THE USE OF PERSON DEIXIS IN CONSTRUCTING EDWARD TULANE'S IDENTITY IN KATE DICAMILLO'S NOVEL

THE MIRACULOUS JOURNEY OF EDWARD TULANE

A FINAL PROJECT

In Partial Fulfillment of the Requirement

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PRONOUNCEMENT

The writer states truthfully that this project is compiled by herself and without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, the writer ascertain that she does not take the material from other publications or someone's work except for the references mentioned in bibliography.

Semarang,   July 2019

Farida SukmaDewi

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MOTTO AND DEDICATION

You never know how strong you are, until being strong is the only option you have.

-Anonymous-

The pain you feel today leads you towards your victory of tomorrow.

-Anonymous-

This paper is dedicated to

My Beloved Mom and Dads, My Lil Sist Merry, and families.

My precious friends Citra Pertiwi and Anna Erka, and everyone who helped me accomplish this paper.

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Praise be to God the Almighty, Allah SWT who has given strength and true spirit so this project on "The Use of Person Deixis in Constructing Edward Tulane's Identity in Kate Dicamillo's Novel; The Miraculous Journey of Edward Tulane" came to a completion. On this occasion, I would like to thank all those people who have contributed to the completion of this research report.

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I realize that this project is still far from perfect. Therefore, I will be glad to receive any constructive criticism and recommendation to make this project better.

I expect that this thesis will be useful to the reader who wishes to learn something more about linguistics, especially deixis.

Semarang,   August 2019

Farida SukmaDewi

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ABSTRACT

People define their partner's identity based on their features from their language, such as accents, the tone of voice, and the vocabulary they use. However, it will be different for the written sources. They will lean on the vocabulary and the contexts that the writer served. Therefore, deixis has an important role in the written sources. Beside deixis, they need context. In the story, the context is limited based on what is inside of the text. The purpose of this research is to explain the way the person deixis constructs the main character's identity of *The Miraculous Journey of Edward Tulane*'s novel by Kate Dicamilo. The author of the Miraculous Journey of Edwarrd Tulane made her main character, which is a rabbit doll, had some deixis to refer him, namely 'he', 'she' and 'it' which is given by his various owners. The data are collected by purposive sampling. In analyzing data, the researcher uses the interpretation of the context of the story.The result of the study, the researcher found that those deixis come out because of their own reasons of the owners. They all are used for showing the closeness, the distance, and the knowledge of the other characters toward the main character. In addition, the differences of the application between the use of deixis in the real world and the fictional world also conclude that the deixis can construct the identity of the main character.

Keywords :deixis, person deixis, context, identity

1. INTRODUCTION

1.1.Background of Study

Identity, according to John Edward (2009: 19)is the traits, characters, and dispositions which define the uniqueness of each human being. It concerns with how human beings understand themselves and others. For personal identity, the characteristics derive from the socialization within the group to which they belong. It means that someone's particular social context defines the part of the larger human population from which personal identity can be constructed. Thus, individual identities will be both components & reflections of particular social or cultural society.

Identity can also be recognized from the language by the way people speak, the phonetic sounds they make, and styles or registers they use. All of those can make people guess where their speaking partners come from, what social group they are, and how educated they are. To require these pieces of information, people might have understood the context of their speaking partners. They already knew the backgrounds of their partners. These may be work for spoken interaction, especially when the communicators do face to face interactions. It might differ when we want to know the identity from written sources.

As we know communication can be done both in spoken and written.

Written communication can be formed as in written text such as memo, letters, and reading textbook. One of them is a novel. A Novel is one the kinds

of literary work, which comes from an author or writer idea. According to Doody in Marina MacKay (2011: 21), a novel is a fictional prose that has a certain length.

Because of the different dimensions between the real world and the fictional world, identity can be distracted as well. In real world, people can easily describe their speaking partner by their use of language, such as hearing their accents, the tone of their speaking,while in the fictional world they couldn't find them. The things that may help would be the vocabulary –such as the styles, register, jargon-, and the context that the writers given in the story.

When a text is created by the writers, means the writers must have given information to the readers. Therefore, the writer assumes that the readers have already had the same shared knowledge which is built in their minds. Authors –for the fiction's writer-- need to make a 'bridge' to bring the readers to build their world or imagination to enter the story's universe. Thus, deixis is one of the linguistic elements that will help the readers in understanding the world, which in this case, the context, that the writer has created.

The Miraculous Journey of Edward Tulane is the storybook of Kate Di Camillo. The book was included as children's literature of her series, which took the animal/inanimate objects as the main character. The character of the novel is a rabbit doll named Edward Tulane, which undergone a long journey and miraculously changes his manner and also his feeling about life.

In this novel, the main character of the story changed his perspective of life. Hewhich was an arrogant, selfish, judgmental, and self-centered 'person', became the one who appreciates what life gives to him, includes his identity.

The author of the novel uses deixis to give such an influence in contributing to the main character's identity. Thus, the researcher found it interesting to research whether there is a connection between the use of deixis, that is in this study, person deixis, in constructing the main character's identity.

1.2. Research Problems

The problems of the research as follows:

a. What kinds of person deixisare used to refer to the main character in the story?

b. How does the person deixis constructs the main character's identity?

1.3. Objectives

The study is intented:

a. To show kinds of person deixis to refer to the main character

b. To explain the way the person deixis constructs the main character's identity

1.4. Significance of Study

Theoretically, this study can give another insight for the study related to deixis, especially the use of them in the novel as a written data. This study is also purposed to give another perspective how the use of deixis can constructs the identity.

2. LITERARY REVIEW

2.1.Previous Study

The first study comes from KartiniRahayu (2015) with her thesis entitled "The Use of Person Deixis in Mata Najwa Talk Show". She researched the use of person deixis of participants used in a talk show which she found vary.The data is taken from the utterances in which the participant refers to the other participants by using certain deixis in the events. And from the result, she found out that there are different choices of person deixis which participants used to communicate with the others. The choice of the deixis is influenced by some external factors of the participants; based on the topic of conversation, situations, power of participant, language habits and linguistic community, speaker's purpose or intentions, and closeness or solidarity and formality.

The second thesis entitled "AnalisisDeixisPadaCerpenAnakBerbahasaInggris "The Frog Prince" karya Brothers Grim" (Deixis Analysis on Children English Short Story "The Frog Prince" by Brothers Grim) by YuliHarsanti (2011). From this thesis, Yuli analyzed deictic categories in a child's short story.The research shows that deixis is almost used in the whole story. It means that the use of deixis is very important in the story because it makes the story more practice and effectively. It can also ease the reader in understanding the whole story without using many repetitions and make them not feeling bored in reading the story.

The difference between this research and thetwo previous studies is that the researcher will analyze the person deixis which is included in the story of a novel,

and then analyze whether the use of deixis influences in constructing the character self-identity in the story.

The data were taken from a novel, not a short story, which will be more complex than a short story, and the data are different from the result of a show, which are manifested in written data.

2.2.Theoretical Framework

2.2.1. Deixis

According to Yule (1996: 9), the term of deixis comes from a Greek word that means as pointing or indicating. In linguistics, deixis is a form of referring that is tied to the speaker's context.For example, to point a certain strange object, people will use 'that' in question "What is *that*?"

Any linguistic form to describe the 'pointing' criteria is called deictic expressions. It is also called as indexicals(Yule, 1996: 9). The word '*that*' in the previous example is one of them. It is used to point an object which may locate far away from the speaker that utters the question.

Deictic expressions are really important because they are the basic uses in face-to-face spoken interaction where the speaker and the hearer should be present in the same place. The communication will need a further explanation or interpretation when one of them does not include in the current interaction.

Levinson (1983:54) said that deixis has the same characteristic as the use of demonstratives, first and second-person pronouns, tense, specific time,

and place adverbs like *now* and *here*, and a variety of other grammatical features tied directly to the circumstances of the utterance. Lyons (1978: 637) added that deixis also can be meant as the location, identification of persons, objects, events, processes, and activities being talked about, or referred to. It concerns onhow languages encode or grammaticalize features of the context of utterance or speech event, and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance.

Deixis is the part of the pragmatic domain, so it will directly concern the relationship between the structure of languages and the contexts in which they are used. It concerns the encoding of many different aspects of the circumstances surrounding the utterance, within the utterance itself (Levinson, 1983:55).

The situation-of-utterance is egocentric because it uses the speaker's point of view. The speaker casts himself in the role of ego and relates everything to his viewpoint. He is at the zero-point of the spatiotemporal coordinates of what we will refer to as the deictic context. The center of the conversation.

The information of the utterances can only be explained on the assumption that the participants have developed for communication in face-to-face interaction. This is why deixis concerned, because it is used to avoid the ambiguity. In order to know the meaning of things which are being referred, both of the speaker and hearer in exchanging their role of

participants should have a certain convention that exists between them (Lyons, 1978:640).

Deixis is divided into three basic categories. They are Person deixis, Spatialdeixis, and Temporal deixis. Person deixis is used for referring persons and nouns, --whether they are animate or inanimate. Spatial deixis, used for referring places or locations of people or things that are indicated. While the temporal one is for referring time, both when the time of the speaker's utterance is said, and being heard.

But in this study, we will only focus on Person Deixis.

2.2.2. Person Deixis

Person deixis operates on a basic three-part division, namely by the pronouns for the first person ('I'), the second person ('you'), and the third-person ('he', 'she', 'it').

The category of the first person is the grammaticalization of the speaker's reference to himself, second person (the encoding of the speaker's reference to one or more addressees), and third person (the encoding of reference to persons and entities which neither speakers nor addressees of utterance in question) (Levinson, 1983: 62).

Person deixis is deixis which refers to addressee for person or objects. In grammatical structure, this kind of deixis is similar to pronouns.

'I' is used for the speaker as the deictic center, whereas 'you' is used by the speaker's to refer to the one whom he is talking to (the addressee).

And 'she', 'he', 'it', and 'they' are for the addressee which is become the outsider that far from the speaker & the hearer.

In deictic terms, the third person is not a direct participant in basic (I-you) interaction. It becomes the role of an outsider that is necessarily more distant from the interaction. Third-person pronouns are consequently distal forms in terms of person deixis. Using a third-person form, where a second person form would still be possible to use, is one way of communicating distance (and non-familiarity) (Yule, 1996:11).

2.2.3. Text & Context

According to Widdowson (2007: 4), "text is the actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis."A piece of language will be identified as text when it produced for communicative purposes and what it means by it. But not all of the textscan be understood as a piece of information. People will need further information that refers to what's the text means about and for whom it will be intended. So, we, as the readers need to establish reference by relating the text to the context in which it is located or intended to. By relating the text to context, people infer not only what the text refers to, but also its purpose.

In spoken interaction, even the simple text as the notice, we need context, which is needed to see the environment (of which the notice took place), and the speaker's presence to be in the same place. So, we can see their gestures and their tone of voice. It differs from the written text, which is

it has its context in the text itself. To know the situation, the writer must make assumptions about the readers or the addressee or the text receiver's knowledge.

The context itself is the element of linguistic that is needed to define the meaning of the speaker's intention. The hearer needs to interpret what the speaker is pointing by knowing the contexts of communication.

Carnap states in Levinson (1983:5) that context is included as the common information which covers the identities of participants, time, and the locations parameters of the speech event. It also includes the beliefs, knowledge, and intentions of the participants in that speech event.

Meanwhile, Widdowson (2007:27) referred that context is an abstract representation of a state of affairs or mental construct, that constructed directly from the immediately concrete situations in which we find ourselves. It can be thought of as knowledge of the world that text is used to refer to, but of the world, as it is known by particular groups of people.

Context is conceptual. It is not an external set of circumstances in our environment, but a selection of them that represented internally in our mind. It depends on how our mind builds the situations from the information that we have been served.

3. RESEARCH METHODOLOGY

3.1. Type of Research

This type of research is qualitative research. Qualitative research tends to be used for the kinds of data that do not contain any numerical element to be analyzed. In this research, the researcher describe and explain the findings by making the interpretations, at least, the interpretations are still bound based on the theory and information that already found.

3.2. Kinds and Sources of the Data

Kinds of data of this research are written data. The data were taken from Kate Di Camilo's novel entitled *The Miraculous Journey of Edward Tulane*. The researcher got the book by downloading the e-book version of the novel for free from the website: http://www.stthomasschool.net

3.3. Population & Sample

The population of the data is the sentences of the whole of the story. The researcher take some sentences containing person deixis as the samples. The samples are only focused on the deixis of the main character, the rabbit doll.

3.4. Method of Collecting Data

The researcher use Reading and Skimming in collecting the data. After doing the reading and skimming the story, the researcher collects the sentences which indicate deixis (Purposive Sampling).

3.5. Method of Data Analysis

In analyzing data, the researcher chose some of the sentences containing person deixis in each chapter as samples. The choices of the sentences will only be emphasized to the deixis which is considered as 'suspicious and needs to be explained more', so not all of the chapters will be taken to reduce the repetitions of the use of deictic expressions. The researcher tries to serve the data in order based on the story so the readers of this study can understand at least for the story.

The researcher only uses the interpretation technique for analyzing the data. Of course, the interpretations are supported by using Library Research which is related to deixis and context.

4. FINDINGS & DISCUSSION

4.1. Summary of the Story

The main character point of view of this novel is Edward Tulane, a rabbit doll that is possessed by a little girl named Abilene Tulane. The rabbit doll had a good looking appearance.

Because of his perfectness, he thought that he was the best creature, and no one was allowed for condescending him, even as an 'inanimate' creatures. He hated people who refer to him as a spoiled, unuseful, and subordinate thing.

He did not care about love. He loved nobody, but himself. Then, come the time when he got an accident and should be separated from his true owner.

On his journey, in his form as a rabbit doll which cannot do anything except being moved by people, Edward went through some kinds of experiences of being owned by the various type of people with their various life as well. During their upbringings, Edward learned about love.

In his new lives, Edward got some various names & also his referent as 'creature'. By an elderly couple, Lawrence & Nellie, he turned into a girl rabbit doll, and got a girl name. They referred him as 'she' in their household. By a hobo, a little boy, and the doll mender, Edward was being called as 'he' as his referent. It was the same as the true owner of Edward did to him.

From the summary above, the researcher wants to dig about what makes them different in the use of deixis, and how it can change Edward in accepting his self-identity.

4.2. The Kinds and The Use of Deixis

In this story, there are about 8 characters involved in referring to the main character. They used different deixis to refer to Edward in their chapters. The kinds of deixisthat frequently mentioned to the least are '*he*', '*she*', '*it*'. The other ones are the use of name 'Edward', and also the pronoun phrases such as 'a rabbit, the rabbit'.

On the first chapter, the author of the story introduced Edward with using deixis '*he*'.

> (1.) Once, in a house on Egypt Street, there lived a rabbit who was made almost entirely of china. *He* had china arms and china legs, china paws, and china nose.

> (2.) The rabbit's name was Edward Tulane, and *he* was tall.

This use of deixismay seem like not a big deal for the readers. It because that became the typical convention of fiction, which is when the characters are not human, the author will give them the characteristic of human to make the story lively.

The use of deixis '*he*' for Edward, is not only used by the author for referring the doll, but also Edward and his mistress, Abilene Tulane.

a. Abilene Tulane

Abilene Tulane is the first owner of Edward Tulane, the rabbit doll. She often uses the third person pronouns '*he*' in referring her doll. Sometimes she also called him by '*you*', his name or the pronoun phrase 'the rabbit'.

(3.) Abilene sat up in bed. "I think that Edward needs to sit here with me," she said, "so that *he* can hear the story, too." (Chap.3)

(4.) "Now, Edward," she said to him after she was done winding the watch, "when the big hand is on the twelve and the little hand is on the three, I will come home to *you*." (Chap.1)

Abilene, treats Edward like he is not merely a doll, but her little brother. Her treatments to Edward, her rabbit doll, are such typical act of children's habit when they are playing with their toys in real life. That is when children tend to treat their toys as their living friends.

But, why Edward did the same to himself?

b. Abilene's Mother ('it', Edward)

It differs when it comes to Abilene's mother. She uses the deixis 'it' to refer to the doll. Sometimes, she can merely call him by his name.

The use of deixis of 'it' can be seen on the sentences below.

(5.) Fortunately, Abilene's mother walked past the dining room and witnessed Edward's suffering. "Drop *it*!" she shouted to Rosie. (Chap. 2)

The situation of the sentences occurs when the rabbit doll was being bitten by a dog. Abilene's mother saw the incident, and then shouted to the dog to put the doll down.

From this situation, Abilene's mother referred Edward with the deixis "it". It differs from the way of Abilene did. Then, on the next sentence, showed that Edward's ego hurt because of being called "*it*".

> *Edward's silk suit was stained with drool and his head ached for several days afterward, but it was his ego that had suffered the most damage. Abilene's mother had referred to him as "it," and she was more outraged at the dog urine on her tablecloth than she was about the indignities that Edward had suffered at the jaws of Rosie.* (Chap.2)

It means that for Abilene's mother, Edward is just an inanimate object.

In this part too, shows that Edward likes when he is supposed as an animate object, by people referring him with these referents; 'the rabbit', and 'he'. He does not like when people supposed him just a mere 'doll', that is manifested by calling him as 'it'.

c. Two Young Boys on the ship ('he')

In one of the chapter, there are two young boys who met Edward on the ship during their journey to London.

> (6.) "What does *he* do?" Martin asked Abilene on their second day at sea. He pointed at Edward who was sitting on a deck chair with his long legs stretched in front of him.
> "*He* doesn't do anything," said Abilene.

> (7.) "Does *he* wind up somewhere?" asked Amos.
> "No," said Abilene, "*He* does not wind up." (Chap.5)

These two young boys met Edward for the first time. They asked Abilene about her doll using the deixis '*he*'.

In this case, the researcher interprets that differences are laid on their knowledge and treatment toward Edward. Adults, in this story, tend to use 'a

rabbit', 'the rabbit', and '*it*'. This is because they still feel unfamiliar to the doll, whether it is the first time for them to meet Edward or not. This can be because they don't know what gender the rabbit doll is, or they just, don't care about it.

While the children, in this case, these two boys, directly refers Edward with '*he*' even they have just met for the first time. It can be caused by the fact that they are also kids. They can relate to Abilene's world.

d.   Lawrence, the fisherman ('it', the rabbit)

These sentences are from the chapters after Edward's overboard incident and being separated from Abilene, his owner. The fisherman found the rabbit from the ocean, without any clothes covered the doll.

(8.) "Yeah, sure, a rabbit toy," said the younger man, and he turned away. "I'll take *it* home to Nellie. Let her fix *it* up and set *it* to rights. Give *it* to some child." (Chap.7)

(9.) "Look at the rabbit," the old man said. "Looks like *it*'s enjoying the ride, don't *it*?" (Chap.7)

In this part, the rabbit doll got his referent from the fishermen by the deixis 'it'. However, Edward did not care being referred by the fishermen as "*it*". For him, at least he can meet the livings and saved from the ocean.

e.   Nellie, Lawrence's wife ('she', 'you')

In Nellie and Lawrence's house, Edward Tulane became Susanna, a rabbit doll with the name of a girl. Nellie, the fisherman's wife supposed the doll as a girl rabbit doll.

(10.) "*She*'s beautiful" breathed Nellie. For a moment, Edward was confused. Was there some other object of beauty in the room? (Chap.8)

(11.) "What will I call *her*?"
"Susanna?" said Lawrence.
"Just right," said Nellie. "Susanna." She looked deep into Edward's eyes.
"First off, Susanna will need some clothes, won't *she*?" (Chap.8)

In this case, the researcher wonders why Nellie chooses the second pronoun '*she*' instead of '*he*' or '*it*' as Edward's previous referents. In the researcher's interpretation as the reader, which is also based on the story, Nellie found that the rabbit doll is beautiful. It may be because of Edward's good looking appearance or also Nellie's feminine sense to refer him as a girl rabbit.

(12.) "I suppose *you* think I'm daft, talking to a toy. But it seems to me that *you* are listening, Susanna." (Chap.9)

From another chapter with Lawrence's family, the use of "*You*" actually comes often in the story when they talked to Edward, even they treat Edward as animate or inanimate. In this utterance on (12), Nellie knew that Edward is just a toy which is inanimate. However, she treats him as an animate intentionally, as if Edward is listening to her story.

f. Bull, the hobo (Malone, 'he')

After he was being driven out by Lawrence's daughter, Edward now became the new partner of a hobo named Bull. Bull have been accompanied by his dog, Lucy for a long time. So, when he met Edward, he invited him to join to their journey.

(13.) "Look, Lucy.*He* is saying yes," said Bull. "Malone has agreed to travel with us. Isn't that swell?" (Chap. 12)

In this chapter, Edward became a rabbit doll with a new name, Malone, which indicates the masculine gender. This way is such a quick change from Lawrence's family, which is when the rabbit doll as a girl rabbit become into a boy rabbit again. It also change his referent again, from the pronoun 'she' to the pronoun 'he'.

g. Bryce, A little boy ('he', 'you', 'a doll'/'it', Jangles)

In these chapters which Edward being possessed by a boy who had a little sister, Edward is being named as Jangles. From the context of the story, Jangles is a masculine name.

(14.) "*He*'s for you, honey," said Bryce.
Sarah Ruth looked first at Edward and then at Bryce and then back at Edward again, her eyes wide and disbelieving.
"*He*'s yours." (Chap.17)

These conversations happen when Bryce gives Edward to his sister as a present. Bryce uses the second pronoun 'he' for Edward when he talked to his sister in (14). The researcher interprets this act, as the way Bryce communicate with his 4 years old sister.

(15.) "It's a baby doll," said Bryce.
"Don't look like no baby doll to me." (Chap.18)

These utterances are some pieces of conversation between Bryce and his father. In this part, Bryce uses different pronoun when he talk to his father. Bryce changes his referent for Edward by calling him 'baby doll'.

(16.) "*You*ain'tgo to worry about him," said Bryce to Edward. "He ain'tnothing but a bully. And besides,he don't hardly ever come home." (Chap.18)

In these sentences, Bryce talk to Edward after his father leave them. Bryce changes the referent for Edward from 'he', 'a baby doll' into the second pronoun 'you'. We should remember as well that Bryce is also a child.Thus, it would not be surprising if he uses '*you*' when he talked to Edward.

Back to the way of Bryce use '*he*' or '*you*' for showing such a closeness to his sister and Edward, Bryce mentioned different deixis when he talked to his father in (15). From the context of the story, Bryce seems like intentionally use 'a baby doll' which is also indirectly said as '*it*', because his father feels unfamiliar with Edward. He uses '*it*' to adjust to his father's knowledge as the stranger for the rabbit doll.

h. Lucius Clarke, the doll mender ('you', 'he')

The author of the story seems to make Lucius Clarke as the doctor of dolls. He is described as the one who knows about the doll's feelings. The use of deixis'you' is applied and implied as if he can talk and close to Edward.

The situation of this utterance below happens when Edward had a terrible accident that makes him got a severe damage. Lucius repairs him from his wound.

(17.)   "Ah, there *you* are," the man said. "I can see that *you* are listening now. Your head was broken. I fixed it. I brought *you* back from the world of the dead." (Chap. 23)

Then, for the utterances on (18), the situation is when Bryce come to see Edward at Lucius's workplace. He want Edward back to him, but Lucius remind him to their agreement.

(18.)   "Hey, Jangles," said Bryce. "You look good. The last time I seen you, you looked terrible, your head was busted in and ---"
"*He* is put together again," said Lucius, "as I promised you *he* would be."

On that conversation, Lucius refers to Edward by using the deixis '*he*' when he talk to Bryce.

The second pronoun '*he*' in this case that Lucius uses for Edward actually can also be guessed as the way he communicates to the child who wants to buy his dolls. It because he should enter the 'child world' to understand their needs. In addition, he can use that kind of deixis as he should take a position to have the same shared knowledge with the child's buyer.

4.3. The Functions of Deixis in Constructing Identity

From the discussion above, Edward, the rabbit doll, seems like gives his respect toward the people who treat him as their friend or animate object. The

use of the person deixis '*he*', and '*she*', and '*you*' or his name, are the representations of the way the person treats him 'properly'.

4.3.1. The Functions of Deixis

1. The use of Deixis '*he*' and '*she*' and 'you' show the Closeness.

The use of '*he*' and even '*she*', is applied when people around Edward start to look at him more than an inanimate object. These deictic expressions are used by Abilene, Lawrence and Nellie, Bull, Bryce, and The Doll Mender. For Abilene and Bryce, as kids, the rabbit doll is more than a doll. Edward is their partner of life. Lawrence and Nellie, they treat Edward as their child, and Bull, as his journey partner. Meanwhile, the doll mender, he indeed treats the dolls as his family for his occasion of money (drown into the child's world).

The use of '*you*' might be found many in this story when the other characters talked to Edward.The pronoun '*you*' will indicate the closeness toward the main character when the other characters beside Edward talk to him with their assumption that Edward is animate. Abilene, Nellie, Bull, Bryce, and The Doll Mender manifested them in this story.

2. The use of 'it', the pronoun phrases 'a rabbit', 'the rabbit', 'the doll', show the distance.

The use of pronoun phrases are mostly used by people or the strangers who do not know about Edward, in this case, his history. Those phrases

are always be operated by people who make a distance to the main character.

Abilene's mother, Lawrence, are the examples who use this kind of the third pronoun, '*it*'. For these people, Edward is just a doll, a toy, an inanimate object. They don't care about what's the feeling of Edward being called '*it*' by them.

Abilene's mother, maybe because she didn't treat Edward intimately as her daughter did. So, she doesn't have any kind of feeling or occasion to be close to the doll and refer him with the pronoun '*he*'. So does with Lawrence when he met Edward for the first time. He do not even know what is the rabbit's gender.

But sometimes the people who close to Edward also use them in referring Edward when they talked to other people or the stranger or when they (the one who close to the rabbit doll) feel that the other people are strangers for the rabbit.So, they seem to make themselves in the position on Edward's point of view. These are applied by Abilene (when she responds to the strangers) and Bryce when he did to his father. They adjust their knowledge to other people by using the pronoun phrases or 'it' because those people do not know about their doll.

3. The knowledge of each character toward the rabbit doll

The choice of deixis '*he*' and '*she*' differs based on the contexts of Edward's partners' conditions and their knowledge they had.

Let's see from their characters:

1. Nellie, Lawrence's wife

    She maybe chooses to call Edward as '*she*' because of her feminine sense. She found the rabbit beautiful because of its good looking appearance. In addition, the choice of deixis '*she*' can be caused by the rabbit that was naked when it comes to their house.

    Nellie and Lawrence is an elderly couple who spend their life in a small house without their children's presence. Thus, the existence of the rabbit doll, for them, it will make their house livelier.

2. Bull, the hobo

    As the second person who met Edward after Lawrence, Bull is the man who has traveled just with his dog. He can be considered as a loner that he needs another partner to talk to.

    He chooses to refer Edward as '*he*', it could be because he senses Edward as a masculine object. It is unique because, at that time, Edward was still wearing the dress Nellie made. It is enough to make the dress as the parameters to think about Edward's gender, as a girl rabbit doll. It became the exception if it is because he wants to choose it. It could be considered to think that it is because Bull is a man. He needs a man's partner to accompany him in his tough life. Lucy is the exception because she's a dog of which its gender has already recognized physically and given by God, differ from Edward.

3. Bryce

Bryce as the next owner of Edward after Bull, directly refers to him as '*he*'. It can be because of Edward wears the 'cloth' that Bull dress up to him and Bryce is quite convinced with that.

4. The last, Abilene

Abilene is still a ten-year-old girl.A child who is in their age that typically has their unique imagination like the other child. For the examples of the two boys in the ship, it is because they also can relate to Abilene's world. She's consistent with her referent for her doll, that is the pronoun '*he*'. Abilene's reason for using Edward as her friend or her little brother might be because she is the only child in Tulane's family.

And in addition, of course, she knew Edward is a boy from the beginning of their meeting. Edward is the special gift from her grandmother for her seventh birthday. Edward surely come to her house with a boy suit.

4.3.2. Deixisin constructing the identity

After all of these discussions, the use of person deixis in constructing Edward's identity is finally brings us back to depend on the context.

The contexts of story, which especially on the specific chapters when the deixis of the rabbit doll is started to change. The different of deixis used by

Edward's partners happened because they had their own reasons based on their knowledge. By knowing the context indeed will help the readers to understand the difference ofhis referent, which in this case, also represent his identity.

Sometimes we found that there are such different treatments if we try to take the deixis on this story in English grammatical convention. The use of deixis '*it*' usually used in grammar for animate creatures -except human- and inanimate objects. However, in this story, it works differently. This story itself that made 'the convention' that the main character, Edward, dislike to be referred to as '*it*'. It is the context of the story which makes the readers limit their thoughts for trying to refer to the doll as '*it*'.

Meanwhile, the use of deixis '*he*' or '*she*' which in grammar are used for human, in this story, they are being transferred not only for referring human's characters, but also for referring a doll, --which is in our reality is an animate object. These differences in use of deixisbetween the relation based on the grammar and the application in this story seems enable to represent the difference between the real world and the fiction's world.

In the real world, remember that we can recognize the identity of person by the way of their speaking. Meanwhile in this story, we found the identity based on the choice of words, the deixis. Those deictic expressions in this story seem to be chosen by the author to shows the identity of Edward's in his partners' eyes. In addition, he partners had their different views in seeing Edward, the rabbit doll.

It's Edward, as a mere rabbit doll, or Edward, as their lovely friend.

5. CONCLUSION

The use of deixis which is used in this novel found vary. The author made her main character had some deixis to refer him, namely 'he', 'she' and 'it' which is given by his various owners.Beside the deixis mentioned before, some characters of the owners also use pronoun phrases 'a rabbit', 'the rabbit', and 'a baby doll' to refer to the main character.

After analyzing them to know why it can happen, the researcher finally found that those deixis comes out because of their own reasons of the owners. The owners have their own perspective to see the rabbit doll. The deixisis used based on for showing the closeness, the distance, and the knowledge of the other characters toward the main character.

The owners who use the deixis 'he' and 'she', and 'you', are the ones that treat Edward –the rabbit doll—as their partner and their friend. Meanwhile people who use the deixis 'it' and the pronoun phrases, they treat Edward as a mere doll or inanimate object. In addition, from their treatments toward the rabbit doll as the animate or the inanimate object, it also shows how the identity of the rabbit doll are constructed in the owner eyes.

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