Deixis in Tere Liye's Novel *Komet* and the Implications for Indonesian Language Learning

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ABSTRACT
Deixis in the novel is easy to find from the dialogue to the storyline. With this deixis, the readers can find out the meaning of the speech or story in the novel. The deixis can also be used as material to be studied. This study aims to describe the deixis in the novel *Komet* by Tere Liye. In compiling this research, the method used was descriptive qualitative. The data needed were sentences containing deixis of person, place, time, and discourse. In collecting data, the researchers applied reading and note-taking techniques. The data analysis employed a pragmatic matching technique, where after the speech was uttered, it could cause a reaction from the speech partner. The results of this study revealed the forms of deixis in Tere Liye's *Komet* novel, consisting of 24 personal deixis data, 14 place deixis data, 13 deixes of time data, and nine discourse deixis data. Furthermore, this deixis can be used in learning Indonesian at the senior high school level in class X. The basic competence used in the class is to recreate anecdotal texts by paying attention to structure and language, both spoken and written.

Keywords: deixis, novel, pragmatics

1. INTRODUCTION

As a pragmatic study, deixis is easy to find anywhere, including novels. Deixis is useful as a word whose reference is always changing since it relates to the context that accompanies it. The deixis in the novel also always changes according to the storyline that it brings. Therefore, deixis plays an important role in the novel. Not infrequently, novels add conversations that two or more characters can fill. Related to this, Nadia Asmin said that with the deixis in the novel, it would be easier for readers to understand the text presented in the novel [1]. Moreover, the deixis in the novel is interesting to study.

More specifically, the novel Komet written by Tere Liye was chosen in this study because various types of deixis can be found, for example, person deixis in the conversation between Seli and I. The following is the data presentation. "You know why Ali did not come?" I asked Sally. Sally shrugged. "Did not he come to see you last night, give you the novel?" From the conversation snippet above, the word "you" refers to Seli when the "I" character asks. There is also time deixis, indicated by the phrase "last night," which means at night, the character "he" meets the character "I".

As previously mentioned, deixis from pragmatic studies includes linguistics in discussing the meaning of language in forms of communication from real situations to abstract ones [2]. Purwo explains pragmatics as the science of studying the meaning of an utterance [3]. Yule argues that pragmatics is a field of study regarding the meaning of what is spoken or written to be interpreted by the speech partner and the reader [4]. Kalsum et al. said that deixis was born from the Greek *deiktikos*, which means things that point directly [5]. There is also an opinion from Sarwiji [6] that deixis is a word that has a referent. The referent can be identified and known by paying attention to the speaker's identity, the time, and the place where the utterance is said. The thing designated can be a person, object, place, and time. Mulyati also stated that deixis could be used to describe functions, such as pronouns, personas, time, and others [7].

In addition, deixis can help the reader know what is indicated in an utterance. It is because something referred is always changing or not fixed, so there needs to be an

explanation of what is referred to. Deixis also depends on the discourse discussed in an utterance or writing. The discourse will continue to change along with what is discussed in speech and writing. Speakers and speech partners can change the discourse at will, and the flow of conversation will continue. Here, a reader must also read the entire writing to understand the author's intent.

Deixis can be classified into several types. Kushartanti mentions three kinds of deixis: place or space, person, and time deixis [8]. Some think that deixis is divided into person deixis, which refers to a person in the speech. Person deixis includes first-person, second-person, and third-person deixis. Some add locative deixis (place), which refers to the location or place spoken of, and social deixis is used to adjust differences between communities, such as position. In addition, Suhartono states that apart from person deixis, spatial deixis shows identical proximity or distance, and temporal deixis is also called time deixis [9]. From these opinions, it can be denoted that deixis includes person deixis, which is further divided into first person, second person, and third person, time deixis, and place deixis.

Moreover, deixis can be found anywhere, both written and oral. Both are also referred to as spoken and written languages. Spoken language is usually formed from words uttered by speakers to the interlocutor directly or through media intermediaries, such as using a recording device or telephone. Meanwhile, written language is the way the words are arranged on a medium, such as paper, making it easier for speakers to inform or tell the speech partner. There are many forms of written language, one of which is a novel. Written language in the form of a novel is often used by writers to express their feelings or experiences in living life in the world.

As a literary work, the novel contains a fictional story described imaginatively and is not limited by its words. The word novel is also known as the word *novella* from Italian, which has the same meaning as *novellet*, a fictional prose work of sufficient length, neither too long nor too little [10]. In addition, the setting is always explained in the novel, both the setting of place and time. Both include the intrinsic elements of the novel. There are also elements of character, language style, plot, and theme, which make the literary work created.

Further, the novel is written sequentially from one event to another so that various backgrounds and characters will appear, making the form of deixis easy to find. The character plays a role in bringing the message and the author's mandate to the reader, while the characteristic possessed by each character in the novel helps the reader interpret the nature or attitude of the character [11]. Furthermore, the setting of time and place has an important role in the novel, which helps the reader know when and where the characters experience the events. The plot of a novel also needs to be considered for the reader. Sometimes, some novels use forward or backward flow to create a misunderstanding of the events experienced by the characters. In addition, novel writers need to use words or language that can give a distinct impression to the reader, from the impression of seeing, touching, feeling, hearing, and smell. To give these impressions, the writer needs a style of language.

On the other hand, learning about deixis is indirect to learning Indonesian. It is found in linguistic material, such as the language of short stories texts, news texts, and other types of story texts. Deixis in language can be related to characters and settings to be suitable for learning text material that contains characterizations and place and time settings. In addition, learning Indonesian is crucial to provide understanding related to words and sentences, improving students' language skills. Of course, it needs to be adjusted to the competencies and objectives of the learning given to students.

Research that discusses deixis has also been carried out, as was done previously [12][13]. The studies were conducted on novels and found three forms of deixis used: deixis to designate a person, deixis to indicate a place, and deixis to indicate time. Both also include qualitative descriptive research. Although the forms of deixis found were only person, place, and time deixis, the researchers can use it as a reference. Thus, this study also focuses on the three forms of deixis, plus discourse deixis, and their implications in learning Indonesian.

Not only the two studies that have been carried out on the novel but other studies also have been conducted previously [14][15][16]. The three studies are also included in qualitative descriptive research. From the results of their research, they found different forms of deixis, ranging from the person, location or place, time, discourse, and social deixis. In contrast to the two previous studies, there were five forms of deixis in the three studies' results. However, this research focuses only on the deixis of person, place, time, and discourse and their implications in learning Indonesian. Thus, the studies described are used as a reference in this study since they are relevant.

There are also studies conducted [17] [18] that used short stories as a data source. The data needed were in the form of deixis. Both studies produced deixis of time, place, and person. Like the singular form of the first-person deixis, I, there are also forms of place deixis, such as here and here. These studies are relevant to this research, namely that there are similarities in the object of study in the form of deixis with qualitative descriptive research. The literary works used in both studies were a collection of short stories, while the current researchers used novels as the data source. In addition, the data analysis technique used is different, in which research has been carried out using content techniques. In this study, the analytical technique used was a pragmatic equivalent technique. From the previous research results, it can help researchers in analyzing deixis. In addition, this research

also focuses on the form and pattern of deixis, in contrast to Mulyati's research, which focuses on the use of social deixis in a collection of short stories.

In addition to novels and short stories, deixis can also be found in film translations, as research has been done [19]. From the research, the use of personal deixis was found, from the first person, the second person, to the third person. The form of deixis can also be divided into singular and plural forms. The relevance of that research and this research is in the form of using the same method as qualitative descriptive so that the data analysis results are descriptive in detail. In collecting data, the researchers identified three types of deixis in the translation of the film *First Kiss*. In this current research, reading and note-taking techniques were used in collecting data. The difference is also seen in the technique used, where this study employed a pragmatic equivalent technique, looking at the reaction of the speech partner after the speech was spoken, while previous research carried out several stages in analyzing, starting from data collection, data categorization, analyzing data according to the context of the film, and drawing conclusions. The focus of that research was personal deixis; therefore, this study developed this focus into a form of deixis found in the novel. In addition, researchers can use previous research as a reference.

Deixis's research has also been carried out on song lyrics, such as in prior studies [20], [21]. Both used song lyrics as a source of data needed. The results of the two studies are the use of deixis, one of which is the type of person deixis. This deixis is often used in a song, for example, in the form of the first-person singular deixis, I, in Indonesian, which means "*saya.*" There is also plural, "we," which means "*kita.*" The two studies above have similarities with this study in that the method used in the research is descriptive qualitative. The data needed are also the same, namely in the form of sentences containing deixis. The two studies focused on the deixis in song lyrics, while the current researchers focused on the deixis used by Tere Liye in the novel entitled *Komet*. In addition, researchers can use the two studies as a reference in conducting this research.

In online shopping advertisements, research on place deixis has also been carried out [22], finding six place deixis in the form of clauses, sentences, and discourses. The analysis technique used is different: grouping advertising data, classifying data and setting aside data based on form, clause, sentence, and discourse. However, the research only focuses on the deixis of places found in advertisements.

Moreover, deixis can also be found in regional languages, such as research that has been done [23]. The study discusses deixis in Gorontalo language and found deixis of person, place, and time. The relevance is that it is included in qualitative descriptive research and focuses

on deixis, only differs in the object used. Meanwhile, the focus of this research is learning Indonesian.

These studies inspire to conduct similar research by discussing deixis from a novel. The novel *Komet* by Tere Liye was chosen as the study material. The focus of this research is on the forms of deixis. Therefore, this study aims to describe the form of deixis in the novel and relate it to Indonesian language learning.

2. RESEARCH METHOD

The method used was descriptive qualitative, explaining systematically and accurately according to the existing facts and, of course, did not contain numbers as the final result. With this method, the researchers recorded carefully researched data in the form of conversations in a novel. The focus of the research was deixis, especially the forms of deixis and the use of deixis in Tere Liye's *Komet* novel.

Furthermore, the researchers employed note-taking and reading techniques as data collection techniques. These two techniques helped researchers find data in the form of deixis in the novel. The researchers utilized a pragmatic matching technique for data analysis, which made the speech partner's reaction the determining tool. This method can identify a language based on the reactions or consequences experienced by the interlocutor when delivering the speech.

3. RESULTS AND DISCUSSION

The results and discussion of this research are the forms of deixis used by Tere Liye in the novel entitled *Komet*. The form included 24 deixes of person data, 14 deixes of place data, 13 deixes of time data, and nine discourse deixis data so that, in total, there were 60 deixis data in the novel. In addition, deixis can be implemented in Indonesian language learning at the high school level. Levinson [in 24] states that deixis is divided into five: time, person, place, discourse, and social. However, in the novel, no social deixis was found.

3.1 Forms of Deixis in the Novel

3.1.1. Person Deixis

This deixis refers to someone or more, as quoted [25], stating that person deixis always uses the first person singular and second person singular to refer to someone. The use of personal deixis can provide an overview of how society regulates referents [26]. In deixis of person, it can be divided into first person, second person, and third person. The three types of person deixis can be divided into singular and plural.

In this novel, the form of singular first-person deixis was found, such as I (*aku*), I (*saya*). For plural first-person, it took the form we (*kita*) and we (*kami*). The

following data were found in the form of the first person, both singular and plural.

(6) *"Buku Kehidupan!" Seli tiba-tiba berseru. "Keluarkan Buku Kehidupan, Ra.* **Kita** *bisa membuka portal dengan buku itu, bukan?* **Kita** *bisa meminta bantuan dari Kota Ilios." Itu ide yang bagus.* **Aku** *segera menurunkan ranselku, mengeduk isinya* (Halaman 78)

[(6) "The Book of Life!" Seli suddenly shouted. "Take out the Book of Life, Ra. **We** can open a portal with that book, right? **We** can ask for help from Ilios City." It is a good idea. **I** quickly put down my backpack and sift through its contents. (Page 78)]

In data (6), there are forms of singular and plural first-person deixis, namely I and we. The singular deixis refers to a character called Ra. It can be seen from the reaction of the character "I" or Raib after Seli said to take out the Book of Life. Meanwhile, plural deixis refers to Seli and Raib. The plural is seen when Seli said that the Book of Life could help them open the portal.

The author uses this person deixis to refer to one of the characters in his novel so that the reader can easily find out who is used as a reference for the deixis. In addition to data (6), there is also a form of first-person deixis in data (33).

(33) *"Halo, Nona Kecil." Si Tanpa Mahkota lebih dulu menyapa. Dia telah melihatku.* **Aku** *mengangkat wajah. Terpisah lima langkah,* **aku** *bisa melihat dengan jelas sosok dalam legenda dua ribu tahun tersebut. "*Kita* bertemu lagi, Raib, bukankah itu namamu?"* **Aku** *tidak menjawab. Tangan kananku diam-diam mengirim teknik penyembuhan kepada Faar, memulihkan kondisinya.* (Halaman 69)

[(33) "Hello, Little Miss." The Crownless One greeted first. He has seen me. I raised my face. Five steps apart, I could clearly see the figure in the two-thousand-year-old legend. "**We** meet again, Raib. Is not that your name?" **I** did not answer. My right hand secretly sent a healing technique to Faar, restoring his condition. (Page 69)]

In data (33), there are first-person forms from singular to plural of person deixis, namely the forms "I and we. The singular form refers to the character called by the name of the little miss. It can be seen from the reaction or response. For the plural itself, it refers to "I" or the little miss with a character named the Crownless One. The "we" form is used by the Crownless One to denote himself with the little miss. From these data, it can be seen that the point of view used by the author, namely, the narrator through the first-person narrator. It can be seen in the use of "I," which refers to the main character, Raib.

The next person deixis is the second-person singular and plural. This second-person singular form of personal deixis can take the form of "you (*kamu*)," for its plural form of "you (*kalian*)." Both forms were found in Tere Liye's novel *Komet*, one of which is in the following quote:

(13) *"Aku mau pergi ke sana, tapi aku hanya merepotkan* **kalian***."*

*"*Kamu* tidak merepotkan siapa-siapa, Max." Seli membujuk.*

Max terdiam, memperbaiki pakaian gombrangnya.

"Masalah selesai, **kamu** *ikut bersama kami." Ali melambaikan tangan.* (Halaman 230)

[(13) "I want to go there, but I am only bothering **you** guys."

"**You** are not bothering anyone, Max," Seli coaxed.

Max fell silent, fixing his baggy clothes.

"Problem solved, **you** come with us." Ali waved. (Page 230)]

From the quote above, it can be seen that the forms of "you (*kamu*)" and "you (*kalian*)" deixis are both singular and plural second-person deixis. The "you (*kamu*)" refers to Max, according to Max's conversation with two other characters, Seli and Ali, who convinced Max to come with them. For the plural, "you (*kalian*)" mentioned by Max refers to Seli and Ali as they will be traveling with the same destination as Max.

Similar research has also been carried out [27], which discussed deixis in Tere Liye's novel, *Si Anak Cahaya* (The Child of Light). From the research, the form of the second-person singular was found, namely "you (*kau*)," found in *"Tunggu aku, Nung.* **Kau** *mau ke rumah Mang Hasan, kan?"* ["Wait for me, Nung. **You** want to go to Mang Hasan's house, right?"] This form is said by a character named Jamilah used to refer to Nurmas. Jamilah uses it in conversation to replace what is meant in language events.

The same form of deixis was also found in Tere Liye's novel *Komet* on page 115, along with the quote.

(21) *"*Kamu* sudah pastikan kita tetap bergerak lurus, Ra? Kan aku sudah bilang tadi, jaga arah perahu." Ali menyalahkanku.* (Halaman 115)

[(21) "**You** have made sure we keep moving straight, Ra? Right, I told you earlier, watch the boat's direction." Ali blamed me. (Page 115)]

The form of deixis in the data (21) is the second-person singular deixis. The form of "you (*kamu*)" was used by Ali to replace the name Raib who was controlling the boat they were on. The form of the word "you" can also be changed to the word "yourself (*dirimu*)." However, in non-formal conditions or from friend to friend, the form of "you (*kamu*)" is more appropriate.

The form of "you (*kamu*)" is usually used in conversations between friends or people they have known for a long time. This form is also spoken from older people to younger people [28].

Not only the form of first-person and second-person deixis but there is also a third-person form, both singular and plural, in the novel. The third-person singular is "he (*dia*) " and "he (*ia*)." Meanwhile, the plural is "they."

> (27) *"Bagaimana kita mengalahkan hewan ini?" Seli menyeka lumpur di rambutnya. **Dia** berjalan agak pincang setelah terbanting keras di atas pematang sawah.* (Halaman 219)

> [(27) "How do we defeat this beast?" Seli wiped the mud on her hair. **She** walked a bit limp after slamming hard on the rice field embankment. (Page 219)]

From the data (27), it can be seen that the form of third-person singular deixis is "she." The main character uses this form as a substitute for mentioning Seli. As the main character, Raib explains Seli's condition after fighting a flock of birds in the rice fields. In addition to the quote, the researchers also found other forms of person deixis.

Another study conducted [29] on deixis in Abidah El Khalieqy's "*Mimpi Anak Pulau* [Dream of Island Children]" revealed a third-person form of deixis, namely "he (*ia*)." This form has similarities with the form "he (*dia*)," which can be in the subject's position.

> (12) *"Kamu akan mengarang apa, Ali? Bilang ke **mereka** ada study tour keluar kota?"*

> *Ali tertawa seraya menggeleng. "Aku tidak pernah mengarang alasan, Seli. Aku selalu jujur kepada orangtuaku. Aku akan bilang bahwa aku pergi ke dunia paralel beberapa hari."*

> *"Memangnya **mereka** percaya?"*

> *Ali mengangkat bahu. "**Mereka** terlalu sibuk mengurus bisnis untuk mendengarkan detail penjelasan."* (Halaman 34)

> [(12) "What are you going to makeup, Ali? Tell **them** there is a study tour out of town?"

> Ali laughed and shook his head. "I never make up excuses, Seli. I have always been honest with my parents. I would say that I went to a parallel world for a few days."

> "Do **they** believe it?"

> Ali shrugged. "**They** are too busy taking care of business to listen to the details of the explanation." (Page 34)]

There is a plural form of third-person deixis from the quote, namely "they." Seli and Ali use this form as a substitute for Ali's parents. It can be seen in Ali's answer to Seli, " I have always been honest with my parents." Seli asked if Ali lied to his parents to go to a parallel world in the initial conversation. Ali replied that his parents were busy, so he explained honestly.

3.1.2. Place Deixis

Place deixis shows the location mentioned in the conversation or story. Vaysi & Salehnejad stated that place deixis is used as a referent of a location to speakers and speech partners. Moreover, this deixis can be used in other domains [30]. Place deixis can be in, above, beside, here, there, and other forms. This deixis is easy to find, one of which is in the novel, as shown below.

> (2) *"Eh, si Putih, kucing ini dulu dari siapa?" Aduh, kalimatku malah berbelok jauh sekali.*

> *"Mama tidak tahu, Ra. Kan Mama sudah cerita berkali-kali. Ada yang meletakkan kotak berisi anak kucing **di depan** rumah saat ulang tahunmu yang kesembilan."* (Halaman 37)

> [(2) "Eh, Whitty, who was this cat from?" Oops, my sentence even veered far away.

> "I do not know Ra. Mama has told you many times. Someone put a box of kittens **in front of** the house on your ninth birthday." (Page 37)]

In data (2), there is a form of place deixis "in front of." This form is used by Mama, who explains to Raib about the cat given to be kept. From this data, it can be seen that place deixis is used to answer questions from Raib to Mama. The form of place deixis itself can be found in the presence of temporal words, such as "at" or "to."

A study has also carried out the discovery of place deixis in an utterance [18]. The utterance is in a short story by Boy Candra, from the title *Senja* (Twilight), *Cerita yang Telah Usai* (The Story that Has Ended), and *Hujan* (Rain), which contains a form of place deixis, namely "here" and "there."

> (7) *Aku berjalan **di depan**, Ali di belakangku, sementara Seli, sambil mengangkat tangannya, menerangi sekitar dengan Sarung Tangan Matahari-nya yang menyala.* (Halaman 80)

> [(7) I walked **in front**, Ali behind me, while Seli, raising her hand, illuminated the surroundings with her flaming Sun Gloves. (Page 80)]

In data (7), there is also place deixis, "in front of." This form is used to explain the position of the three characters, Raib, Ali, and Seli. That way, the readers can imagine the position of their paths in the story, whether they are lined up or not.

> (37) *Sejak tadi aku tahu ada buku-buku **di atas** meja. Tapi kali ini aku sungguhan memperhatikannya. Sepertinya aku juga kenal buku-buku itu. Tidak*

salah lagi ini buku-buku tua yang dulu disimpan oleh penjaga senior Padang Sampah di Klan Bintang, Zaaderedaaz. (Halaman 24)

[(37) Since earlier, I knew there were books **on** the table. However, this time, I actually noticed it. I think I know those books too. There was no mistaking it; these were old books once kept by the senior guard of the Garbage Field in the Star Clan, Zaaderedaaz. (Page 24)]

The form of deixis "on" in the data (37) is used by the author in his novel to provide details about the condition of the place visited by the main character, Raib. The existence of place deixis can clearly describe the room's shape to the reader.

From the data presented, the use of place deixis in the novel is useful in describing the setting of each incident in the story. That way, the readers can imagine and understand what kind of place or location the incident occurred. Besides in novels, place deixis is also used in everyday speech. However, language users unconsciously use the words "this" and "that" as place deixis. For example, when the speaker asks whether the speech partner saw the paper, the speech partner only answered that the paper he is looking for is "that". These two words can provide ambiguous understanding because the thing referred to is not very clear.

3.1.3. Time Deixis

Time deixis is used to give a certain period in language events. This deixis also has a function to find the time interval for the occurrence of speech events [31]. This form of deixis is yesterday, tomorrow, last month, this afternoon, and other forms. For more details, the following is an explanation of time deixis.

(10) *"Ini Hari Pertemuan. **Pukul sebelas siang** semua penduduk perkampungan harus berkumpul di aula. Kalian tidak tahu?" Kakek Kay menatap kami. Aku, Seli dan Ali menggeleng. Lonceng terdengar dari kejauhan. Bergema.* (Halaman 150)

[(10) "It is Meeting Day. **At eleven o'clock in the afternoon**, all the villagers must gather in the hall. You do not know?" Grandpa Kay looked at us. I, Seli, and Ali shook our heads. Bells sounded from a distance. Echoing. (Page 150)]

From the data presentation (10), there is a form of eleven o'clock in the afternoon spoken by Grandpa Kay to Raib, Seli, and Ali, who had just come to the village. This form shows the gathering time of the villagers.

Previous research conducted [32] focused on time deixis in Balinese. From the research, the use of time deixis adapted to the context was found so that the deixis can be divided into three types: past time, present time,

and future time. Some deixis of time requires a marker to mark it to the past or future.

(32) *Aku berkata pelan "Itulah yang membuatmu tidak masuk sekolah **hari ini**."*

Ali nyengir lebar, menggaruk kepalanya yang tidak gatal. Dia tidak merasa bersalah sama sekali.

"Kamu sudah depalan hari tidak masuk sejak tahun ajaran baru, Ali." (Halaman 32)

[(32) I said quietly, "That is why you did not go to school **today**."

Ali grinned widely, scratching his head that did not itch. He did not feel guilty at all.

"You have been absent for eight days since the new school year, Ali." (Page 32)]

In contrast to data (10), data (32) uses the form of time deixis in the form of mentioning the day, "today." The form refers to the day the speech is spoken.

(35) *Enam jam berlalu lagi. Awan gelap sudah habis mengeluarkan isi perutnya, digantikan matahari. Melihat posisi matahari, ini sepertinya **jam dua belas** siang. Seharusnya kami lega tidak disiram hujan deras, tapi sebaliknya, situasi lebih rumit. Kepala kami terpanggang matahari terik. Belum lagi haus yang menyerang kerongkongan.* (Halaman 350)

[(35) Another six hours passed. The dark clouds had exhausted their entrails, replaced by the sun. Looking at the sun's position, it looks like it is **twelve o'clock** in the afternoon. We should have been relieved not to have been drenched in heavy rain, but on the contrary, the situation was more complicated. Our heads were scorched by the scorching sun. Not to mention, thirst attacks the esophagus. (Page 350)]

In data (35), the form of time deixis is written "twelve o'clock," which indicates the character is in a situation during the day. It can also be seen from the condition of the characters who feel the heat in their heads.

Usually, the use of time deixis in a novel is not obvious. It means that the deixis used is a brief explanation of time. The time indicated in the novel only mentions that the sun will rise or set. Not infrequently, the deixis directly points to the hour, one of which is on the data (10). This deixis helps language users point out the time they are referring to. Time itself can be divided into three: past, present, and future. The past is usually used when the speaker discusses events that have occurred. The present is like the words "now" or "right now." For the future form, the time can be stated directly, for example, at 2 pm.

3.1.4. Discourse Deixis

Discourse deixis refers to a thing or part contained in the utterance. The forms of the deixis are "that" and "this." One of them is stated [33] that this discourse deixis refers to something related to speakers. However, the reference to discourse deixis can be taken from the previous speech and the speech to be spoken. For more details, the following data from discourse deixis.

(24) *"Ayo, Anak-anak, hangatkan perut kalian dengan minuman hangat. Dan Kay, berhentilah bicara yang aneh-aneh. Anak-anak ini tidak perlu mendengar kisah ribuan tahun milikmu."*

*"Terima kasih." Seli berkata sopan, menerima gelas. **Minuman itu** seperti coklat hangat di dunia kami. Kepul uapnya menggoda selera.* (Halaman 96)

[(24) "Come on, children, warm your bellies with a hot drink. And Kay, stop talking nonsense. These kids do not need to hear your thousand-year tale."

"Thank You," Seli said politely, accepting the glass. **That** drink is like hot chocolate in our world. The steam is tempting to taste. (Page 96)]

From the data, there is a form of discourse deixis, namely "that," or more precisely, that drink. This form refers to the warm drink given by Grandma Kay to Seli, Ali, and Raib. Raib explained that the drink was like the hot chocolate drink in their world.

(6) *"Buku Kehidupan!" Seli tiba-tiba berseru. "Keluarkan Buku Kehidupan, Ra. Kita bisa membuka portal dengan **buku itu**, bukan? Kita bisa meminta bantuan dari Kota Ilios."*

Itu ide yang bagus. Aku segera menurunkan ranselku, mengeduk isinya. (Halaman 78)

[(6) "The Book of Life!" Seli suddenly shouted. "Take out the Book of Life, Ra. We can open a portal with **that** book, right? We can ask for help from Ilios City." It is a good idea. I quickly put down my backpack and sift through its contents. (Page 78)]

Data (6) uses the form of discourse deixis in the form of "that book." The word refers to the Book of Life mentioned by the character Seli. The deixis is used to replace or refer to what is intended in the use of language. The author uses the deixis.

Discourse deixis is also used by writers to refer to something other than humans. The reference to an object can make the novel reader imagine the shape of the object being referred to.

3.2 Implementation of Deixis in Indonesian Language Learning

In learning Indonesian, deixis can be implemented at the senior high school level class X. The right material to

implement this deixis is anecdote text. The anecdote text was chosen because it has similarities with the novel, including the story text. The text contains the life story of the author interspersed with funny stories in it. The competency used is KD 4.6, recreating anecdote texts by paying attention to structure and language, both spoken and written.

The learning objectives to be achieved are listed in Table 1. After students can conclude the structure and language of anecdotal texts, students are also expected to make anecdotal texts from their experiences and based on previous knowledge.

Table 1. Learning objectives

Basic competencies	Learning objectives
4.6 Recreating anecdotal texts by paying attention to structure and language, both spoken and written	4.6.1 Making anecdotal text by paying attention to structure and language

KD 4.6 is in accordance with deixis because it is necessary to pay attention to the choice of words or diction and the selection of deixis. That way, the writing of the text is correct and in accordance with the rules of the language. Deixis in anecdotal texts can be used as teaching materials in the language of anecdotal texts since these texts require the selection of character pronouns, mention of place names, and explanations of time.

4. CONCLUSION

There are four forms of deixis found in the novel *Komet* by Tere Liye: person, place, time, and discourse deixis. The form of person deixis is divided into three types: first person, second person, and third person. The form of first-person deixis in the singular is "I (*aku*)," "I (*saya*)," while the plural is "we (*kita*)." The second-person singular deixis is "you (*kamu*)." The form "we (*kami*)" is a second person plural deixis. For the third person deixis, the singular, "he (*dia*)." Meanwhile, the plural is "they." There is also a form of place deixis, both stating the name of the place and the form "there" and "here." Furthermore, time deixis is found in detailed form, one of which is eleven o'clock in the afternoon. Only one was found for the form of discourse deixis, namely "that."

Furthermore, the discussion of deixis can be applied in class X at the senior high school level with KD3.6, analyzing the structure and language of anecdotal texts and KD 4.6, recreating anecdotal texts by paying attention to structure and language, both spoken and written. Deixis learning can be carried out integrated with anecdotal text learning.

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