



AN ANALYSIS OF PERSONAL DEIXIS IN THE NOVEL MAK COMBLANG CINTA BABE BY DITTA ARIESKA

ANALISIS DEIKSIS PERSONAL DALAM NOVEL MAK COMBLANG CINTA BABE KARYA DITTA ARIESKA

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DOI: <https://doi.org/10.62567/micjo.v3i3.2867>

Abstract

This study is motivated by the importance of studying person deixis in literary works to understand the relationship between speakers, listeners, and the context of utterances in a novel. The purpose of this study is to describe the forms and use of person deixis in the novel Mak Comblang Cinta Babe by Ditta Arieska. This study employed a descriptive qualitative method using reading, note-taking, and data classification techniques related to person deixis. The data source consisted of dialogues and narrations found in the novel. The results showed that first-person, second-person, and third-person deixis were used by the characters according to communication situations and relationships among the characters. First-person deixis was the most dominant form because it frequently appeared in conversations between characters. This study concludes that the use of person deixis in the novel helps clarify the roles of characters and build communication within the story.

Keywords : Person Deixis, Pragmatics, Novel Mak Comblang Cinta Babe.

Abstrak

Penelitian ini dilatarbelakangi oleh pentingnya mengkaji deiksis persona dalam karya sastra untuk memahami hubungan antara penutur, lawan tutur, dan konteks tuturan di dalam sebuah novel. Tujuan penelitian ini adalah untuk mendeskripsikan bentuk dan penggunaan deiksis persona dalam novel Mak Comblang Cinta Babe karya Ditta Arieska. Penelitian ini menggunakan metode kualitatif deskriptif dengan teknik baca, catat, dan klasifikasi data yang berkaitan dengan deiksis persona. Sumber data penelitian ini berupa dialog dan narasi yang terdapat dalam novel tersebut. Hasil penelitian menunjukkan bahwa deiksis persona pertama, kedua, dan ketiga digunakan oleh para tokoh sesuai



dengan situasi komunikasi dan hubungan antar-tokoh. Deiksis persona pertama merupakan bentuk yang paling dominan karena sering muncul dalam percakapan antar-tokoh. Penelitian ini menyimpulkan bahwa penggunaan deiksis persona dalam novel tersebut membantu memperjelas peran tokoh dan membangun komunikasi di dalam cerita.

Kata Kunci : Deiksis Persona, Pragmatik, Novel Mak Comblang Cinta Babe.

1. INTRODUCTION

Language is not merely a sequence of words, but a bridge of meaning connecting human thoughts and feelings. A single, simple utterance can carry different meanings depending on the speaker, the listener, and the context. In scholarly inquiry, language is studied through linguistics, a field that examines not only linguistic structure but also language use in real-life situations. One of its key branches is pragmatics.

According to Mey (cited in Rahardi, 2005:49), pragmatics is the branch of linguistics that studies the conditions of human language use, which are fundamentally determined by the context framing and providing the background for that language. Thus, pragmatics is the linguistic study that analyzes effective language use in communication based on the context that frames and provides the background for the language itself (Susanto & Rahayu, 2014).

Pragmatics is the study of the meaning conveyed by a speaker and the meaning interpreted by the listener (Yule, 2014). It is also a branch of linguistics that involves interpreting a speaker's intended meaning within a specific context and understanding how that context influences what is said (Febriana et al., 2023). Thus, pragmatics can be defined as the study of how we comprehend linguistic meaning—not merely from the words spoken, but also from the situation, the participants involved, and the prevailing conditions. Understanding pragmatics makes us more sensitive communicators; it helps us avoid misunderstandings and enables us to grasp the hidden messages behind others' words.

Pragmatic studies have shed light on how such relationships are formed through the linguistic use of language within specific contexts. Deixis is one area of study within pragmatics. Etymologically, the term derives from the word *deiktikos*, meaning "to show" or "to point out" (Huang, 2007). Terminologically, Nirmala defines deixis as an expression that carries meaning and refers to various entities in accordance with changes in the extralinguistic context (Nirmala, 1988). In the study of pragmatics, deixis is categorized into five types: social, discourse, temporal, spatial, and person deixis (Abdurrohman et al., 2024).

Deixis is a fundamental term used to refer to objects directly. The linguistic forms employed to accomplish this act of reference are known as deictic expressions (Yule, 2014:13). A word is considered deictic when its referent shifts depending on the speaker, as well as the time and place of utterance. This implies that deictic terms are inseparable from language use within a specific context (Yaqin et al., n.d.). Based on the experts' explanations regarding deixis, it is evident that language does not always possess a fixed meaning but often depends on the context of its use.

One of the clearest examples of the application of deixis can be found in novels, where words such as I, here, and now are used to help the reader understand who is speaking. A novel is a literary work in the form of a narrative or story. The stories within novels generally address various themes or human issues, drawing from either reality or the realm of imagination (Agustina, 2019). The novel examined by the author is titled *Mak Comblang Cinta Babe* by Ditta Arieska, which spans 140 pages.

To understand an utterance, one must consider the context and the reference words—or deictic expressions—employed. Personal deixis refers to words or linguistic forms used to designate the participants in an utterance: the speaker, the addressee, or the person being discussed. Levinson (1983) posits that personal deixis is directly manifested through grammatical person categories: first, second, and third person. Unlike the first and second persons, the third person does not directly correspond to a specific participant role within a given speech event. In personal deixis, the defining criteria are



participant roles: the speaker (first person), the listener (second person), and the subject of the discussion (third person) (Nafisah et al., 2020).

This study on personal deixis in the novel *Mak Comblang Cinta Babe* by Ditta Arieska aims to examine the use of personal pronouns that play a role in constructing meaning and the relationships between characters. This analysis is significant because personal deixis functions not only to identify participants in discourse but also reflects the perspectives, social proximity, and roles of the characters within their interactions. Consequently, this research is expected to provide a deeper understanding of language use in literary works—particularly within the field of pragmatics—and to enrich linguistic research concerning personal deixis.

2. RESEARCH METHOD

This study employs a qualitative approach using a descriptive method. Kirk and Miller (as cited in Moleong) define qualitative research as a specific tradition within the social sciences that fundamentally relies on observing people—both within their own contexts and in terms of their own terminology (Safarudin et al., 2023). Meanwhile, Strauss and Corbin define qualitative research as a type of study in which findings are not derived through statistical procedures or other forms of quantitative calculation. The author understands qualitative research to be descriptive in nature and reliant on analysis; the greater the depth of the analysis, the higher the quality of the research results. Thus, a qualitative researcher does not merely solicit information and accept it at face value; rather, they must identify and comprehend the underlying motives behind a subject's behavior or an informant's responses. Data for this type of research can be gathered through various means, including interviews, activity documentation, observation, and focus group discussions. Each of these approaches requires detailed elaboration; the researcher must understand the rationale for their use, the specific information sought, and why a particular method—such as interviewing—is appropriate for the intended focus.

The object of research refers to the subject from which information is to be gathered. The object of this study is the novel *Mak Comblang Cinta Babe* by Ditta Arieska. The data utilized in the research consists of the personal deixis found within the novel. The data sources for this study comprise all dialogue and monologues in *Mak Comblang Cinta Babe* by Ditta Arieska, as well as journals regarding personal deixis in novels.

In this study, the researcher serves as the research instrument. Typically, researchers employ instruments to gather research data. Sappaile (2007) defines an instrument as a tool that meets academic standards, enabling it to measure a specific object or collect data on a particular variable. Instruments may take the form of either tests or non-tests; however, tests are utilized to obtain a sample of behavior from the cognitive domain.

The data obtained in this study consists of personal deixis found in the novel *Mak Comblang Cinta Babe* by Ditta Arieska. The data collection process involved the following stages: (1) reading and comprehending the story within the novel **Mak Comblang Cinta Babe**; (2) gathering data on personal deixis from the novel; and (3) classifying the data using excerpts from the novel that contain personal deixis.

The data analysis techniques employed in this study are as follows: (1) classifying data based on person deixis, (2) analyzing data based on person deixis theory, (3) interpreting data, (4) drawing conclusions, and (5) preparing the research report. Verification techniques are required to establish the validity of the data.

3. RESULT AND DISCUSSION

The results of this study indicate that the novel *Mak Comblang Cinta Babe* by Ditta Arieska employs personal deixis, encompassing first-, second-, and third-person forms. Instances of personal deixis are found in both the dialogue and the narration involving the story's characters. Each form of personal deixis is used in accordance with the communication situation, the relationships between



characters, and the conversational context within the novel. The use of personal deixis clarifies the relationships between the speaker, the addressee, and the person being discussed, thereby helping the reader understand the story's content and the flow of communication in *Mak Comblang Cinta Babe* by Ditta Arieska. The research findings are presented below:

A. First-person deixis

First-person deixis refers to pronouns used to designate the speaker or the person currently speaking. In the study of pragmatics, first-person deixis indicates the center of the utterance within a conversation or narrative. The singular first-person pronouns in Indonesian are **saya** and **aku**. In addition to singular first-person pronouns, Indonesian includes plural first-person pronouns: ***kami*** and ***kita***. First-person deixis can be observed in the following excerpt:

- “**Saya** benar-benar tak paham akan sikap ayahmu”.

The excerpt above explains that the word “saya” (I) refers to Norman.

In this excerpt, the word “saya” constitutes a first-person deictic expression because it refers to the speaker—namely, Norman. The word “saya” is used to denote the speaker's self within the conversation. The deictic meaning of “saya” in the excerpt identifies Norman as the person speaking. The meaning of the word can change depending on who the speaker is.

- “Begini dik Rekson. **Kami** berencana menampilkan Bung Mates dalam acara Profil Orbek atau profil orang beken atas keberhasilan pementasannya dua hari yang lalu.”

The excerpt contains a first-person plural deictic element: the word “kami”. This word functions as a first-person plural deictic because it refers to the speaker and their group, excluding the addressee. In the excerpt, the speaker conveys a plan shared with their group to Dik Rekson; the deictic meaning of “kami” refers to the speaker and the group members who intend to feature Bung Mater in the event.

- “Tapi, papa gak sudi berbagi perasaan mengenai ibumu pada orang lain yang tidak ada hubungannya dengan **kita**.”

The character in the excerpt explains that only those with a close relationship are entitled to know the feelings regarding the mother being discussed. In this excerpt, the word “kita” functions as a first-person plural deictic marker, as it refers to both the speaker and the addressee. The use of this word conveys a sense of togetherness and closeness between the speaker and the addressee.

B. Second-Person Deixis

Second-person deixis refers to pronouns used to address the person being spoken to. In the study of pragmatics, second-person deixis identifies the intended recipient of the speaker's utterance. The singular second-person pronouns take several forms: **engkau**, **kamu**, **anda**, and **kau**. The pronoun **engkau** may be used by an older person addressing a younger person with whom they have a long-standing, close acquaintance, or by someone of higher social status. Second-person pronouns also have plural forms, namely **kalian** and **anda sekalian**. First-person deixis can be observed in the following excerpt:

- “Justru papa mau jawab pertanyaan **kamu** dengan menyinggung soal itu lebih dulu karena ada kaitannya,” tukas sang Ayah.

In this excerpt, the word “kamu” functions as a second-person singular deictic marker, as it refers to the person being directly addressed by the speaker. Specifically, it refers to the child—or the father's interlocutor—involved in the conversation. The use of “kamu” indicates a close, intimate relationship between the speaker and the person being addressed.

- “Lantas **anda** ingin menampilkan saya dalam acara tersebut nantinya? Sergah Rekson tak sabaran”.

In the quoted passage, Rekson reiterates his inquiry regarding the other person's wishes concerning the plan to feature him in an event. Here, the word “anda” functions as a second-person singular personal deictic, as it refers to the interlocutor with whom the speaker is directly conversing. The use of “anda” indicates a more polite and formal form of address toward the interlocutor.

- “**Kau** sudah dewasa, Son. Eh berapa umurmu sekarang?”



The word “kau” functions as a second-person singular deictic marker because it refers directly to the addressee, namely Son. In this context, the deictic meaning of kau identifies the person being addressed by the speaker. Its usage indicates a close, intimate relationship between the speaker and the addressee within the conversation.

C. Third-Person Deixis

Third-person deixis refers to pronouns used to designate individuals being discussed by the speaker who are not directly involved in the conversation. In the study of pragmatics, third-person deixis is used to indicate parties other than the speaker and the addressee. Third-person singular pronouns include *ia*, *dia*, *-nya*, and *beliau*. The third-person plural pronoun is *mereka*. First-person deixis can be observed in the following excerpt:

- “**Ia** benar-benar merasa dilecehkan. Kalau sudah begitu, Rekson hanya bisa memaki-maki dalam hati.”

In this excerpt, the word “ia” functions as a third-person singular deictic marker because it refers to the person being discussed by the speaker. The use of “ia” indicates that the person being discussed is not directly involved as either the speaker or the addressee in the utterance.

- “Begitu pula kalau mengurus KTP, paspor, dan surat-surat penting lainnya. **Dia** bakal diprioritaskan ketimbang warga masyarakat lainnya”.

In this excerpt, the word “dia” functions as a third-person singular deictic marker, as it refers to the person being discussed by the speaker. The deictic meaning of “dia” points to the figure or individual receiving priority in the administrative process. The use of “dia” indicates that the person being discussed is not directly involved as either the speaker or the addressee in the utterance.

- “Lalu **beliau** memberikan kartu namanya dan pamitan sambil berpesan agar papa menghubunginya kalau suatu saat berubah pikiran.”

The excerpt above describes someone handing over a business card before taking their leave and requesting to be contacted should there be any change in the decision. In this excerpt, the word “beliau” functions as a third-person singular deictic marker, as it refers to the person being discussed by the speaker. The use of “beliau” conveys respect or politeness toward the individual in question.

- “Papa gak habis pikir, **mereka** kok ngotot sekali mengharapka papa mau muncul di televisi mereka.”

The speaker expresses astonishment at a group of people who keep pressuring them to appear on television. The word “mereka” (they) functions as a third-person plural deictic marker, as it refers to the parties being discussed by the speaker; it is used to designate individuals who are not directly participating in the conversation.

DISCUSSION

Based on the study of the novel *Mak Comblang Cinta Babe* by Ditta Arieska, the use of personal deixis is frequently found in the dialogue and interactions between characters. The personal deixis employed encompasses first-person, second-person, and third-person forms. The use of such deixis reflects the relationships among the speaker, the addressee, and the person being discussed in a conversation.

Regarding first-person deixis, the words “saya”, “kami”, and “kita” are observed in use. For instance, in the quote “I truly do not understand your father's attitude,” the word “saya” refers to Norman as the speaker; this usage indicates that the speaker is directly conveying his feelings and opinions. Furthermore, in the quote “We plan to feature Bung Mater on the Profil Orbek program,” the word “kami” refers to the speaker and his group, excluding the addressee. Meanwhile, in the quote “it has nothing to do with “kita”,” the word “kita” refers to both the speaker and the addressee collectively, signifying a sense of closeness and shared involvement between them.

Second-person deixis in the novel is demonstrated through the use of the words “kamu”, “Anda”, “kau”, and the suffix “mu”. In the excerpt “Papa wants to answer your question” (Papa mau jawab pertanyaan kamu), the word “kamu” refers to the interlocutor being addressed by the speaker. Meanwhile, in the excerpt “So, do you intend to feature me in the program later?” (Lantas Anda ingin



menampilkan saya dalam acara tersebut nantinya?), the word “Anda” is used as a more polite and formal form of address for the interlocutor. Furthermore, in the excerpt “You are all grown up, Son. Hey, how old are you now?” (Kau sudah dewasa, Son. Eh, berapa umurmu sekarang?), both the word “kau” and the suffix “mu” refer to the interlocutor—specifically, Son. The use of these second-person deictic forms reflects the level of familiarity and the social relationship between the characters involved in the conversation.

Meanwhile, third-person deixis appears in the forms of “ia”, “dia”, “beliau”, and “mereka”. In the excerpt “Ia benar-benar merasa dilecehkan” (He truly felt humiliated), the word “ia” refers to the character Rekson, who is the subject of the speaker's remarks. In the excerpt “surat-surat dia bakal diprioritaskan” (his/her documents will be prioritized), the word “dia” refers to an individual receiving special treatment regarding administrative processing. In the excerpt “Lalu beliau memberikan kartu namanya” (Then he/she handed over his/her business card), the word “beliau” is used to refer to someone in a respectful manner. Finally, in the excerpt “mereka kok ngotot sekali mengharapkan Papa mau muncul di televisi mereka” (why are they so insistent on having Papa appear on their television station?), the word “mereka” refers to a group of people—specifically the television station representatives—being discussed by the speaker.

Based on the analysis, the use of personal deixis in the novel plays a crucial role in facilitating communication between characters, thereby making the plot clearer and easier to understand. Furthermore, the use of personal deixis reveals the social relationships, levels of familiarity, and communication contexts within the novel *Mak Comblang Cinta Babe* by Ditta Arieska.

4. CONCLUSION

The use of personal deixis in the novel *Comblang Cinta Babe* by Ditta Arieska encompasses first-person, second-person, and third-person deixis. First-person deixis is marked by the use of words such as “saya”, “aku”, “kami”, and “kita”, which refer to the speaker. Second-person deixis is indicated by the use of “kamu”, “kau”, “Anda”, and the suffix “mu”, referring to the addressee. Meanwhile, third-person deixis is characterized by the use of “ia”, “dia”, “beliau”, and “mereka”, referring to the person being discussed. Personal deixis appears frequently in the dialogue between characters, thereby helping to clarify the relationships among the speaker, the addressee, and the person being discussed.

Furthermore, the use of personal deixis demonstrates that the meaning of a word is influenced by the conversational context and the communication situation. The use of personal deixis makes the dialogue in the novel more vivid, clear, and accessible to the reader. It also reveals how characters interact and establish social relationships within the story; the specific word choices made by characters reflect their level of closeness, the degree of respect shown, and the nature of the ongoing communication. Thus, personal deixis serves not merely to identify the participants in an utterance but also to reinforce the meaning and clarity of the dialogue, making the story more engaging and easier for the reader to understand.

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