Analysis the Use of the Kind of *Deixis*　on 'Ayat-Ayat Cinta' Novel by Habiburrahman El-Shirazy

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Abstract

This study aimed to describe the kind of deixis on 'Ayat-Ayat Cinta' Novel. Theoretically, this study is expected to be useful for researchers of language and literature because the novel has its own peculiarities. For teacher, this study can be used as a reference material to conduct a study of literary texts. Practically, this research can contribute the importance of understanding and preserving literature through language, especially for the next generation so that the value of emotions which contained in the language will be resolved. This study used a qualitative descriptive method in the form of content analisys. The data used in this study were deixis be sourced from 'Ayat-Ayat Cinta' novel. Furthermore, the data that have been collected are transcribe and grouped according to characteristic, form, and function that are related to the formulation of the problem in research. Based on the data analysis, it was found that the most dominant deixis is spell deixis. Then, there was also time deixis, place deixis, discourse deixis and social deixis in the novel.

Keywords: deixis, novel

Introduction

Literary is part of learning a language that has the aesthetics, honesty, and truth. Literary has an important role in human life, which is to equip people to be able to navigate life. Literary can also reveal the values of life and the events that show aspects of life. including religious values, moral values, social values, and cultural values. With these values, can enlighten the human conscience in order to face the problems of life with wise and prudent. One of the literary works that absorb the reality of life and elevate the values contained in the society is novel. The novel is a literary work that explores the human life, both individual and collective existence in the face of problems that occur, for example, with fellow human beings, the environment, and yourself. A novel from the beginning to the end of the story talking about human beings and life.

A literary work (novel) was built by the elements, such as the events of the story (plot), characters, theme, setting, point of view, and style. Characterizations or dispositive is the portrayal of the characters, both physically and inner state including beliefs, philosophy of life, customs, and so on. Author through his work and his life as a human raised its object. Therefore characterizations are very important elements of stories. Through characterizations, the story becomes more apparent in the thinking reader (Winaraku, 2009). Characters usually develop a disposition given by the form and content of the author. Disposition can be obtained with an overview of figures of speech acts. Speech act is reflected, for example, in the text (p. 34) in the *Ayat-Ayat Cinta* novel. Quote conversations," A young man whose wispy beard stood not far from where I stood, staring at me with a smile. I smiled back. He walked over and extended his hand,*"Ana akhukum, Asraf."* He introduced himself very politely. He uses the phrase "*akhukum*" meant she was sure I was a Muslim like him. Excerpt conversation illustrates figures of speech acts.
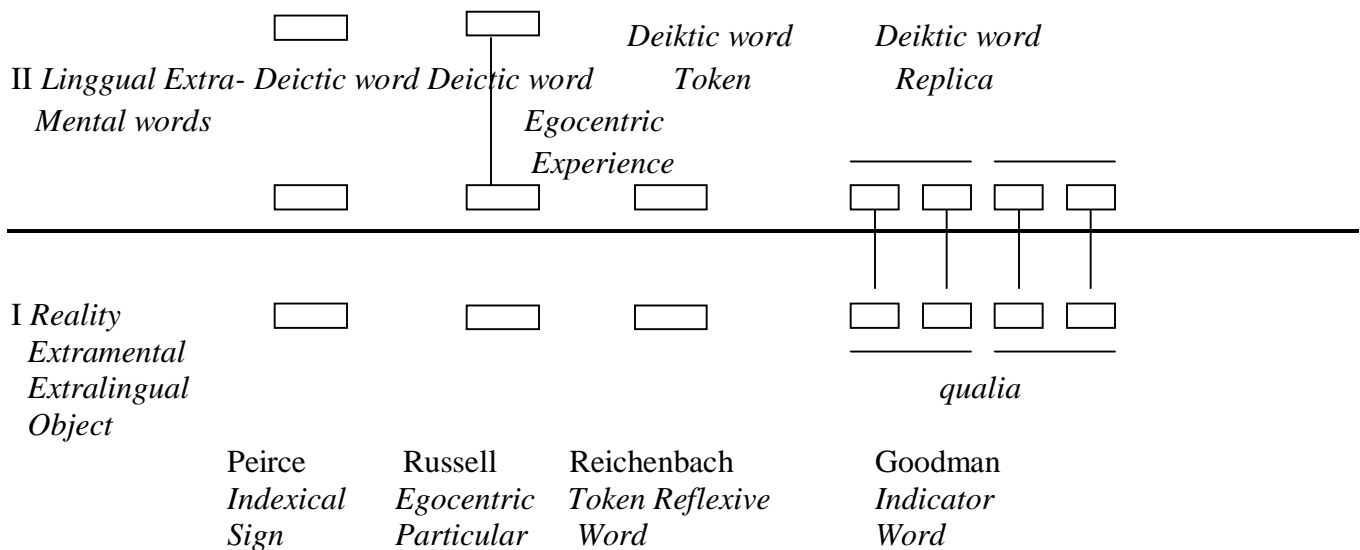
The novel has a living area which is too wide and depicts the life of its people. Story or stories portrayed in the novel is a reality that is imagined by the thought of the author. Author is not a public servant, but the sensitivity and skills through writing the novel, he managed to turn the imaginary and the imagination. Author participated in look and feel beautiful things calm feeling. a sad tragedy polish, and that annoying heart sickening. All the problems of human life has been written at a time of climate and age appropriate. Literature is as old as man. As long as man is still alive, during the same era literature serves as testimony.

With the ability to fantasize. man tried to enjoy the fantasy place man as the poet in him. Therefore, every human has a vibrant sense or intuition when he read works of literature. As the excitement which enjoyed a literary work, the same thing perceived poet or writer when he lifted the pen on the paper. Literary works in the form of romance, fiction, drama, and poetry is the manifestation of an active attitude of the author to address matters of human beings who never stop at one point. He sustained intergenerational. All of it channeled through the language and the language of the time function.

The use of language in the *Ayat- Ayat Cinta* novel which generate social meanings that are situational, as the author shows users the ability to use language in a series of words deixis on the novel. The use of language in the novel also shows the ability of users to associate language sentences with appropriate contexts for the novel there is a series of words , including the selection and use of words that are deixis. A word is said to be deixis if reference moving or changing, depending on the time and place of the word spoken, for example, word I, here, and now. Deixis grammatical closely related to the way the context of the speech characteristics or events related to the interpretation of the speech utterances (Jayasudarma, 1994 : 59). Thus, there is a link deixis with grammar (grammatical). Deixis is a form of language, such as words, which have no fixed reference or benchmark to move. The displacement was triggered by the alternation of context (Sumarno, 1987: 10). Influence that context has deixis considered a pragmatic study . Etymologically , deixis derived from the Greek word meaning "point" or "show" or "designation". Lyons (1995: 270) argues that deixis used to deal with the characteristics of "determination" language related to time and place.

Furthermore, Suyono (1990:12) argues that a word is said to be deixis if its reference or referral/reference moving or changing depending on who the speaker and it depends on the time and place of the word spoken. It can be concluded that a referral deixis move depends on the underlying context. References can be divided into two, namely *anaphora* and *kataphora.* Anaphora referring to both the referring word utterances that are behind or who refer the word that was in front, while kataphora referrals or appointments can be directed on the form or the constituents previously called anaphora . Referrals can also be directed to a form called later. Reference as it is called by kataphora. Deixis associated with it, Nurhadi (1982: 27) draw a comparison chart of expert opinion.

III *Mental Subject*

II *Linggual Extra- Deictic word Deictic word*   *Token*   *Deiktic word*   *Deiktic word*
  Mental words   *Token*   *Replica*
                  Egocentric
                  Experience

I *Reality*
 Extramental
 Extralingual
  Object
                                qualia

     Peirce   Russell   Reichenbach   Goodman
     Indexical   *Egocentric*   *Token Reflexive*   *Indicator*
     Sign   *Particular*   *Word*   *Word*

According Noerhadi, which need to be understood from the above chart is differentiation-concrete physical objects, then lingual region or language where every word can be broken down into elements of visual-auditory (letters and sounds).

Deixis words intended by Noerhadi is a depiction of the world environment with an orientation center. The depiction of the world environment and this requires a single reference was apparently going through deiktik said. This single reference to carry out the task through various words, for example:

- Article: the (in English)
- Proper name or a proper name: Deni, Ciliwung
- Deictic word: this, that, was, yesterday, tomorrow

Single reference is intended that this reference is not open to multiple interpretations. The word this, for example, can bring a variety of meanings, depending on the context of the use of the word. Deictic said this is what the world would be able to describe the environment which in turn allows a person providing a single reference. The complexity of deictic problems in this discourse that encourages authors conducted a study on the use deixis in literary discourse. The kinds of deixis to be concerned by writer is *deixis persona*, space, time, discourse, and social contained in the *Ayat- Ayat Cinta* novel.

Method

This research uses descriptive method with a number of procedures, namely (a) gather data usage of deixis, (b) identify and classify the data usage of deixis on deixis persona, space, time, and place, discourse, and social, (c) to analysis data of usage the deixis, and (d) making the conclusion usage of deixis data. Sources of data on this study is *Ayat-Ayat Cinta* novel. Data collected through intensive reading, Then, the data was collected described by using descriptive synchronic method, Synchronic descriptive methods include (1) the collection of data usage deixis in *Ayat- Ayat Cinta* novel, (2) sorting, classification,and analysis of data on the use of deixis of *pronomina persona*, space, time, discourse, and social.

Results

Various Kinds Deixis and Its Use in Ayat- Ayat Cinta Novel

Based on data analysis, *Ayat- Ayat Cinta* novel by Habiburrahman El - Shirazy includes a number of deixis, namely persona deixis, place deixis, time deixis, discourse deixis, and social deixis. Each deixis is presented below.

1 . Persona Deixis

Persona deixis is one form *pronomina* deixis. In the novel of Ayat- Ayat Cinta found the usage of persona deixis, both the first and second persona deixis or third persona. The first persona deixis using the form I, my, our, and us, second persona deixis using a form you, *kau*, and the form of greeting, like you, or by calling names, for example, Mary, and a third persona deixis using the form he , he, *ia*, and they, are as plurals. More clearly, the following three types persona deixis is described.

1.1 First Single Persona Deixis

a. Persona Deixis *Aku* (in English I)
 The data below is the first persona deixis
 (1) I *(Aku)* feel young cleric Sheikh Ahmed is a unique (p. 17)
 (2) I *(Aku)* was the only foreigner, as well as the only one from Indonesia (p. 16 and 17)
 (3) I've *(Aku)* been too busy with work and family (p. 22)
 (4) "I *(Aku)* memorized a letter and letters of Mary Almaidah by rote" (p. .24)

I *(Aku)* was at the data (1) refers to Fahri. This was evident in a conversation between Sheikh Ahmed Fahri with on p. 17, namely:

"Akh Fahri, where are you going? " Said Shaikh friendly with a smile on his face is clean ...

Meanwhile, in data (3) experiencing a transition deixis I'm referring to Ashraf . This can be seen in the quote conversation between Ashraf and Fahri on page 22 , namely:
He said,

"I learned qiraah Helwan history Oada Shaykh Hasan Imam Hafs is none other than Shaykh Uthman students . Shaykh Uthman repeatedly asked me to learn qiraah saba'ah directly on Shaykh Uthman, but I do not have time. (Aku) I've been too busy with work and family. So, you're really lucky, the people of Indonesia."

I *(Aku)* was at the data (4) to switch back to Fahri . It can be seen in the following conversation excerpt:

"The metro door is open.Some people down. Two empty seats. If you want, I (Aku) can invite Ashraf possess"

From these quotations can be known that I'm *(Aku)* referring to Fahri because the dialogue and storytelling friend with Ashraf in metro is Fahri .

Usage persona I *Aku* in the data (2) refers to Fahri as a main character in *Ayat- Ayat Cinta* novel. On the data (4) persona I *(Aku)* no longer refer to Fahri, but referring to Mary. It can be seen in the following conversation excerpt.

"You also like to memorize the Holy Quran? What I'm not wrong ?" My wonder. I *(Aku)* memorized the letters and letter Maryam Al-Maidah by rote. It can be concluded that persona I *(Aku)* on the data (2) refers to Fahri and persona I *(Aku)* on the data (4) refers to Mary. Persona I *(Aku)* at the data (3) experiencing a transition, which refers to Ashraf. This is evident in the quote:

 "In my Helwa learn qiraah history on Shaikh Hasan Imam Hafs yan none other disciples of Shaykh Uthman. Shaykh Ustman repeatedly asked me to learn qiraah saba'ah directly on Shaykh Ustman, but I do not have time. I've been too busy with work and family. So, you're really lucky, the people of Indonesia. " (p. 22)

Persona I *(Aku)* was the first persona that refer to the speaker himself . That single reference in the novel deixis I *(Aku)* *Ayat- Ayat Cinta* who describes the world environment of speaker.

b . Persona Deixis I *(Saya)*
In the novel of *Ayat- Ayat Cinta* there is first persona I *(Saya),* as seen in the data below:
    (5) I *(Saya)* have a commitment to the schedule. (p. 100)
    (6) I*(Saya)* think this is a good idea. (p. 101)
    (7) I *(Saya)* will write down my questions as soon as possible (p. 100)
    (8) I'm *(Saya)* happy to meet with people like you Miss Alicia
    (9) As far as possible I *(Saya)* will meet your expectations it, insha Allah (p.100).

Persona I *(Saya)* on the data (5, 8, and 9) differ with persona I *(Saya)* on the data (6, 7). Persona I *(Saya)* on the data (5) refers to Fahr, but persona I *(Saya)* on the data (6) refers to Alicia. This is evident in the quote: "What if all the questions you want to say, you write it in a paper. You print. Later you give it to me *(Saya).* How? I *(Saya)* think this is a good idea. I *(Saya)* will write down my questions as soon as possible (7). Persona I *(Saya)* in the Indonesian language is also used to refer to yourself in the first person singular is no novel of *Ayat-Ayat Cinta,"*

Based on the data analysis it can be concluded that there are two forms deixis first persona in the novel of *Ayat-Ayat Cinta*, namely (1) persona I *(aku)* and (2) persona I *(saya)* . Each of these first persona has a different referral using. Persona I *(aku)* in the novel of "*Ayat- Ayat Cinta*" based analysis used in informal situations, for example in speech acts between two participants who know each other or are already familiar, while persona I *(saya)* is used in formal situations, as seen in the data (6) ie "I think this is a good idea"

Based on the review, the context of the discourse on the novel of *Ayat- Ayat Cinta* helps writers find the speaker when selecting and using diexis persona I *(saya)* and when I *(aku)* choose to use. Diexis persona I *(saya)* is unmarked, but dieksis persona I *(aku)* is marked for intimacy.

1.2 First Persona Deixis Plural

a. Persona Deixis We *(Kita)*
 In the novel of *Ayat- Ayat Cinta* found a number of first persona plural deixis we *(kita)*, as seen in the data excerpt below:
    (10) They became the official guest, is not illegal, then their blood and treasure honor shall we *(kita)* watch together. If we *(kita)* get to hurt them, then it means we have hurt Majesty Prophet, we *(kita)* also have hurt God .

If we have dare hurt Allah and His Messenger , then who are we *(kita)* this? Must always be vigilant against terrorists who threaten security at all times.

(11) My husband, the love story we *(kita)* may one day be noveled. (p. 200)
(12) I can not forget our *(kita)* first meeting at the Metro. (p.299)
(13) And the good times that we *(kita)* went through after that until we *(kita)* were here. (p.93).

Data (10), (11), (12), and (13) states plural deixis persona. Plural deixis persona we *(kita)* is exclusive plural, because we are talking partners involved.

b. Persona Deixis We *(Kami)*

Usage of the word we *(kami)* in the novel of *Ayat- Ayat Cinta* seen in the data below:

(14) Then, we *(kami)* make a plan next month (p. 280)
 (15) We *(kami)* are then talking (p. 21)
　　　We *(kami)* are in the data (15) refers to Fahri and Ashraf, as shown in the following conversation:
　　　　"Ana akhukum, Ashraf , " he introduced himself with a very polite..."
　　　　"Ana Akhukum, Fahri ," I replied ...
We are then talking. At first I was fishing with ball problem . Egyptian people most like to talk about football.

Deixis our *(kami)* persona in the data is the first inclusive persona plural. Meant, persona we *(kami)* in the novel of *Ayat- Ayat Cinta* partner does not involve talking.

1.3 Second Persona Deixis Single
a. Persona deixis you *(kau)*
In the novel Ayat-Ayat Cinta found deiksis second persona. It was seen, for example, in the data below.

 (16) If you *(kau)* do not want to hear our words, you do not ever walk on our home .... (p. 73)
 (17) Do not you *(kau)* get down and wiped her tears .... (p. 75) .
(18) Maria. Do you *(kau)* wake up. You *(kau)* heard the sound of crying down there ? (p.75)

Persona deixis you *(kau)* in the data (16), (17), and (18) including a second persona deixis. The form chosen for the speaker and talking partners are familiar or of differences in social status. In the novel of *Ayat-Ayat Cinta,* deixis you *(kau)* used by people who have a higher social status to greet the other person a lower social status

b. Persona deixis you *(kamu)*
Usage persona deixis you *(kamu)* on the novel of *Ayat-Ayat Cinta* shown below:
(19) What do you *(kamu)* not believe the person who memorized the Quran says Maria convince Naura (p. 85)

Persona you *(kamu)* on the data (19) does not refer to Fahri, but refers to Naura. Persona diexis you *(kamu)* used in between two parties who are already familiar relationship, like Fahri, Maria, and Naura.

1.4 Second Persona Deixis Plural
Persona Deixis You *(Kalian)*
(20) Now what do you *(kalian)* do? (p. 77)
(21) Hi gentlemen hurry ants burrow into you *(kalian)* (p.110)
(22) They are the people who help you *(kalian)*. (p. 99)

Persona deixis on the data (20) refers to Mary and Aisha, persona deixis you *(kalian)* on the data (22) refers to ants, and persona deixis you *(kalian)* on the data (22) refers to Fahri and Syaipul

1.5 Third Persona Deixis Single
In the novel of *Ayat-Ayat Cinta* found third persona deixis singular form. The following is intended deixis form.

a. Persona Deixis He *(Ia)*
Persona deixis he *(ia)* much used in the novel of *Ayat- Ayat Cinta*. Deixis use it shown in the example below.

(23) He *(ia)* prefers a buddy and wait until I come backt. (p 15)
(24) About half years ago he *(ia)* earned Masters in Islamic History from the University of Al Azhar. (p. 16)
(25) He *(ia)* seemed pleased I greeted the captain. (p 19)

On the data (23) third persona he *(ia)* refers to Mary. It was seen in the quote below.

"Naturally, Maria lazy go out stationer's and also selling floppy just fifty yards from's apartment. However, he *(ia)* prefers buddy and wait until I get home."

In contrast to that, the third persona deixis he *(ia)* in the data (24) refers to Akhmad Taqiyaddin Shaykh Abdul Majid. This is evident in the quote:

"Full name Akhmad Taqiyaddin Sheikh Abdul Majid, young priest who had been close to me. He never hid his smile each time met with me. He was young, he was only thirty one, and only half of last year he *(ia)* earned Masters in Islamic History from the University of Al- Azhar."

Meanwhile, the third persona he *(ia)* in the data (25) refers to the ticket window guard captain. This is evident in the following quote:

"Yes Captain Wahid Shubra" I called the guard booth bald and fat. His face was full of sweat, though right behind a small fan spinning. He *(ia)* seemed pleased I greeted the captain.

b. Persona Deixis He *(Dia)*
In the novel of *Ayat- Ayat Cinta* found form of third persona deixis *(dia)*.The following is an example of the intended use deixis form:

> (26) He *(dia)* feels so close.
> (27) He *(dia)* looked out the window. (p. 27)
> (28) He *(dia)* just said has been expelled ... (p. 81)

On the data (26) the form of He *(dia)* refers to Lord. This is evident in the quote:
"I have been trusting in God's love caress the Merciful . He (Dia) was so close, closer than the jugular vein, closer than a beating heart."

In contrast to that, the form of he *(dia)* was on the data (27) refers to the parent who stands do not see any place to sit, as seen in the data below:

"two empty chairs, if you want I can invite Ashraf possess. However , there is a middle-aged father who was still standing. He looked out the window , did not see an empty seat. Please he sat . She thanks him" (p. 22).

Meanwhile, he's on the data form (28) refers to Naura . This is evident in the quote.
"Naura do not want to tell everything . He (dia) just said was driven by his father and brother, because could not do the things he (ia) could not do."

On the data (27) persona deixis of him *(dia)* and his *(ia)* in the novel of *Ayat- Ayat Cinta* bring assertion or suppression characteristics . This can be seen in the probability assembled only say *(hanya bilang)* form referenced to the *lah* particle. Only say *(hanya bilang)* form is characteristic of affirmation and emphasis. In other words, the words are used as a pointer of deixis no meaning other than the meaning deixis itself. It can be seen in the data (26), (27), and (28) above.

c . Persona Deixis He *(Beliau)*
In the novel of *Ayat- Ayat Cinta* found the form of third persona deixis he *(beliau)*. The following is an example of using the form of third persona deixis he *(beliau)*.

> (29) He *(beliau)* was a disciple of Sheikh Mahmoud Khusri, legendary scholar .... (p. 16)
> (30) Did you forget ... He *(beliau)* said, anyone who believes in Allah and the Last Day honor his guest (36).

On data (29) shows that he *(beliau)* refers to Fahri. This is evident in the quote:
"My schedule recitate to Sheikh Mahmoud, which is known to be very disciplined it twice a week, because he (beliau) did not accept any students". In contrast to that, the form of he *(beliau)* on the data (30) refers to Rasullulah , Muhammad SAW.

Based on the above data, it can be said that the displacement of the reference, ie, Fahri on the data (29) and the Prophet Muhammad SAW, on the data (30). In Indonesian the form he *(beliau)* is one of the pronouns themselves.

So named because the function replace itself, as there are in the data (29) and (30) which refers to Fahri and Prophet Muhammad SAW. According Purwo (1984: 24) third persona deixis may assert persons or things (including animals) and the first and second deixis persona just stating people. Essentially deixis is a way to interpret utterances based on the context of speech analysis.

1.6 Third Persona Diexis Plural

a. Persona deiksis they *(mereka)*

In the novel of *Ayat-Ayat Cinta* found third persona deixis them *(mereka)*. The following is an example of using a form of the third persona deixis them *(mereka)*:

   (31) They *(mereka)* smiled in relief. They *(mereka)* took me upstairs to their *(mereka)* flat, to explain all the Noura (p. 85) .
   (32) They *(mereka)* suggest Noura lived in the house that faith ... (p..86)

Persona they *(mereka)* in the data (31) refers to Mr. Boutros and Maria. This is evident in the quote:

"The results of the talks with Nurul I explained to Mr. Boutros and Maria. They (mereka) smiled in relief. They took me upstairs to their flat, to explain everything in Naura".

In contrast, persona they *(mereka)* in the data (32) refers to the family of Mary, as shown in the quote:
"How wonderful family Maria and how mature they (mereka) suggest Naora sisters stay at home to be more at home. Heard it all their (mereka) tears." (p. 86).

Based on analysis of deixis of *Ayat-Ayat Cinta* novel, it is known that plural persona they *(mereka)* are under a changing reference. This is due to the change of context.

2 . Deixis place (tempat)

Deixis place is giving shape location, space (place) is seen from the location of the person/role in the event of language (Nababan 1987: 41). In the novel of *Ayat-Ayat Cinta* found deixis which refers to the place, as shown below:

   (33) If not here *(di sini)*, in Shubra El Khaima there .. (p.27).
   (34) Akh Ashraf, you want to get down here *(di sini)* right? I asked .... (p. 35)

The form of here *(di sini)* in the data (33) refers to a city, where as the form of here *(di sini)* in the data (34) refers to a specific place (carriages). To be clear, the following is a quote that supports the data (33) and (34).
 "Many stationery stores, where copy and computer supply stores in Hadayek . If not here (di sini), usually in Shubra El Khaima." (p.27). The quote reinforces that here *(di sini)* refers to a city.

In contrast, the form here *(di sini)* that refers to a specific place that specifically looks at the quote:
"I entered the carriage number five. I'm pretty sure there will be a place to sit. In a hot climate like this certainly deserted passengers."

When examined further, the form of here *(di sini)* in the data (33) refers to a more spacious the form of here *(di sini)* in the data (34) which refers to a very specific place. This happens because different contexts. Therefore, an understanding of the two forms of the same requires the involvement of the context the word is used.

3 . Deixis Time

Deixis time (temporal or time) does often lead to misinterpretation of the reader or listener . This is due to the meaning of these words can be too narrow and broad. Furthermore, Nababan (1987: 41) argues that the deixis time is disclosure (giving shape) at a point of time or distance is seen from the expression time something is made, for example, today *(sekarang)*, yesterday *(kemarin)*, tomorrow *(besok)*, and the day after tomorrow *(lusa)*. The use of deixis time in Indonesian is different with deixis time in English. Without having to explicitly show time information, when in English can be seen from the changes in the verb form. The following English sentences difference would seem obvious:

   I am reading a book now .
   I had read a book .

Time or temporal when the second sentence above is apparent. It can be seen from the use of the verb form changes . When translated into Indonesian, the second sentence is to be

>   I 'm reading a book right now *(sekarang)*
>   I 've read the book *(kemarin).*

The problem is indecision is the present *(sekarang)* and the past*(kemarin).* What is now on in the same sentence with *this second, this hour,* and *today?* Likewise, past the next sentence, if *earlier, yesterday,* and *last year ?* To reinforce the time information, in English, can be added the words like: *now, yesterday, and last year.* In the novel of *Ayat- Ayat Cinta* found deixis time, as shown below

>   (34) Now *(sekarang)* we sip Friendly goldfish ? (p. 59) .
>   (35) Later that night *(besok)* should be back racking brain (p. 65) .
>   (36) This evening *(besok)* we also thanksgiving (p. 70) .
>   (37) Exactly midnight *(kemarin)* we went to suthuh (p. 71) .

Even if the use of deixis temporal above in principle have been standard , but the 'time' we can use/say with a more explicit description, using *o'clock, date, day, year,* and so, for example *at 10:00, Tuesday, May 21 April, 2005.* Compare also with *the end of the 20th century and the end of time*. So, although it was agreed that there is a way to express timing it by default, but still there is no assurance that the statement provides *gayut* information with speech circumstances. Thus, it is clear that in both English and Arabic, the information will change the shape of the time said that although information is not used explicitly, the form of words used that shows the events that took place so that the intent of the sentence is to be understood. Another case in Indonesian, the issue of how revealing the exact phrase, in which there is an adverb of time is not difficult because the information simply by entering the time, no need to change the shape of the word. At deixis time to consider in detail the reference time. To interpret deixis time in the speaking event, keep in mind one factor, namely the communicative act.

4. Deixis Discourse

Deixis discourse related to the words or phrases that serve to reveal any part of the sentence in the discourse/speech. Nababan (1987: 42) calls deixis discourse by reference to certain parts of the discourse that has been given and/or are being developed. The forms are often used to express deixis discourse, of which, is deixis which includes pronouns, both persona and demonstrative, deixis place, and much more. Furthermore, Nababan (1987: 42) gives an example of the words: *the former, the first, the following*, and the like refer to the sections listed above with Anphora terms and words which have reference to the text content thereafter referred to as kataphora .

Deixis discourse serves to facilitate the interpretation or understanding of the discourse, both written and oral discourse discourse. In short, more of a deixis discourse conjunctions and words deiksis demonstrative .

In any discourse almost certainly contain the word deixis, like persona he *(ia)*, she *(dia)*, or it *(nya)*; deixis place, as here *(di sini)*, there *(di sana)*, there *(di situ)*, and connecting words between sentences in a discourse.

Deixis discourse contained in the novel of *"Ayat-Ayat Cinta"* look at the data below.

(38) If you can not remember it all, praying Zhuhur in the room alone and relax slept turn on the fan and listening to chant the song El-himl El-Arabi or El-Hubb El-Haqiqi, or strands Shlawat Emad Rami of the Syrians, of course it feels good once. Especially if interspersed Ashir mango drink is cooled one week in the refrigerator or eating watermelon is already two days refrigerated. Good heavens, what a fresh (p. 7).

(39) I can not stand to hear the crying woman. I'm taking my friends to fall back to the flat. They asked me what to do to help Noura. I secretly have not found an answer. I entered the room, I opened the window, the night wind breezy entry. Naora was sobbing under a lamppost. I and my friends could not go down to help Noara. Although the word to comfort him there no matter (p. 74).

Klitik her *(nya)* in data (38) refers to the type of beverage *(jenis minuman)*. It is anaphoric. Meanwhile, form of they *(mereka)*, it *(nya)*, and go down *(ke bawah)* in data (39) respectively refer to friends *(teman-teman)*, Noara, and go down *(ke bawah)* refer to the lamppost *(tiang lampu)*.

Deixis discourse relating to certain parts of the discourse that has been granted or are being developed. In relation to pragmatic competence, deixis discourse can be used to generate and interpret the discourse as a whole . In other words, by understanding deixis this discourse, pragmatic competence in Indonesian language properly and correctly increases.

5 . Deixis Social

One thing that is more interesting than the role of deixis in Indonesian language is involvement of the various roles are played by someone. Nababan (1987: 45) states that deixis social show or express social differences that exist between the role of the participants (participan-roles), especially the aspect of social roles between speaker and referral/other topics.

The use of deixis social most visible is the use of what are called aspects of language, such as politeness *(kesopanan) 'unda usuk'* or 'speaking ethical' *(tikat berbahasa)* (Geertz in Nababan, 1987: 43). Speaking manners element is called also by the term *honorifics*. Yule (2006: 16) distinguishes deixis social in the higher social status and lower social status. Expressions which indicate a higher social status is described as *honorifics* (a form used to respect).

Novel of *Ayat-Ayat Cinta* provide specific views with the use of deixis social. Social context, specifically marked social differences in between speakers and opponents said. The use of deixis social can be seen in the data below:

(50) "*Mas Fahri*, the air is too hot. The weather is too bad. What you should not just rest at home ?" (P. 18) .

(51) *Mr Boutrus* and *Mary* a little surprised at my suggestion (p. 82) .

(52) *The mothers* confused and report on Mbah Ehsan (p. 115) .

(53) He was a disciple of *Sheikh Mahmoud Khushari*, who earned the nickname of legendary scholars *Syaikhul Maqari' Wal Huffadh Fi Mashr* or professor of readers *(pembaca)* and learn by heart *(penghafal)* Al - Quran in Egypt (p. 162)

Study of deixis social support that a person known for his role relevant to the problem or by a general known role. A person has more than one role is relevant in a given period. In general it can be said that in a particular social context, only the part played by a person at a particular time.

Deixis social category can be said to mark an opponent said social status. In a social context, in the novel of *Ayat-Ayat Cinta*, individuals specifically marked social differences in between speakers and opponents said the higher, older, or more powerful . The conclusions of this analysis is that deixis social formation contained social differences on the role of participants, particularly the aspect of social relationship between the speaker and the listener or the speaker with reference to the topic.

Conclusion

Literary works novel of *Ayat-Ayat Cinta* reflect the use deixis built by the characters. This study found that the dominant species in the novel deixis is deixis pronouns persona. This is related to the existence of characters as the driving narrative, forming a story line. Characters develop dispositive given form and content by the author. The main character as a recurring character in the telling of the story often use pronomina I *(aku)*.

In the novel of *Ayat-Ayat Cinta* also found deixis place, deixis time, deixis discourse, and deixis social. Each of these deixis related closely by grammatical traits context speech or speech related events interorestation utterances are highly dependent on the context of the speech .

All of deixis found in the novel of *Ayat-Ayat Cinta* are an expression or statement reflect the social system, economic system, education system, the idea system, and system of values describing what is desired and what is rejected.

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