

Deixes of Memory in Stendhal's Novel *Le Rouge et le Noir*

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ABSTRACT Contexts in the identification of referents can be developed from external reality to cognitive reality or memory marked by the French demonstrative determinants *ce*, *cet*, *cette*, and *ces* as deixes of memory. Information in memory deixis referents can be categorized into the different statuses of information for the hearer, i.e. new information and old information. This study employed the qualitative-descriptive method with the data obtained from the novel *Le Rouge et le Noir* (1830) written by Stendhal. The study's findings show that memory deixis referents can be identified through the way they evoke the readers' old memories or (2) evoke the speakers' memories and provide new information to the reader. In addition, deixes of memory can be demonstrative and performative. They may be used to describe the social life in 19th century France, to show the speakers' emotional states, or to introduce a new topic in the text.

Keywords: deixes of memory, demonstratives, referents

INTRODUCTION In interpreting deictic referents, contexts are not only external realities, but also cognitive ones. External realities can be contexts in a language, the external situations of a language, and general knowledge. However, they may also be in the form of memories. Referent identification relies not on the context present during an utterance, but on a similar memory or on the knowledge possessed by the speaker and the addressee (Himmelman 1996). Among the determinants that can evoke referents as memories are demonstrative determinants as deixes. In French, demonstrative determinants comprise: *ce* and *cet* (masculine singular), *cette* (feminine singular), and *ces* (masculine/feminine plural) (Dubois & Lagane 2001). As they are related to memories, they are also known as 'deixes of memory' or *déixis mémorielle* in French (Maingueneau 2005). In terms of the reader or the hearer, referents can be categorized according to the information's status. The status is part of the information's pattern, namely how information is placed in a discourse and found in consciousness (Chafe 1976). Hence, information is categorized into old information for the hearer (hearer-old reference) and new information for the hearer (hearer-new reference) (Halliday & Hasan 1976; see Rühlemann & O'Donnell 2014).

Memories in literary works have been studied by Nurrachman (2016), Wijaya (2000), & Dama (2020). Nurrachman (2016) asserts that the personal memories of a character can be collective memories through narrations. Meanwhile, according to Wijaya (2000), collective memories can be inherited through enculturation and socialization resulting in social control. In addition, Dama (2000) argues that memories can be preserved through artifacts and group re-narrations.

Deixes and their functions in films and novels have been explored by, among others, Muhyidin (2019), Rahayu & Mintowati (2019), Nanto et al. (2015), and Ashsyuhad (2018). According to Muhyidin (2019), the first-person deixis *aku* (I) in novels is frequently used in internal monologues, informal situations, and to denote familiarities between the writer and the reader. In addition, deixes—parti-

cularly social deixes—serve other functions, as noted by Rahayu & Mintowati (2019), namely to show social distinctions, maintain linguistic courtesy, and help make sentences effective. Nanto, et al. (2015) also found this function of effectiveness in discourse deixes with the use of determinants *ini* (this) and *itu* (that) that refer to a particular part of a discourse. Unlike Nanto et al. (2015), Ashsyuhada (2018) finds that the determinants *this* and *that* are empathetic deixes, which means that *this* rouses a positive emotion and *that* elicits a negative emotion. Any ambiguity in what an empathetic deixis refers to, according to Ashsyuhada (2018), can lead to a forced analogous interpretation based on the hearer's experience.

Previous studies have mostly dealt with memories in novels in relation to collective memories and memory transmission, while analyses of deixes are unsatisfactory because they have not discussed memories as referents. This research thus aims to cast light on demonstrative determinants as deixes, the referents of which are the memories of the speaker and the addressee (deixes of memory).

Deixes of memory in utterances have been the subject of several studies. However, instead of "deixes of memory", some researchers have employed different terms despite the same concept and interpretation. Among the terms that have been used are "recognitional deixes" (Auer, 1984, see Diessel, 1999), "emotional deixes" (Lakoff, 1974, see Diessel, 1999) and "deixis encyclopédique" (Paveau 2006). Paveau (2006) classifies this kind of deixes into two groups, namely traditional deixis, including demonstratives (*marquée*), and lexical and syntactic deixes (*non marquée*). To understand demonstrative referents as deixes of memory, an addressee must have memories and the ability to draw conclusions. Deixes of memory are different from anaphora, in which the addressee must immediately recall a prior discourse, and deixes in general, in which the addressee must comprehend a referent by looking at the environment when an utterance takes place (Skilton 2019).

To comprehend the core message of a text, attention to deixis is required (Compton 2017). A deixis requires the reader to interpret a text in order to understand it. Thus, the reader is not passive, but must become an active co-creator of information (Adamson 2006). The same applies to deixes of memory, which necessitate common knowledge between the speaker and the reader in the identification of referents. Thus, deixes of memory bridge the gap in an addressee's memories in order for a common perception to develop in the interpretation of the discourse.

Precise interpretation is needed for discourses that contain educational values. Such discourses are not limited to text books or religious texts, but comprise literary works. Nuryadin (2017) finds that religious and cultural values are implicitly and explicitly reflected in *Le Rouge et le Noir* (1830) by Stendhal. Example:

*Ne vous attendez point à trouver en France **ces jardins pittoresques** qui entourent les villes manufacturières de l'Allemagne, Leipsick, Francfort, Nuremberg, etc. (Livre 1, Chapitre 1, page 35)*

Don't expect to find in France **those picturesque gardens** that surround Germany's manufacturing cities – Leipsick, Frankfurt, Nuremberg, etc.

The example points to the use of deixis of memory in *Le Rouge et le Noir*. The demonstrative adjective *ces* (those) that refers to the plural noun *jardins* (gardens) does not directly point to previously mentioned gardens anywhere in the text or in the narrator's utterance. Moreover, cultural value can be found in

the description *pittoresques* (picturesque) for gardens in Germany. To reach the same comprehension regarding the gardens, the narrator and the reader must have the same memory.

Based on the above explanation, this study will examine demonstrative determinants as deixes of memory (*déixis mémorielle*) and their functions in *Le Rouge et le Noir* (1830) by Stendhal. The main issues addressed in this research are) the uses of demonstrative determinants as deixes of memory in *Le Rouge et le Noir* (1830) by Stendhal and the functions of demonstrative determinants as deixes of memory in the same literary work.

RESEARCH METHOD

The data analyzed in this study are French phrases containing demonstrative determinants *ce, cet, cette, and ces* as deixes of memory. The source for the data is the novel *Le Rouge et le Noir* by Stendhal, published in 1830 and can be downloaded in PDF format from the website *La Bibliothèque électronique du Québec* (Stendhal-Rouge 2022). *Le Rouge et le Noir* is one of Stendhal's most famous works, telling the story of a young man by the name of Julien Sorel who lives in a small town circa 1830. Julien is clever and ambitious. He dreams of climbing the social ladder in France and admires Napoleon Bonaparte. Reading this novel, the reader is presented with two perspectives, namely the psychological portrayal of the protagonist (Julien Sorel) and a satire of the French social order under the Bourbon Restoration (1814-1830). The novel consists of two parts, namely (1) Julien's ascend through the social ranks and his forbidden love affair with Madame de Rênal; and (2) Julien's life as Marquis de La Mole's secretary and his love story with Mathilde de La Mole.

This research adopted the qualitative-descriptive method. At the first stage, phrases in the text containing demonstrative determinants *ce, cet, cette, and ces* were collected. Afterward, the text was re-read to identify demonstratives that function as deixes of memory based on features found in the concept of *recognitional use* (Himmelmann 1996): (1) referents that are found in the adnominal environments and usually determined by relative clauses, and (2) referents that are not found around the utterances nor in any prior discourses.

In addition, deixes of memory appear when contextual subjects are re-defined through terms that imply memories (Kleiber, 1991, see Diessel, 1999). Afterward, demonstrative determinants would be classified according to the information's status as proposed by Halliday & Hasan (1976) (see Rühlemann & O'Donnell, 2014), i.e. 'hearer-old reference' and 'hearer-new reference'. The next step would be to classify the data according to the constructions of *un de ces* and *ce/cet/cette/ces + noun(s)* to comprehend the function of the demonstrative determinants as deixes of memory in Stendhal's *Le Rouge et le Noir*. In the analysis stage, the words or phrases found are presented in classifications based on each information's reception status and its demonstrative construction. The context of each data would then be observed to describe the memory deixis referents and their functions. Interpretations of the results would then be discussed before the conclusion is presented.

RESULTS Referents' Reception Status in Deixes of Memory

Referents in deixes of memory lie in the speaker's mind—they cannot be found in the text and are located outside the context of utterance that is taking place. Based on the referents' reception status, the data from *Le Rouge et le Noir* have been classified into old information for the hearer (hearer-old reference) and new information for the hearer (hearer-new reference).

Hearer-Old Reference Demonstrative determinants as deixes of memory evoke the speaker's and the hearer's knowledge or old memories.

Datum 1

*Pour arriver à la considération publique à Verrières, l'essentiel est de ne pas adopter, tout en bâtissant beaucoup de murs, quelque plan apporté d'Italie par **ces maçons**, qui au printemps traversent les gorges du Jura pour gagner Paris. (1/ I/ 37)*

To win public consideration in Verrières, the essential thing is not to adopt, even if you were to build as many walls as possible, some plans brought from Italy by **those masons**, who had crossed the gorges of the Jura in the spring to reach Paris.

In Datum 1, the narrator describes how M. de Rênal wins the hearts of the people of Verrières by not employing Italian *maçons* (masons). To understand the narrator's specific choice in mentioning Italian word, the reader must refer to the mass migration of Italians to France in the 19th century, most of whom then became masons. *Maçons* (masons), which the demonstrative determinant *ces* (those) refers to, cannot be found anywhere in the previous discourses and do not become new characters in the narrative.

Datum 2

*La fin du paganisme était accompagnée de **cet état d'inquiétude et de doute** qui, au XIXe siècle, désole les esprits tristes et ennuyés. (1/XXIX/459)*

The end of paganism was accompanied by **that state of restlessness and doubt** which, in the nineteenth century, overtook sad and bored minds.

In Datum 2, M. Chélan tells Julien about a mental state induced by the fall of paganism. In this respect, as in example (2), the reader must possess the historical knowledge related to the situation faced by a certain society when paganism crumbled in Europe in order to understand what M. Chélan is stating. The event cannot be found anywhere in the discourses that follow.

Datum 3

*Il s'agissait d'un de **ces hôtels** à façade si plate du Faubourg Saint-Germain, bâtis vers le temps de la mort de Voltaire. (2/I/524)*

It was one of those flat-fronted **mansions** in Faubourg Saint-Germain, built around the time of Voltaire's death.

In Datum 3, certain elements can evoke the reader's knowledge, namely *Faubourg Saint-Germain* (a district in France) and *le temps de la mort de Voltaire* (around the time of Voltaire's death). In the story, Julien has just arrived happily in Paris, in front of a building in Faubourg Saint-Germain district. Julien's excitement is understandable if the reader can recall that the area was known to be the home of the nobles. The element *le temps de la mort de Voltaire* evokes reference to the death of the French writer and philosopher of the Age of Enlightenment.

Datum 4

*Elle se voyait vivant à Paris, continuant à donner à ses fils **cette éducation** qui faisait l'admiration de tout le monde. (1/XXIII/350)*

She saw herself living in Paris, continuing to give her children **the kind of education** that would make everyone admire them.

Datum 4 reflects Madame de Rênal's imagination or desire to live with Julien and her children, as told by the narrator. The referent in the deixis is *éducation* (education) and the narrator explains further *qui faisait l'admiration de tout le monde* (that would make everyone admire them). The phrase *tout le monde* (everyone) refers to the French society, particularly the nobles, in the 19th century. Knowledge concerning social life in France during the 19th century can help the reader understand the type of education dreamed by Madame de Rênal.

**Hearer-New
Reference**

Here, demonstrative determinants as deixes of memory evoke the speaker's old memories, but become new information to the recipient of the utterance.

Datum 5

*Le lecteur voudra bien nous permettre de donner très peu de faits clairs et précis sur **cette époque de la vie de Julien***. (1/XXVII/414)

The reader must excuse us for giving very few clear and precise facts about **this period of Julien's life**.

Datum 5 is the opening sentence of part XXVII. The deixis *cette* that refers to *époque de la vie de Julien* (this period of Julien's life) indicates that the narrator seems familiar with Julien's life, whereas the reader is yet to learn about it. This knowledge that belongs to the narrator opens Julien's story in the part that follows.

Datum 6

*Il payait cher maintenant **ces rêveries enchanteresses** qu'il se permettait depuis dix ans sur l'avenir de cette fille chérie*. (2/XXXIII/938)

He now paid dearly for **those enchanting reveries** he had allowed himself for ten years on the future of his beloved daughter.

In Datum 6, the narrator also has the knowledge of what happens to one of the characters. The referent is the *rêveries* (reveries) of Marquis de La Mole. The narrator explains that Marquis de La Mole has — for ten years — imagined the future of his daughter (Mathilde). Unlike in Datum 5, in which the deixis introduces a new topic, there is no further elaboration on Marquis de La Mole's reveries.

Datum 7

[...] *il était facile de tout finir avec **ces poisons** qui ne laissent point de traces*. (2/XV/ 726)

[...] it would be easy to end everything with **these poisons** which leave no trace.

Datum 7 is part of Julien's imagination prior to seeing Marquis de la Mole's family in the dining room. The referent, i.e. "*poisons*", that leave no trace are merely an entity of Julien's imagination; it never takes actual shape either in or outside the text.

From Datum (5), (6), and (7), it can be deduced that the words which the demonstratives refer to as deixes of memory are nowhere to be found in the preceding parts of the text; they are known only by the speaker (the narrator and/or a character). However, in several examples, deixes of memory appear in the re-categorizations of entities referred to by the demonstratives.

Datum 8

*N'en doute pas, cher ami, s'il y a une lettre anonyme, elle vient de **cet être odieux** qui pendant six ans m'a poursuivie de sa grosse voix, du récit de ses*

sauts à cheval, de sa fatuité, et de cet l'énumération éternelle de tous ses avantages. (1/XX/276-277)

Doubt it not, dear, should there be an anonymous letter, it would be from **that odious being** who for six years pursued me with his loud voice, stories of his horse jumps, his fatuity, and the incessant counting of all his profits."

Cet être odieux (that odious being) in Datum 8 is a label for M. Valenod given by Madame de Rênal. The character M. Valenod is not a new information to the reader, but this unfortunate moniker appears for the first time in this part of the text. It is a re-categorization that emerges from Madame de Rênal's memory. The new information obtained by the reader in the form of the adjective *odieux* is also a new information to Julien (who is listening to Madame de Rênal).

Datum 9

[...] *faire la guerre, c'est délivrer ces monstres d'orgueil, les Français, de la menace de l'intervention étrangère. (2/XXIII/825)*

to wage war is to deliver **those monsters of pride**, the French, from the threat of foreign intervention.

In Datum 9, *ces monstres d'orgueil* (those monsters of pride) refers to the French, which is mentioned directly after the phrase containing the demonstrative determiner. Similar to Datum 8, the demonstrative can be seen as a deixis of memory owing to the re-categorization of the contextual subject. In this part of the text, the character *le cardinal* is emphasizing the urgency for the French to form their armed forces to prepare for war.

Constructions of Demonstratives as Deixis of Memory

In the novel *Le Rouge et le Noir*, there are two types of construction of demonstrative as deixis of memory, namely *un de ces* (one of) and *ce/cette/cet/ces* + noun(s).

The un de ces Construction

The previously presented Datum 3 shows the construction of the demonstrative *un de ces*, namely *un de ces hôtels*. The usage implies that the entity referred is one of the buildings with the same features.

Datum 10

Avec une âme de feu, Julien avait une de ces mémoires étonnantes si souvent unies à la sottise. (1/V/68)

With a fiery soul, Julien recalled **one of those astonishing memories** so often linked to stupidity.

Datum 11

En prononçant la parole si bien née (c'était un de ces mots aristocratiques que Julien avait appris depuis peu), il s'anima d'un profond sentiment d'antipathie. (1/XIII/187-188)

In pronouncing the words quite well-born (it was **one of those aristocratic phrases** that Julien had recently learned), he was filled by a deep feeling of antipathy.

In Datum 10 and 11, the entities referred are part of the same group, i.e. *mémoires* (memories) of Julien and *mots aristocratiques* (aristocratic phrases).

Datum 12

*Madame de Rênal était **une de ces femmes de province** que l'on peut très bien prendre pour des sottés pendant les quinze premiers jours qu'on les voit.* (1/VII/102)

Madame de Rênal was **one of those provincial women** whom one can very well take for fools during the first fortnight that one sees them.

The *un de ces* construction is also found in Datum 12, which puts Madame de Rênal into the category of women that may be considered foolish.

*The ce/cet/cette/
ces + noun(s)
Construction*

There are more *ce/cet/cette/ces + noun(s)* constructions in *Le Rouge et le Noir* than those of *un de ces*.

Datum 1

*Pour arriver à la considération publique à Verrières, l'essentiel est de ne pas adopter, tout en bâtissant beaucoup de murs, quelque plan apporté d'Italie par **ces maçons**, qui au printemps traversent les gorges du Jura pour gagner Paris.* (1/I/37)

To win public consideration in Verrières, the essential thing is not to adopt, even if you were to build as many walls as possible, some plans brought from Italy by **those masons**, who had crossed the gorges of the Jura in the spring to reach Paris.

Datum 9

*[...] faire la guerre, c'est délivrer **ces monstres d'orgueil**, les Français, de la menace de l'intervention étrangère.* (2/XXIII/825)

to wage war is to deliver **those monsters of pride**, the French, from the threat of foreign intervention.

The uses of the plural demonstrative *ces* in Datum 1 and 9 make reference to social groups. *ces maçons* (those masons) are Italian migrants whose reference is in the narrator's mind, whereas *ces monstres d'orgueil* (those monsters of pride) is a group of people in the mind of the *le cardinal* character and refers to *les Français* (the French). In addition, Datum 9 presents an emotive word which suggests the categorization of an entity.

Datum 6

*Il payait cher maintenant **ces rêveries enchanteresses** qu'il se permettait depuis dix ans sur l'avenir de cette fille chérie.* (2/XXXIII/938)

He now paid dearly for **those enchanting reveries** he had allowed himself for ten years on the future of his beloved daughter.

Datum 7

*[...] il était facile de tout finir avec **ces poisons** qui ne laissent point de traces.* (2/XV/726)

[...] it would be easy to end everything with **these poisons** which leave no trace.

Unlike Datum 3 and 9, *ces* in Datum 6 and 7 is used by the narrator to point to entities in the minds of different characters. *ces rêveries enchanteresses* (those enchanting reveries) refer to an abstract concept, namely Marquis de La Mole's reveries, whereas *ces poisons* (these poisons) is an entity in Julien's imagination. In general, poisons refer to a concrete object. However, in Datum 7, the poisons are abstract and the entity does not appear in the narrative (by the narrator or Julien) and in the real world (that of the reader) as it is only in Julien's mind.

Datum 4

*Elle se voyait vivant à Paris, continuant à donner à ses fils **cette éducation** qui faisait l'admiration de tout le monde.* (1/XXIII/350)

She saw herself living in Paris, continuing to give her children **the kind of education** that would make everyone admire them.

Datum 5

*Le lecteur voudra bien nous permettre de donner très peu de faits clairs et précis sur **cette époque de la vie de Julien**.* (1/XXVII/414)

The reader must excuse us for giving very few clear and precise facts about **this period of Julien's life**.

The singular demonstrative *cette* in Datum 4 refers to a general concept in a social context, i.e. education as a means of social mobility. Meanwhile, Datum 5 shows the different function of a singular demonstrative adjective. As previously mentioned, Datum 5 is the opening sentence of a chapter in the text. Therefore, *cette* is used to raise and introduce a new topic in a discourse.

DISCUSSION

In deixes of memory, referents are in the minds or memories of the speakers, and a reader will identify it by evoking their own. Therefore, in the identification of deictic referents, the readers and the speakers are considered to share a common knowledge or a common ground (Clark 1996). In *Le Rouge et le Noir*, the common knowledge refers to the social life of 19th century France or Europe. This is supported by Hargreaves (1989) who considers deixes to be closely related to particular entities perceived to be present in the real world, *Le Rouge et le Noir* presents events, social conditions, and the concept of education in 19th century France. One instance is in example (2), in which Italians masons reflect the mass migration of Italians to France. The migration was triggered by a key factor, namely the high level of industrial development at that time. Most of them were miners, masons, or plasterers (Videliér 1986).

On the whole, Datum 3 and 4 describe the social life in France during the 19th century, particularly the life of *la bourgeoisie parisienne*. Among the 19th century French bourgeoisie, religion and faith played a significant role in one's status in the group (Garrioch 2007). Julien attempted to be a part of this class by studying religion and establishing relations with religious leaders. The Faubourg Saint-Germain district, mentioned in Datum 3, was also closely related to Catholicism in the 19th century (Biquard, 1993). Moreover, wealth did not necessarily make one part of the Parisian bourgeoisie. Instead, cultural and educational elements played a more prominent role in the notion of the bourgeoisie (Maza 2007). Thus, the education in Datum 4 refers to the concept of education that one needed to belong to the bourgeoisie. Meanwhile, paganism, presented in Datum 2, was closely related to how the Christians in Europe at that time viewed other religions (Pettazzoni 1955). From the referents and contexts in some of the data above, the reader is deemed to possess old information representing elements of culture (Kuno 1972). Some entities may be found only once in the discourse, and yet the hearer, i.e. the reader must be familiar with them (Gundel 1974).

Nevertheless, several examples of deixes of memory in *Le Rouge et le Noir* suggest abstract concepts and new information for readers. The three entities in Datum 5, 6, and 7 are not found in any prior discourse or in the real world. In Datum 5, the narrator uses the demonstrative adjective *cette* as if Julien's life has been related before. Moreover, the demonstrative in Datum 7 shows an

abstract entity, namely Marquis de La Mole's reveries, which is already known by the reader. In Datum 7, poisons refer to an entity perceived as being present in the world. However, seen from its relative clause, the entity conveys a new information only known by Julien and the narrator, namely a substance that can kill without any trace. Moreover, a deixis whose referent is a new information for the reader opens the narrative of the next discourse, such as in Datum 6.

On the other hand, the entities in Datum 8 and 9 suggest re-categorization of old information for the reader. The referent *cet* refers to Valenod in Datum 8, who has appeared in a previous discourse. Nonetheless, the re-categorization into *être odieux* (the odious being) emerges from Madame de Rênal's experience, not from the reader's experience or memories. From the noun in the relative clause, it becomes easier for the reader to understand the reason behind the label. There is a slight difference in Datum 9 as the speaker, i.e. *le cardinal* does not explain the noun further despite the re-categorization. Both examples suggest that in re-categorization, old information related to memories (Kleiber 1991; see Diessel 1999) create new information for the memory deixis referents.

Although entities in old information may be freshly presented in discourses, evoking memories as referents is not done by accessing the speakers' memories. In other words, readers must access and evoke their own memories based on their personal experience and knowledge. Meanwhile, in terms of new information, readers have no experience of the entity referred. According to Sajarwa (2000), linguistic units in French contain new information when a speaker enters the corresponding discourse. As a consequence, the reader is forced to know the speaker's memories in order for the reading of the text to continue. As pointed out by Spenader (2003), new information needs presupposition to be accommodated. Khachaturyan (2019) also finds this notion of "forcedness" in the comprehension of recognitional deixis referents, resulting in the conclusion that such deixis is performative.

In terms of the *un de ces* and *ce/cet/cette/ces* + noun(s) constructions, the data analysis has identified that they serve particular functions. The *un de ces* constructions in Datum 3, 10, 11, and 12 in *Le Rouge et le Noir* indicate that entities belong to certain groups. In Datum 3, the construction is used to describe a building in a bourgeois residential area where all the buildings have the same features and the residents belong to the same group. As previously mentioned, the Faubourg Saint-Germain district was closely related to the Christians and the bourgeoisie in Paris. In contrast, Datum 10 shows Madame de Rênal as belonging to a group of provincial women. Further, Datum 11 and 12 contain two abstract entities, i.e. memories and phrases used by aristocrats. This finding is consistent with that of Eagle (2006), who discovers that the *un de ces* constructions in Proust's works show entities as parts of certain groups. Nonetheless, the findings do not come across the construction's function of "distinguishing between entities and certain groups" as discovered by Eagle (2006). In 19th century narratives, the "*un de ces ... qui*" construction in Datum 3 and 10 represent fictions or the effects of reality that bring about referential illusions (Bordas 2001) of the bourgeoisie and provincial women as social groups. The *un de ces* constructions as deixes of memory are used in order for entities to be constantly reactivated through memories (Bordas 2001).

As revealed by the data analysis, the *ce/cet/cette/ces* + noun(s) constructions also function to refer to certain groups, especially *ces* + noun(s). Datum 1 and 9 point to two social groups in France, i.e. Italian migrants and the French. On the other hand, Datum 6 and 7 point to plural abstract entities,

namely Marquis de La Mole's reveries and the poisons in Julien's imagination. Datum 4 contains an abstract entity with a singular demonstrative, i.e. the concept of education. Another function of demonstratives with *ce/cet/cette/ces* + noun(s) constructions in *Le Rouge et le Noir* is to introduce a new topic as shown in Datum 5. As stated by Halliday & Hasan (1976) (see Rühlemann & O'Donnell, 2014), deixes that introduce new topics can be found at the beginning of the story. Finally, such constructions also suggest emotional states, as seen in Datum 8 and 10, where the entities are re-categorized into new information for the reader. Consistent with the finding of this research, Eagle (2006) finds that singular demonstrative constructions bring emotional states and abstract objects to the fore.

CONCLUSION From the analyses of demonstrative determinants as deixes of memory in Stendhal's *Le Rouge et le Noir* (1830), this study has found that deixes of memory can (1) evoke the reader's memories or old information and (2) evoke the speakers' memories and provide new information to the reader. Thus, the identification of referents does not only evoke the reader's memories, but also supply new information to the reader as if the reader and the speakers share the same information. Therefore, deixes of memory can be both demonstrative and performative. Deixes of memory in this novel are used to chronicle the social life of 19th century France, to show the speakers' emotional states, or to introduce a new topic in the text.

This study discusses the uses of French demonstrative determinants that serve pragmatic functions as deixes of memory. Unlike personal, spatial, and temporal deixes, deixes of memory in literary works have not been studied extensively. Therefore, it is hoped that this research can fill the gaps in the study of deixes in discourses. Analyses can be developed and conducted using other data sources or through the use other categories to assess the significance of deixes of memory in the interpretation or reading of a text.

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