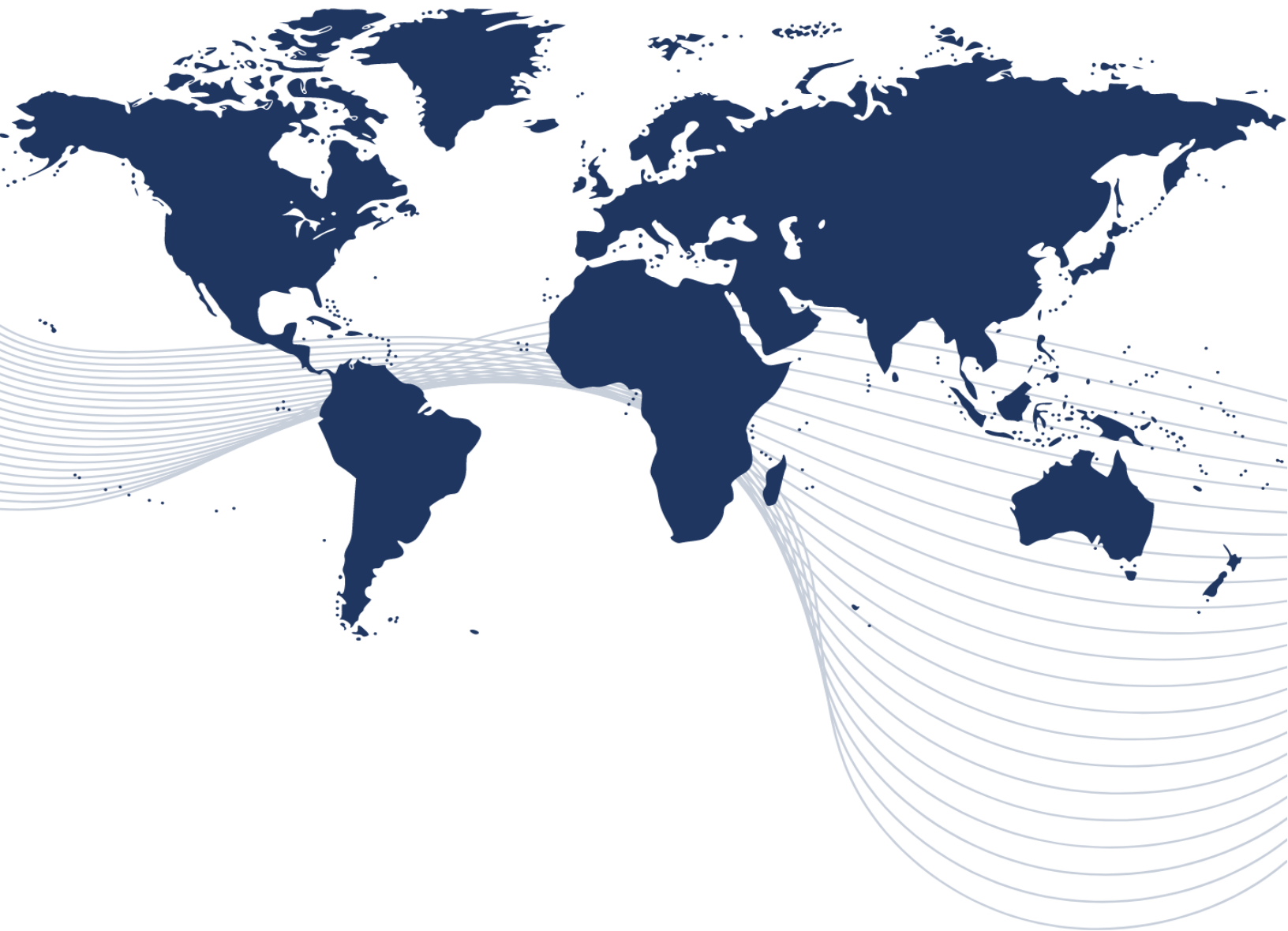# JOURNAL OF SOCIETY INNOVATION AND DEVELOPMENT

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Analyzing the Forms of Place Deixis and Discourse Deixis in Laki-Laki Sejati Short Story by Putu Wijaya

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Abstract

Background of the problem: Deixis plays a significant role in shaping meaning, coherence, and connection between characters, plot, and setting in literary texts. **Purpose:** This study aims to examine how place and discourse deixis affect meaning and narrative coherence in Putu Wijaya's short story Laki-Laki Sejati, addressing how contextual factors influence the interpretation of language and themes. **Method:** A descriptive qualitative approach with a pragmatic framework is used to analyze the short story, focusing on primary data from the text and secondary literature related to pragmatics and deixis. **Result:** The analysis identifies that place deixis consists of both concrete and imaginary types (each occurring four times), while discourse deixis features anaphora (9 occurrences) and cataphora (3 occurrences). These elements enhance the setting, atmosphere, and emotional connection, maintaining narrative coherence. **Implication:** The findings highlight the importance of deixis in enriching literary analysis, providing insights into how readers engage with characters and themes, and offering valuable applications for studies in pragmatics and narrative techniques in literature.

Keyword: Deixis; Short Story; Putu Wijaya; Pragmatics; Narrative Technique

INTRODUCTION
Background of the Problem
Examining pragmatic studies, especially by reviewing deixis in short stories, is essential in building readers' understanding of the text. Deixis, in short stories, allows readers to understand the situation, time, and place, giving readers an overview of the storyline. (Hasibuan, 2021; Lestyanada et al., 2021; Nabillah, 2021); and help the reader follow the storyline and understand the relationship between events (Laila et al., 2023; Saidah et al., 2024).

The use of deixis strengthens the interactions in the story by helping the reader understand the characters' relationships and motivations, however its use can also be challenging as the reader must infer meaning from the context, which can sometimes be confusing (Sari, 2024; Amalia et al., 2024). Thus, deixis plays an essential role in connecting the reader with the text and enriching the understanding of the story that has been read.

Deixis refers to words who's meaning highly depends on who is saying them and the situation in which they are told (Narayukti, 2020). In the study of pragmatics, deixis is used to attract listeners' attention and organize the flow of information in a conversation or story (Alkhawaldeh, 2022; Задоріжна & Передня, 2023). In addition, deixis can also create a sense of closeness between the author and the reader, building a deep emotional bond through the literary work conveyed.

The study of deixis provides deeper insights into how meaning depends on context, especially in literary works. Understanding deixis in short stories makes it easier to understand how the relationships between characters and the story's setting play a role in shaping meaning. These context-dependent deictic expressions play an important role in influencing how readers perceive the characters and setting of the story and their emotional involvement in interpreting the storyline.

Deictic expressions such as noun phrases and pronouns guide readers in analyzing characters and their actions within the narrative context (*The Effects of Linguistic and Non-Linguistic Context on the Deictic Interpretation of Noun Phrases.*, 2022); the situational context of the writing affects the understanding of these expressions, which in turn impacts the reader's emotional response and engagement with the story (Scherl, 2015). In this way, deixis helps readers understand contextual clues that are not directly explained in the text and how meaning is constructed in conversation.

Deixis also has a significant role in pragmatics, reflecting the direct relationship between language and context, making it a fundamental element in pragmatics (D. Saffah & Al-Hindawi, 2021; Sodiqova, 2020). Research on plays provides an overview of how context, such as the speaker's point of view, time, or place, affects our understanding of a text, distinguishes between literal meaning and context-dependent meaning (Fitriani, 2023; Hasibuan, 2021). Therefore, this research explores how the two types of deixis are used in Putu Wijaya's short story *Laki-Laki Sejati*.

Importance of Research for Field
This research contributes to the study of pragmatics by providing insight into how place deixis and discourse deixis are used to shape meaning in literary texts, as well as an in-depth understanding of the use of deixis in various contexts. Thus, this research can enrich linguistic studies in literature and provide another perspective in understanding the role of deixis in

building narrative structure and reader involvement. Deixis, as an element of pragmatics, therefore, not only provides clues about the relationship between the speaker, the listener, and the broader context but is also a potent tool in structuring the reader's interpretation of the narrative and characters in the story.

In literary texts, place and discourse deixis are often key in describing the dynamics of space, time, and relationships between characters, all of which interact to create a deeper understanding of the story. This research expands insights into how deixis in literature can help in the broader study of pragmatics, which involves understanding the relationship between language, meaning, and social context.

Research or Theoretical Gap

Revelino & Sisilya (2014) examines the short story 'General' with the results having 6 types and 26 forms of persona deixis, 5 functions of enclitic deixis, and 5 semantic roles; the short story 'Y2K' has 6 types and 32 forms of persona deixis, 5 functions of enclitic deixis, and 5 semantic roles; and the short story 'Soempah Pemoeda' has 5 types and 22 forms of persona deixis, 2 functions of enclitic deixis, and 5 semantic roles.

Tondy (2022) conducted a study on the short story Corpse by Putu Wijya, to find out the use of deixis in the short story Corpse by Putu Wijaya, as well as the use of deixis and its references in the short story. Meanwhile, the research on the short story *Laki-Laki Sejati* was conducted by Saputra & Pusparani (2024) who examined the intrinsic elements in the short story *Laki-Laki Sejati*, in which the main character experiences an inner struggle in understanding masculinity, with a progressive storyline and intense conflict. The physical and social settings support the realism of the story, while the third-person point of view is limited to exploring the protagonist's perspective.

From some of these references, research on deixis is often discussed thoroughly, while this research will focus on place deixis and discourse for short stories *Laki-Laki Sejati* by Putu Wijaya. The study of place and discourse deixis is important because both help to understand how meaning is constructed in literary texts.

Research Objective

This research aims to identify the forms of place deixis and discourse deixis in Putu Wijaya's short story *Laki-Laki Sejati*, analyzes the function of their use in building meaning in the story, and reveal how they contribute to the narrative structure and influence the reader's perspective.

Research Question

This research will answer the following questions: first, what forms of place deixis and discourse deixis are used in Putu Wijaya's short story *Laki-Laki Sejati*? Second, how do place and discourse deixis construct meaning in the short story texts? Third, how does the use of deixis affect the narrative structure and readers' understanding?

THEORETICAL FRAMEWORK

Pragmatics is a branch of linguistics that studies how context affects meaning in communication. It involves analyzing the relationship between linguistic signs, their users, and contexts of use. Yule (2014:5) explains that pragmatics is the study of the relationship

between linguistic forms and their use, while Leech (2015:15) that will not understand the nature of language if we do not understand pragmatics, which means that language's basis lies in its context. Pragmatics is often regarded as a branch of linguistics that studies the rules and principles that govern the use of language in various contexts, whether situational, sociological, or ideological (Kotorova & Георгиевна, 2019; Montague, 1972; Tan, 1994).

One of the essential elements in pragmatics is deixis, which according to Djajasudarma (2013:10, 2013:51) and Chaer & Leonie, (2010:57) is a way to describe the relationship between language and context in the structure of language, which includes location, identification of people, objects, events, processes, or activities that are being discussed, which changes according to the dimensions of space and time at the time of speech, as well as the relationship between words used in speech acts with word referents that are not fixed or moving. refers to linguistic elements that refer to the context of the conversation, such as the speaker's identity, time, place, or social relations.

This research examines place deixis, which refers to the location in the context of communication, such as 'here,' 'there,' or similar words. In addition, this research also discusses discourse deixis, which refers to elements in the discourse structure itself, such as 'this' or 'that' used in a text or utterance.

METHOD
Research Design
This research design uses a descriptive qualitative form. The design was chosen because of its flexibility in using different ways to collect data and analyze it, as well as its simplicity, which makes it easy for novice researchers to understand (Colorafi & Evans, 2016; Kim et al., 2017; Villamin et al., 2024). Pragmatic analysis forms the primary basis of this research, with deixis as the primary reference, which helps to understand how context affects the meaning of language through expressions whose interpretation depends on the specific situation.

Data Source, Data Collection, and Procedure
The primary source in this research is Putu Wijaya's short story Laki-Laki Sejati, which researchers found on the LMS SPADA KEMDIKBUD (https://lmsspada.kemdikbud.go.id) page. Secondary sources include related literature, either magazines or journal articles on pragmatics and deixis, which are used to explore theories and concepts relevant to the research.

Data Analysis
The first step in this research is to read and understand the short stories, which then record the words or sentences in the short stories as research data. After that, the researcher identifies and classifies various forms of place deixis and discourse in the short stories. Then, we analyze the function and context of the use of deixis in the story to understand how deixis helps shape the meaning of the story.

After the data is collected, it is followed by pragmatic interpretation, which examines the impact of deixis use on the meaning of the short story and how deixis supports text cohesion. This analysis aims to understand how deixis affects the reader's understanding of the relationship between story elements and how cohesion is created through context-dependent references, such as time, place, and the perspective of the characters in the story.

FINDING AND DISCUSSION
Finding
The identification results of the forms of place deixis and discourse in the short stories show essential patterns used to build connections between text parts. Before presenting the results, the following two tables illustrate the types of deixis found in the short stories.

Table 1. Place Deixis

No.	Types of Deixis	Frequency
1.	Deixis of Concrete Place	4
2.	Deixis of Imaginary Places	4

Table 2. Discourse Deixis

No.	Discourse Deixis Type	Frequency
1.	Anaphora Deixis	9
2.	Cataphora Deixis	3

Table 1 shows place deixis, which relates to the location or place in the story, while Table 2 shows discourse deixis, which relates to the context of conversation or talk in the text. These two tables form the basis for analyzing how deixis helps shape the story's meaning and maintain a clear connection between parts of the text so that readers can more easily understand the interrelationships between story elements.

Discussion
Place Deixis
Place deixis in short stories is using words or phrases that indicate physical location, social environment, and space of thought in a story. Place deixis (spatial deixis) describes the relative location based on the speaker's perspective with three types: proximal (near the speaker), medial (near the speaker), and distal (far from both), which helps clarify the distance of objects to speech participants both physically and emotionally to enhance the reader's experience in feeling the atmosphere of the story (Ririn, 2017). Place deixis helps readers understand the location and setting of the story more clearly so that they can imagine and feel the atmosphere created by the author (Fitriani, 2023; Maduwu & Wijaya, 2024; Paundrianagari & Harida, 2024).

Place deixis helps the reader feel more connected to the story and strengthens the emotional bond between the reader and the narrative. It also offers a clear description of the setting, which deepens the emotional connection between the reader and the characters(Amaniyah & Rumilah, 2023; Paundrianagari & Harida, 2024). Place deixis enhances the story's context, sparks the reader's imagination, and helps them feel the world the author has created. Next, we will explore how place deixis influences character development and the relationships between characters in short stories.

(1) Mengurung diri itu lari atau ngumpet. Ayo keluar!
"Confinement is running or hiding. Come out!"

"Keluar ke mana?"
"Out where?"
"**Ke jalan**! Ibu menunjuk ke arah **pintu** yang terbuka. Bergaul dengan masyarakat banyak.**"**
"To the street!" Mom pointed to the open door. Mingle with the people."
Gadis itu termangu.
The girl was stunned.
"Untuk apa? Dalam **rumah** kan lebih nyaman?"
"What for? Isn"t it more comfortable at home?"

(2) "Keluarlah anakku, cari seseorang **di sana**, lalu tegur dan bicara! Jangan ngumpet **di sini**!"
"Go out, my son, find someone over there and scold and talk! Don"t hide here!"

(3) "Sebab di dalam mimpi, kamu sudah dikacaukan oleh bermacam-macam harapan yang meluap dari berbagai kekecewaan terhadap laki-laki yang tak pernah memenuhi harapan perempuan. **Di situ** yang ada hanya perasaan keki."
"Because in your dreams, you have been confused by various expectations that overflow from various disappointments with men who never fulfil women"s expectations. There is only a feeling of resentment."

(4) "Rasanya baru kemarin anak itu masih ngompol di sampingnya sehingga **kasur** berbau pesing."
"It feels like only yesterday that the child was still wetting his bed next to him, making the mattress smell bad."

Data (1), the word "jalan" is used as a place deixis that refers to an actual physical location, namely an area outside the house that someone can see and reach directly. The word describes a place outside the conversational space, an actual physical space. Generally, it indicates a location that can be understood based on the position of the speaker and listener, referring to a broader and more general space. The word also has various meanings depending on the conversation context, the relationship between the speaker and the listener, and the situation experienced. It can also be used in emotional or emphatic contexts. Furthermore, "pintu yang terbuka" refers directly to a specific location and describes a problem at the time. It conveys meaning from the speaker's point of view. "…pintu yang terbuka." cues the speaker about the surroundings, links the interpretation of location to the spatial context, and indicates that the door physically exists and can be seen by both the speaker and the listener. This explanation is made even more evident by the preceding words, "...Ibu menunjuk ke arah ...", which direct attention to spatial references that are built on the surrounding location. This meaning is highly context-dependent, meaning listeners can only fully understand the meaning if they can see or know the location the speaker is referring to.

On the other hand, the word "dalam rumah" is an example of place deixis in Indonesian, meaning the location can vary depending on the context. The word "dalam" means "di dalam," while "rumah" refers to a place of residence, "dalam rumah," When someone says "dalam rumah," they are referring to the inside of the house. The phrase's meaning depends on the speaker's position: inside the house relates to space, while outside is understood as inside the home. This contrasts with "luar rumah" which means open space.

Data (2), "di sana," is a form of place deixis that shows a location that is not too close to the speaker but is still known and understood. The meaning of this word depends on the context between the speaker and the listener and directs attention to the relevant location in the conversation. The location in question is relative to the speaker's position, and the meaning

can vary depending on the situation or environment. For example, in a room, "over there" could refer to a part of the room that is farther away from the speaker, while in a broader context, it could mean a greater distance away. Appropriate interpretation of "di sana" relies on the speaker's and listener's shared knowledge of the surrounding environment. Through this deixis, the speaker gives clues and context that depend on the listener's understanding of the space.

Data (3), "di situ" in this context is a place deixis that refers to a specific location mentioned or understood in the story. Despite the "mimpi" instead of an actual physical place, "di situ" refers to an abstract or conceptual place- a dream world of hopes and disappointments. "di situ" refers not to a physical place but to a metaphorical space. This helps the listener or reader understand that it relates to the emotional or psychological world of dreams. This phrase is highly context-dependent, i.e., how the previous dream was referred to as a "template" conceptualized where various emotional experiences occur. It shows how the words "di situ" can point to a non-physical location, such as a mental or emotional space, yet serve as an essential reference point in the story. Word usage "di situ" enriches the story, allows the audience to imagine or understand a dream world, even if that world does not physically exist, and highlights how deixis can denote physical and abstract spaces.

Data (4), "kasur" is a place deixis that shows spatial relationships and provides details in the story. The word refers to a concrete object, the mattress, which becomes a tangible reference point for the location of the incident. By placing the action on or near the bed, the story focuses on an actual physical space, making the events more vivid and relatable. Kombinasi dari kata "di sampingnya" and "kasur" provide a vivid setting and are connected to the actual space, making the scene more concrete and easier for the listener to imagine. These words describe the child's position and emphasize the scene's physical reality, helping the reader imagine the action in a specific and recognizable place. This allows the reader to get involved in the scene more quickly (Bowkett & Hitchman, 2021); connect physical experiences with imaginative and abstract images in the reader's mind (Sticchi, 2018).

In addition to place deixis, which describes physical or real locations, short stories can also use words that refer to places in imaginary or abstract contexts, such as places that exist in specific thoughts, feelings, or situations. It allows the author to create a space not limited to a physical location, giving more freedom in developing the atmosphere or conflict in the story. Imaginary place deixis refers to using words or phrases to describe a place in the mind or concept that is not necessarily related to an actual location.

(5) "Aku tidak memerlukan **matahari**, aku memerlukan seorang *Laki-Laki Sejati*."
   "I don"t need the sun, I need a real man."
(6) "*Laki-Laki Sejati* itu semuanya sudah **amblas**, sejak ayahmu meninggal dunia."
   "Real men have all but disappeared, ever since your father died."
(7) "Harapan adalah sesuatu yang kita inginkan terjadi yang seringkali bertentangan dengan apa yang kemudian ada **di depan mata**."
   "Expectation is something we want to happen that is often contrary to what is then in front of us."
(8) "Sebab **di dalam mimpi**, kamu sudah dikacaukan oleh bermacam-macam harapan yang meluap dari berbagai kekecewaan terhadap laki-laki yang tak pernah memenuhi harapan perempuan."
   "For in your dreams, you have been confused by various expectations that overflow from various disappointments with men who never fulfil women"s expectations."

Data (5), "matahari" is a physical object related to place deixis, referring to the actual location in the sky where sunlight comes from, which is an integral part of nature. However, in the conversation, "matahari" was used metaphorically. It becomes a significant symbol, such as a source of life, energy, or hope, representing things like stability, guidance, or hope. This change of meaning alters "matahari" from something physical to a symbol of emotional needs or connection. This proves that place deixis not only refers to physical locations but can also describe "tempat" as an emotional, psychological, or social need, not just a geographical area. Shifting from the word "matahari" physically into "Laki-Laki Sejati" reflects the transition from the real world to a metaphorical or psychological space. Place deixis allows us to see "matahari" imaginatively, not only as a physical place but also as a symbol of emotional fulfillment, needs, and desires that can differ for each person. For some people, the "matahari" can mean success, security, a romantic partner, or peace, depending on their views.

Data (6), word "amblas" provides interesting examples of place deixis in the form of imagination. This word means something that sinks, collapses, or disappears in a physical sense. However, "amblas" does not refer to an actual geographic location in this context. Instead, it is used to describe loss metaphorically or abstractly. The speaker is not talking about the physical place where the "Laki-Laki Sejati" has disappeared, but rather "ruang" emotional or conceptual in which the idea of "Laki-Laki Sejati" no longer exists. This change moves the meaning of the word from a tangible location to a psychological or social void, emphasizing the loss of values or ideals related to masculinity, responsibility, or integrity, especially after the father's death. The word "amblas" shows how place deixis can represent the subjective experience of loss, by transforming a physical "place" into an emotional space. The word "amblas" describes a shift from concrete locations to internal feelings and social or emotional changes.

Data (7), the word "di depan mata" literally means something in front of a person. Still, in this context, it is used metaphorically to convey the idea of a reality or situation that is happening or visible. This word often contrasts with hopes or dreams about the future. "di depan mata" describes conceptual space, not physical space. The phrase refers to the present moment-the reality in front of someone-which is often different from what they expect or want in the future. The word functions as a deixis expression that depends on how each person interprets what is being said "ada di depan mereka". Although it refers to something visible, metaphorically, it can describe an emotional or psychological space challenging to change, including feelings of disappointment or frustration that go against one's dreams.

Data (8), the word "di dalam mimpi" is used metaphorically to describe a state of mind or emotional experience where desires, hopes, and disappointments co-exist. The word creates an image of the subjective space in the speaker's mind or the person dreaming. The word also implies a mental landscape where often unattainable expectations collide with disappointments and frustrations experienced in real life. In this case, the dream becomes a symbolic place where the line between reality and desire is blurred, showing how place deixis can transcend physical location and describe emotional and mental space. Although not physical, dreams are metaphorical realms that shape one's emotional and psychological experiences, serve as conceptual environments that influence emotional and cognitive states, and are a medium of reflection where hopes and disappointments create a powerful non-physical location in the mind.

Place deixis plays an essential role in constructing the story's narrative by describing physical, social, and emotional locations and abstract spaces such as dream or psychological worlds. It helps the reader feel an emotional bond with the characters and the story's atmosphere. As an effective narrative tool, place deixis enriches the reading experience, stimulates the imagination, and deepens understanding of the story's themes, creating a vivid and coherent world so that readers are emotionally connected to the story.

Discourse Deixis

Discourse deixis is the use of language elements that refer to specific parts of a conversation or the exact text, whether in oral or written form (Listyarini & Nafarin, 2020; Pratiwi & Saksono, 2017). Discourse deixis helps maintain the relationship between parts in a conversation or text, making it easier for readers or listeners to understand the content more clearly. In general, discourse deixis is divided into two types: anaphora deixis, which refers to something already mentioned in the sentence or discourse, cataphora deixis refers to something mentioned behind the sentence or discourse (Kridalaksana, 2009). Anaphora and cataphora are essentially ways of referring to or referring to something in a text. Anaphora relates to things mentioned before, while cataphora refers to things discussed later. Both are used to prevent a tedious repetition of words and help the reader understand the text's content more easily.

Anaphora Deixis

(9) "Jadi kamu masih ingat **semua yang ibu katakan**?"
"So you still remember everything mum said?"

(10) "… Banyak orang tua menyembunyikannya, karena pengetahuan yang tidak perlu akan membuat hidupmu berat dan mungkin sekali patah lalu berbelok sehingga kamu tidak akan pernah sampai ke tujuan. Tapi ibu tidak **seperti itu**. Ibu percaya zaman memberikan kamu kemampuan lain untuk menghadapi bahaya-bahaya yang juga sudah berbeda. Jadi ibu akan bercerita. Tetapi apa kamu siap menerima kebenaran walaupun itu tidak menyenangkan?"
"...Many parents hide it, because unnecessary knowledge will make your life heavy and may once break and turn so that you will never reach your destination. But Mum wasn"t like that. I believe age gives you another ability to deal with different dangers. So I"ll tell you a story. But are you ready to accept the truth even if it is unpleasant?"

(11) "Aku jatuh cinta kepadanya dalam penggambaran yang pertama. Aku ingin berjumpa dengan laki-laki **seperti itu**. Katakan di mana aku bisa menjumpai *Laki-Laki Sejati* **seperti itu**, Ibu?
"I fell in love with him in the first depiction. I want to meet a man like that. Tell me where can I meet a True Man like that, Mother?

(12) Sudah tidak ada lagi?
Is it no longer there?
Sudah habis.
It"s gone.
Ya Tuhan, habis? Kenapa?
Oh my God, it"s gone? Why?
Laki-Laki Sejati **seperti itu** semuanya sudah amblas, sejak ayahmu meninggal dunia.
Such True Men have all disappeared, since your father passed away.

(13) Kenapa Ibu menghela nafas sepanjang **itu**?

Why did you sigh that long?

Karena kamu menanyakan sesuatu yang sudah tidak mungkin, sayang.

Because you"re asking something that"s already.

Apa? Tidak mungkin?

What? Impossible?

Ya.

Yes, it is.

Kenapa?

Why?

Karena *Laki-Laki Sejati* seperti itu sudah tidak ada lagi di atas dunia.

Because such True Men no longer exist on earth.

(14) "Ah, Ibu jangan ngeledek **begitu**, aku serius, aku tak sabar."

"Ah, mum, don"t tease me like that, I"m serious, I can"t wait."

(15) "Jadi tak ada harapan lagi, gumamnya dengan suara tercekik putus asa. Tak ada harapan lagi. **Kalau begitu** aku patah hati."

"So there"s no hope anymore, she muttered in a voice choked with despair. There is no hope anymore. Then I"m heartbroken."

(16) "Kalau **begitu** kamu mau jadi kodok kuper!"

"Then you want to be a dorky frog!"

(17) "Jadi **tak ada harapan lagi**, gumamnya dengan suara tercekik putus asa. **Tak ada harapan lagi**… "

"So there"s no hope anymore, she muttered in a voice choked with despair. There"s no hope anymore..."

Data (9), "semua yang ibu katakan," shows that there is a previous conversation or information that the mother has conveyed. The speaker assumes that the listener already knows what the mother has talked about before. In this case, the phrase illustrates anaphoric deixis, a reference that points back to information already mentioned earlier in the conversation. The word "ibu" refers to the context in which the mother has given the information, and the word "semua" indicates that everything the mother says is the focus of attention. To understand the meaning of this phrase, the listener needs to remember or understand what the mother has said previously. Without knowledge of the previous conversation, the sense of this phrase could be unclear. Therefore, the sense of this phrase relies heavily on the information already present in the last conversation and the shared understanding between the speaker and the listener.

Furthermore, an explanation of discourse deixis can be seen in the use of the word "seperti itu", which connects the current statement with the previous conversation or context. In data (10), the word refers to the concept of secrecy between parents already discussed in the last dialog. Readers are expected to remember the idea of parents hiding information from their children. The same thing is also found in Data (11) and Data (12), which refer to the previous description of the "Laki-Laki Sejati". The word "seperti itu" connects the current statement with the discussion about the "Laki-Laki Sejati" figure, which has already been discussed. Whereas in data (13), the word"itu refers to the length of the mother's sigh that just happened, which shows situational deixis. The meaning of the word "itu" in each of these examples depends on the ability of the listener or reader to remember or recognize the previous context, either of the prior conversation or the event that just happened. This emphasizes the importance of shared knowledge and context in understanding deictic

expressions. Thus, these examples of discourse deixis show how meaning in conversation often depends on a previously mentioned reference or an immediate event.

The word "begitu" in data (14) functions as a discourse deixis that refers to the mother's way of speaking, which is perceived by the speaker (my character) as a mockery. This word connects the speaker's response to the mother's previous speaking style, particularly about the mockery or teasing. Without the context of how the mother spoke, the meaning of the word "begitu" would be less clear, as it relies on a shared understanding of the mother's behavior. Meanwhile, in data (15) and (16), the phrase "kalau begitu" functions as an anaphoric deixis that refers to a previous statement in the conversation, creating a cause-and-effect relationship between the two parts of the discourse. "Kalau begitu" indicates that the speaker's heartbreak is caused by the loss of hope or unfulfilled expectations. The exact phrase also responds to expectations or disappointment by emphasizing the dramatic or exaggerated consequences of disagreement or frustration. In both examples, "kalau begitu" connects the utterance to the preceding conversation, highlighting the relationship between the statement and the emotional response or consequence that arises.

In data (17), the phrase "Tak ada harapan lagi" expresses the speaker's feelings of despair and serves to emphasize and strengthen that emotional state by repeating the concept of hope that has been lost. The word "lagi" indicates that previously, there was hope that was now completely gone. This phrase would not be so powerful without the previous context, as the listener must understand the last conversation. By repeating it, the speaker clarifies and deepens their feelings of despair, showing how discourse deixis links the current statement to the last conversation.

Cataphora Deixis

(18) "***Laki-Laki Sejati* adalah**… tetapi ia tak melanjutkan."
   "The True Man is... but he does not continue."
(19) "**Kalau begitu** apa dong?"
   "What then?"
(20) "**Makanya** keluar dari rumah dan lihat ke jalanan!"
   "So get out of the house and look at the streets!"

Data (18), the phrase "*Laki-Laki Sejati* adalahis a part of phrasal deixis in discourse. This deixis introduces a concept or idea to be explained further but is left incomplete or open-ended. The phrase shows an intention to define "Laki-Laki Sejati." Still, this incomplete sentence creates a sense of anticipation and leaves the listener or reader with uncertainty as they wait for the speaker to continue, but there is no further explanation. This makes the meaning ambiguous and dependent on the continuation of the sentence. The speaker's failure to complete his thought could indicate a specific intention, such as hiding information or leaving the concept open to interpretation. The existence of this incomplete phrase is highly dependent on the context of the previous conversation, as the listener must infer the missing information based on what has already been said. This shows how deixis shapes meaning depending on the clues and context in the conversation.

Data (19), the phrase "kalau begitu" refers to something that has not yet been explained or clarified, with its meaning dependent on the continuation of the conversation. This phrase shows that the speaker refers to an idea, situation, or thing already mentioned or implied.

However, the meaning is not yet apparent and requires further understanding. To understand "kalau begitu," the listener must know what the speaker refers to, which will most likely have been introduced beforehand. This phrase is highly dependent on the context of the conversation, as its referent can only be understood if there is an understanding of what has been discussed previously. Without that context, the phrase becomes ambiguous. The listener must recognize the previous conversation to understand the meaning of "kalau begitu" and what is being sought to be explained. As such, this phrase signals that further explanation or clarification is expected, and its function is highly dependent on the ongoing dialog.

Data (20), the word "makanya" refers to something that will be further explained or clarified in the conversation, dependent on the continuation of the discourse. This word indicates the reason or explanation behind the action, suggesting that a previous condition or event requires the listener to act. However, the specific reason referred to by "makanya" is not explained directly in the sentence, and the listener is expected to interpret or seek further explanation through the rest of the conversation. "Makanya" creates a cause-and-effect relationship between the previous discussion and the command given by the speaker, indicating that the listener needs to act based on a reason that has already been mentioned or will soon be explained. The use of this word is context-dependent, as without a clear context, this phrase would be ambiguous. The listener must relate the command to the reason indicated by "makanya," which shows how deixis works within the broader flow of conversation. A complete understanding of the meaning of "makanya" depends on the listener's ability to interpret it based on the previous discussion, illustrating how deixis shapes meaning in communication.

Discourse deixis in short stories makes it easier for readers to understand the meaning and relationship between parts of the story. It is an effective tool for building clear, dynamic, and meaningful communication. Anaphora and katara deixis play an essential role in maintaining the smoothness and connectedness of conversations or texts, helping readers to follow the storyline more efficiently, avoiding tedious repetition, and strengthening the relationship between parts of the story.

CONCLUSION

Place and discourse deixis are essential in establishing context, atmosphere, and emotional connection in short stories. Place deixis, which includes physical, social, and abstract locations, helps readers understand the story's setting and feel the atmosphere created by the author. Place deixis, whether real or related to feelings or thoughts, enriches the story and makes the reader feel more emotionally connected. Place deixis can also describe mental or emotional spaces, such as hope, disappointment, or loss, which makes the reader's experience more profound. Meanwhile, discourse deixis, which consists of anaphora and katara, helps maintain fluency and connectedness in conversations or texts, making it easier for readers to follow the storyline and understand the relationship between parts of the discourse.

Overall, place and discourse deixis not only clarify the location and context of the story but also strengthen the emotional connection between the reader and the characters and aid a deeper understanding of the themes and messages the author wants to convey. Thus, deixis becomes an effective tool for creating vivid, connected, and meaningful stories.

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