

The Use of Personal Deixis In Expressing The Meaning of The Short "*In The Body Of Tarra In The Word Of The Tree*" By Faisal Oddang: A Stilistic Overview

St. Nursaadah¹

AB Takko Bandung²

Nurhayati³

¹²³Hasanuddin University, Makassar, Indonesia

¹stnursaadah6@gmail.com

²takkobandung@gmail.com

³nurhayati@unhas.ac.id

Abstract

The purpose of this study is to reveal the types of deixis and the function of deixis in uncovering the meaning of the short story " Di Tubuh Tarra dalam Rahim Pohon ". This research uses stylistic theory. Stylistics examines the use of language in a literary work and the effectiveness of its use. This stylistic study can move at the pragmatic level. This type of research is qualitative research. The method used in this research is descriptive analytical method. The results of the study show that the types of deixis in the short story include first-person deixis with the word I as many as 13 and I as many as 8, the use of the second person with the word you as much as 37 and the second plural with the word we as much as 5. The third persona he as many as 9, he as much as 3. The third plural with the word we as many as 6 and they are 6. The use of the first persona deixis is dominantly used in the short story. Through the use of persona deixis, it is found the meaning of the social stratification of the Toraja people in the short story " Di Tubuh Tarra dalam Rahim Pohon "

Keywords: *deixis, short story, stylistica*

Introduction

The stylistic approach in literary research is essential because it serves as a bridge between linguistics and literary studies. Linguistic analysis can help reveal the use of diction and aesthetic language style in literary works, including the use of deixis. In addition to uncovering aesthetic aspects, such analysis can also reveal the meaning of a literary work. Therefore, stylistic research provides an analytical approach that replaces impressionistic literary analysis with an objective one. Thus, stylistics can assist readers and literary researchers in interpreting literary works based on a more measurable analytical foundation. This research can also be utilized in literature education at schools and universities to train students in developing appreciation for the beauty of language in literary works. Furthermore, the stylistic approach provides empirical data that can expand or strengthen stylistic theory as a scientific discipline, particularly within the context of Indonesian literature. Abrams (1981:192) states that "Stylistics; this term has been applied to a method of analyzing works of literature which proposes to replace the 'subjectivity and impressionism' of standard criticism with an 'objective or scientific' analysis of the style of literary texts."

Short stories or short stories are a unique genre of prose literature. This prose presents a concise narrative. Therefore, creativity in using linguistics symbolically and metaphorically must be maximized. The language used in a short story is strictly designed to be stylish to be able to achieve an aesthetic impression that can touch the feelings of

the readers. The peculiarities of literary language, especially short stories, are found through the utilization of phonology, morphology, syntax, and semantics. This discourse is established in the short story "Di Tubuh Tarra dalam Rahim Pohon". One of the advantages of this short story is the strength of the use of linguistic features such as the use of archaic diction, such as the words frail, shed, confused, molt, and involved; Word formation morphologically and syntactically creatively and innovatively can provide high aesthetics and reinforce meaning, for example in the sentence you are sitting still, wanting to put something down in the afternoon, dissolving my daydreams. In addition, the use of deixis like I, me, you, he, she, we, us, and they are words that have references that are not fixed or changed, turn it into absorbed study. These advantages through the utilization of linguistics make the short story "Di Tubuh Tarra dalam Rahim Pohon" unique and engaging to study. This short story is the best short story by Kompas in 2015 which led Faisal Oddang to become Kompas' best short story writer at the time.

Analysis of literary works, especially Indonesian literature, has not been done much, especially with regard to the use of linguistics. The analysis of the short story "Di Tubuh Tarra dalam Rahim Pohon" will discuss the concrete form of using linguistic features with stylistic designs. This analysis needs to be conducted so that the comprehensive and total meaning of a literary work is not impressive and subjective.

The short story "Di Tubuh Tarra di dalam Rahim Pohon" is full of meanings that can be understood through a distinctive style, especially through linguistic analysis in the way it is expressed. The short story "Di Tubuh Tarra dalam Rahim Pohon" tells the story of the spirits of Runduma and Lola Toding's characters (a baby who died and had no teeth and was buried in the passilirang 'big tree'). Both of these characters have a persona deixis that has a changing reference. This reference change is interesting because it will give meaning according to the context of the presence of the deixis. Likewise, place deixis and time deixis occur in the story. The changes that occur are supported by the use of deixis. Purwo (1984:1) says that a word that has a moving referent is called deixis. The most appropriate approach in analyzing linguistic elements in literary works is the stylistic approach

Based on the description above, research on the short story "Di Tubuh Tarra dalam Rahim Pohon" is interesting to study through a stylistic theory/approach. Teeuw (2003:61) says that stylistics is an approach used in researching the use of distinctive or special language in literary works by using linguistics. In line with this concept, Sudjiman (1993:3) says that the study of stylistics bridges between literary criticism on the one hand and linguistics on the other hand because stylistics examines literary discourse with a linguistic orientation.

Some of the articles about the short story "Di Body Tarra in the Rahim of the Tree" by Faisal Oddang include the writings of R. Hasina and Sarwo Ferdi Wibowo (2019) with the title "Levels of Magical Realism in Short Stories in Tarra's Body in the Rahim of Trees". This paper explains that this short story mixes magical and real events. The merging of events in the narrative between the spirit world and the real world makes this short story unique and different from other short stories. The fictional content through magical events mingled with the facts of Toraja tradition and customs makes this short story more distinctive. The next article is the writing of Rimadani, et al. (2019), namely "A Collection of Short Stories in Tarra's Body in the Rahim of a Tree as Literary Teaching Materials: Language Style and Character Education". The results showed that the style in the short story contained 35 data, namely simile, metaphor, personification, allegory, hyperbole, satire, irony, pleonase, and periphrasis. This language style provides character education to its readers. There are 20 values of character education, namely the value of character

education for social care, honesty; religious, responsibility, curiosity, love to read, care for the environment, love the homeland, appreciating achievement, hard work, independence, national spirit, creativity, and love peace.

Other writings include an article by Widiani (2017) with the title "A Study of Literary Ecology in a Selected Short Story Collection by Kompas 2014 "On Tarra's Body in a Tree's Rahim". The results showed that in this short story there is a literary relationship with nature as a source of human life for the Toraja people. The Tarra tree is not much different from the coconut tree. Not in terms of form, but in terms of use. The fruit of the Tarra tree which looks like breadfruit is often used by the Toraja people as vegetables. The trunk is strong and large so it can be used as a final resting place for babies. In this short story, there is an effort to preserve the Tarra tree to always maintain its fertility. Another article is the writing by Tamimi (2020) with the title "Analysis of the short story 'In the Body of Tarra in the Rahim of the Tree' Mimesis Criticism Approach". The results show that this short story mimetic describes Toraja customs, especially the tradition of burying babies in the Tarra tree called passilirang.

Several studies related to stylistics, including: research conducted by Fatmalinda (2016) with the title "Stylistics in Andrea Hirata's Father Novel". The results showed that the novel Ayah by Andrea Hirata has a repetition style of 10 data. In addition, it was also found that rhetorical figure of speech, metaphorical figure of speech, personification, and simile, found as many as 13 data. The total number of data from diction, sentence structure, the figure of speech, and Malay style in the novel Ayah is 59 data. Based on the data above, it can be said that through the imagination of the created characters, Andrea Hirata can describe the peculiarities of the sentences used, such as giving a unique name and setting, and the use of the language style chosen is also unique.

Another research is Widyaningrum's research (2016) entitled "A Study of Stylistics in a Short Story entitled 'Mysterious Shooter' by Seno Gumira Ajidarma. The result of this research shows that this short story uses a simple sentence structure and the dominant sentence type is a declarative sentence. The dominant utilization of visual (visual) imagery, hearing, taste, and kinesthetic/motion is contained in this short story.

Research related to deixis can be found in Goziyah's writing (2020) with the title "Deixis in Tere Liye's novel Si Anak Cahaya". The results showed that the use of personal deixis, time deixis, place deixis, and pointer deixis was widely used in this novel. There are seven-person deixis, six-time deixis, seven-place deixis, and six-pointer deixis. The use of persona deixis dominates in the novel Si Anak Cahaya. Furthermore, Multiadi (2019) with the title "Deixis in the Novel Rahwana by Anand Neelakantan". The result of the research shows that persona deixis causes the characters in Rahwana's novel to switch roles from me, us, and us. The role of being the interlocutor or being spoken to is like you and you. Roles become as talked about as he and them. Place deixis causes place references to move their distance based on language events and contexts. Social deixis can cause differences in a person's level, such as position or caste that change based on the actors of language events and contexts.

Another research is a study conducted by Nursa'adah (2012) with the title "Deixis Analysis in the Short Story 'Jakarta' by Tjitrawarsita (A Stylistic Approach). The result of the research shows that the short story uses person, time, and place deixis. The use of persona deixis can reveal the character of the characters in the short story. The deixis of time and place can influence the character of the characters, both the character of Pak Pong (Waluyo) and the character of the General (Paijo), Si Mother, and the Guardian. This deixis can reveal the theme of the short story.

Literary works use language media in their delivery. The ability of the author to use language creatively determines the quality of a literary work, both poetry, and prose. Creative use of language by authors can be done through language elements phonologically, morphologically, syntactically, semantic, and pragmatically. The use of linguistics, especially the use of deixis in the literary work of the short story "Di Tubuh Tarra dalam Rahim Pohon" is interesting to study because it gives characteristics to the work as well as can help the meaning of the work.

The study of peculiarities of the use of language in a literary work can be studied through a stylistic approach. Stylistics is often associated with literary language. Stylistics has been known since hundreds of years ago. Stylistics etymologically comes from English known as stylistic. The word stylistic comes from two words, namely the word style and the wordlists. The word style means style while the wordlists mean knowledge. So the word Stylistic in English can be interpreted as the Science of Style. Satoto (2012: 35) says that stylistics is a branch of science that studies the distinctive style/way used by a person to express ideas, ideas, and self. This method of expression includes aspects of diction, figurative language, sentence structure, discourse forms, and other rhetorical means. In line with the above, Ratna (2013: 3) explains that stylistics is the science of style which generally studies ways to use language specifically so that the intended purpose can be achieved optimally. Furthermore, Sudjiman (1993:4) says that stylistics is related to the study of language use in a literary work through the linguistic level. Stylistics examines the use of language in a literary work and the effectiveness of its use. This linguistic study moves at the level of phonology, morphology, syntax, and semantics. Abrams (1981) says that stylistics uses modern linguistic concepts in identifying stylistic features/displays in language. The stylistic features in language are divided into: phonological, syntactic, lexical, and rhetorical.

The study of stylistics has been widely discussed theoretically, particularly regarding the role of language in shaping the aesthetics and meaning of literary works. Previous studies have mostly focused on general aspects of stylistics such as diction, figurative language, and sentence structure as forms of the author's stylistic expression. However, the application of stylistic theory to specific linguistic aspects, such as **deixis**, has not been widely explored in the context of Indonesian literary works. Purwo (1984:10) states that deixis is a linguistic concept whose reference shifts and changes depending on the speaker or the place of utterance. A linguistic form is said to be deictic when its reference varies according to who the speaker is, as well as the time and place in which the word is spoken. This element is highly relevant in literary works, particularly in relation to the narrator's point of view.

The use of linguistic features such as deixis plays a crucial role in constructing the perspective and meaning of a literary text. It can be said that deixis analysis reveals the relationship between language, social context, and cultural identity represented by the author within a literary work. Therefore, a study that examines the function of deixis in literary works can provide a new contribution to the development of stylistic theory in a more contextual and culturally grounded manner. Use of deixis by someone must pay attention to and understand the conversation situation. According to Riza and B. Wahyuni (2017), a deixis is a form of language that has a pointer function in the form of a word and others that can move depending on the context. This applies to all deixis, both deixis of a person (person), time (time), place (place), and social (social). A word in a sentence can have different meanings because it is influenced by the context of the conversation. The use of this deixis is typical in the discourse of literary works, including the short story "Di Tubuh Tarra dalam Rahim Pohon" Pohon.

Method

This type of research is qualitative research. Qualitative research is a type of research that uses qualitative data. Moleong (2013:168) says that qualitative research intends to understand phenomena about what is experienced by research subjects such as behavior, motivation, actions, and others holistically by describing through language with natural methods. Endaswara (2013: 5) explains the important characteristic of qualitative research in literary studies is that the researcher is a key instrument who reads a literary work carefully, literary research prioritizes the process rather than the result because literary work is a phenomenon that invites many interpretations, and research is carried out descriptively through the description in the form of words/language.

Data is a source of information that will be selected for analysis. Siswantoro (2010:70) says that the data in literary research are words, phrases, and sentences. Therefore, the data in this study are in the form of words, phrases, and sentences obtained through the short story "Di Tubuh Tarra dalam Rahim Pohon". This data was collected by observation and observation techniques. The data is then recorded through the data cards that have been provided. Data analysis was carried out qualitatively with grounded research efforts. This qualitative research produces descriptive data in the form of words or sentences that are described descriptively.

The approach used in this research is stylistics. According to Sudjiman (1993: 3), stylistics is a science used to examine how writers manipulate language, how to utilize the elements and rules contained in language, and what effects the author has. Stylistics also examines the characteristics of the use of language in literary discourse, the characteristics that distinguish or contrast it with non-literary discourse. Stylistics examines deviations from grammar as a literary tool and stylistics examine the poetic function of a language. Furthermore, A. Teeuw (2003: 72) asserts that stylistics in principle examines the use of a distinctive or special style of language, which is the hallmark of a writer of literary genres and others that deviate from everyday language or which is considered normal. The way stylistics works begin by looking at the unique and distinctive linguistic phenomena in a literary work. After observing, classifying, and noting the phenomenon, analyze the relationship of the linguistic phenomenon with the aesthetic effect and meaning of the literary work.

The source of data in this study is the short story "Di Tubuh Tarra dalam Rahim Pohon" by Faisal Oddang published by Kompas, on May 4, 2014. There are two types of data in this study: primary data and secondary data. Primary data is the main data: data obtained and selected directly from the source without intermediaries. While secondary data is data obtained indirectly that has a relationship or relevance to the primary data needed in research (Siswantoro, 2010:70). The primary data in this study are all sentences containing deixis, both personal deixis, time deixis, and place deixis. This primary data was obtained through data sources in the short story "Di Tubuh Tarra dalam Rahim Pohon". While secondary data is data that supports primary data. This secondary data is in the form of books, journals, papers, and other research results that are relevant to the primary data.

Data collection in this study was carried out by the method of observation, reading, and recording. The reading method is used to obtain data by reading and listening to the use of language. This listening can be done in the use of language both orally and in writing (Mahsun, 2014:92). Listening in this study was carried out on the use of language in the speech of the characters in the short story "Di Tubuh Tarra dalam Rahim Pohon". The

selection of this method is then complemented by using techniques such as note-taking techniques. This technique is suitable if the research data is written data or documents (Mahsun, 2014:93). The researcher in this case is not involved in the speech event, but only listens to the speech contained in the short story "Di Tubuh Tarra dalam Rahim Pohon". The note-taking technique is an advanced technique used when applying the listening method. The defect technique captures the work of taking data by recording the data obtained from the object of this research

Systematically, the steps taken in collecting this research data can be described as follows:

- a. Observing and critically reading the short story "Di Tubuh Tarra dalam Rahim Pohon" by reading the whole thing over and over again. In this case, the researcher carried out the process of reading the character's speech through events with the character's speech containing deixis related to the context.
- b. Identifying language forms that contain types of deixis, such as person deixis, place deixis, time deixis, discourse deixis, and social which are contained in the short story "Di Body Tarra di Rahim Tree".
- c. Marking (underlining using a highlighter) parts of words or sentences in short stories that relate to the types of deixis.
- d. The collected data were analyzed by using the analytical descriptive analysis method. This analysis is done by describing the deixis data contextually. Contextual in this case is to analyze the use of deixis concerning the context in the short story. The context referred to in this case is the environment of the language entity used in the short story "Di Tubuh Tarra dalam Rahim Pohon".

The data analysis technique used in this study consisted of four stages. The first stage is:

- a. Describe the types of deixis contained in the short story "Di Tubuh Tarra dalam Rahim Pohon" through data that has been classified.
- b. Analyzing the relationship between the deixis data and the context in the short story "Di Tubuh Tarra dalam Rahim Pohon".
- c. The deixis data that has been found is then analyzed and associated with the aesthetic function and the role of the deixis concerning the meaning of the short story.
- d. Summarizing the results of data analysis.

Result

Based on the analysis of the short story "*Di Tubuh Tarra dalam Rahim Pohon*" by Faisal Oddang, various forms of deixis were found, including person, place, and time deixis. These three types of deixis play an important role in establishing the relationship between language and the narrative context. In general, person deixis is the most dominantly used type in the short story. The dominance of person deixis indicates that the story emphasizes the relationship between the speaker and the participants in the narrative, which reflects emotional closeness that enriches the meaning of the story. In detail, the person deixis can be described as follows: there are 87 person deixis, 7 place deixis, and 4 time deixis. These three deixes have references that can move based on the role and context of the story. These three types of deixis provide a style that can create an aesthetic effect as well as reveal the meaning of the short story "Di Tubuh Tarra dalam Rahim Pohon". The following is an analysis of persona deixis found in the short story.

- (1) Me and other Indo children, someday in the same heaven
- (2) I nod
- (3) I'm disturbed

- (4) I nodded reassuringly
- (5) I nodded, signaling you to continue the story
- (6) I sit on the threshold of the booth
- (7) I wish I could take you there
- (8) Come with me Runduma, I'm sure the event will be fun
- (9) I turned around
- (10) I love you
- (11) I know that
- (12) I scanned the crowd
- (13) I shudder to hear that
- (14) Tomorrow I will continue, Toding
- (15) I've been here for a week
- (16) but I still seem very foreign.
- (17) I and the other Indo children also apologize,
- (18) In the world, I am your lord. But here it's different
- (19) I'll definitely tell you
- (20) "Uh sorry, I mean Lola," you added quickly.
- (21) Their marriage went smoothly, until I was born
- (22) I have no one
- (23) A few days ago, you died—for some reason
- (24) As I thought, you're a descendant of tokapua
- (25) I nodded, afraid I'd say the wrong thing and you'd be angry
- (26) Yes, I know your name from Indo, the night after you buried in his body
- (27) Early in the morning, you were standing on the threshold of the cubicle—knocking on the door of my palm fiber which had fallen off because it had not been replaced in years.
- (28) You know my name?
- (29) You sit still, your face looks doubtful
- (30) You want to put something
- (31) You look sad today
- (32) Can you keep a secret?
- (33) You nodded
- (34) You smile and start your story
- (35) That's Ambe, you're tired of saying it
- (36) Indo explains everything about you
- (37) You brought many wounds from the world?
- (38) ... you can't hold so much gloom in your chest
- (39) You know we're just tomakaka, there's even tobuda
- (40) You promise?
- (41) You smile, looking amused to hear me
- (42) Do you remember everything?
- (43) You're sobbing
- (44) Unknowingly, now you have entered my arms
- (45) You breathed your last at the hands of your parents
- (46) You were unlucky that night, Runduma
- (47) You bounce
- (48) You want to meet your parents?
- (49) You smile and start your story
- (50) Even though you, me, and other Indo children, someday in the same heaven
- (51) You end your story with a statement that you seem to regret

- (52) You closed your story
- (53) Lola, do you know who guides those tourists?
- (54) Where are you, Lola?
- (55) Where are you, Lola?
- (56) Why did you leave?
- (57) You love me too, Runduma?
- (58) As loud as I can scream at you who is still kneeling in my now empty cubicle
- (59) I bet you didn't hear it
- (60) He bowed down languidly
- (61) So that he doesn't spread the news all over the village
- (62) He lost his son.
- (63) He committed adultery, and the middle-aged man was furious
- (64) He sold it for hundreds of millions of rupiah to the tourists he accompanied yesterday.
- (65) He often gets angry.
- (66) So he collects money left and right
- (67) He loses strength when he sees his hands...
- (68) He screams
- (69) Is he your grandfather, Rumduma?
- (70) He has violated the pemali mappangngan buni.
- (71) See, he knows a lot about Indo
- (72) For many years we suckle sap
- (73) Slowly letting our bodies melt away with time
- (74) Then we will change into mothers
- (75) Before we finally go to heaven
- (76) You know we're just tomakaka, there's even tobuda
- (77) Not as few as we have the guts to designate nobles like you.
- (78) On the body of Indo for them to climb
- (79) It is not because they love each other that customs are unfair to them
- (80) Good luck finding them your relatives too
- (81) Ambemu tokapua,... must be held in luxury at their tongkonan
- (82) Their marriage was smooth
- (83) They never got along after the secret of their marriage was revealed
- (84) At least, there we will miss our relatives
- (85) We are Indo children, a small paradise is a relative's smile
- (86) We have been sitting on the threshold of the booth for a long time watching the visitors' arrogance and their laughter, which often makes us sad

First Person Deixis singular

Berdasarkan Based on the data above, it is found that the use of the first person deixis with the word I is 8. The use of the first person deixis with the use of the word I is used alternately with the referent. This can be seen in one of the following quotes::

""Sorry, open you, I've been here a week, but I still seem very foreign." I and other Indo children also apologize, you know we are only tomakaka, even there are tobuda, we don't have the guts to launch a noble like you (Oddang, 2014:48).

My words in the first sentence refer to the character Runduma, but my words in the next sentence refer to the character Lola Toding. Situations like this occur in the use of the word until the story is finished. I say the reference is determined by the context of the speech/utterance. In addition to this, the use of my deixis occurs in the story when

describing Lola Toding and Runduma characters who are not familiar or are still acquainted. Purwo (1984:22) says that the word I can be used in formal situations such as in lectures, lectures, or speech act participants who do not know each other.

In addition to the first persona with the word I, there are also 13 uses of the first person deixis with the word I. The use of this deixis is more than the word I. This happens when the utterances performed by the characters in the short story become familiar and are in a situation that they already know each other. This deixis can be seen in one of the following quotes:

Runduma, you came to me that morning with a face that holds many stories. I know it. You then invited me into the room and sat opposite. Lola, you know who's guiding the tourists? I shook my head. Confused. Here, here, you take my hand and then open my cubicle fibers together (Oddang, 2014:56)

In the quote above as a reference to the character Lola Toding, but in another conversation I said I refer to Runduma, Indo, and Ambe. The reference word I alternated according to the context of the ongoing speech. One of my first persona deixis that changed referents can be seen in the following quote:

I'm disturbed. You know my name? Ah yes, surely Indo will tell you. You sat there with a doubtful look on your face. "Tell me!" stiffened, and I'm sure you want to hell with something (Oddang, 2014:49).

The quote above shows that between the speaker and the interlocutor, namely the Lola Toding character and the Runduma character, are already in an informal situation. They perform speech acts that have a close relationship or already know each other. Even told about the intimacy of the characters Runduma and Lola Toding already in love with each other. This is what causes the use of I deixis more because it is used in plot structures ranging from complications, climaxes, turning points to completion. Purwo (1984:23) says that the use of the words I and I are different. I said marked for intimacy (marked for intimacy) while I said unmarked (unmarked).

Second Person Deixis singular

The use of a singular second person with the use of the word you is 37. The word you is used in speech act participants who have a close relationship. This familiar speech act occurs between Runduma's character and Lola Toding's character. This can be seen in the following quote::

You close your story by squeezing your arms tightly against mine. You held me for long time. It was a long time before I felt a strange feeling creep over me. Is this Love? Hopefully not (Oddang, 201:55).

In addition, the word you is also used in speech by people who have a higher social status to greet the interlocutor with a lower social status (Purwo, 1984: 23). In the short story, Runduma's character has a higher social stratification than Lola Toding's character. This can be seen in one of the following quotes:

I nodded, afraid I'd say the wrong thing and you'd be mad. For a tomakaka like me, there is nothing more despicable than wrongly speaking to you (Oddang, 2014:48).

The data above shows that there are differences in stratification between Runduma and Lola Toding characters. Runduma figures have social stratification as tokapua and Lola Toding figures and others have tomakaka and tobuda stratification. The use of the second person deixis with the word you is used with alternating referents. This can be seen in the following quote:

"Where are you, Lola?"

Indo's voice trembled calling me. Loud like a nekara being beaten. I shudder to hear it. But could not answer. "Where are you, Lola?" you asked in a sob. "Why did you go, I love you". Your voice makes that strange flutter run through me even more. You love me too Runduma? (Oddang, 2014:57). (Oddang, 2014:57).

Your second persona in the quote above, some refer to Lola Toding's character and some refer to Runduma. Based on the use of this persona deixis, it can be seen the meaning/message of the short story about social stratification in Toraja society in the short story "Di Tubuh Tarra dalam Rahim Pohon" by Faisal Oddang. In addition to the singular second persona, there is also a plural second persona using the word us as much as 5. This persona is used to describe the Lola Toding and Runduma characters in one context and also express other spirit figures with Lola Toding characters in another context.

Deiksis Single Third Person Deixis

The third person singular is used with he and he. His third persona deixis found as many as 9 and he was 3. Deixis he has a changing referent from Ambe Runduma with Grandpa Runduma. This can be seen in one of the following quotes:

He has violated the pemali mappangngan buni. He committed adultery, growled the middle-aged man. Is he your grandfather, Runduma? You nodded (Oddang, 2014:51).

The data above shows that in the first sentence he refers to Ambe Runduma, while he refers to Grandpa Runduma in the third sentence. Likewise with the singular third person deixis he. The word ia in the following data is used with alternating referents. The understanding he refers to is largely determined by the context of the sentence.

"From your indomu's sling, you bounced after your ambe no longer suppressed his anger so he jumped and pushed your indo to fall ...

Ambemu panicked. Indomu do not ask again. He loses power when he sees his hand holding your head reddened with blood (Oddang, 2014:54).

The third persona word he in the first sentence refers to the character Ambe Runduma. This is known through the context of the sentence which shows that Ambe Runduma was angry and pushed Mrs. Runduma. While the third persona, he in the fourth sentence refers to Runduma's mother. This shows that the third person he shows deixis.

Plural Third Person Deixis

The third plural person deixis contained in the short story "Di Body Tarra in the Rahim Tree" is 6 of them. The third plural persona alternates with referents. Their third plural persona in the following quote refers to the Runduma family who laid the ladder on the tarra tree where the baby was buried in the passiliran. This can be seen in the following quote:

"A few days ago, you died—for whatever reason. I saw your relatives erecting eran on Indo bodies for them to climb (Oddang, 2014:47)

Placement of a high role on the passiliran indicates the social stratification of the buried infant. In the story, it is said that Runduma comes from Tokapua so he has a high role. Therefore, their plural third persona in the quote above is a reference to the Runduma family. In addition to the above data, their third plural Persona was found to have other referents. This can be seen in the following quote:

"Ambe Tokapua, just like Indomu, no doubt, Rampanan Kapa must be held in luxury at their tongkonan. You can't not, if it's presumptuous to avoid it, the plague will befall. (Oddang, 2014:53).

Conclusion

The use of the third plural persona above refers to Ambo and Indo Runduma as descendants of Tokapua who must carry out a festive wedding by following Toraja customs. The use of their third plural personas in this short story can be interpreted that they are also referents to the Toraja people. They acknowledge and agree that there are social classifications in Toraja society, namely tokapua, komakaka, and tobuda. After analyzing the use of personal deixis in the short story "Di Tubuh Tarra dalam Rahim Pohon" by Faisal Oddang, it was found that there were 87 uses of persona deixis. The first person deixis was 21 with the use of the word I as many as 13 and the use of the word I as many as 8. 37 and the second persona is plural with the word us as much as 5. The third person using the word he is 3, and the word he is 9. The third person is plural with the word we are 6, and the word they are 6. The use of the second and first person deixis dominates the short story . This is possible because the short story "Di Body Tarra in the Rahim of the Tree" talks about the theme. Toraja social stratification. The high social stratification is called tokapua, which is represented by Runduma and his family, while the lower stratification is tomakaka and tobuda, which is represented by Lola Toding and several other spirits in passiliran.

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