
**PERSONA DEIXIS IN THE NOVEL *MERINDU BAGINDA NABI* WORKS
OF HABIBURRAHMAN EL SHIRAZY A REVIEW OF PRAGMATICS****Indah Fauziah, Hasnah Faizah, Charlina**

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ABSTRACT

Merindu Baginda Nabi is a novel by Habiburrahman El Shirazy which contains various forms of deixis in every speech event made by the perpetrator or character of the story. This research aims to describe the form and function of persona deixis in the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy. The method used in this research is descriptive qualitative. The data collection technique used was note-taking. The data analysis technique in this research uses descriptive techniques. The research results show that the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy contains various forms of persona deixis, namely: singular and plural first person deixis, singular and plural second person deixis, and singular and plural third person deixis. The singular first person deixis, namely *saya*, *aku*, *-ku*, and *ku-*, was identified in 71 data, while the plural first person deixis, namely *kita*, *kami*, and *kami semua*, was identified in 31 data. The singular second person deixis, namely *kamu*, *kau*, and *-mu* was identified in 45 data, while the plural second person deixis, namely *kalian*, was identified in 10 data. The singular third person deixis, namely *dia*, *beliau*, *ia*, and *-nya* was identified in 31 data, while the plural third person deixis, namely *mereka* was identified in 9 data. The functions of persona deixis are: 40 identified referential functions, 102 identified emotive functions, and 55 identified conative functions. The novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy predominantly uses the form of first person singular deixis and the function of personal deixis is in the form of an emotive function because the author tends to write speech that has the role of the speaker and focuses more on the feelings or attitudes of the speaker in his speech.

Keywords: *Persona Deixis; Novel; Pragmatics***This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International**

INTRODUCTION

Humans and language become a unity that cannot be separated from one another. Relations between humans will run smoothly if there is a means of communication between individuals and other individuals. Language is a medium used by humans to communicate.

Language as a means of communication can be used in the form of direct or spoken communication and indirect or written communication. Language as a means of indirect or written communication in its original form can be realized in prose literary works, such as novels, fairy tales, folk tales and short stories. In reality, the various social views of people's lives that are built in literary works are visualized through a series of words, phrases, clauses, sentences, paragraphs, and then become a whole discourse. In other words, discourse or text is a form of indirect communication between the writer as speaker and readers who can be positioned as interlocutors or speech partners.

Communication will be created well if the target language used is appropriate, meaning that the language is used in accordance with the conditions and situation of the speaker and the characteristics of the speaker's implementation. This of course really depends on the determining factors in the language act, namely the interlocutor or interlocutor, the speaker's goals, the problem being discussed, and the situation. This use of language is called pragmatics.

Pragmatics examines four things, namely deixis, presupposition or presupposition, speech acts, and conversational implicature. According to Levinson in Yuniarti (2014: 226) pragmatics is the science of language use or the study of language and a functional perspective that explains aspects of language structure by referring to non-language influences and causes. Yule in Yusri (2016:3) states that pragmatics is a science that studies the meaning communicated by speakers and interpreted or translated by readers and listeners. According to Purwa in Surastina (2011:6) pragmatics is the study or study of all aspects of meaning that are not covered in semantic theory, meaning meaning after deducting semantics. Pragmatics examines all human behavior, especially in relation to signs and symbols. Pragmatics focuses on the verbal way of behaving in the overall situation of sign giving and receiving signs. According to Suryanti (2020:11), pragmatics is a branch of linguistics that studies the structure of language externally, namely how linguistic units are used in communication. Thus, pragmatics is a science that studies the meaning of a communication event between a speaker and a speech partner in an external language context.

One of the studies in pragmatics is deixis. According to Yule in Maharani & Suyata (2019:202) the term deixis comes from Greek, which is one of the basic things we do with speech or speech. Deixis is a function of indicating something outside of language or words that refers to time, person and place in a speech (Haryanta, 2012:46). Deixis is a construction whose reference can only be interpreted by paying attention to the situation of the conversation. A word can be said to be deictic if its reference moves or changes depending on who is the speaker or depending on when and where the word is said (Charlina & Sinaga, 2007:62). Thus, deixis is an observation of the meaning of a language which can be known when it occurs in language events which are influenced by the context of the conversation which refers to the speaker's situation.

The phenomenon of deixis is the clearest way to describe the relationship between language and context in the structure of the language itself (Charlina & Sinaga, 2007:61). The meaning of deixis can be known if we also know who, where and when the word was said. So the center of deictic orientation is the speaker. According to Charlina & Sinaga (2007:62) deixis is divided into five, namely (1) persona deixis, (2) place deixis, (3) time deixis, (4) discourse deixis, and (5) social deixis. In this research, one deixis will be discussed, namely persona deixis. According to Alwi et al. (2010:256) persona deixis is a pronoun that refers to a person or self. Person deixis is deixis that is directly realized in the grammatical category of persona (person), being first person, second person and third person (Suryanti, 2020:29). In persona deixis, the criteria are the role of the actor, namely the role of speaker (first person), listener (second person), and the person being talked about is in the third person. The right way to find out personal deixis is to use pronominals (personal pronouns), such as the first person singular pronouns *saya*, *aku*, *daku*, *ku*-, and *-ku* with the first person plural pronouns *kami* and *kita*. The second person singular pronouns *engkau*,

kamu, anda, dikau, kau, and *-mu* with the second person plural pronouns *kalian, anda sekalian, kamu sekalian*, and *engkau sekalian*. Furthermore, for the third person singular pronouns *ia, dia, beliau, -nya* with the third person plural pronoun *mereka* (Resviya, 2022:15). Persona deixis can be understood through the use of personal pronouns.

Understanding personal deixis can be done through analysis or research, both in written and oral form. One form of writing is a type of literary work in the form of a novel. The novel is a form of prose which is essentially a long form of story, involving many characters with their respective characters and is a chain of events that are related to human life (Rahayu, 2014: 45). A novel is a discourse in order to give a message or mandate, depict the plot, characters, setting, and various other intrinsic elements to the reader using written language as the medium. Novels generally contain characters and their characters, as well as their language in everyday life which is very sensitive to sociohistorical changes which makes novels the most social or sociological genre (Ratna in Rahayu, 2014:45). A novel is a literary work that gives rise to many utterances or conversations in it. These speech events are carried out by the story characters. The utterances made by the characters in the story often give rise to the use of deixis, including persona deixis. Reading novels helps readers improve vocabulary mastery and language skills. In the novel, readers will discuss various forms of words, expressions, and sentence structures used by the author to describe the characters, setting, and plot of the story. By paying attention to the use of language in novels, readers can enjoy their vocabulary and understand the use of language in various contexts.

Apart from that, the use of deixis in novels is seen as different and has its own characteristics. This is as stated by Santo (2015: 198) that the use of deixis in novels has characteristics that are thought to be different from the use of deixis in other contexts.

The novel chosen in this research is the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy. The selection of novels is based on the completeness of research data related to the focus of the study. The completeness of the data in a study will greatly influence the breadth and depth of interpretation of the focus of the study, which in this case is the form and function of personal deixis.

The novel *Merindu Baginda Nabi* is a novel written by the famous novelist, Habiburrahman El Shirazy. The novel tells the story of a woman who was once a found child who was eventually raised by parents who really loved her, making the child a filial and accomplished child. Even though in his life there are some people who don't like him. The story of the novel leads to longing for the Prophet, until at the end of the story this longing becomes a reality, namely by visiting the tomb of the Prophet. The novel story which has the message that every kindness will be rewarded with kindness and vice versa is very interesting to read and study. In the novel, the language written is very closely related to the designation of people, it is found that there is the use of personal deixis with various personal pronouns. Thus, the speaker, listener, and those being discussed in the novel have a reference to the role of actor or participant in the concept of persona deixis, especially as contained in the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy.

RESEARCH METHODS

This research uses a qualitative research approach. The method used in this research is descriptive qualitative. This research describes the form and function of persona deixis through pragmatic study analysis. The data collection technique used was note-taking. First, the researcher read the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy carefully, then the researcher recorded the data containing the form and function of persona deixis. The data analysis technique in this research uses descriptive techniques, namely describing research data based on textual facts.

RESULTS AND DISCUSSION

RESULTS

The Form of Persona Deixis in the Novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy

The persona deixis found in the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy is classified into three parts, namely first, second and third persona. Apart from that, these three parts are further divided into two parts, namely singular and plural, so that overall it can be said that persona deixis consists of six forms. The six forms include singular first person deixis, plural first person deixis, singular second person deixis, plural second person deixis, singular third person deixis, and plural third person deixis.

First Person Singular Deixis

The first person singular deictic form found in the novel is the deictic form *saya*, *aku*, *-ku*, and *ku-*. Below we will sequentially explain the findings of the forms of first person singular deixis found in the novel.

- (1) “**Saya** tidak mungkin meninggalkan anak-anak yatim itu.” (Shirazy, 2018: 8).
- (2) “Nggak mengharap, cuma **aku** tahu siapa Mustain sejak kecil.” (Shirazy, 2018: 15).
- (3) “Maafkan **diriku**, Fifi. Tapi jangan khawatir, jika Tuhan menghendaki, tentu sangat mudah bagi-Nya untuk mempertemukan kita kembali.” (Shirazy, 2018: 22).
- (4) “Sudah **kuduga**, kau akan menjawab seperti itu. Sebentar papi dan mami mau bicara.” (Shirazy, 2018: 22).

In utterance (1), the singular first person deictic form *saya* is found. *Saya* Deixis in data (1) refers to the character Rifa. In the context of data (1), the character Rifa is giving an answer to her three friends that she cannot possibly leave the orphans at her father's orphanage to study abroad.

In utterance (2), the singular first person deictic form *aku* is found. *Aku* deixis refers to the character Pak Nur. Data context (2) describes the ongoing communication between the characters Pak Nur and Mrs Salamah. The character Mr. Nur responded to Mrs. Salamah's question regarding Haji Mustain's hope of providing food. Pak Nur's character does not expect to be provided with food, but he has known who Mustain is since childhood.

Furthermore, in data (3), the singular first person deictic form *-ku* is found. The deixis *-ku* in the word “*diriku*” refers to the character Rifa. Data (3) describes Rifa's apology to Fifi or Fiona, her full name, who was unable to accept the offer to continue studying with her. Rifa's character also stated that if God wanted, it would be easy for Him to bring them together again.

First person singular deixis *ku-* is also found in data (4). Deixis *ku-* in data (4) is included in the category of first person singular because it is a form of person that is attached to the left. The speaker in data (4) is Fiona, Rifa's friend who comes from San Jose. The deixis *ku-* in the word *kuduga* is Fiona's estimate of the answer given by Rifa regarding the offer to continue studying with her. And immediately Fiona's telephone line was transferred to her father and mother who wanted to talk to Rifa.

Plural First Person Deixis

The plural first person deictic forms found in the novel *kita*, *kami*, and *kami semua*. The following is data that illustrates the use of plural first person deixis in the novel.

- (5) “Biasa saja. Sama dengan **kita**, ada yang *pinter* ada yang *bloon* juga,” jawab Rifa. (Shirazy, 2018: 33).

- (6) “Aamiin, *matur nuwun*, Pak Kyai. *Sowan kami* mau minta doa secara khusus dari Pak Kyai dan anak-anak yatim di sini serta para santri semuanya, agar urusan **kami** lancar selama di Jerman nanti **kami** sehat dan studi S3 saya lancar.” (Shirazy, 2018: 125).
- (7) “Kenapa, Bu? Kenapa begitu tiba-tiba! **Kami semua** menyayangi ibu. **Kami semua** mengidolakan ibu.” (Shirazy, 2018: 88).

In data (5), *kita* deixis form is found. *Kita* deixis involves the interlocutor. More clearly, when *kita* use deixis, it means that the person we are saying is involved in the events described by the speaker. In data (5) itself, *kita* deixis refers to Rifa and several of her friends, including Retno, Lina, Intan, and Ika.

Furthermore, in data (6) and (7), *kami* and *kami semua* are the first plural deictic forms. *Kami* deixis refers to the characters Mrs. Ririn and Mr. Giri. As for deixis, *kami semua* refer to the character Rifa and her friends in the class. Data (6) describes the conversation between Mrs. Ririn, who also represented her husband, Mr. Giri, that they asked for special prayers from Mr. Nur and the orphans, so that their affairs while they were in Germany would run smoothly and they would be healthy. Data (7) describes the communication events narrated by Rifa. He told Mrs. Ririn that they all really loved and idolized Mrs. Ririn.

If examined, there are different meanings between *kami* use of deixis and *kami semua*. *Kami* deixis was chosen because the speaker wanted to convey to his interlocutor that the person asking for prayers from Mr. Kyai and the orphans was not only himself, but also his husband, Mr. Giri. This is because *kami* deixis can be said by speakers with only one person nearby. This is different from the use of deixis *kami semua* which shows the affirmation of a larger number or the choice of deixis we all usually have the aim of indicating a large number of actors. As for *kami semua* deixis, in the context of data (7) we consist of many people, namely Rifa's classmates. Therefore, *kami* deixis and *kami semua* show the definition that the speech partner or interlocutor does not participate in the events narrated in an utterance.

Second Person Singular Deixis

The singular second person deixis found in the novel is the form of deixis *kamu*, *kau*, and *-mu*. The following is data that describes these forms of deixis.

- (8) “Katanya pertukaran pelajar di Amerika, *kok kamu* sampai Eropa segala, *Nduk?*” tanya pak Mustain. (Shirazy, 2018: 16).
- (9) “Hei, curang, buka dong, *ojo kurang asem* kita pengen tahu **kau** dapat kampus mana?” sengit Retno. (Shirazy, 2018: 28).
- (10) “Lihat sendiri. *Tamumu* sedang istirahat di kamarmu. Maafkan ummi, terpaksa ummi letakkan di kamarmu, soalnya paling layak, ya kamarmu” (Shirazy, 2018: 111).

In data (8), the deixis form *kamu* is found. *Kamu* deixis in data (8) refers to Rifa. There Mr. Mustain was seen asking Rifa about her doing a student exchange to America, but also to Europe. *Kamu* choice of deixis in data (8) shows that there is a close communication relationship between Mr. Mustain and Rifa. This deixis was chosen because in a conversational situation it is neutral, neither formal nor official.

Furthermore, in data (9), the second person singular deictic form of *kau* is found. The deixis *kau* in data (9) refers to Lina. Data (9) is in the form of a fierce statement as well as a question from Retno to Lina. According to Retno, Lina cheated because all her friends had opened the gifts given by Rifa, except for her.

As for data (10), the second person singular deictic form *-mu* is found. The *-mu* deixis in data (10) refers to Rifa. Data (10) is Mrs. Rifa's response or answer to the question about who her guests are. The response was that Rifa's guest was resting in her room, and according to her, Rifa's room was the most suitable for her guest. The use of *-mu* deixis in data (10) shows the close relationship between a mother and her child.

Second Person Plural Deixis

The plural second person deixis found in the novel is a form of *kalian* deixis. The following is data that describes this form of deixis.

- (11) “Kaos lengan panjang spesial untuk **kalian** berempat. Rifa beli langsung dari kampus-kampus terkenal dunia yang pernah Rifa singgahi.” (Shirazy, 2018: 28).
- (12) “Aku ingin seperti **kalian**. Merasakan kenikmatan yang **kalian** rasakan.” (Shirazy, 2018: 127).

In data (11) and (12) there is second person deixis plural form *kalian*. *Kalian* deixis in data (11) refers to the characters Retno, Lina, Intan, and Ika. The speaker in data (11) is Rifa, who is their close friend who has just returned from America. As for *kalian* deixis in data (12), it refers to Rifa and Louise, in this case Fiona wants to be like them, to feel the pleasure that they (Muslims) do.

Third Person Singular Deixis

The third singular person deixis found in the novel is the form of deixis *dia*, *beliau*, *ia*, and *-nya*. The following is data that describes these forms of deixis.

- (13) “Nggak ada gunanya bicara sama **dia**. Sudah yang sabar saja, Rif.” (Shirazy, 2018: 74).
- (14) “**Beliau** tidak mau disebut kyai. Panggil **beliau** Pak Nur saja, Bu.” (Shirazy, 2018: 91).
- (15) “Lihat nenek itu, sosis yang **ia** makan rasanya enak banget, yah,” gumam Lina melihat nenek berambut pirang menikmati sosis panggang. (Shirazy, 2018: 173).
- (16) “Aku akan datang rumah**nya** dan minta penjelasan.” (Shirazy, 2018: 75).

In data (13) deixis *dia* is found. *Dia* deixis in data (13) refers to the character Arum. Data (13) describes the character Lina who convinces Rifa that there is no point in talking to Arum. Furthermore, in data (14), the form of *beliau* deixis is found. *Beliau* deixis in data (14) refers to Mr. Nur. *Beliau* choice of deixis in data (14) is based on his expression of respect for people in a higher position than himself. In the context of data (14), Rifa's father's position is certainly much higher than Rifa. Therefore, it is appropriate for a child to raise his name to his father. In data (15), the deixis form *ia* is found. The deixis *ia* data (15) refers to the figure of a blonde grandmother who is eating grilled sausages which Lina can see from a distance. As for data (16), the deictic form is *-nya* found. The deixis *-nya* in data (16) refers to the character Arum. Arum is a character who really hates Rifa. Therefore, Rifa wanted to resolve the misunderstanding between them by going to Arum's house and asking for an explanation.

Third Person Plural Deixis

The plural third person deixis found in the novel is *mereka* form of deixis. The following is data that describes this form of deixis.

- (17) “Tapi **mereka** maju banget yah, seratus universitas terbaik di dunia Amerika yang mendominasi.” (Shirazy, 2018: 33).
- (18) “*Kan* Abah sudah tolong **mereka**, Abah sudah kasih uang Rp500 ribu.” (Shirazy, 2018: 122).

In data (17) and (18), the plural third person deictic form is *mereka* found. *Mereka* deixis in data (17) refers to Americans who are famous for being a developed country and having the best universities which are very popular in the world. *Mereka* deixis in data (18) refers to Mrs.

Marti and Darmijan. The two people were previously helped by Rifa's father. Because Mrs. Marti's child (Darmijan) was hospitalized.

The Function of Persona Deixis in the Novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy

Based on the forms of personal deixis found, various functions of personal deixis can be identified. These deictic functions include: referential function, emotive function, and conative function. The functions of persona deixis will be explained as follows.

Referential Function

The referential function is a language function that is determined by context factors and is related to the language that symbolizes the referent (Baryadi, 2020:50). Third person deixis contains a referential function because it refers to someone outside the speaker and speech partner. The following data describes the referential function in third person deixis

(19) “*Oh*, begitu ya, pendapat **dia**.” (Shirazy, 2018: 31).

(20) “**Mereka** punya dua anak perempuan yang jarak usianya jauh.” (Shirazy, 2018: 17).

Dia deixis in data (19) has a clear reference, namely the character Arum or Arum Saradewi. The hidden context behind the statement in data (19) is “*Oh*, begitu ya, pendapat Arum.” Arum becomes someone who is discussed in the speech, which means Arum's position is outside the speaker and speech partner.

In data (20), *mereka* deixis also has a clear reference, namely Mr. Bill Edwards and Mrs. Barbara. They were Rifa's foster family while she was in America. *Mereka* deixis in data (20) contains a referential function because it contains a very clear context, namely two people who were Rifa's foster family when she was in America. Mr. Bill Edwards and Mrs. Barbara contained in *mereka* deixis are outside the speaker and also the interlocutor.

Emotive Function

The emotive function is the function of language to express emotions or feelings, for example joy, sadness, pleasure, annoyance, fear, and so on (Masruro et al., 2021: 112). This function is that the speaker conveys emotions or attitudes in his speech. Thus the emotive function focuses on the speaker's feelings. The emotive function is inherent in first person deixis. The following data shows this function.

(21) “Udah, Mas Hery nggak usah ikut-ikut. Ini urusan **aku** sama dia. **Aku** nggak sudi anak kampung ini menginjak rumah ini.” (Shirazy, 2018: 77).

(22) “**Aku** harus bawa papi dan mami ke sini! Harus! Mereka akan menyesal kalau seumur hidupnya belum pernah lihat keindahan ciptaan Tuhan di Bromo!” ujar Fiona. (Shirazy, 2018: 140).

In data (21), it appears that by using the deixis *aku*, it can be seen that the character, namely Arum, is feeling very angry or upset towards Rifa who came to his house. He feels that other people should not interfere in his affairs and he doesn't want Rifa to be in his house.

The same thing can also be seen in data (22), the use of decis *aku* tends to describe the speaker's obligation, in this case it is Fiona who states her obligation to take her father and mother to see the beauty of Bromo.

Conative Function

According to Jakobson in Nusantara & Rokhman (2016:64) the conative function is a language function that is used with the intention of getting the person speaking to do something.

The conative function relies on the speech partner or recipient. The conative function is inherent in second person deixis. The following data describes this function.

- (23) “Coba **kamu** hitung di sekitar masjid ada berapa orang lulusan pesantren besar berapa orang sarjana agama, berapa orang lulusan Timur Tengah? Coba **kamu** hitung, *Nduk*. Yang kamu tahu saja. (Shirazy, 2018: 54).
- (24) “Fifi, segera **kau** mandi. Basahi semua dari ujung rambut sampai ujung kaki. Agak cepat!” (Shirazy, 2018: 131).

In data (23), the deixis *kamu* uttered by the speaker requires the interlocutor to count people who graduated from large Islamic boarding schools, religious scholars and Middle Eastern graduates who are around the mosque. This shows that the conative function always requires the interlocutor to count the people in question as desired by the speaker. The speaker in context (23) is Pak Nur, while *kamu* deixis refers to the character Rifa who was at the Darus Sakinah Islamic Boarding School at that time.

In data (24), the speaker chooses to use the deixis *kau* and this presents a demand for the interlocutor to immediately do what the speaker orders. The speaker in data (24) is Rifa. He ordered Fifi alias Fiona to immediately take a shower and wet his entire body from head to toe. In the end, the speech partner does what the speaker tells him to do.

DISCUSSION

Based on the results of research on the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy, it was found that the novel contains various forms of persona deixis. The variations in the form of personal deixis in question are: (1) single first person deixis identified as 71 data, consisting of the deixis *saya*, *aku*, *-ku*, and *ku-*; (2) 31 data were identified for plural first person deixis, consisting of the deixis *kita*, *kami*, and *kami semua*; (3) single second person deixis identified as 45 data, consisting of *kamu*, *kau*, and *-mu*; (4) plural second person deixis identified as 10 data, consisting of *kalian* deixis; (5) 31 data of singular third person deixis were identified, consisting of deixis *dia*, *beliau*, *ia*, and *-nya*; and (6) plural third person deixis was identified as 9 data, consisting of *mereka* deixis. The functions of persona deixis include: (1) referential function, attached to the third person deixis identified as 40 data; (2) emotive function, attached to the first person deixis identified with 102 data; and (3) conative function, attached to second person deixis, identified as 55 data.

CONCLUSION

Based on the research that has been carried out, it can be seen that the novel *Merindu Baginda Nabi* by Habiburrahman El Shirazy predominantly uses the form of first person singular deixis and the function of personal deixis in the form of an emotive function because the author tends to write speech that has the role of the speaker and focuses more on the feelings or attitudes of the speaker in his speech.

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