

Pattern Of Person Deixis in Jazz, Perfume, dan Insiden Novels by Seno Gumira Ajidarma: Synactic Study

Harits Agung Wicaksono, Tommi Yuniawan, Rustono, Wagiran, Yoris Adi Mareta

Abstract: This study specifically examines the person deixis in literary works, namely entitled Jazz, Parfum, dan Insiden novels by Seno Gumira Ajidarma in Syntactic studies. The aim of this study is to analyze the form of person deixis in literary works. Researchers used qualitative methods with a descriptive approach. The technique used is note taking. Theoretical data is read from reference sources in the form of books and scientific articles, while data that supports analysis are recorded from the research object. The results of this study is analysis of the form of person deixis in the novel, that is: (a) singular and plural of first person deixis, (b) singular and plural of second person deixis, and (c) singular and plural of third person deixis.

Index Terms: deixis, persona deixis, novel.

1 INTRODUCTION

The use of deixis is often found in literary works. The deixis pattern in literary works has irregular references. Referents often change according to circumstances. Changing referrals can trigger readers' misunderstandings. This potential misunderstanding can certainly interfere with the delivery of information, so it is necessary to understand deixis in order to increase the absorption of information by literary readers. Deixis is taken from Greek language to show or indicate, and has the original form or examples of demonstrative use, first and second person pronouns, tensis, information of time and place as now and here, and various types of grammatical forms which are directly related to the state of speech [1]. Deixis is a form of language both in the form of words and others that functions as a pointer to certain things or functions outside of language. In other words, a form of language can be said to be deixis if the reference/referent moves or changes who the speaker is and also depends on when and where the word is spoken [2] that. Furthermore, in the book entitled *Kesantunan Berbahasa* written by Chaer, deixis are words whose references are not fixed. Can move from one life to another. The words deixis are words that state time, state a place, and which are pronouns [3]. In categorization, deixis is divided into three parts, namely person deixis, place deixis, and time deixis [4]. Person deixis relates to personal pronouns or one's role in language events. Place deixis shows the location or place where an event occurred. Time deixis is related to the time span in a language event. In person deixis, applied three basic divisions which are exemplified by the first pronouns (me), the second person (you), and the third person (he is male, female, or item/something) [4]. There are two forms in the first person deixis, namely singular and plural. In the singular form consists of clitics and words, that is *aku, daku, ku-, -ku, dan saya*.

The first person of the form of clitic shows its possession, which can be placed in front of and behind words, as an example *kusiram* and *tanamanku*. Whereas the first person plural deixis consists of *kami* and *kita*. Form *kami* is a combination of the first and third person. While *kita* is a combination of the first and second person. Similarly, the second person deixis which is also divided into two forms, namely singular and plural. The singular form consists of *engkau, kau, dikau, kamu, -mu, and anda*. Clitic on the second person can only be placed behind the word, like *sepedamu*. Whereas in the plural form, the second person deixis is stated with *kamu sekalian* or *kalian*. The singular and plural forms are in the third person. Found three types of third person deixis in the singular, that is *ia, dia, -nya, and beliau*. Not much different from the second person who has one clitic behind the word, which can be exemplified by *pakaianya*. Whereas the plural person consist of only one form, that is *mereka*. The form has no variant, so the form is used in any position. Person deixis is often found in literary works in the form of novels. The characters in the novel are the embodiment of the person deixis which is always present at each event. This component is the main element in building a novel. Novel is a work of fiction built by the building elements, namely intrinsic and extrinsic elements [5]. Novels can be interpreted as prose essays containing a series of stories that have a variety of variations in certain characteristics. Often novels give social messages to readers. In the creative process, the novel can be lifted from real life or the author's fantasy world. Even so, the novel is not exactly the same as the events that exist in real life. Often writers provide imaginative spices, so they look interesting. In this study, researchers sought to examine the patterns of person deixis in the novel. Researchers choose objects in the form of novels *Jazz, Parfum, dan Insiden* by Seno Gumira Ajidarma for consideration of the quantity of person deixis contained therein. In the novel *Jazz, Parfum, dan Insiden* There are twenty-six parts, that is: Prolog: *Senja Emas, Laporan Insiden 1, Apakah Hidup Seperti Jazz?, Seorang Wanita Dengan Parfum Obsession, Laporan Insiden 2, Sudah Lima Bulan Aku Menganggur, Jazz Tengah Malam, Seorang Wanita Dengan Parfum Eternity, Laporan Insiden 3, Terompet Miles Davis di Malam Sunyi, Seorang Wanita Dengan Parfum Escap (Untuk Pria), Laporan Insiden 4, Lagu Blues yang Serak, Seorang Wanita dengan Parfum Poison,*

- *Harits Agung Wicaksono, Universitas Negeri Semarang, Indonesia. E-mail: haritsagungwicaksono@gmail.com*
- *Tommi Yuniawan, Universitas Negeri Semarang, Indonesia*
- *Rustono, Universitas Negeri Semarang, Indonesia*
- *Wagiran, Universitas Negeri Semarang, Indonesia*
- *Yoris Adi Mareta, Universitas Negeri Semarang, Indonesia*

Laporan Insiden 5, Bebarapa Hal Tentang Jazz, Seorang Wanita dengan Parfum L'eau D'Issey, Laporan Insiden 6, Wawancara dengan Bekicot, Wanita-wanita Lesbian, Laporan Insiden 7, Pria-pria Homoseks, Partai Kaos Oblong, The Majesty of Blues, Laporan Insiden 8, Epilog: Surat. Of the twenty-six parts there are many figures that appear, so that the heterogeneity will enrich the study of deixis in the novel. Pattern of person deixis in Jazz, Parfum, dan Insiden novels which is rich in variants makes it easy for researchers to find data sources. The following is a quote in the novel that contains a person deixis.

- (1) "Kamu sedang menatap senja itu, ya?" Haha dialah wanita di seberang gedung ini, di seberang jalan sebetulnya, dan sulit juga untuk melihatnya, tapi bukankah sebuah telepon bisa menghubungkan segala-galanya? (P2T.01)
- (2) "Saya pikir ini sebuah cincin keabadian," kata Calvin Klein, yang membeli di Tiffany, dalam suatu perjalanan ke Italia. (P1T.07)
- (3) Miles Davis memang sengaja memasang sumbat di lubang trompetnya sehingga suara yang terdengar bagaikan keluar dengan susah payah. (P3T.13)

In quote (1) there is a word *kamu* which is second person deixis of singular form which refers to the woman across the building. Furthermore, in quote (2) there is a first person deixis with a singular form, there is *saya* who has a Calvin Klein referent. Whereas in quotation (3) is a bound form or clitic form *-nya* which is included in the third person form singular deixis. Research on person deixis has been done by researchers before. Research by title *Pemakaian Deiksis Persona, Lokasional, dan Temporal dalam Novel Ayat-Ayat Cinta Karya Habiburrahman El Shirazy* [6] has relevance with this research, which is equally studying the person deixis in the novel. However, with a different novel title. Furthermore, research with the title *Analisis Deiksis Persona dalam Bahasa Rusia (Suatu Tinjauan Pragmatik)*, which has a broader scope of research [7]. The same thing was done in the research with the title *Deiksis Persona Bahasa Indonesia Dialek Ambon* [8]. In several studies that have been conducted it examines person deixis in languages and dialects. These three studies have similarities with the objects studied by researchers, namely person deixis. Only differ in scope. Based on the explanation above, the formulation of the problem in this research is how to study the forms of person deixis in the novel Jazz, Parfum, dan Insiden by Seno Gumira Ajidarma. The purpose of this study is to identify and analyze the forms of person deixis in the novel Jazz, Parfum, dan Insiden by Seno Gumira Ajidarma.

2 METHODS

This type of research is a qualitative research using descriptive methods. Qualitative research is research that intends to understand the phenomena experienced by research subjects. The phenomenon can be in the form of behavior, perspective, motivation, actions and others holistically. The phenomenon is written by describing in the form of words and language by utilizing various natural methods [9]. Meanwhile, a descriptive approach is a research method aimed at describing existing phenomena that are taking place at present or in the past by not manipulation or

change in independent variables, but rather describing the conditions as they are [10]. Data collection techniques are ways or strategies to get the data needed to answer questions [9]. Researchers determine the value held by the object of research through these strategies. The technique used is note taking. Theoretical data is read from reference sources in the form of books and scientific articles, while data that supports analysis are recorded from the research object. Data is the result of empirical observations and measurements that reveal facts about the characteristics of a particular symptom [11]. The data in this study are person deixis and their forms. The data was obtained from written sources in the form of novels. The data source in this study is the novel entitled *Jazz, Parfum, dan Insiden* by Seno Gumira Ajidarma which consists of twenty-six parts. These sections that is: Prolog: Senja Emas, Laporan Insiden 1, Apakah Hidup Seperti Jazz?, Seorang Wanita Dengan Parfum Obsession, Laporan Insiden 2, Sudah Lima Bulan Aku Menganggur, Jazz Tengah Malam, Seorang Wanita Dengan Parfum Eternity, Laporan Insiden 3, Terompet Miles Davis di Malam Sunyi, Seorang Wanita Dengan Parfum Escap (Untuk Pria), Laporan Insiden 4, Lagu Blues yang Serak, Seorang Wanita dengan Parfum Poison, Laporan Insiden 5, Bebarapa Hal Tentang Jazz, Seorang Wanita dengan Parfum L'eau D'Issey, Laporan Insiden 6, Wawancara dengan Bekicot, Wanita-wanita Lesbian, Laporan Insiden 7, Pria-pria Homoseks, Partai Kaos Oblong, The Majesty of Blues, Laporan Insiden 8, Epilog: Surat. Researchers collect research data for analysis. The data was obtained by researchers by reading a novel entitled *Jazz, Parfum, dan Insiden* as a source of data, continued to mark the parts that become research data. Then the researcher records the data needed. In the process of recording, the researcher uses the data card as a tool. The data card contains data code information, page numbers, quotations, and analysis of the quotations. Each data card has one quote analyzed. Identification process is needed to determine the form of person deixis that is inserted into the data card, so that it is consistent with the theory used.

The data cards used by researchers are as follows.

Data Number: P1T.01	Page: 11
Quotation: "Kamu sedang menatap senja itu, ya?" Haha dialah wanita di seberang gedung ini, di seberang jalan sebetulnya, dan sulit juga untuk melihatnya, tapi bukankah sebuah telepon bisa menghubungkan segala-galanya?	
Analysis: In the quotation there is a word <i>kamu</i> which is the second singular form person deixis. The referent refers to the woman across the building.	

There are several data codes used by researchers in identifying data in the novel. The following is an explanation of the data codes used in this study.

- P1 : First Person Deixis
- P2 : Second Person Deixis
- P3 : Third Person Deixis
- T : Singular
- A : Plural
- 01 : Data Number

Data analysis is an effort to organize, sort out, search and find patterns, and synthesize data as a whole so that it is easy to

understand [9]. Presentation of the results of data analysis in this study using non-formal methods. Researchers use ordinary words in describing the results of data analysis. Of course, by using non-formal methods, the explanation of the rules will seem detailed and unraveled [12].

3 RESULT AND DISCUSSION

Based on the results of the study, three categories of person deixis can be obtained, each distinguished into singular and plural. The person deixis can be divided into the first person deixis, the second person deixis, and the third person deixis. In the results of this study, the researcher presents some excerpts in the novel, on the basis of consideration that it has fulfilled the data requirements needed to streamline the presentation of the research data. The following is the presentation of the results and discussion of the research conducted.

1. First Person Deixis (P1)

In the first person deixis form can be divided into two, namely the singular and plural forms. The two forms of person deixis are presented as follows.

a. First Person of Singular

The first person deixis refers to the speaker, either directly or indirectly in a discourse. Researchers took five data samples from the *Jazz*, *Parfum*, dan *Insiden* novels as follows.

- (1) "Aku cuma seorang wanita biasa." (P1T.09)
- (2) "Aku menangis ketika suamiku main gila, aku bercerita sambil menangis kepada seseorang ketika semua itu terjadi." (P1T.10)
- (3) "Aku suka baunya," kataku. (P1T.16)
- (4) Aku tidak habis pikir, tapi kuambil juga tustel, dan segera mengisinya. (P1T.25)
- (5) "Saya menyadari," demikian Crouch mengutip Marsalis, bahwa seorang musisi tidak seharusnya menjiplak gaya-gaya ini. (P1T.29)

In quotations (1), (2), (3), (4), and (5) they are the first pronouns, each of which has a referent. Of the five examples, there are two clitics, that is –ku in quotes (2) and ku- which is located in front of the words in the quote (4). Both of these clitics refer to my character. Three other quotations are included in the word object. Aku in quotation (1) refers to an ordinary woman. Next aku in quotation (3) refers to the character I'm in the novel. In quote (5) use a choice of words that are usually used in formal situations, there is saya. In this novel uses the first singular person mix between which is often used in formal and informal situations.

b. First Person of Plural

In the plural, the first person refers to the speaker and the people on his side. In this type of person does not have a bound form, a kind of clitics. Examples of the first person in the plural can be seen in the following quotation.

- (6) Keinginan saya hanya satu, mayat adik saya dikembalikan sesuai dengan kepercayaan dan adat kami. (P1J.06)
- (7) "Apalah yang kami bisa lakukan? Kami cuma bekicot. Barangkali kami punya roh, tapi jelas kami tidak punya otak." (P1J.20)

- (8) "Sebetulnya saya juga gelisah melihat keadaan. Saya juga tidak setuju kalau caranya seperti ini. Bagaimana lagi? Anda setuju, kan, kalau kita cuma bisa menunggu?" (P1J.26)
- (9) "Habis, apa yang bisa kita lakukan? Berontak? Itu kan, tidak ada gunanya?" Aku mengangguk-angguk saja. (P1J.27)
- (10) Dia menyambar salah satu berkas. Kami berdua membaca. Meskipun lama tidak bertemu, aku tidak pernah merasa dia orang lain. Kulanjutkan bacaanku. (P1J.31)

The first person in the plural has two variants, both of which are found in quotations (6), (7), (8), (9), and (10). Form kami and kita the quotation refers to an intimidated group. This is reflected in the sentences in the quotation which express the despair, anxiety, and sadness that are presented implicitly.

2. Second Person Deixis (P2)

Not unlike the first person, the singular and plural forms also apply to the second person presented as follows.

a. Second Person of Singular

The second person refer to the other person. In the singular, the second person has many variants which can be seen in the following sample excerpts.

- (11) Barangkali aku tertarik karena wanita ini berani menyerang. Agresif dan tidak malu-malu. "Kalau kau tidak suka kepadaku, katakan sekarang, aku tidak akan menghubungimu lagi." (P2T.05)
- (12) Wanita dengan parfum Eternity yang begitu berwibawa, agung, dan dingin ini adalah wanita yang disia-siakan. Terlalu. Aku tidak pernah bisa percaya. "Jadi, kamu sebetulnya bisa menangis?" (P2T.08)
- (13) Dalam menjalankan tugas sebagai gubernur, apakah Anda merasa ruang gerak Anda banyak dibatasi? (P2T.18)
- (14) "Jadi, begitulah ceritanya engkau menjadi seorang gay?" (P2T.22)
- (15) Aku di sini saja, Alina, menulis surat untukmu, di salah satu gua di belantara kota yang memabukkan. (P2T.32)

The five singular second person in the quotation are located in the middle of the sentence. All quotations on the second singular pronoun are a conversation with the first speaker or pronoun. Given, the role of the second pronoun as a listener or interlocutor. From observations made by researchers, the second singular person consists of two types of objects, namely words and clitics. As with the other person, the clitic of the second singular person show their own.

b. Second Person of Plural

In addition to the singular, the second person has a plural form consisting of all of you and you. The second person is plural shows the number of interlocutors more than one person. The following is a sample data of the plural person data found.

- (16) Setelah selesai sembahyang di gereja, rakyat yang pro kita langsung kurung di dalam, dijaga pakai parang. Mereka katakan, 'kita kan melawan

- penjajah, kalian tidak boleh lari, harus sama-sama' dan mereka digiring. (P3T.19)
- (17) Sasa memaki-maki semua orang dan menuduh mereka semua berkomplot. "Kalian semua pengkhianat," katanya. (P3T.21)
- (18) "Justru karena kalian orang baik-baik, kalian bisa melakukan subversi." (P3T.23)
- (19) "Kami sudah tahu semua gerakan diatur dari kantor ini," ujar sang komandan. "kami sudah menyadap nomor-nomor faks alamat tujuan kalian, dan kami tahu itu nomor-nomor faks en-ji-o luar negeri yang antipemerintah." (P3T.24)

In the novel titled *Jazz*, *Parfum*, dan *Insiden* there is one variant of the second plural person, that is kalian. In the quote (16) referents refer to good people who are locked up by pro-independence people. In the quote (17) it refers to the people around Sasa. Whereas quotations (18) and (19) refer to pro-independence people who are being examined by officers.

3. Third Person Deixis (P3)

Based on the results of research conducted by researchers, it can be found two forms of third person deixis, namely singular and plural forms. As is the case with the first and second persons which have these two variants. Following are the data presentations of the results of the analysis conducted by researchers.

a. Third Person of Singular

Person third singular refers to people in the first and second pronouns. The third person can also be discussed in narration or story description. Here are five data samples taken by researchers in the *Jazz*, *Parfum*, dan *Insiden*.

- (20) Saat misa, pastor sama sekali tidak berkhotbah atau memberi pengarahan yang bisa mendorong kami melakukan demonstrasi. Dia hanya berkhotbah tentang kematian. (P3T.03)
- (21) "Aku lanjutkan: Romo dari kota menceritakan dengan kegelisahan yang tak tersembunyikan (dia dari Spanyol). (P3T.12)
- (22) Saya sering minta kepada Panglima, untuk bisa menertibkan keadaan ini. Saya menyatakan kepada beliau secara tertulis, beberapa kali. (P3T.15)
- (23) Tapi, kini ia menangis. Aku tidak terlalu paham, apa yang bisa kulakukan terhadap seorang wanita yang menangis. (P3T.17)
- (24) Dari studinya tentang Thelonus Monk, Marsalis bersentuhan dengan suatu visi lain dari kejernihan, kecerdasan, dan lirisme musikal. (P3T.30)

It can be concluded from the quotation, there is a pronoun bound form in the third singular person, that is -nya which is located behind the word. The pronounced bound form refers to the figure of Marsalis. In the novel, researchers found four third singular person variants, among others ia, dia, -nya, and beliau which is contained in parts of the novel. On person ia refers to a woman. Next on person beliau have a commander's referent, while the two quotations contained pronouns in the form dia refers to the priest. Reference or referent often changes, as illustrated in person dia who

originally referred to the priest turned into commander.

b. Third Person of Plural

In the plural, the third person has only one variant, that is mereka. The variant is applied to any position that describes more than one person as the object of conversation or the object in a narrative. Examples of person of the three plural forms can be seen in the following quotation.

- (25) Sehabis misa, di luar sudah banyak orang, kebanyakan pemuda, sekitar 2.000 orang. Mereka bawa spanduk-spanduk dan bendera, tapi sama sekali saya tidak melihat ada yang membawa senjata tajam. (P3J.02)
- (26) Pada akhir Oktober, saya menerima empat pemuda di ruangan saya, di antara mereka ada dua orang yang telinganya dipotong. (P3J.04)
- (27) Salah seorang rupa-rupanya komandan mereka, tampak petentengan mondar-mandir sembari ngomong lewat HT. (P3J.11)
- (28) Para petugas itu sudah berada di dalam semua. Pasti aku masih tertidur ketika mereka masuk. (P3J.14)
- (29) "Lihat anak buah saya itu. Kalau mereka ada tugas khusus, uang kopinya juga khusus. (P3J.28)

The third person deixis is the plural in quotations (25), (26), (27), (28), and (29) in the middle of a sentence. It also represents the third person in the novel mostly in the middle of the sentence. Pronouns mereka referring a lot of people. In quotations (25) and (26), pronouns mereka referring to civilians. Furthermore, quote (28) has a referent of officers. Similarly, quotes nomor (27) and (29) that refer to the apparatus or military. The pronoun can be applied to any situation, because it is the only variant in this plural pronoun.

4 CONCLUSIONS

Based on research and discussion about Pattern of Person Deixis in Novel *Jazz*, *Parfum*, dan *Insiden* by Seno Gumira Ajidarma can be concluded as follows. In the novel there are many variants of person deixis scattered in each section. The forms of person deixis found include, the first person of singular and plural forms, the person deixis both the singular and plural forms, and the third person form plural and singular forms. The form of the variant in the first form of singular person deixis, that is aku, -ku, ku-, and saya. The variant is divided into word and clitic objects. In the plural consists of kami and kita. Furthermore, in person deixis the two singular forms include, kamu, -mu, engkau, and anda. Similar to the first person form, this form also has variants that are used formally and informally. For the two plural pronouns in the novel, namely kalian. Furthermore, in person deixis the three singular forms consist of, ia, dia, -nya, and beliau. In the plural there is only one variant, there is mereka. From the conclusions above, researchers can provide suggestions for further research can use a variety of syntax approaches in analyzing novels *Jazz*, *Parfum*, dan *Insiden* which is still rarely done. Previous studies have examined the novel in terms of substance or contents that contain crime human rights in Timor Timur.

5 REFERENCES

- [1] S. C. Levinson, Pragmatik: Terjemahan Buku Pragmatik. Pekanbaru: UR Press, 2012.
- [2] I. B. Putrayasa, Pragmatik. Yogyakarta: Graha Ilmu, 2014.
- [3] A. Chaer, Kesantunan Berbahasa. Jakarta: Rineka Cipta, 2010.
- [4] G. Yule, Pragmatik. Yogyakarta: Pustaka Pelajar, 2014.
- [5] B. Nurgiyantoro, Teori Pengkajian Fiksi. Yogyakarta: Gajah Mada University Press, 2010.
- [6] L. D. T. Rahmawati, "Pemakaian Deiksis Persona, Lokasional, Dan Temporal Dalam Novel Ayat-Ayat Cinta Karya Habiburrahman El Shirazy," Universitas Muhammadiyah Surakarta, 2010.
- [7] H. L. Mustika, "Analisis deiksis persona dalam ujaran bahasa rusia (suatu tinjauan pragmatik)," Student e-Journal, no. Vol 1, No 1 (2012), p. 10, 2012.
- [8] A. A. Taufik, Tadjuddin, "Deiksis Persona Bahasa Indonesia Dialek Ambon," J. ilmu Budaya, vol. 5, no. 2, 2017.
- [9] L. J. Moleong, Metodologi Penelitian Kualitatif. Remaja Rosdakarya, 2010.
- [10] S. Sukmadinata, Metode Penelitian Pendidikan. Bandung: Remaja Rosdakarya, 2013.
- [11] U. Silalahi, Metode Penelitian Sosial. Bandung: Refika Aditama, 2010.
- [12] S. Sudaryanto, Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik. Yogyakarta: Duta Wacana University Press, 2015