel *Serendipity*, namely there, here, there, and here. While the use of time deixis is now, then, later, yesterday, earlier, and tomorrow.

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## PROCEEDING INTERNATIONAL CONFERENCE ON LITERATURE

(KONFERENSI INTERNASIONAL KESUSASTRAAN - KIK XXX HISKI di Palu, 16 November 2021)

- pada PBI FKIP Universitas Tadulako.  
Palu: Tidak diterbitkan.
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