ANALYSIS OF DEIXIS IN THE COLLECTION OF SHORT STORIES DUSK, RAIN, AND THE STORY THAT NEVER ENDS BY BOY CANDRA

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ABSTRAK

Penelitian ini mengkaji penggunaan deiksis dalam kumpulan cerpen *Senja, Hujan, dan Kisah yang Tak Kunjung Usai* karya Boy Candra, dengan fokus pada bagaimana ekspresi deiktik berkontribusi terhadap pembangunan naratif dan kedalaman emosional cerita. Dengan menggunakan pendekatan deskriptif kualitatif dalam kajian pragmatik, penelitian ini mengidentifikasi dan menganalisis lima jenis deiksis: persona, waktu, tempat, wacana, dan sosial. Data dikumpulkan melalui studi dokumen terhadap dua cerpen terpilih, dengan mengekstraksi satuan lingual yang mengandung unsur deiksis dan menafsirkannya berdasarkan konteks. Hasil analisis menunjukkan bahwa deiksis persona merupakan jenis yang paling dominan, khususnya penggunaan pronomina orang pertama dan kedua yang menciptakan ikatan emosional yang kuat antara narator dan pembaca. Deiksis waktu berperan dalam menandai alur waktu serta transisi emosional, sementara deiksis tempat menghidupkan lokasi yang sarat makna kenangan. Deiksis wacana membantu menjaga kohesi antarbagian cerita, dan deiksis sosial mencerminkan hubungan antar tokoh melalui bentuk sapaan yang akrab. Secara keseluruhan, penelitian ini menunjukkan bahwa deiksis dalam karya Boy Candra tidak hanya berfungsi sebagai alat linguistik referensial, tetapi juga sebagai strategi naratif yang memperkuat kedekatan, resonansi emosional, dan koherensi cerita. Penelitian ini memberikan kontribusi bagi pengembangan kajian pragmatik sastra dan pemahaman tentang keindahan linguistik dalam fiksi populer Indonesia.

Kata-Kata Kunci: *Deiksis; Pragmatik; Cerita Pendek; Boy Candra; Analisis Sastra*

ABSTRACT

This study investigates the use of deixis in the short story collection *Senja, Hujan, dan Kisah yang Tak Kunjung Usai* by Boy Candra, focusing on how various types of deictic expressions contribute to narrative construction and emotional depth. Employing a descriptive qualitative approach within the framework of pragmatics, the research identifies and analyzes five categories of deixis: personal, temporal, spatial, discourse, and social. The data were collected through document analysis of two selected stories, where linguistic units containing deictic elements were extracted and interpreted contextually. The findings reveal that personal deixis is the most dominant, with frequent use of first- and second-person pronouns that build a strong emotional connection between the narrator and the reader. Temporal deixis helps in mapping the flow of time and emotional transitions, while spatial deixis evokes memory-laden locations that symbolize emotional states. Discourse

deixis maintains textual cohesion and guides the reader through the narrative structure. Although less frequent, social deixis reflects interpersonal relationships through the use of familiar address terms. Overall, the study demonstrates that deixis in Boy Candra's stories functions not merely as a linguistic device but as a narrative strategy that enhances intimacy, emotional resonance, and narrative coherence. This research contributes to the growing body of literature on literary pragmatics and offers insight into the linguistic artistry embedded in contemporary Indonesian popular fiction.

Keywords: *Deixis; Pragmatics, Short Story, Boy Candra, Literary Analysis*

INTRODUCTION

Pragmatics is one of the branches of linguistics that has developed rapidly since the mid-20th century, and provides a deeper understanding of how language is used in social and communicative contexts (Yule, 2004). In the study of pragmatics, one of the key elements that attracts the attention of researchers is the concept of deixis. Deixis includes linguistic elements such as pronouns of person, time, place, as well as discourse and social elements whose meaning cannot be understood independently, but rather depends heavily on the context of the utterance (Lestari & Simatupang, 2023).

According to (Levinson, 1985), deixis is a linguistic way to point to the world outside the language through words such as "I", "you", 'here', "now", and so on. These words have no fixed meaning and can only be understood if they are related to the situation of speech, namely who is speaking, to whom, when, and where. In literary studies, deixis not only functions as a pointer to referential meaning, but also has an important role in building the narrator's point of view, forming relationships between characters, and creating emotional closeness with readers (Anita et al., 2023).

Literary works, especially short stories, are a very effective medium in exploring the use of deixis aesthetically and pragmatically. This is because the narrative structure of short stories is dense and focused on one main conflict, so every linguistic element has a significant contribution to the delivery of the message and atmosphere of the story (Aci, 2019). In this context, the use of deixis can strengthen the emotional bond between the reader and the narrative through an intimate point of view, especially when the narrative uses first (I) and second (you) person pronomina.

Boy Candra, one of Indonesia's contemporary writers popular among young readers, is known for his poetic, reflective and emotional writing style. His short story collection Senja, Hujan, dan Kisah yang Tak Kunjung Usai presents short narratives that are full of feelings of longing, loss, stifled love, and unspoken longing. In these works, the use of deixis becomes the main tool to convey the characters' emotions and personal perspectives deeply. As stated by(Efrillita et al., 2023), Boy Candra's works rely on the power of diction and poetic colloquial style, which is very effective in building affective bonds with readers.

Although there have been many studies that discuss language styles in literary works, studies on pragmatic functions, especially deixis in Boy Candra's works, are still very limited. Research conducted by (Nadratunnisa et al., 2022) shows that personal deixis is the most dominant type in Indonesian popular novels, and plays an important role in building readers' emotional closeness. However, these studies have not specifically highlighted the function of deixis in the narrative structure of short stories. Therefore, this study aims to analyze the use of deixis in Boy Candra's short stories in an effort to understand how these linguistic strategies shape the narrative and influence the reading experience.

The main focus of this study is to analyze the types of deixis used in the short story collection Senja, Hujan, dan Kisah Tak Kunjung Usai and explain their pragmatic functions in building the storyline,

atmosphere, and relationships between characters. This research is expected to contribute to the development of literary pragmatics studies in Indonesia, as well as enrich our understanding of the relationship between language, context, and emotion in contemporary Indonesian literary works.

LITERATUR REVIEW

Sakina, Firdaus and Humaira's (2022) research shows that in Indonesian popular novels, persona deixis is predominantly used, especially first and second person pronouns, which create emotional closeness between the characters and the reader. This research provides the basis that a linguistic approach to popular literature is able to reveal the way writers structure intimate and personal narrative relationships(Nadratunnisa et al., 2022).

Meanwhile, Murtadoh, Kasnadi, and Astuti (2023) in their study of Boy Candra's work highlighted the dominance of poetic language styles that use everyday diction to convey emotions. Although not explicitly discussing deixis, the study emphasizes that the strength of Boy Candra's narrative lies in the use of contextual and affective language, which of course is closely related to the use of deixis(Murtadoh et al., 2023).

A study conducted by Anita, Wardarita, and Rukiyah (2023) on the novel Bumi Cinta by Habiburrahman El Shirazy also reveals how deixis can be used to build atmosphere and strengthen characterization in the story. They found that deixis is not only used as a referential tool, but also functions as a psychological and emotional marker(Anita et al., 2023).

From these studies, it can be concluded that deixis analysis makes an important contribution to understanding the author's narrative strategy in shaping relationships, atmosphere, and point of view in the story. This study combines these findings with an approach to Boy Candra's short stories, which have not been discussed in depth in the linguistic literature. The deixis expressions in Boy Candra's story collection play a fundamental role in character development and overall narrative evolution. The consistent use of persona deixis creates a balance that allows the reader to follow the character's emotional journey from the beginning to the end of the story. When the author uses "I" in different contexts, the reader can feel the story's gradual shift in the character's perspective and understanding of the situation (Adi, 2024). One of the most interesting aspects of Boy Candra's use of deixis is his ability to manipulate narrative perspective without explicitly changing the narrator. Through subtle shifts in the use of temporal and spatial deixis, the author can shift the narrative focus from present to past, from here to there, creating a view of the word being narrated. This technique is very effective in creating a quality of understanding in the narrative, where mistakes between memory and reality, between real desires become invisible.

METHODS

This research uses descriptive qualitative method with pragmatic approach. This approach is used to understand and describe the use of deixis elements in the short story collection Senja, Hujan, dan Kisah Tak Kunjung Usai by Boy Candra systematically and contextually. This research aims not only to identify the types of deixis used, but also to analyze their pragmatic functions in shaping the narrative structure and emotions of the story. Qualitative method is a very suitable method used in identifying the discussion of deixis because it makes it easier for readers to understand the function of deixis in the stories of dusk, rain and unfinished stories. Qualitative research is also one of the studies that can

produce analysis procedures that do not use statistical analysis(Aci, 2019). The use of qualitative methods also makes it easier for researchers to analyze the function of deixis in the stories of twilight, rain and unfinished stories.

The setting of this research is a written text in the form of a collection of short stories by Boy Candra, while the research subject is a lingual unit in the form of words, phrases, or sentences that contain deixis elements. The selected short stories are analyzed because they represent the author's distinctive narrative style that uses poetic, personal, and reflective language. The data collection technique is done through document study. The steps include:

1. Read short stories specifically on 2 subtitles in the book karna boy candra
2. Identify lingual units that contain deixis;
3. Classify into five types of deixis: persona, time, place, social, and discourse; and
4. Recording the context of their occurrence for further analysis.

Data analysis is done qualitatively through the stages of classification, context interpretation, and analysis of deixis function in narrative structure. This process uses (Levinson, 1985) and (Yule, 2004) theory of pragmatics as the basis to examine the relationship between the use of deixis and the reader's experience in understanding the story. The results of this analysis will be presented in narrative form and classification tables.

RESULTS

The results of this study show that the use of deixis in the collection of short stories Senja, Hujan, dan Kisah Tak Kunjung Usai by Boy Candra plays a very important role in shaping the narrative structure and strengthening the emotional connection between the characters and the reader. The analysis was conducted on two stories from the collection and successfully identified a total of 115 deixis units, which are divided into five main categories: persona deixis, time deixis, place deixis, discourse deixis, and social deixis.

Classification of Deixis Types

Table 1 below presents a recapitulation of the number of deixis based on their types:

Tabel 1. Recapitulation type of deixis

No	Types of deixis	Frekuensi	Example
1	Personal Deixis	91	I, you, we, he, they
2	Time Deixis	8	now, later, have, while
3	Place Deixis	4	here, in the party crowd
4	Discourse Deixis	12	this, that, the thing
5	Social Deixis	-	greetings like dear, you

a.   Deiksis Persona

Table 1. Detailed Classification of Personal Deixis

Subcategory	Word Example	Frequency	Narrative Function
First person	me, my	high	creates an intimate and personal point of view
second person	you	high	builds dialog and emotional closeness

third person	he them	medium	shows other characters in the story
plural person	we us	medium	shows togetherness

Persona deixis is the most dominant type of deixis found, with 91 uses. Pronouns such as I, you, we, and he are used intensively to express the characters' personal experiences. First-person narration strengthens emotional bonds, as seen in the quote:

"I must wait patiently."

"Every now and then I go to the places we often visit."

Persona deixis is also a major tool in establishing narrative intimacy between characters and readers, as well as directing perspective on events in the story.

b. Deixis of Time

Table 2 Detailed classification of time deixis

Subcategory	Word Example	Narrative Function
present time	now, at this time	"now only a shadow"
future time	later, awaiting	"I must patiently wait"
past time	was, yesterday, has been	"You have attended a lonely space"
Duration	Meanwhile	"While my body must be steadfast"

Time deixis appears 8 times. This element serves to mark the passage of time in the story and reflects the emotional dynamics of the characters. Words like later, had, and while not only mark chronology, but also reveal the psychological dimensions of the narrative, such as waiting, nostalgia, and hope.

Example:

"You have created a lonely space in our chest."

"While my body must be steadfast."

c. Deixis of Place

Table 3 Detailed classification of place deixis

Subcategory	Word Example	Narrative Function
specific location	in the party crowd	"I even feel alone when I'm in the party crowd"
memorable location	places we frequent	"Every now and then I go to the places we used to visit"
Proximal Deixis	here	"Here I am lamenting the loneliness"

The number of place deixis found is 4. Although fewer, their use is very significant in creating an emotional setting, as in the following quote:

"I even feel alone when I'm in a crowded party."

"Here I lament the loneliness."

These place phrases describe locations that have memorable meanings and symbolize the characters' feelings.

d. Discourse Deixis

A total of 12 discourse deixis were found in the text, usually in the form of this, that, or the thing, which directs the reader to the previous or next part of the narrative.

Example:

"When that time comes…"

"All the things that happened…"

Discourse deixis helps keep the text cohesive and strengthens the storyline by providing clear reference markers.

e. Social Deixis

Although not explicitly listed in a table, social deixis appears in the form of greetings and word choices that indicate social relations between characters. For example, the use of the word sayang in a romantic context shows the closeness of the relationship between the characters, as well as strengthening the emotional nuances of the story.

DISCUSSION

This study shows that the use of deixis in the short story collection Senja, Hujan, dan Kisah Tak Kunjung Usai by Boy Candra plays an important role in shaping the narrative structure, building character relationships, and creating emotional closeness with readers. Each type of deixis has its own pragmatic contribution that interacts with each other in creating a deep reading experience(Narayuki, 2020). Persona Deixis and Narrative Intimacy. The most dominant type of deixis is persona deixis, with a total of 91 occurrences. This dominance indicates that Boy Candra's narrative style is personal and reflective. The pronomina I, you, and we are used to convey the personal feelings of the main character, who often speaks directly to other characters, or even to the reader.

This is in line with the findings of (Nadratunnisa et al., 2022) who mentioned that persona deixis is the main tool in building emotional relationships between characters and readers in popular literary works. First-person narration creates a "co-experiencing" effect, where the reader seems to experience the events and emotions of the character. This is further strengthened by Boy Candra's poetic and simple style. For example, the sentence "I must wait patiently" contains a strong emotional charge, and the word I clarifies the identity of the narrator as the central character in the inner conflict.

Time Deixis and Emotional Movements

Time deixis is found 8 times and functions to regulate the time flow of the narrative, both referring to the past (had, was), the present (now), and the future (later, waiting). In Boy Candra's text, time deixis not only marks the sequence of events, but also expresses the psychological and emotional shifts of the characters. Words like await reflect unfulfilled hopes and longings, a central theme in Boy Candra's work. This supports Yule's (1996) view that temporal deixis is not only referential, but also interpretive and affective.

Place Deixis as an Emotional Symbol

Place deixis, although only found 4 times, has a deep narrative meaning. Places such as party crowds or places we often visit are not just physical locations, but symbols of memories, emotional attachments, and even loss. This shows that Boy Candra uses places as a tool to visualize the characters' inner atmosphere, in line with (Makassar, 2025) view that deixis in literature has a strong symbolic dimension.

Discourse Deixis and Text Cohesion

Discourse deixis appears 12 times and functions to connect parts in the text. Words like that, this, and that refer to previous or subsequent ideas in the narrative. This function supports text cohesion and makes it easier for readers to follow the storyline as a whole. Levinson (1983) states that discourse deixis is an important means of maintaining continuity and direction in narrative communication.

Deiksis Sosial dan Relasi Interpersonal

Although not as many as other types of deixis, social deixis is found in the form of greetings and word choices that show the closeness of relationships between characters, such as affection or informal forms of address. This shows the social aspect of the characters' communication, which can reflect the level of intimacy, familiarity, or even power in their relationship.

Yule (1996) explains that social deixis describes social position and role in interaction. In Boy Candra's short story, the use of informal greetings reinforces the impression of close personal relationships, as often found in the genre of romance or emotional fiction.

Interaction between Deixis Types

One of the interesting findings in this study is how different types of deixis interact with each other in one narrative structure. For example, in the sentence:

"Every now and then I go to the places we often visit. "The words I (persona deixis), places (place deixis), and often (time indication) are present together to build emotional atmosphere and memory in one sentence(Maemunah & Khairiah Akbar, 2021). This shows that deixis is not a standalone linguistic entity, but part of a complex system of meaning in a literary text.

Research Implications and Contributions

The findings illustrate that deixis in Boy Candra's short stories do not only function as referential pointers, but also as aesthetic and expressive devices. The intense and varied use of deixis allows the author to build a narrative that is not only communicative, but also imaginative and emotional. Therefore, this study contributes to enriching the study of literary pragmatics, especially in the context of Indonesian popular literature.

CONCLUSION

This study concludes that the use of deixis in the collection of short stories Senja, Hujan, dan Kisah Tak Kunjung Usai by Boy Candra plays a central role in building narrative structure, story atmosphere, and emotional closeness between characters and readers. Persona deixis is the most dominant type and is used to create a personal and reflective narrative. Time and place deixis strengthen the emotional dynamics and bring the setting to life, while discourse deixis ensures a cohesive connection between parts of the text. Social deixis also shows the nuances of interpersonal relations between characters in the story.

Thus, the deixis element is not only a referential marker in communication, but also a rhetorical element used strategically by the author to bring the characters' inner experiences to life and strengthen the emotional resonance in the narrative. This research makes an important contribution to understanding linguistic practices in popular literary works, as well as expanding the understanding of how linguistic strategies are used in building meaningful and communicative stories.

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