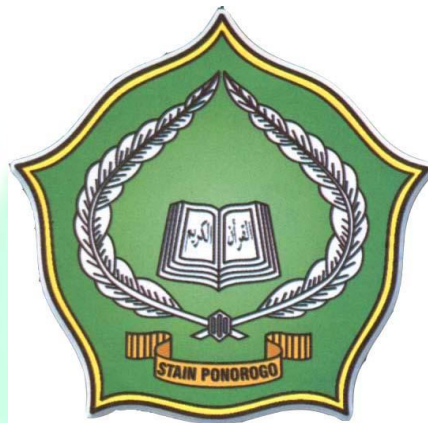


**DEICTIC ANALYSIS OF SPOKEN TEXT IN NOVEL OF
KHALIL GIBRAN “THE BROKEN WINGS”
THESIS**



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ABSTRACT

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Language is the most crucial thing in communication, because language is a vehicle of communication whereby one person convey messages to another for a range of different purposes, e.g., informing, ordering, persuading, and reassuring. In normal everyday speech or in a literature, including in a novel, there are many expressions or words which can only be fully understood if we know the context of the circumstances. It is called deictic.

In pragmatics, deictic is defined as words or phrases which make reference to some aspect of the context of utterance as an essential part of their meaning. Through this research, the researcher tried to find out and analyze deictic expression in Khalil Gibran's novel "The Broken Wings". The purposes of this research were (1) finding types of deictic and their meaning engaged in Khalil Gibran's novel "The Broken Wings" (2) calculating the use of deictic found in the novel. The type of this research was library research. The data were collected by documentary method related with spoken text. The sources of main data were taken from Khalil Gibran's novel "The Broken Wings".

The results of this research were (1) types and meaning of deictic found in Khalil Gibran's novel "The Broken Wings". There were three types of deictic found in "The Broken Wings". They were person deictic, temporal deictic, and spatial deictic. The meaning of deictic found in the novel were according to the situation of the utterances. (2) types of deictic that dominantly used in Khalil Gibran's novel "The Broken Wings". The type of deictic that mostly used in "The Broken Wings" was person deictic that consists of 986 data (95.27%), temporal deictic that consists of 29 data (2.80%), and spatial deictic that consists of 20 data (1.93%).

CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the primary means of self-expression; when we don't have language, the self doesn't get expressed.¹ Life without language is nonsense, because language is a vehicle of communication whereby one person convey messages to another for a range of different purposes, e.g., informing, ordering, persuading, reassuring.

There are many studies about language, such as semantics, pragmatics, psycholinguistics, sociolinguistics, etc. They have different field to studied. In semantics and pragmatics, deictic is one subject that studied. Deictic has important role in a language, then we always use deictic expressions in our conversation. Deixis is a technical term (from Greek) and it means 'pointing' through language. Any linguistic form used to explain this pointing is called a deictic expression.²

Deictic words and gestures orient an addressee's attention towards an object or a location and thus have a pointing function: they show places, times or participants in a communication-situation and they draw attention, either by showing something to the addressee or by directing the addressee to something.

¹ Craig Storti, *The Art of Crossing Culture* (London: Nicholas Brealy Publishing, 2001), 101

²George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), 9

There is an art in language; when the language is conveyed in a creative way and it is known as literary. Literature represents a language, culture and tradition of people. It means the literary is mirror of life because it is related with social reality.

Literature is divided into three major types. These types are prose, drama, and poetry or poems.³ Each type has its own uniqueness and way in conveying ideas and reality in life.

Prose is written language in its ordinary form rather than poetry.⁴ It applies a natural flow of speech, and ordinary grammatical structure rather than rhythmic structure, such as in the case of traditional poetry. Prose can be fiction (novel, short story) and nonfiction (news, essay, biography).

Novel is a long printed story about imaginary characters and events.⁵ Normal everyday speech is spoken in novel. It comprises of full grammatical sentences which consist of and it can be said to be the most reflective of conversational speech.

In normal everyday speech or in a literature, including in a novel, there are many expressions or words which can only be fully understood if we know the context of the circumstances. It is called deixis.

³ (Online) <http://www.ask.com/question/what-are-the-3-major-types-of-literature>, Accessed on 26th April 2015 at 14.00 p.m.

⁴ Cambridge Advance Learner's Dictionary 3rd Edition

⁵ *Ibid*

Deictic expressions always occur in conversations because it is a bridge between language and its surrounding external context. Deictic draws attention, either by showing something to the addressee or directing the addressee to something.

In pragmatics, deictic defined as words or phrases which make reference to some aspect of the context of utterance as an essential part of their meaning. Deixis introduces subjective, attentional, intentional and of course context-dependent properties into natural languages.⁶ It means that deixis is word that is shared by speaker and hearer which refers to words and phrases that cannot be fully understood without additional contextual information.

Deixis is a technical term (from Greek) and it means ‘pointing’ through language. Any linguistic form used to explain this pointing is called a deictic expression.⁷ In other words, deixis can give interpretation to the context of the utterance, such as who is speaking, the time or place of speaking, the current location in the discourse and the topic of the discourse.

When we ask to someone, “come here!” We are using a context in the utterance, such as who is speaking to whom, what relation they have, the time or place of speaking, the gesture of the speaker and what the interaction of participants have. In the sentence “I love you”, the word *I* and *you* are

⁶(handb-horn4.doc) Stephen C. Levinson. *Deixis and Pragmatic for Handbook of Pragmatics*, 1

⁷George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), 9

deictic words which do not have permanent reference. They are different from the words house, bag, table and chair, which still have permanent reference even though different speakers, places, and situations express them. When someone says the word house, people will be able to imagine its physical performance even if he is not in the place of that house.

Deictic expressions have their most basic uses in face to face spoken interaction where utterances are easily understood by the people present, but they may need a translation for someone not right there. Their interpretation depends on the context, the speaker, and the hearer.

In a simple definition deixis refers to words and phrases which shared by speaker and hearer but they cannot be fully understood without additional contextual information.

In this study, the researcher intends to analyze about spoken text in the novel "The Broken Wings". The original title of this novel is "*al-ajniha al-mutakassir*" written by Khalil Gibran and translated in English by A. R. Ferris and produced in eBook by Stuart Kidd (Project Gutenberg of Australia eBook). *The Broken Wings* is very interesting novel because this novel is inspired by Gibran's love story and he serves it deeply and smoothly. He tried to convey love is more than just beautiful story. In "The Broken Wings", love is wonderful feeling, sadness, and death because Selma and Gibran faced sorrowful life when they fell in love until Selma faced her death.

In this novel, Gibran also rose issues about Lebanese Christian life. On that time, Lebanese Christian obeyed their Bishop even if he was not a good person. Gibran also conveyed women on that time couldn't choose their own way of their life. They still placed in the slaves market. He tried to inform the worse condition of people on that time with a smooth and deep language.

Beside the reason above, this novel is needed deep concentration and comprehension to understand what the writer tried to convey. It is good and important to English language department students because this novel can help the students to learn deeply about literature and linguistics.

The writer of *The Broken Wings*, Jubran Khalil Gibran bin Mikhael bin Saadwell known as Khalil Gibran was born January 6, 1883 in Bsharri, Lebanon. Khalil Gibran was a Lebanese artist, poet, writer, philosopher and theologian. He spent most of his life in the United States. He is the third best-selling poet in history after William Shakespeare and Lao Tse.

Khalil Gibran wrote in Arabic and English languages, his works in Arabic language, such as *Al-Ajniha al-Mutakassira* (The Broken Wings), *Dam'a wa Ibtisama* (A Tear and A Smile), *Ara'is al-Muruj* (Nymphs of the Valley, also translated as Spirit Brides and Brides of the Prairie), *Al-Arwah al-Mutamarrida* (Rebellious Spirits), *Al-Mawakib* (The Processions), *Al-'Awāsif* (The Tempests), *Al-Bada'i' waal-Tara'if* and (The New and the Marvellous). While his works in English language are: *The Madman*, *The*

Forerunner, The Prophet, Sand and Foam, Kingdom of the Imagination, Jesus The Son of Man, and The Earth Gods.

Khalil Gibran is not only a great writer, but also a painter. He has attended art school in Paris from 1908 to 1910, pursuing a symbolist and romantic style over the then up-and-coming realism. He held his first art exhibition in drawing in Boston at Day's studio.

Khalil Gibran died April 10, 1931 in New York City, United States. After his death, there are so many honors made for him. For instances, Gibran Museum in Bsharri, Lebanon; Gibran Khalil Gibran collection Museo Soumaya, Mexico; Kahlil Gibran Street Montreal, Quebec, Canada inaugurated on September 27, 2008 on occasion of the 125th anniversary of his birth; Kahlil Gibran Memorial Garden in Washington, D.C; Khalil Gibran International Academy, a public high school in Brooklyn, NY, opened in September 2007; Khalil Gibran School Rabat, Moroccan and British international school in Rabat, Morocco; Khalil Gibran Park (*Parcul Khalil Gibran*) in Bucharest, Romania; Gibran Khalil Gibran Cultural Space in northern Caracas, Venezuela; Gibran Khalil Gibran Memorial, in front of Plaza de las Naciones, Buenos Aires.

Khalil Gibran's works also affected many great musicians in the world, such as John Lennon, Elvis Presley, David Bowie, Nazri Irham, etc. Their songs were inspired by Khalil Gibran's works.

Because the reason above, the researcher interesting to analyze one of Khalil Gibran's novels: *The Broken Wings*. The researcher found some deictic expressions in "The Broken Wings". For example: "You are the son of very dear friend of mine and I am happy to see that friend in your person". That sentence is very ambiguous if we don't know who are the speaker and the hearer. Another example: "Don't you think we had better stay here until the moon has risen and illuminates the garden?" Readers may confuse if they don't know who talks to whom, and where the conversation take place.

In addition, because the researchers who analyze deictic in a novel are still rare, so that through this research the researcher wants to analyze deeply about deictic in Khalil Gibran's novel by the title "DEICTIC ANALYSIS OF SPOKEN TEXT IN NOVEL OF KHALIL GIBRAN THE BROKEN WINGS".

B. Statements of the Problems

The thesis has two problems that will be explored. Those problems are:

1. What types of deictic are found in novel of Khalil Gibran "The Broken Wings"?
2. How is the dominantly usage of deictic expressions innovel of Khalil Gibran "The Broken Wings"?

C. Objectives of the Study

The thesis has two research objectives:

1. To find out kinds of deictic in Khalil Gibran's novel "The Broken Wings".
2. To depict kind of deictic dominantly used in Khalil Gibran's novel "The Broken Wings".

D. Significance of the Study

After completing all research activities, this study is expected to give significances presented as follows:

1. Theoretical significance

In the end of this research, the researcher hopes this thesis can contribute to the knowledge of developing a good insight into better understanding of deictic in the future.

2. Practical significance

a. For teachers

This study is expected to give teachers, especially English and Indonesian teachers, an input concerned on deictic in English language or Indonesian.

b. For lecturers

This study is expected to give lecturers new evaluation object and review about meaning of deictic and hopefully the thesis will give

a bit of inspiration for lecturers to give the topic in the teaching-learning process.

c. For students

This study is expected to be able to give students especially the students of English Department STAIN Ponorogo, a reference in linguistic study which is concerned on deictic in English Language and Indonesian.

d. For readers

This study is expected to be able to give readers in general a reference of linguistic study concerned on deictic whether it is in English or Indonesian.

e. The researcher

This research hopefully will add the researcher's knowledge in linguistic and literature study.

E. Previous Study

There are two previous study related to the writer's present study. The first, Dwi Setyawati, students of English department of STAIN Salatiga in her thesis entitled The Analysis of Deixis of The Novel "EMMA" by Jane Austin, as for the analysis are as follows: (1) the types of deixis are engaged, (2) the types of deixis are dominantly used in the novel Emma.

Based on this research, Dwi Setyawati concluded that Jane Austin used four kinds of deixis were contained of 195 person deixis, 32 spatial deixis, 42 temporal deixis, and 40 discourse deixis. Besides, the type of deixis which is dominantly used in the novel Emma was person deixis, there are 195 data.

The second, Ety Purwitasari, student of English department, faculty of languages and art of Semarang State University, in her thesis entitled Deixis in Harry Potter and The Half Blood Prince by J.K. Rowling and its translation into Indonesian, as for the analysis to identify the equivalence of deixis found in the novel Harry Potter and the Half Blood Prince by J.K. Rowling which is translated into Indonesia as Harry Potter and Pangeran Berdarah Campuran by Listiana Srisanti.

Based on this research, Ety Purwitasari concluded that J.K Rowling used five kinds of deixis; person, spatial, temporal, discourse, and social deixis. She also wrote that the equivalence can be achieved by involving the inclusive/exclusive dimension and the familiar/non familiar dimension from source language into the target language. The equivalence of time deixis can be achieved through translating from source language into target language by giving temporal determiners and adverbial of times. The analysis of place deixis, discourse deixis, and social deixis showed that every word in the sentence of target language is translated into equivalent concepts in the target language to give accurate of meaning.

F. Research Methodology

1. Research Method

Research literature basically uses three types of research, field research, library research and laboratory research. Field research is research in the field. Library research is research in the library. Laboratory research is research in the laboratory. In this study, library research was applied because the location of research, primary and secondary sources were located in the library.

Library research involved identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point.⁸

A descriptive method was used in this study. Descriptive method can be interpreted as a problem solving procedure. It is investigated to describe or depict the state or the object of research based on the facts that appear or as they are.⁹

Descriptive research is used to describe characteristics of a population or phenomenon being studied. It does not answer questions about how/when/why the characteristics occurred. Rather it addresses the "what" question (what are the characteristics of the population or

⁸ Marry W. George, *The Element of Library Research* (Princeton University Press, 2008), 6

⁹ Hadari Nawawi, *Metode Penelitian Bidang Sosial* (Yogyakarta: GadjahMada University, 2007), 67

situation being studied?).¹⁰The description is used for frequencies, averages and other statistical calculations.

Based on the explanations above, this study is focused on analyzing the usage of deictic innovelof Khalil Gibran “The Broken Wings”.

2. Data Sources

Based on types of data, there are two types of data:

a. Primary Data Source

The primary data source is data that will be the main of source in this thesis. The data that will be analyzed is the data about deictic expressions in Khalil Gibran’s novel entitled The Broken Wings. This novel is translated into English by A.R Ferris and produced in an eBook by Stuart Kidd and the researcher takes this novelfrom AProject Gutenberg of Australia eBook at <http://gutenberg.net.au/licence.html>

b. Secondary Data Source

The secondary data source is data that have been provided and can be found by researcher from reading, seeing, or listening. To make the data clear, this thesis writer needs to find out any other sources called secondary data source, such as

¹⁰ https://en.wikipedia.org/wiki/Descriptive_research#cite_note1

books, journals, internet and magazine that focuses on everything about deixis to support the completion of the data.

3. Technique of Data Collection

In this research, the researcher uses library research method to collect the data about deixis that engaged in Khalil Gibran's novel: *The Broken Wings* and it is taken from AProject Gutenberg of Australia eBook at <http://gutenberg.net.au/licence.html>. Library research method can be conducted by studying literature and documentation.¹¹

Documentary method or technique was done through searching and finding the proof. The use of document is related to content analysis. Content analysis focuses on analyzing and interpreting recorded material within its own context. When using such documentary sources, the researcher must establish the authenticity of the document itself, as well as the validity of its content.¹² In content analysis, the researcher can calculate frequency of appearing certain concept.¹³ The information that comes from book is very useful. The data collections were done by reading and

¹¹Afifuddin Beni Ahmad Saebani, *Metodologi Penelitian Kualitatif* (Bandung: CV. Pustaka Setia, 2009), 140.

¹² Donald Ary, et al., *Introduction to Research in Education* (Australia: Wadsworth Thomson Learning), 29.

¹³Hadari Nawawi, *Metode Penelitian Bidang Sosial* (Yogyakarta: GadjahMada University, 2007), 73.

analyzing the article as documentation until the researcher find deictic and understand the meaning of them by reading the novel.

4. Technique of Data Analysis

Michael Hubberman defines analysis as consisting of three concurrent activities: data reduction, data display, and conclusion drawing/verification. This research stages of analysis applied in this research are presented in the following Hubberman theory :

a. Data Reduction

Data reduction involves classifying, selecting, simplifying, and transforming the data that appear in written-up field notes or transcription. The data reduction/transforming process continues after fieldwork, until a final report is completed. Qualitative data can be reduced and transformed in many ways: through selection, through summary or paraphrase, through being subsumed in a larger pattern, and so on.¹⁴ In this research, the obtained data through documentation about deictic would be reduced by selecting primary data. The data that selected only the data that will be analyzed in this case only inspoken text in Khalil Gibran's "The Broken Wings".

b. Data Display

The second major flow of analysis activity is data display. Generically, display is an organized, compressed

¹⁴A Michael Hubberman et al, *Qualitative Data Analysis (second edition)*, (London : SAGE Publications, Inc, 1994), 12

assembly of information that permits conclusion drawing and action. As with data reduction, the creation and use of displays is not separate from analysis, it is a part of analysis. Designing a display, deciding on the rows and columns of a matrix for qualitative data and deciding which data, in which form, should be entered in the cells-are analytic activities. (Note that designing displays also has clear data reduction implications).¹⁵ Researcher arrange the primary data systematically to make a simple data and meaningful. That data have been achieved will be arranged well and detail so that can be easily understood.

c. Conclusion Drawing

The third stream of analysis activity is Conclusion Drawing. Conclusion Drawing is analyzing the data constantly during or after data being collected to get the conclusion of research. Generally, the data of this thesis are collected from Khalil Gibran's novel "The Broken Wings". The analysis of data of the study are divide into some steps: reading the novel, selecting and analyzing, found the deictic, comprehend its meanings and classify into each categories, and after that drawing conclusion.

¹⁵A Michael Hubberman, et al, *Qualitative Data Analysis (second edition)*, (London : SAGE Publications, Inc, 1994), 12

G. Organization of The Thesis

This thesis divided into four chapters as follows:

Chapter I: INTRODUCTION

This chapter discussed about background of the study, statement of the problems, objectives of the study, significances of the study, previous study, research methodology, and organization of the thesis.

Chapter II: REVIEW OF RELATED LITERATURE

This chapter discussed about definition of deictic, kinds of deictic, definition of novel, and elements of novel.

Chapter III: DEICTIC ANALYSIS OF SPOKEN TEXT IN KHALIL GIBRAN'S "THE BROKEN WINGS"

It covers about data and analysis of the statements of problem. This chapter provides data about kinds of deictic are engaged in Khalil Gibran's "The Broken Wings" and the use of deictic in this novel.

Chapter IV: CLOSING

This chapter consist of conclusions and recommendations.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Deixis

1. Definition of Deixis

As sub field of linguistics developed in the late 1970's, pragmatics studies how people understand and produce a communicative act in a real situation which is in the conversation. Pragmatics is the study of meaning related to the context. Context is a small subpart of the universe of discourse shared by speaker and hearer and includes fact about the topic of the conversation in which utterance occurs about situation. Pragmatics is the study of the speaker meaning which relates to the utterances situation. In the pragmatics, deixis is one part that is studied.

Deixis is defined as words which make reference to some aspect of the context of utterance as an essential part of its meaning. Deixis introduces subjective, attentional, intentional and of course context-dependent properties into natural languages.¹⁶It means that deixis expression or word that is shared by speaker and hearer which is refers to words and phrases that cannot be fully understood without additional contextual information. When deictic words are used, weneed to know who is speaking, who's listening, or both, to be able to know what the words mean.

¹⁶(handb-horn4.doc) Stephen C. Levinson. *'Deixis and Pragmatics' for Handbook of Pragmatics*, 1

Fillmore said that deixis is lexical items and grammatical forms which can be interpreted only when the sentences in which they occur are understood as being anchored in some social context, that context defined in such a way as to identify the participants in the communication act, their location in space, and the time during which the communication act is performed.¹⁷ It closely related means that deixis is word or phrase which can be understood if we know about the participants of communications, when the communications occur, and where the communications take place.

Then Fillmore added that deixis is the name given to those formal properties of utterances which are determined by, and which are interpreted by knowing, certain aspects of the communication act in which the utterances in communication can play a role.¹⁸ It can be said that we must pay a little bit of attention to understand what the deictic expressions mean, because its means depends on the context of the utterances.

Deixis is borrowed from Greek word and it means 'pointing' through language. Any linguistic form used to explain this pointing is called a deictic expression.¹⁹ In other words, deixis is word or phrase which is used by speaker to point an entity or event in a part of conversation.

¹⁷Charles J. Fillmore, *Lectures On Deixis*(Berkeley: University of California, 1975), 257

¹⁸*Ibid*, 258

¹⁹George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), 9

From the explanations above, it can be concluded that deixis is a word or phrase shared by speaker and hearer which cannot be fully understood without additional contextual information.

George Yule also state that deixis is some very common words in our language that can't be interpreted at all if we don't know the context, especially the physical context of the speaker.²⁰ We can say that deixis is common word or phrase that need contextual information especially from the speaker.

It can interpreted that the speaker uses deictic expressions in order to direct the addressee's attention to the speech situation, or to an entity or event that is part of the speech situation, or to a constituent or property of that entity or event. The listener, on the other hand, processes the entity or event that the speaker has defined within the speech situation and interprets it as embedded in that situation.

In some statements above, we can see that deixis is indicating or pointing person, place, and time of the context of utterances. We will know who the speaker and hearer, when and where the sentence is uttered, and the topic of the conversation if we know the context.

2. Kinds of Deixis

²⁰George Yule, *The Study of Language* (New York: Cambridge University Press, 2010),

In this research, the researcher discusses deixis based on traditional perception of George Yule. According to Yule, deixis consist of three kinds; person deixis, temporaldeixis, and spatial deixis or called as major grammaticalized types of deixis. What follows are kinds of deixis according to George Yule:

a. Person deixis

Person deixis clearly operates on a basic three-part division, exemplified by the pronoun for the first person (*I*), second person (*you*), and third person (*he, she, and they*). In many languages, these deictic categories of speaker, addressee, and other elaborated with markers of relative social status. Expressions which indicate higher status are indicated as honorifics.²¹

Person deixis concerns itself with the persons or thing involved in an utterance, such as the person directly involved; speakers and addressee, the person not directly involved; who hear the utterance but are not being directly addressed, and the person mentioned in the utterance. Certainly, the distinctions are generally indicated by pronouns. In a simple way, person deixis concerns itself with speaker or first person (*I*), hearer or second person (*you*), and other entities relevant to the discourse or third person (*he, she, it, they*) are referred to.

²¹George Yule, *Pragmatics* (Oxford University Press, 1996), 10

Here is an example of person deixis taken from novel “The Broken Wings”: “*I* have not seen *your* father for twenty years”. *I* and *your* are deictic expressions. In this case, *I* refers to speaker (Farris Effandy Karamy) and *your* refers to hearer (Khalil Gibran).

b. Temporal deixis

The psychological basis seems to be similar to that of spatial deixis. We can treat temporal events as objects that move toward us (into view) or away from us (out of view).²² Temporal or time deixis concerns with the encoding of temporal points and spans relative to the time at which an utterance is spoken. This type of deixis is used to point to a time (*now, then, tomorrow, last week, soon*).

For instance: “*Last week* at this time, under this jasmine tree, Love embraced my soul for the first time, okay”. Last week points to a time that Selma and Khalil fell in love.

c. Spatial deixis

The concept of distance already mentioned is clearly relevant to spatial deixis, where the relative location of people and things is being indicated. One version of the concept of motion toward the speaker, seems to be the first deictic meaning learned by children and characterizes their use of

²²George Yule, *Pragmatics* (Oxford University Press, 1996), 14

words like *this* and *here* (= can be seen). They are distinct from words *that* and *there* which are associated with thing that move out of the child's visual space (= can no longer be seen).²³

In a simple definition, spatial deixis is used to point to a location (*here, there, near, across the street, toward the sea, etc*). Here is the example from the novel: "Did your husband find out about our meeting *here*?" *Here* refers to the place where Selma Karamay and Khalil Gibran always met.

B. Novel

1. Definition of Novel

Novel comes from the Italian language *novella*, which literally means a small new stuff.²⁴ We can say that novel is a new bit of idea that comes from the writer.

Terry said a novel is a piece of prose fiction of a reasonable length.²⁵ It can be said novel is a part of narrative fiction and it is neither too long story nor too short.

In a Cambridge Advanced Learners Dictionary, novel is defined as a long printed story about imaginary characters and events.²⁶ In other words, novel is a story which tells the readers about some characters and events those are made by the writer.

²³George Yule, *Pragmatics* (Oxford University Press, 1996), 12

²⁴DjuandadanPranaDwijaiswara, *ApresiasiSastra Indonesia, first edition* (Bandung: UPI PRESS, 2006), 164

²⁵Terry Eagleton. *The English Novel*. (Blackwell Publishing), 1

²⁶Cambridge Advance Learner's Dictionary 3rd Edition

From the definitions above, novel may contain of a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting. Novel is a story about reality, it is improvisation from documents and it serves higher reality and deeper psychology.

Normal every day speech is spoken in novel. It comprises of full grammatical sentences which consist of paragraphs and forgoes aesthetic appeal in favor of clear, straightforward language. It can be said to be the most reflective of conversational speech.

Novel can be defined as a story which conveys a deeper truth about reality and it is serves in a unique way that can interest the readers to read it.

In analyzing novel, the researcher needs to understand what the writer wants to convey through his works. To know more about it, there are some ways such as;

1. Read a novel more than once.
2. Keep the dictionary by your side and use it.
3. Read so as to feel the plot and setting as you are a part of the story of the novel.
4. Always pay carefully attention to what the novel saying
5. Catch the moral value that is wanted to be conveyed by the writer.

2. Elements of Novel

Novel has two elements, there are intrinsic and extrinsic. The extrinsic element is the out element of the literature but it influences to build a story in a literature. It can be the writer's point of view in facing a life. Extrinsic element gives strong affected to the story because it is automatically built by mindset of the writer.

While intrinsic elements are elements those are building the story. The intrinsic elements of novel are plot, setting, characterization, point of view, and theme.

a. Plot

Plot is an essential thing in a story. It has a central position, because plot is a story itself. Plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure.²⁷ Plot in simple definition is the action of the story or the happening. Plot must fit together smoothly without any gaps or overlaps.

The story of the novel progresses through various plots and conflicts. According to Gustav Freytag (Nineteenth Century German novelist), plot is makes up by *exposition*: which tells the readers about the characters and introduces the conflict, *rising action*: complications that arise when the characters take steps

²⁷BurhanNurgiyantoro, *TeoriPengkajianFiksi* (GadjahMada University Press, 2010), 90

to resolve their conflicts, *climax*: serves most exciting or suspenseful moment when something happens to determine the outcome of the conflict, *falling action*: shows the conflict is in the process of being resolved or unraveled and *denouement/resolution*: when the story's problem/conflict is resolved and the story ends.

b. Character and characterization

Character can be defined as a person or being in a story that performs the action of the plot. Character place strategic position as a messenger in a story, because it convey what the writer's messages to the reader, such as moral value, idea from the writer, etc²⁸. It means that character is the tongue of the writer.

Characterization is the process of revealing the personality of a character in a story. There are some types of characters: dynamic, static, protagonist and antagonist. Dynamic character is the character change as a result of the action of the story, static character is character does not change much in the course of the story, protagonist is the main character in a story and antagonist is the one who opposes another character.

c. Setting

²⁸BurhanNurgiyantoro, *TeoriPengkajianFiksi* (GadjahMada University Press, 2010), 167

Setting is the time, location, and social environment in which the story takes place. Setting gives a concrete and clear story. It is important because it can build the readers imagination and it also shows the knowledge of the writer.²⁹ We can say setting can direct the reader to operate their imagination about the time, location, and social environment which the story takes place.

Purposes of the setting are: gives background information, provides conflict, can reveal a lot about someone's character, provides mood or atmosphere, can paint images for the reader. Setting also can increase the reader's knowledge if the writer can serve social environment, local color, and its culture into the story.

d. Point of view

Point of view is the direction from which the writer has chosen to tell the story. There are three points of view: first person, third person limited, and third person omniscient.³⁰

In the first type (first person), the narrator or the writer may be a character in the story and telling the story from the first person, using "I" as personal point

²⁹BurhanNurgiyantoro, *TeoriPengkajianFiksi* (GadjahMada University Press, 2010), 217

³⁰Asul Wiyanto, *KesusastraanSekolah* (Jakarta: Grasindo, 2005), 83

of view. In the second type (third person limited), the writer may take a third person, limited point of view. This type also called as dramatic point of view. In the third type (third person omniscient), the narrator may be an omniscient story teller.

The narrator or the writer knows everything and he/she is not involved in the story, not a character, and tells the story grammatically in the third person. This type of point of view loses intimacy, but gain of authority.

e. Theme

Theme is a meaning of story which especially explains a big part of its elements in the simple way. It is more or less synonymous the central idea and central purpose.³¹

AsulWiyanto said that theme is the main topic in a story. If we read a short story, novel or roman we can find different theme in those story.³²Theme can be depended on the reality when the writer makes a story.

It can be said that theme is what the authorsaysthrough the story and it contained a deeper truth about reality

³¹BurhanNurgiyantoro, *TeoriPengkajian Fiksi* (Yogyakarta: GadjahMada University Press)

³²AsulWiyanto, *KesusastraanSekolah* (Jakarta: Grasindo, 2005), 78



CHAPTER III

DEICTIC ANALYSIS OF SPOKEN TEXT IN NOVEL OF KHALIL

GIBRAN “THE BROKEN WINGS”

In this chapter, the researcher presents the synopsis of the novel, the list of deixis found in spoken text of the novel with its meaning, and data calculation.

A. Synopsis of Khalil Gibran's novel "The Broken Wings"

"The broken wings" is a short novel that is not only talking about love but also about culture in Lebanon. Khalil Gibran actually tried to raise the principal of Christian Lebanese at that time. He tried to convey that in Lebanon, Christian people ought to follow their Bishop even the Bishop leads them to sorrowful life.

The story begins at Beirut when Khalil Gibran visited his old friend. At his friend's house, he met his father's old friend named Farris Effandi Karamay. He is a rich and very kind human, but he is lack of will and like other Christian Lebanese people, he cannot say "no" to the Bishop.

Farris Effandi has a daughter, her name was Selma Karamay. She is a beautiful and smart girl, but like a good girl in that time, she cannot refuse her father's command. Selma Karamay was felt in love with Khalil Gibran in their first meeting. But they couldn't feel the beautifulness of love, because the Bishop, Galib, wanted Selma married with his nephew, Mansour Bey Galib. Selma's father couldn't refuse what the Bishop want, because it was tradition in Lebanon that

Christian people always obey and follow their Bishop even though he leads them like a flock of lambs to the slaughter house.

Mansour BeyGalib is a wicked man. He didn't love Selma and Selma was tortured with this condition. Then, every month she always metKhalil Gibran at the small temple in the village. They always shared the story of their sorrowful feeling and howlifekilled their love.

One day, Farris Effandi was dead. Selma was very sad and she felt that she always walked on the sorrowful path of life. Then she think to stop her meeting withGibran because she didn't want pull him to a big trouble. She decided to let Gibran went to his bright future without her. She couldn't run away with Gibran because she thought it will be a huge false matter.

Five years after her marriage, Selma was pregnant and she had a son. Selma gave birth to her son at dawn but she and her son dead in the morning. And in a minute the sun's ray penetrated the window curtains and fell upon two calm bodies lying on a bed, guarded by the profound dignity of silence and shaded by the wings of death. The doctor left the room with tears in his eyes, and as he reached the big hall the celebrations was converted into a funeral, but Mansour BeyGalib never uttered a word or shed a tear. He remained standing motionless like a statue, holding a drinking cup with his right hand.

The next day,Selma was shrouded with her white wedding dress and laid in a coffin; the child's shroud was his swaddle; his coffin

was his mother's arms; his grave was her calm breast. Two corpses were carried in one coffin. Then they buried in one grave with Farris Effandi.

The Bishop and the priests kept on singing and chanting until the grave digger was through filling the ditch. Then, the people, individually, approached the Bishop and his nephew and offered their respects to them with sweet words of sympathy, but Khalil Gibran stood lonely aside without a soul to console, as if Selma and her child meant nothing to Gibran.

Then, Gibran approach the grave digger and he ask where Farris Effandi was buried. The grave digger pointed Selma's grave and Khalil Gibran couldn't resist anymore. He dropped down on Selma's grave and wept.

B. Kinds of Deixisfound in Khalil Gibran's novel "The Broken Wings"

According to George Yule, deixis consist of three kinds. They are person deixis, temporal deixis, and spatial deixis. The total of chapter that analyze in this research are 8 chapters; the hand of destiny, entrance to shrine, the tempest, the lake of fire, before the throne of death, between Christ and Ishtar, the sacrifice, and the rescuer. This novel actually consists of 11 chapters, but only 8 chapters that contain

spoken text. In this part the researcher presented the summary of the novel and the spoken text that have been analyzed in the deixis fields.

Table 3.1

The list of deictic found in the chapter "The Hand of Destiny"

No	Conversations	Deictic Expressions	Kinds of Deixis	References
1	"You are the son of a very dear friend of mine, and I am happy to see that friend in your person."	<i>You, mine, I, your</i>	Person deixis	<i>You, your</i> : Khalil Gibran. <i>Mine, I</i> : Farris Effandy
2	"I have not seen your father for twenty years. I hope you will take his place in frequent visits to my house."	<i>I, your, you, my</i>	Person deixis	<i>I, my</i> : Farris Effandy <i>Your, you</i> : Khalil Gibran
3	"I do not know any other man in Beirut whose wealth has made him kind and whose kindness has made him wealthy."	<i>I, him, he, they, themselves, his, she, her</i>	Person deixis	<i>I</i> : Khalil Gibran's friend <i>Him, he, his</i> : Farris Effandy <i>She, her</i> : Selma (Farris)

	<p><i>He</i> is one of the few who come to this world and leave it without harming any one, but people of <i>that</i> kind are usually miserable and oppressed because <i>they</i> are not clever enough to save themselves from the crookedness of others. Farris Effandi has one daughter whose character is similar to <i>his</i> and whose beauty and gracefulness are beyond description, and <i>she</i> will also be miserable because <i>her</i> father's wealth is placing <i>her</i> already at the edge of a horrible precipice."</p>			<p>Effandy's daughter)</p>
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4	<p>"Farris Effandi is a good old man with a noble heart, but <i>he</i> lacks will power. People lead <i>him</i> like a blind man. <i>His</i> daughter obeys <i>him</i> in spite of <i>her</i> pride and intelligence, <i>and this</i> is the secret which lurks in the life of father and daughter. This secret was discovered by an evil man who is a bishop and whose wickedness hides in the shadow of <i>his</i> Gospel. <i>He</i> makes the people believe that <i>he</i> is kind and noble. <i>He</i> is the head of religion in this land of the religions. The people obey and</p>	<p><i>He, him, his, them, their.</i></p>	<p>Person deixis</p>	<p><i>He, him:</i> Farris Effandi <i>Her:</i> Selma <i>His, he,</i> <i>him:</i> Bishop <i>Them:</i> the people who live in Beirut <i>Their:</i> Bishop and his nephew (Mansour Bey)</p>
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	<p>worship <i>him</i>. <i>he</i></p> <p>leads <i>them</i> like a flock of lambs to the slaughter house.</p> <p>This bishop has a nephew who is full of hatefulness and corruption. The day will come sooner or later when he will place <i>his</i> nephew on <i>his</i> right and Farris Effandi's daughter on this left, and, holding with <i>his</i> evil hand the wreath of matrimony over <i>their</i> heads, will tie a pure virgin to a filthy degenerate, placing the heart of the day in the bosom of the night.</p>			
5	That is all <i>I</i> can tell <i>you</i> about Farris	<i>I, you, his, me</i>	Person Deixis	<i>I, me:</i> Khalil Gibran's friend

	Effandi and <i>his</i> daughter, so do not ask <i>me</i> any more questions.			<i>You:</i> Khalil Gibran <i>His:</i> Farris Effandi
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Table 3.2

The list of deixis found in the chapter "Entrance to Shrine"

No	Conversations	Deictic Expressions	Kinds of Deixis	References
1	"This is <i>my</i> daughter Selma,"	My	Person deixis	My: Farris Effandi
2	"Fate has brought back to <i>me</i> a dear old friend of <i>mine</i> in the person of <i>his</i> son".	Me, mine, his	Person deixis	Me, mine: Farris Effandi His: Gibran's father
	"Manytimes <i>my</i> father has repeated to <i>me</i> the stories of <i>his</i> youth and of the old days <i>he</i> and <i>your</i> father spent together. If <i>your</i> father spoke to <i>you</i> in the same way, then this meeting is not the first one between <i>us</i> ."	My, me, his, he, your, you, us	Person deixis	My, me: Selma His, he: Farris Effandi You, your: Khalil Gibran Us: Gibran and Selma
	"Selma is very sentimental.	She	Person deixis	She: Selma

	<i>She</i> sees everything through the eyes of the spirit."			Karamay
	" <i>Now</i> my son, since <i>you</i> know <i>your</i> way to this house, <i>you</i> should come often and feel that <i>you</i> are coming to <i>your</i> father's house. Consider <i>me</i> as a father and Selma as a sister."	Now My, me, you, your	Temporal deixis Person deixis	Now: the time when Khalil Gibran visited Farris Effandi's house. My, me: Farris Effandi You, your: Khalil Gibran

Table 3.3

The list of deixis found in chapter "The Tempest"

No	Conversations	Deictic Expressions	Kinds of Deixis	References
1	"Who is <i>he</i> ?"	He	Person deixis	He: the Bishop's messenger
2	" <i>His</i> Grace, the Bishop, has sent <i>me</i> for <i>you</i> with his private carriage; <i>he</i> wishes to discuss important business with <i>you</i> ."	His, me, you, he	Person deixis	His, he: Bishop Galib Me: The Bishop messenger You: Farris Effandi

3	"I will do <i>my</i> best, Father, to make <i>our</i> guest happy."	I, my, our	Person deixis	I, my: Selma Our: Selma and Farris Effandi
4	"Let <i>us</i> go to the garden and sit under the trees and watch the moon come up behind the mountains."	Us	Person deixis	Us: Selma and Khalil Gibran
5	"Don't <i>you</i> think we had better stay <i>here</i> until the moon has risen and illuminates the garden?" "The darkness hides the trees and flowers. <i>We</i> can see nothing."	You, we Here	Person deixis Spatial deixis	You: Selma We: Selma and Gibran Here: living room
6	"If darkness hides the trees and flowers from our eyes, <i>it</i> will not hide love from <i>our</i> hearts. Why are <i>you</i> silent? Why do <i>you</i> not tell <i>me</i> something about <i>your</i> past?"	It, our, you, me, your	Person deixis	It: darkness Our: Selma and Khalil Gibran You, your: Khalil Gibran Me: Selma
7	"Did <i>you</i> not hear what <i>I</i> said when <i>we</i> came to this	You, I, we, my	Person deixis	You: Selma I, my: Khalil

	orchard? The spirit that hears the whispering of flowers and the singing of silence can also hear the shrieking of <i>my</i> soul and the clamor of <i>my</i> heart."			Gibran We: Selma and Khalil Gibran
8	"Yes, <i>I</i> heard you – <i>I</i> heard a voice coming from the bosom of night and a clamour raging in the heart of the day."	I	Person deixis	I: Selma Karamay
9	"And <i>I</i> heard <i>you</i> , too, Selma. <i>I</i> heard exhilarating music pulsing in the air and causing the whole universe to tremble."	I, you	Person deixis	I: Khalil Gibran You: Selma Karamay
10	" <i>Now</i> / <i>know</i> that there is something higher than heaven and deeper than the ocean and stranger than life and death and time. <i>I</i> know now what <i>I</i> did not know before."	Now I	Temporal deixis Person deixis	I: Selma Karamay

11	<p>“Yesterday you were like a brother to <i>me</i>, with whom <i>I</i> lived and by whom <i>I</i> sat calmly under <i>my</i> father’s care. <i>Now</i>, <i>I</i> feel the presence of something stranger and sweeter than brotherly affection, an unfamiliar commingling of love and fear that fills <i>my</i> heart with sorrow and happiness.”</p>	<p>Yesterday, now</p> <p>You, my, I</p>	<p>Temporal deixis</p> <p>Person deixis</p>	<p>Yesterday: the days before Selma felt in love with Gibran</p> <p>Now: the day when Selma and Gibran felt in love</p> <p>You: Gibran</p> <p>I, my: Selma</p>
11	<p>“This emotion which <i>we</i> fear and which shakes <i>us</i> when <i>it</i> passes through <i>our</i> hearts is the law of nature that guides the moon around the earth and the sun around the God.”</p>	<p>We, us, it, our</p>	<p>Person deixis</p>	<p>We, us, our: Selma and Gibran</p> <p>It: emotion</p>
12	<p>“Who would believe <i>our</i> story – who would believe that in this hour <i>we</i> have surmounted the obstacles of doubt? Who would believe that the month of Nisan which brought us together for the first time, is the month that</p>	<p>Our, we, us</p>	<p>Person deixis</p>	<p>Our, we, us: Selma and Gibran</p>

	halted <i>us</i> in the Holy of Holies of life?"			
13	"People will not believe <i>our</i> story because <i>they</i> do not know what love is the only flower that grows and blossoms without the aid of seasons, but was it Nisan that brought <i>us</i> together for the first time, and is it this hour that has arrested <i>us</i> in the Holy of Holies of life? Is it not the hand of God that brought <i>our</i> souls close together before birth and made <i>us</i> prisoners of each other for all the days and nights? Man's life does not commence in the womb and never ends in the grave; and this firmament, full of moonlight and stars, is not deserted by loving souls and intuitive spirits."	Our, they, us	Person deixis	Our, us: Selma and Gibran They: people
13	" <i>My</i> beloved Selma, very	My, your, you	Person deixis	My: Farris

	<p>soon <i>you</i> will be taken away from the arms of <i>your</i> father to the arms of another man. Very soon fate will carry <i>you</i> from this lonely home to the world's spacious court, and this garden will miss the pressure of <i>your</i> footsteps, and your father will become a stranger to <i>you</i>. All is done; may God bless <i>you</i>."</p>			<p>Effandi Your, you: Selma</p>
14	<p>"What do <i>you</i> say? What do <i>you</i> mean? Where are <i>you</i> sending <i>me</i>?"</p> <p>"<i>I</i> understand. <i>I</i> understand everything. The Bishop has demanded <i>me</i> from <i>you</i> and has prepared a cage for this bird with broken wings. Is <i>this</i> <i>your</i> will, Father?"</p>	You, me, I, this	Person deixis	<p>You: Farris Effandi Me, I: Selma This: marriage between Selma and Mansour Bey</p>
	<p>"Forgive <i>me</i>, <i>my</i> son. <i>I</i> have ruined <i>your</i> evening with the shedding of tears, but please come to see <i>me</i> when <i>my</i> house is deserted and <i>I</i> am</p>	<p>Me, I, my, your, you Here</p>	<p>Person deixis Spatial deixis</p>	<p>Me, I, my: Farris Effandi Your, you: Khalil Gibran Here: Farris</p>

<p>lonely and desperate. Youth, <i>my dear son</i>, does not combine with senility, as morning does not have meet the night; but <i>you</i> will come to <i>me</i> and call to <i>my</i> memory the youthful days which <i>I</i> spent with <i>your</i> father, and <i>you</i> will tell <i>me</i> the news of life which does not count <i>me</i> as among its sons any longer. Will <i>you</i> not visit <i>me</i> when Selma leaves and <i>I</i> am left <i>here</i> in loneliness?"</p>			Effandi's house
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<p>the man whom the world has selected to be <i>my</i> master for the rest of <i>my</i> life. In the heart of this city, the old man who accompanied me during <i>my</i> youth will meet the young man who will be <i>my</i> companion for the coming years. Tonight the two families will set the marriage date.</p> <p>What a strange and impressive hour! <i>Last week</i> at this time, under this jasmine tree, Love embraced my soul for the first time, okay. While Destiny was writing the first word of <i>my</i> life's story at the Bishop's mansion.</p>			
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	<p>Now, while <i>my</i> father and <i>my</i> suitor are planning the day of marriage, <i>I</i> see <i>your</i> spirit quivering around <i>me</i> as a thirsty bird flickers above a spring of water guarded by a hungry serpent. Oh, how great this night is! And how deep is its mystery!"</p>			
3	<p>"That bird will remain flickering over that spring until thirst destroys <i>him</i> or falls into the grasp of a serpent and becomes <i>its</i> prey."</p>	<i>Him, its</i>	Person deixis	<p><i>Him</i>: bird which is talked by Gibran and Selma <i>It</i>: serpent</p>
4	<p>"No, <i>my</i> beloved, this nightingale should remain alive and sing until dark comes, until</p>	<i>My, his, he, their</i>	Person deixis	<p><i>My beloved</i>: Selma's love (Khalil Gibran) <i>His, he</i>: the</p>

	spring passes, until the end of the world, and keep on singing eternally. <i>His</i> voice should not be silenced, because <i>he</i> brings life to my heart, <i>his</i> wings should not be broken, because <i>their</i> motion removes the cloud from my heart.			nightingale <i>Their</i> : the bird's wings
5	"Selma, <i>my</i> beloved, thirst will exhaust <i>him</i> , and fear will kill <i>him</i> ."	<i>My, him</i>	Person deixis	<i>My beloved</i> : Selma's love (Khalil Gibran) <i>Him</i> : the bird
6	"The thirst of soul is sweeter than the wine of material things, and the fear of spirit is dearer than the security of the body. But listen, <i>my</i> beloved, listen carefully, <i>I</i> am standing <i>today</i> at the door of a new life	<i>My, I, his, he, me, him, you, your, her</i>	Person deixis	<i>I, me</i> : Selma <i>My beloved</i> : Khalil <i>My father</i> : Farris <i>His, he</i> : blind man <i>Him</i> : Mansour <i>You, your</i> : Khalil

<p>which <i>I</i> know nothing about. <i>I</i> am like a blind man who feels <i>his</i> way so that <i>he</i> will not fall.</p> <p><i>My</i> father's wealth has placed <i>me</i> in the slave market, and this man has bought me. <i>I</i> neither know nor love <i>him</i>, but <i>I</i> shall learn to love <i>him</i>, and <i>I</i> shall obey <i>him</i>, serve <i>him</i>, and make <i>him</i> happy. <i>I</i> shall give <i>him</i> all that a weak woman can give a strong man. But <i>you</i>, <i>my</i> beloved, are still in the prime of life. <i>You</i> can walk freely upon life's spacious path, carpeted with flowers.</p> <p><i>You</i> are free to traverse the world, making of <i>your</i> heart a torch to light <i>your</i> way. <i>You</i> can</p>	<p><i>Today</i></p>	<p>Temporal deixis</p>	<p><i>Her</i>: a woman in the future that can Khalil find.</p> <p><i>Today</i>: the day when Selma and Gibran was talked</p>
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	<p>think, talk, and act freely; <i>you</i> can write <i>your</i> name on the face of life because <i>you</i> are a man; <i>you</i> can live as a master because <i>your</i> father's wealth will not place <i>you</i> in the slave market to be bought and sold; <i>you</i> can marry the woman of <i>your</i> choice and, before <i>she</i> lives in <i>your</i> home, you can let <i>her</i> reside in <i>your</i> heart and can exchange confidences without hindrances."</p>			
7	<p>But, is it <i>now</i> that Life will tear <i>us</i> apart so that you may attain the glory of a man and <i>I</i> the duty of a woman? Is it for this that the valley swallows the</p>	<p><i>Now</i></p> <p><i>I, you, its, we, us, our, he, it, their.</i></p>	<p>Temporal deixis</p> <p>Person deixis</p>	<p><i>Now</i>: the time when Selma and Gibran talked</p> <p><i>I</i>: Selma</p> <p><i>You</i>: Gibran</p> <p><i>Its</i>: the valley</p>

<p> song of the nightingale in its depths, and the wind scatters the petals of the rose, and the feet tread upon the wind cup? Were all those nights <i>we</i> spent in the moonlight by the jasmine tree, where <i>our</i> souls united, in vain? Did <i>we</i> fly swiftly toward the stars until <i>our</i> wings tired, and are <i>we</i> descending now into the abyss? Or was Love asleep when <i>he</i> came to <i>us</i>, and did <i>he</i>, when <i>he</i> woke, become angry and decide to punish <i>us</i>? Or did <i>our</i> spirits turn the nights' breeze into a wind that tore <i>us</i> to pieces and blew <i>us</i> like </p>			<p> <i>We, us, our:</i> Selma and Gibran <i>It:</i> a woman's heart <i>Their:</i> the spring and autumn </p>
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<p>dust to the depth of the valley? <i>We</i> disobeyed no commandment, nor did <i>we</i> taste of forbidden fruit, so what is making <i>us</i> leave this paradise? <i>We</i> never conspired or practiced mutiny, then why are <i>we</i> descending to hell? No, no, the moments which united <i>us</i> are greater than centuries, and the light that illuminated <i>our</i> spirits is stronger than the dark; and if the tempest separates <i>us</i> on this rough ocean, the waves will unite <i>us</i> on the calm shore; and if this life kills <i>us</i>, death will unite <i>us</i>. A woman's heart will change with time or</p>			
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	<p> evening and left <i>us</i> in the morning? Or shall <i>we</i> suppose this affection a dream that came in <i>our</i> sleep and departed when <i>we</i> awoke? Shall <i>we</i> consider this week an hour of intoxication to be replaced by sobriety? Raise <i>your</i> head and let <i>me</i> look at <i>you, my</i> beloved; open <i>your</i> lips and let me hear <i>your</i> voice. Speak to <i>me!</i> Will <i>you</i> remember <i>me</i> after this tempest has sunk the ship of <i>our</i> love? Will <i>you</i> hear the whispering of <i>my</i> wings in the silence of the night? Will <i>you</i> hear <i>my</i> spirit </p>			<p>Gibran talked</p>
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	<p>fluttering over <i>you</i>?</p> <p>Will <i>you</i> listen to <i>my</i> sighs? Will <i>you</i> see <i>my</i> shadow approach with the shadows of dusk and disappear with the flush of dawn? Tell <i>me, my</i> beloved, what will <i>you</i> be after having been magic ray to <i>my</i> eyes, sweet song to <i>my</i> ears, and wings to <i>my</i> soul? What will <i>you</i> be?"</p>			
9	"I will be as <i>you</i> want <i>me</i> to be, <i>my</i> beloved."	<i>I, you, me, my</i>	Person deixis	<i>I, me:</i> Gibran <i>My:</i> Gibran's love (Selma)
10	"I want <i>you</i> to love <i>me</i> as a poet loves <i>his</i> sorrowful thoughts. <i>I</i> want <i>you</i> to remember <i>me</i> as a traveler remembers a calm	<i>I, you, me, his, he, her, his, my, him</i>	Person deixis	<i>I, me:</i> Selma <i>You:</i> Gibran <i>His:</i> a poet, a traveler, a merciful king, Selma's father.

	<p>pool in which <i>his</i> image was reflected as <i>he</i> drank its water. <i>I</i> want <i>you</i> to remember <i>me</i> as a mother remember <i>her</i> child that died before it saw the light, and <i>I</i> want <i>you</i> to remember <i>me</i> as a merciful king remembers a prisoner who died <i>before his</i> pardon reached <i>him</i>. <i>I</i> want <i>you</i> to be <i>my</i> companion, and <i>I</i> want <i>you</i> to visit <i>my</i> father and console <i>him</i> in <i>his</i> solitude because <i>I</i> shall be leaving <i>him</i> soon and shall be a stranger to <i>him</i>.”</p>			<p><i>He</i>: a traveler. <i>Her</i>: a mother. <i>His</i>: a prisoner <i>Him</i>: a prisoner, Selma’s father,</p>
11	<p>"I will do all <i>you</i> have said and will make <i>my</i> soul an envelope for <i>your</i> soul, and <i>my</i></p>	<p><i>I, you, my, your, his</i></p>	<p>Person deixis</p>	<p><i>I, my</i>: Khalil Gibran <i>You, your</i>: Selma</p>

<p>heart a residence for <i>your</i> beauty and <i>my</i> breast a grave for <i>your</i> sorrows. <i>I</i> shall love <i>you</i>, Selma, as the prairies love the spring, and <i>I</i> shall live in <i>you</i> in the life of a flower under the sun's rays. <i>I</i> shall sing <i>your</i> name as the valley sings the echo of the bells of the village churches; <i>I</i> shall listen to the language of <i>your</i> soul as the shore listens to the story of the waves. <i>I</i> shall remember <i>you</i> as a stranger remembers <i>his</i> beloved country, and as a hungry man remembers a banquet, and as a dethroned king remembers the</p>			<p><i>His:</i> Sower, stranger, dethroned king</p>
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<p>family, but <i>it</i> will send <i>me</i> into the world of struggle and warfare. <i>You</i> will be in the home of a person whom chance has made most fortunate through <i>your</i> beauty and virtue, while <i>I</i> shall be living a life of suffering and fear. <i>You</i> will enter the gate of life, while <i>I</i> shall enter the gate of death. <i>You</i> will be received hospitably, while <i>I</i> shall exist in solitude, but <i>I</i> shall erect a statue of love and worship it in the valley of death. Love will be <i>my</i> sole comforter, and <i>I</i> shall drink love like wine and wear <i>it</i> like garment. At dawn,</p>	<p><i>my, it</i></p>		<p><i>Me, my, I:</i> Khalil Gibran <i>We, us our:</i> Selma and Gibran <i>It: love</i></p>
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<p>Love will wake me from slumber and take me to the distant field, and at <i>noon</i> will lead <i>me</i> to the shadows of trees, where <i>I</i> will find shelter with the birds from the heat of the sun. In the evening, <i>it</i> will cause <i>me</i> to pause before sunset to hear nature's farewell song to the light of day and will show me ghostly clouds sailing in the sky. At night, Love will embrace <i>me</i>, and I shall sleep, dreaming of the heavenly world where the spirits of lovers and poets abide.</p> <p><i>In the Spring</i> I shall walk side by side with love among violets and jasmines and drink the</p>			
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	<p>remaining drops of winter in the lily cups.</p> <p><i>In Summer</i> we shall make the bundles of hay <i>our</i> pillows and the grass <i>our</i> bed and the blue sky will cover <i>us</i> as <i>we</i> gaze at the stars and the moon.</p>			
14	<p>In Autumn, Love and <i>I</i> will go to the vineyard and sit by the wine press and watch the grapevines being denuded of <i>their</i> golden ornaments, and the migrating flocks of birds will fly over <i>us</i>.</p> <p>In Winter, <i>we</i> shall sit by the fireside reciting stories in the past and chronicles of far countries. During my youth, Love will be <i>my</i> teacher; in middle age,</p>	<i>I, their, us, we, my</i>	Person deixis	<p><i>I, my</i>: Gibran</p> <p>Us, we: Gibran and Selma</p> <p><i>Their</i>: grapevine</p>

	<p><i>my</i> help; and in old age, <i>my</i> delight. Love, <i>my</i> beloved Selma, will stay with <i>me</i> to the end of <i>my</i> life, and after death the hand of God will unite <i>us</i> again."</p>			
15	<p>"Oh, Lord, what has a woman done that hath offended <i>Thee</i>? What sin has <i>she</i> committed to deserve such a punishment? For what crime has <i>she</i> been awarded everlasting castigation? Oh, Lord, <i>Thou</i> art strong, and <i>I</i> am weak. Why hast <i>Thou</i> made <i>me</i> suffer pain? <i>Thou</i> art great and almighty, while <i>I</i> am nothing but a tiny creature crawling before <i>Thy</i> throne.</p>	<p><i>Thee, Thou, Thy, she, her, me, my.</i></p>	<p>Person deixis</p>	<p><i>Thee, thou, thy:</i> Lord God <i>She, her:</i> woman <i>Me, my:</i> Selma</p>

<p>Why hast <i>Thou</i> crushed <i>me</i> with <i>Thy</i> foot? <i>Thou</i> art a raging tempest, and <i>I</i> am like dust; why, <i>my</i> Lord, hast <i>Thou</i> flung me upon the cold earth? <i>Thou</i> art powerful, and <i>I</i> am helpless; why art <i>Thou</i> fighting <i>me</i>? <i>Thou</i> art considerate, and <i>I</i> am prudent; why art <i>Thou</i> destroying <i>me</i>? <i>Thou</i> hast created woman with love, and why, with love, dost <i>Thou</i> ruin <i>her</i>? With <i>Thy</i> right hand dost <i>Thou</i> lift <i>her</i>, and with <i>Thy</i> left hand dost <i>Thou</i> strike <i>her</i> into the abyss, and <i>she</i> knows not why. In <i>her</i> mouth <i>Thou</i> blows the breath of Life, and in</p>			
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<p> <i>her</i> heart <i>Thou</i> sowest the seeds of death. <i>Thou</i> dost show <i>her</i> the path of happiness, but <i>Thou</i> lead <i>her</i> in the road of misery; in <i>her</i> mouth <i>Thou</i> dost place a song of happiness, but then <i>Thou</i> dost close <i>her</i> lips with sorrow and dost fetter <i>her</i> tongue with agony. With <i>Thy</i> mysterious fingers dost <i>Thou</i> dress <i>her</i> wounds, and with <i>Thy</i> hands <i>Thou</i> draw the dread of pain round <i>her</i> pleasures. In <i>her</i> bed <i>Thou</i> hide pleasure and peace, but beside it <i>Thou</i> dost erect obstacles and fear. <i>Thou</i> dost excite <i>her</i> affection through <i>Thy</i> will, and from </p>			
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<p> <i>her</i> affection does shame emanate. By <i>Thy</i> will <i>Thou</i> show her the beauty of creation, but <i>her</i> love for beauty becomes a terrible famine. <i>Thou</i> dost make <i>her</i> drink life in the cup of death, and death in the cup of life. <i>Thou</i> purify <i>her</i> with tears, and in tears <i>her</i> life streams away. Oh, Lord, <i>Thou</i> hast opened <i>my</i> eyes with love, and with love <i>Thou</i> hast blinded me. <i>Thou</i> hast kissed me with <i>Thy</i> lips and struck me with <i>Thy</i> strong hand. <i>Thou</i> have planted in my heart a white rose, but around the rose a barrier of thorns. <i>Thou</i> </p>			
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	<p>hast tied <i>my</i> present with the spirit of a young man whom <i>I</i> love, but <i>my</i> life with the body of an unknown man. So help <i>me, my</i> Lord, to be strong in this deadly struggle and assist me to be truthful and virtuous until death. <i>Thy</i> will be done. Oh, Lord God."</p> <p>" Oh, Lord God, have mercy on <i>me</i> and mend <i>my</i> broken wings"</p>			
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Table 3.5

The list of deixis found in chapter "Before the Throne of Death"

No	Conversations	Deictic expression	Kinds of deixis	References
1	"Go --go, <i>my</i> son, to	My, her	Person deixis	My: Farris Effandi

	the other room and comfort Selma and bring <i>her</i> to sit by the side of <i>my</i> bed."			Her: Selma Karamay
2	"See how time has changed <i>us</i> ! See how time has changed the course of <i>our</i> lives and left <i>us</i> in these ruins. In <i>this place</i> spring united <i>us</i> in a bond of love, and in <i>this place</i> has brought <i>us</i> together before the throne of death. How beautiful was spring, and how terrible is this winter!"	Us, our This place	Person deixis Spatial deixis	Us, our: Selma Karamay and Khalil Gibran This place: Farris Effandi's house
3	"Come, Selma, come and let <i>us</i> be as strong towers before the tempest. Let <i>us</i> stand like brave soldiers before the enemy and face <i>his</i> weapons. If <i>we</i> are killed, <i>we</i> shall die	Us, his, we, you, your, it	Person deixis	Us, we: Selma and Khalil Gibran You, your: Selma His: Farris Effandi It: butterfly

<p>as martyrs; and if <i>we</i> win, <i>we</i> shall live as heroes. Braving obstacles and hardships is nobler than retreat to tranquility. The butterfly that hovers around the lamp until <i>it</i> dies is more admirable than the mole that lives in a dark tunnel. Come, Selma, let <i>us</i> walk this rough path firmly, with our eyes toward the sun so that we may not see the skulls and serpents among the rocks and thorns. If fear should stop <i>us</i> in middle of the road, <i>we</i> would hear only ridicule from the voices of the night, but if <i>we</i> reach the mountain peak bravely <i>we</i> shall join the heavenly spirits</p>			
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	in songs of triumph and joy. Cheer up, Selma, wipe away <i>your</i> tears and remove the sorrow from <i>your</i> face. Rise, and let <i>us</i> sit by the bed of <i>your</i> father, because <i>his</i> life depends on <i>your</i> life, and <i>your</i> smile is his only cure."			
4	"Are <i>you</i> asking <i>me</i> to have patience, while <i>you</i> are in need of <i>it</i> <i>yourself</i> ? Will a hungry man give <i>his</i> bread to another hungry man? Or will sick man give medicine to another which <i>he</i> needs badly?"	Me, you, yourself, it, he, his	Person deixis	Me: Selma Karamay You, yourself: Khalil Gibran It: patience His: a hungry man He: sick man
5	"Hold <i>my</i> hand, <i>my</i> beloved."	My	Person deixis	My: Farris Effandi
6	" <i>I</i> have lived long enough, and <i>I</i> have enjoyed the fruits of life's seasons. <i>I</i> have	I, my, your, you, she, its	Person deixis	I, my: Farris Effandi You, your: Selma She: Selma's mother Its: life

<p>experienced all <i>its</i> phases with equanimity. <i>I</i> lost <i>your</i> mother when <i>you</i> were three years of age, and <i>she</i> left <i>you</i> as a precious treasure in <i>my</i> lap. <i>I</i> watched <i>you</i> grow, and <i>your</i> face reproduced <i>your</i> mother's features as stars reflected in a calm pool of water. <i>Your</i> character, intelligence, and beauty are <i>your</i> mother's, even <i>your</i> manner of speaking and gestures. <i>You</i> have been my only consolation in this life because <i>you</i> were the image of <i>your</i> mother in every deed and word. <i>Now, I</i> grow old, and <i>my</i> only resting place is between the soft wings of death.</p>	<p>Today, tomorrow</p>	<p>Temporal deixis</p>	<p>Today: the day when Farris Effandi dying Tomorrow: the day after Farris Effandi talked to Selma</p>
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	<p>Be comforted, my beloved daughter, because <i>I</i> have lived long enough to see <i>you</i> as a woman. Be happy because <i>I</i> shall live in <i>you</i> after <i>my</i> death. <i>My</i> departure <i>today</i> would be no different from <i>my</i> going <i>tomorrow</i> or the days after, for <i>our</i> days are perishing like the leaves of autumn. The hour of <i>my</i> days are perishing like the leaves of autumn. The hour of <i>my</i> death approaches rapidly, and <i>my</i> soul is desirous of being united with <i>your</i> mother's."</p>			
7	"Come, Selma, come and see <i>your</i> mother in <i>this picture</i> ."	Your, this picture	Person deixis	Your: Selma this picture: picture of Selma's mother
8	"Oh, <i>my</i> beloved mother! Oh, mother!"	My	Person deixis	My: Selma Karamay

9	<p>"I have shown <i>you</i>, <i>my</i> dear child, a picture of <i>your</i> mother on paper. <i>Now</i> listen to <i>me</i> and <i>I</i> shall let <i>you</i> hear <i>her</i> words."</p>	<p>I, my, your, me, you, her</p> <p>Now</p>	<p>Person deixis</p> <p>Temporal deixis</p>	<p>I, my, me: Farris Effandi</p> <p>You, your: Selma</p> <p>Her: Selma's mother</p> <p>Now: when Farris Effandi talked to Selma</p>
10	<p>"<i>Your</i> mother was nursing <i>you</i> when <i>she</i> lost <i>her</i> father; <i>she</i> cried and wept at <i>his</i> going, but <i>she</i> was wise and patient. <i>She</i> sat by <i>me</i> in <i>this room</i> as soon as the funeral was over and held <i>my</i> hand and said, 'Farris, <i>my</i> father is dead <i>now</i> and <i>you</i> are my only consolation in this world. The heart's affections are divided like the branches of the cedar tree; if the tree loses one strong branch,</p>	<p>Your, you, she, her, my, it, its, me</p> <p>This room</p>	<p>Person deixis</p> <p>Spatial deixis</p>	<p>You, your: Selma, Farris Effandi</p> <p>My, me: Farris Effandi, Selma's mother</p> <p>She: Selma's mother</p> <p>It: a tree</p> <p>Its: Farris Effandi's corpse</p> <p>This room: Farris Effandi's bedroom</p>

	<p><i>it</i> will suffer but <i>it</i> does not die. <i>It</i> will pour all its vitality into the next branch so that <i>it</i> will grow and fill the empty place.’ This is what <i>your</i> mother told <i>me</i> when <i>her</i> father died, and <i>you</i> should say the same thing when death takes <i>my</i> body to <i>its</i> resting place and <i>my</i> soul to God’s care.’</p>			
11	<p>“When Mother lost <i>her</i> father, <i>you</i> took <i>his</i> place; but who is going to take <i>yours</i> when <i>you</i> are gone? <i>She</i> was left in the care of a loving and truthful husband; <i>she</i> found consolation in <i>her</i> little daughter, and who will be <i>my</i> consolation when <i>you</i> pass away? <i>You</i></p>	<p>Her, you, his, yours, she, my</p>	<p>Person deixis</p>	<p>Her, she: Selma’s mother You, yours: Farris Effandi His: Selma’s grandfather My: Selma Karamay</p>

	have been <i>my</i> father and mother and the companion of <i>my</i> youth.”			
12	" <i>This</i> is the only friend <i>I</i> shall have after <i>you</i> are gone, but how can <i>he</i> console me when <i>he</i> is suffering also? How can a broken heart find consolation in a disappointed soul? A sorrowful woman cannot be comforted by <i>her</i> neighbour's sorrow, nor can a bird fly with broken wings. <i>He</i> is the friend of <i>my</i> soul, but <i>I</i> have already placed a heavy burden of sorrow upon <i>him</i> and dimmed <i>his</i> eyes with <i>my</i> tears till <i>he</i> can see nothing but darkness. <i>He</i> is a brother whom <i>I</i> dearly	This, I, he, him, his, my, her, me	Person deixis	I, my, me: Selma This, he, him, his: Khalil Gibran

	love, but <i>he</i> is like all brothers who share <i>my</i> sorrow and help <i>me</i> shed tears which increase <i>my</i> bitterness and burn <i>my</i> heart."			
13	"Let <i>me</i> go peacefully, <i>my</i> child. <i>I</i> have broken the bars of this cage; let <i>me</i> fly and do not stop <i>me</i> , for <i>your</i> mother is calling <i>me</i> . The sky is clear and the sea is calm and the boat is ready to sail; do not delay <i>its</i> voyage. Let <i>my</i> body rest with those who are resting; let <i>my</i> dream end and <i>my</i> soul awaken with the dawn; let <i>your</i> soul embrace <i>mine</i> and give <i>me</i> the kiss of hope; let no drops of sorrow or bitterness fall upon <i>my</i> body lest the	Me, my, I, you, its, them, they	Person deixis	Me, my, I: Farris EffandiKaramay You: Selma Karamay Its: boat They: the drops of tears Them: lines of agony

	<p>flowers and grass refuse <i>their</i> nourishment. Do not shed tears of misery upon <i>my</i> hand, for <i>they</i> may grow thorns upon <i>my</i> grave. Do not draw lines of agony upon <i>my</i> forehead, for the wind may pass and read <i>them</i> and refuse to carry the dust of <i>my</i> bones to the green prairies. <i>I</i> love <i>you,my</i> child, while <i>I</i> lived, and <i>I</i> shall love <i>you</i> when <i>I</i> am dead, and <i>my</i> soul shall always watch over <i>you</i> and protect <i>you</i>."</p>			
14	<p>"Myson,be a real brother to Selma as <i>your</i> father was to <i>me</i>. Be <i>her</i> help and friend in need, and do not let <i>her</i> mourn, because mourning for thedead is a mistake.</p>	<p>My, your, me, her, him, I, you, his</p>	<p>Person deixis</p>	<p>My, me, I: Farris EffandiKaramay Her: Selma Karamay You, your: Khalil Gibran His, him: Khalil Gibran's father</p>

	<p>Repeat to her pleasant tales and sing for her the songs of life so that she may forget <i>her</i> sorrows.</p> <p>Remember <i>me</i> to <i>your</i> father; ask <i>him</i> to tell <i>you</i> the stories of <i>your</i> youth and tell <i>him</i> that <i>I</i> loved <i>him</i> in the person of <i>his</i> son in the last hour of <i>my</i> life."</p>			
15	<p>"Don't call the physician, for <i>he</i> might extend my sentence in this prison by <i>his</i> medicine. The days of slavery are gone, and <i>my</i> soul seeks the freedom of the skies. And do not call the priest to <i>my</i> bedside, because <i>his</i> incantations would not save <i>me</i> if <i>I</i> were a sinner, nor would it rush <i>me</i> to Heaven if <i>I</i> were</p>	<p>He, his, my, me, I, they, it, its,</p>	<p>Person deixis</p>	<p>He, his, they: Doctor, physician, priest</p> <p>I, me, my: Farris EffandiKaramay</p> <p>It, its: the ship/ the soul</p>

	innocent. The will of humanity cannot change the will of God, as an astrologer cannot change the course of the stars. But after <i>my</i> death let the doctors and priests do what <i>they</i> please, for <i>my</i> ship will continue sailing until <i>it</i> reaches <i>its</i> destination."			
16	"Oh, Lord, have mercy and mend <i>our</i> broken wings."	Our	Person deixis	Our: Selma, Farris Effandi and Khalil Gibran

Table 3.6

The list of deixis found in chapter "Between Christ and Ishtar"

No	conversations	Deictic expressions	Kinds of Deixis	references
1	"The poets and writers are trying to understand the reality of woman, but up to this day <i>they</i> have not understood the hidden secrets of <i>her</i> heart, because <i>they</i> look	They, her	Person deixis	They: the poets and writers Her: woman

	<p>upon <i>her</i> from behind the sexual veil and see nothing but externals; <i>they</i> look upon <i>her</i> through the magnifying glass of hatefulness and find nothing except weakness and submission.”</p>			
2	<p>“In the heart of <i>this rock</i> there are two symbols depicting the essence of a woman's desires and revealing the hidden secrets of <i>her</i> soul, moving between love and sorrow, between affection and sacrifice, between Ishtar sitting on the throne and Mary standing by the cross. The man buys glory and reputation, but the woman pays the price.”</p>	This rock, her	Person deixis	<p>This rock: the symbol in a carved picture Her: woman</p>

Table 3.7

The list of deixis found in the chapter "The Sacrifice"

No	Conversations	Deictic Expressions	Kinds of Deixis	References
1	"Come close to <i>me</i> , come <i>my</i> beloved, come and let <i>me</i> quench <i>my</i> thirst, for the hour of separation has come."	<i>Me, my</i>	Person deixis	<i>Me, my</i> : Selma
2	"Did <i>your</i> husband find out about <i>our</i> meeting <i>here</i> ?"	<i>Your, our</i> <i>Here</i>	Person deixis Spatial deixis	<i>You, your</i> : Selma <i>Here</i> : the temple where Selma and Gibran always meet
3	" <i>My</i> husband does not care about <i>me</i> , neither does <i>he</i> know how <i>I</i> spend my time, for <i>he</i> is busy with those poor girls whom poverty has	<i>My, me, he, I, their</i>	Person deixis	<i>My, me, I</i> : Selma <i>He</i> : Mansour Bey <i>Their</i> : poor girls

	driven into the houses of ill fame; those girls who sell <i>their</i> bodies for bread, kneaded with blood and tears."			
4	"What prevents <i>you</i> from coming to this temple and sitting by <i>me</i> reverently before God? Is <i>your</i> soul requesting <i>our</i> separation.?"	<i>You, me, your, our</i>	Person deixis	<i>You, your:</i> Selma <i>Me:</i> Khalil Gibran <i>Our:</i> Selma and Gibran
5	"No, <i>my</i> beloved, <i>my</i> spirit did not ask for separation, for <i>you</i> are a part of <i>me</i> . <i>My</i> eyes never get tired of looking at <i>you</i> , for <i>you</i> are <i>their</i> light; but if destiny ruled that <i>I</i> should walk the rough path of life loaded with shackles, would <i>I</i> be satisfied	<i>My, me, you, their, I, your, mine</i>	Person deixis	<i>Me, my, I, mine:</i> Selma <i>Their:</i> Selma,s eyes <i>Your, you:</i> Khalil Gibran

	if <i>your</i> fate should be like <i>mine</i> ?"			
6	" <i>I</i> cannot say everything, because the tongue is mute with pain and cannot talk; the lips are sealed with misery and cannot move; all <i>I</i> can say to <i>you</i> is that <i>I</i> am afraid <i>you</i> may fall in the same trap <i>I</i> fell in."	<i>I, you</i>	Person deixis	<i>I</i> : Selma Karamay <i>You</i> : Khalil Gibran
7	"What do <i>you</i> mean, Selma, and of whom are <i>you</i> afraid?"	<i>You</i>	Person deixis	<i>You</i> : Selma
8	"The Bishop has already found out that once a month <i>I</i> have been leaving the grave which <i>he</i> buried <i>mein</i> ."	<i>I, he, me</i>	Person deixis	<i>I, me</i> : Selma Karamay <i>He</i> : The Bishop
8	" <i>We</i> have yielded to the people's will for a	<i>We, them, their, I, you, he, his, us, our, himself,</i>	Person deixis	<i>We, our</i> : Gibran and Selma

	<p>long time; since the time <i>we</i> met until this hour <i>we</i> have been led by the blind and have worshipped with <i>them</i> before <i>their</i> idols. Since the time <i>I</i> met <i>you</i>, <i>we</i> have been in the hands of the Bishop like two balls which he has thrown around as <i>he</i> pleased. Are <i>we</i> going to submit to <i>his</i> will until death takes <i>us</i> away? Did God give <i>us</i> the breath of life to place <i>it</i> under death's feet? Did <i>He</i> give <i>us</i> liberty to make <i>it</i> a shadow of slavery? He who extinguishes <i>his</i> spirit's fire with <i>his</i> own hands is an</p>	<p><i>it, its</i></p>		<p><i>I:</i> Khalil Gibran <i>You:</i> Selma Karamay <i>Them, their:</i> The Bishop and Mansour <i>He, his:</i> The Bishop, God Himself: God <i>It:</i> love, breath, liberty <i>Its:</i> the country</p>
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	<p>infidel in the eyes of Heaven, for Heaven set the fire that burns in <i>our</i> spirits. <i>He</i> who does not rebel against oppression is doing <i>himself</i> injustice. <i>I</i> love <i>you</i>, Selma, and <i>you</i> love <i>me</i>, too; and Love is a precious treasure, <i>it</i> is God's gift to sensitive and great spirits. Shall <i>we</i> throw this treasure away and let the pigs scatter <i>it</i> and trample on <i>it</i>? This world is full of wonder and beauty. Why are <i>we</i> living in this narrow tunnel which the Bishop and <i>his</i> assistants have dug out for <i>us</i>? Life is</p>			
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	<p>full of happiness and freedom; why don't <i>we</i> take this heavy yoke off <i>our</i> shoulders and break the chains tied to <i>our</i> feet, and walk freely toward peace? Get up and let <i>us</i> leave this small temple for God's great temple.</p> <p>Let <i>us</i> leave this country and all <i>its</i> slavery and ignorance for another country far away and unreached by the hands of the thieves.</p> <p>Let <i>us</i> go to the coast under the cover of night and catch a boat that will take <i>us</i> across the oceans, where <i>we</i> can find a</p>			
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	<p>new life full of happiness and understanding. Do not hesitate, Selma for these minutes are more precious to <i>us</i> than the crowns of kings and more sublime than the thrones of angels. Let <i>us</i> follow the column of light that leads <i>us</i> from this arid desert into the green fields where flowers and aromatic plants grow."</p>			
9	<p>"No, no <i>my</i> beloved. Heaven placed in <i>my</i> hand a cup, full of vinegar and gall; <i>I</i> forced <i>myself</i> to drink <i>it</i> in order to know the full bitterness at the</p>	<p><i>My, myself, I, me, you, it, itself</i></p>	<p>Person deixis</p>	<p><i>My, myself, I, me:</i> Selma Karamay <i>You:</i> Khalil Gibran <i>It, itself:</i> Love</p>

	<p>bottom until nothing was left save a few drops, which <i>I</i> shall drink patiently. <i>I</i> am not worthy of a new life of love and peace; <i>I</i> am not strong enough for life's pleasure and sweetness, because a bird with broken wings cannot fly in the spacious sky. The eyes that are accustomed to the dim light of a candle are not strong enough to stare at the sun. Do not talk to <i>me</i> of happiness; <i>its</i> memory makes me suffer. Mention not peace to <i>me</i>; <i>its</i> shadow frightens <i>me</i>; but look at <i>me</i> and <i>I</i></p>			
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<p>will show <i>you</i> the holy torch which Heaven has lighted in the ashes of <i>my</i>heart —<i>you</i> know that <i>I</i> love you as a mother loves her only child, and Love only taught <i>me</i> to protect <i>you</i> even from <i>myself</i>. It is Love, purified with fire, that stops <i>me</i> from following <i>you</i> to the farthest land. Love kills <i>my</i> desires so that <i>you</i> may live freely and virtuously. Limited love asks for possession of the beloved, but the unlimited asks only for <i>itself</i>. Love that comes between the naiveté and</p>			
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	<p>awakening of youth satisfies <i>itself</i> with possessing, and grows with embraces. But Love which is born in the firmament's lap and has descended with the night's secrets is not contended with anything but Eternity and immortality; <i>it</i> does not stand reverently before anything except deity.</p>			
10	<p>When <i>I</i> knew that the Bishop wanted to stop <i>me</i> from leaving <i>his</i> nephew's house and to take <i>my</i> only pleasure away from <i>me</i>, <i>I</i> stood before the window of <i>my</i> room and looked</p>	<p><i>I, me, his, my, you, your, us, we, them</i></p>	<p>Person deixis</p>	<p><i>I, me, my</i>: Selma <i>You, your</i>: Gibran <i>His</i>: the Bishop <i>Us, we</i>: Selma and Gibran <i>Them</i>: sentence that is uttered by Gibran</p>

	<p>toward the sea, thinking of the vast countries beyond <i>it</i> and the real freedom and personal independence which can be found <i>there</i>. <i>I</i> felt that <i>I</i> was living close to <i>you</i>, surrounded by the shadow of <i>your</i> spirit, submerged in the ocean of <i>your</i> affection. But all these thoughts which illuminate a woman's heart and make <i>her</i> rebel against old customs and live in the shadow of freedom and justice, made <i>me</i> believe that <i>I</i> am weak and that <i>our</i> love is limited and feeble, unable to</p>	<p><i>Here, there</i></p>	<p>Spatial deixis</p>	<p><i>Here:</i> the temple where Selma and Gibran always met <i>There:</i> other country that Selma thought</p>
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<p>stand before the sun's face. <i>I</i> cried like a king whose kingdom and treasure have been usurped, but immediately <i>I</i> saw <i>your</i> face through my tears and <i>your</i> eyes gazing at <i>me</i> and <i>I</i> remembered what <i>you</i> said to <i>me</i> once (Come, Selma, come and let <i>us</i> be strong towers before the tempest. Let <i>us</i> stand like brave soldiers before the enemy and face <i>his</i> weapons. If <i>we</i> are killed, <i>we</i> shall die as martyrs; and if <i>we</i> win, <i>we</i> shall live as heroes. Braving obstacles and hardships is nobler than retreat to</p>			
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<p>tranquility.) These words, <i>my</i> beloved, <i>you</i> uttered when the wings of death were hovering around <i>my</i> father's bed; I remembered them <i>yesterday</i> when the wings of despair were hovering above <i>my</i> head. <i>I</i> strengthened <i>myself</i> and felt, while in the darkness of <i>my</i> prison, some sort of precious freedom easing <i>our</i> difficulties and diminishing <i>our</i> sorrows. <i>I</i> found out that <i>our</i> love was as deep as the ocean and as high as the stars and as spacious as the sky. <i>I</i> came</p>			
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	<p><i>here</i> to see <i>you</i>, and</p> <p>in <i>my</i> weak spirit</p> <p>there is a new strength, and this strength is the ability to sacrifice a great thing in order to obtain a greater one; <i>it</i> is the sacrifice of <i>my</i> happiness so that <i>you</i> may remain virtuous and honorable in the eyes of the people and be far away from <i>their</i> treachery and persecution.</p>			
11	<p>In the past, when <i>I</i> came to this place <i>I</i> felt as if heavy chains were pulling down on <i>me</i>, but <i>today I</i> came <i>herewith</i> a new determination that</p>	<p><i>I, me, my, you, she, her</i></p> <p><i>Today</i></p>	<p>Person deixis</p> <p>Temporal deixis</p>	<p><i>I, me, my</i>: Selma</p> <p><i>You</i>: Khalil Gibran</p> <p><i>She, her</i>: a brave woman</p>

	<p>laughs at the shackles and shortens the way. <i>I</i> used to come to this temple like a scared phantom, but <i>today I</i> came like a brave woman who feels the urgency of sacrifice and knows the value of suffering, a woman who likes to protect the one <i>she</i> loves from the ignorant people and from <i>her</i> hungry spirit. <i>I</i> used to sit by <i>you</i> like a trembling shadow, but <i>today I</i> came <i>here</i> to show <i>youmy</i> true self before Ishtar and Christ.</p>	<i>Here</i>	Spatial deixis	<i>Here</i> : the temple
12	<p><i>I</i> am a tree, grown in the shade, and <i>today</i></p>	<i>I, my, you, our, it</i>	Person deixis	<i>I, my</i> : Selma Karamay

	<p><i>I</i> stretched <i>my</i> branches to tremble for a while in the daylight. <i>I</i> came <i>here</i> to tell <i>you</i> good-bye, <i>my</i> beloved, and it is <i>my</i> hope that <i>our</i> farewell will be great and awful like <i>our</i> love. Let <i>our</i> farewell be like fire that bends the gold and makes <i>it</i> more resplendent."</p>	<p><i>Today</i></p>	<p>Temporal deixis</p>	<p><i>You:</i> Khalil Gibran <i>Our:</i> Selma and Gibran <i>It:</i> Selma and Gibran's farewell</p>
13	<p>"Oh, Christ, <i>I</i> have chosen <i>Thy</i> Cross and deserted Ishtar's world of pleasure and happiness; <i>I</i> have worn the wreath of thorns and discarded the wreath of laurel and washed <i>myself</i> with blood and tears</p>	<p><i>I, thy, my, me, thee, their</i></p>	<p>Person deixis</p>	<p><i>I, my, me:</i> Selma Karamay <i>Thy, Thee:</i> God <i>Their:</i> Christ's followers</p>

	<p>instead of perfume and scent; <i>I</i> have drunk vinegar and gall from a cup which was meant for wine and nectar; accept <i>me, my</i> Lord, among <i>Thy</i> followers and lead <i>me</i> toward Galilee with those who have chosen <i>Thee</i>, contended with <i>their</i> sufferings and delighted with <i>their</i> sorrows."</p>			
14	<p>"<i>Now I</i> shall return happily to <i>my</i> dark cave, where horrible ghosts reside, Do not sympathize with <i>me, my</i> beloved, and do not feel sorry for <i>me</i>, because the soul that sees the shadow of God once will never</p>	<p><i>I, my, me</i> <i>Now</i></p>	<p>Person deixis Temporal deixis</p>	<p><i>I, me, my</i>: Selma</p>

	<p>be frightened, thereafter, of the ghosts of devils. And the eye that looks on heaven once will not be closed by the pains of the world."</p>			
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Table 3.8

The list of deixis found in chapter "The Rescuer"

No	Conversations	Deictic expressions	Kinds of deixis	References
1	"He is a departing guest."	He	Person deixis	He: Selma's baby
2	"Give <i>me my</i> child and let <i>me</i> embrace <i>him</i> ."	Me, my, him	Person deixis	Me, my: Selma Him: Selma's baby
3	"Give <i>me my</i> child and let <i>me</i> embrace <i>him</i> ; give <i>me my</i> child and let <i>me</i> nurse <i>him</i> ."	Me, my, him	Person deixis	Me, my: Selma Him: Selma's baby
4	"Your child is dead, Madame, be patient."	Your	Person deixis	Your: Selma
5	"Give <i>me my</i> child; bring <i>him</i> close to me and let <i>me</i> see <i>him</i> dead."	Me, my, him	Person deixis	Me,my: Selma Him: Selma's baby

6	“This is the first time in <i>my</i> life <i>I</i> have seen two corpses in one coffin.”	My, I	Person deixis	My, I : bystander
7	“It seems as if the child had come to rescue <i>his</i> mother from <i>her</i> pitiless husband.”	His, her	Person deixis	His: Selma’s baby Her: Selma Karamay
8	“ <i>His</i> uncle, the Bishop, will marry <i>him</i> again <i>tomorrow</i> to a wealthier and stronger woman.	His, him Tomorrow	Person deixis Temporal deixis	His, him: Mansour Bey Tomorrow: days after Selma’s death
9	“Do <i>you</i> remember where Farris Effandi Karamay was buried?”	You	Person deixis	You: the grave digger
10	“Right <i>here</i> ; <i>I</i> placed <i>his</i> daughter upon <i>him</i> and upon <i>his</i> daughter’s breast rests <i>her</i> child, and upon all <i>I</i> put the earth back with this shovel.”	Here His, him, her, I	Spatial deixis Person deixis	Here: Selma’s grave His, him: Farris Effandi Her: Selma I: the grave digger
11	“In this ditch <i>you</i> have also buried <i>my</i> heart.”	You, my	Person deixis	You: the grave digger

				My: Khalil Gibran
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C. The Use of Deictic in A Khalil Gibran's novel: The Broken Wings

This section presents about the use of deictic in a novel by Khalil Gibran: The Broken Wings. Based on the data analysis above, all of the major grammaticalized types of deixis are used in this novel.

Table 3.1.1

The use of deixis in "The Hand of Destiny"

Person deixis	Singular first person	I	5
		Me	1
	Possessive pronoun	Mine	1
	Possessive adjective	My	1
	Plural first person	We	0
		Us	0
	Possessive adjectives	Our	0
	Second person	You	3
	Possessive pronoun	Your	2
	Singular third person	She	1
		Her	3
		He	7
		Him	5
		His	7
		It	1

	Plural third person	They	1
		Their	1
		Them	2
Temporal deixis			0
Spatial deixis		This land	1

In this chapter, total of person deixis used are 41 data and spatial deixis is 1 data. Person deixis is dominantly used in this chapter.

Table 3.2.1

The use of deixis in “Entrance to Shrine”

Person deixis	Singular first person	I	0
		Me	3
		Mine	1
		My	3
	Plural first person	We	0
		Us	1
		Our	0
	Second person	You	4
		Your	4
	Singular third person	She	1
		Her	0
		He	1
		Him	0

		His	2
		It	0
	Plural third person	They	0
		Their	0
		Them	0
Temporal deixis		Now	1
Spatial deixis			0

In this chapter, total of person deixis used are 20 data and temporaldeixis is 1 data. Person deixis is dominantly used in this chapter.

Table 3.3.1

The use of deixis in “The Tempest

Person deixis	Singular first person	I	20
		Me	10
		Mine	0
		My	11
	Plural first person	We	3
		Us	8
		Our	6
	Second person	You	20
		Your	8
	Singular third person	She	0
		Her	0

		He	2
		Him	0
		His	2
		It	2
		This	1
	Plural third person	They	1
		Their	0
		Them	0
	Temporal deixis		Now
yesterday			1
Spatial deixis		This solitary place	1
		Here	2

In this chapter, total of person deixis used are 94 data, temporal deixis 4 data, and spatial deixis 3 data. Person deixis is dominantly used in this chapter.

Table 3.4.1

The use of deixis in “The Lake of Fire”

Person deixis	Singular first person	I	41
		Me	36
		Mine	0
		My	53
	Plural first person	We	17

		Us	16
		Our	8
	Second person	You	69
		Your	28
	Singular third person	She	4
		Her	22
		He	6
		Him	13
		His	11
		It	11
	Plural third person	They	0
		Their	4
		Them	0
Temporal deixis		This week	1
		Tomorrow	2
		Today	1
		Now	3
		This night	1
		Coming years	1
		Last week	1
		Tonight	1
Spatial deixis			0

In this chapter, total of person deixis used are 339 data, temporal deixis 11 data. Person deixis is dominantly used in this chapter.

Table 3.5.1

The use of deixis in “Before the Throne of Death”

Person deixis	Singular first person	I	21
		Me	13
		Mine	1
		My	46
	Plural first person	We	8
		Us	9
		Our	4
	Second person	You	21
		Your	24
	Singular third person	She	8
		Her	12
		He	5
		Him	4
		His	10
		It	7
		Its	3
		This	2
		Plural third person	They
	Their		1
	Them		1

Temporal deixis		Today	1
		Tomorrow	1
		Now	3
Spatial deixis		This place	2
		This room	1

In this chapter, total of person deixis used are 202 data, temporal deixis 5 data, and spatial deixis 3 data. Person deixis is dominantly used in this chapter.

Table 3.6.1

The use of deixis in “Between Christ and Ishtar ”

Person deixis	Singular first person	I	0
		Me	0
		Mine	0
		My	0
	Plural first person	We	0
		Us	0
		Our	0
	Second person	You	0
		Your	0
	Singular third person	She	0
		Her	4
		He	0

		Him	0
		His	0
		It	0
		Its	0
		This	1
	Plural third person	They	3
		Their	0
		Them	0
Temporal deixis		This day	1
Spatial deixis			0

In this chapter, total of person deixis used are 8 data and temporal deixis 1 data. Person deixis is dominantly used in this chapter.

Table 3.7.1

The use of deixis in “The Sacrifice”

Person deixis	Singular first person	I	49
		Me	26
		Mine	1
		My	33
	Plural first person	We	12
		Us	13
		Our	12
	Second person	You	31

		Your	10
	Singular third person	She	1
		Her	3
		He	12
		Him	1
		His	7
		It	13
		Plural third person	They
	Their		5
	Them		1
Temporal deixis		Now	1
		Yesterday	1
		Today	4
Spatial deixis		This temple	2
		Here	6
		This country	1
		This small temple	1
		Toward the sea	1

In this chapter, total of person deixis used are 230 data, temporal deixis 6 data, and spatial deixis 11 data. Person deixis is dominantly used in this chapter.

Table 3.8.1

The use of deixis in “The Rescuer”

Person deixis	Singular first person	I	4	
		Me	12	
		Mine	0	
		My	9	
	Plural first person	We	0	
		Us	1	
		Our	0	
	Second person	You	4	
		Your	1	
	Singular third person	She	0	
		Her	2	
		He	4	
		Him	7	
		His	5	
		It	1	
	Plural third person	They	0	
		Their	0	
		Them	0	
	Temporal deixis		Tomorrow	1
	Spatial deixis		Here	1

In this chapter, total of person deixis used are 50 data, temporal deixis 1 data, and spatial deixis 1 data. Person deixis is dominantly used in this chapter.

Table 3.9

The total number of kinds of deixis can be seen in the table below:

Kinds of Deixis	Number of Data	Percentage
Person Deixis	986	95,27%
TemporalDeixis	29	2,80%
SpatialDeixis	20	1,93%
Total	1035	100%

According the table above, it can be concluded that kind of deixis dominantly used in a novel by Khalil Gibran is person deixis with 986 data.

CHAPTER IV

CLOSING

This is the last chapter of this thesis. It consists of conclusions and suggestions.

A. Conclusion

Derived from the data analysis, the researcher draws the inferences that there are three types of deixis found in the novel "The Broken Wings", they are person deixis, temporal deixis, and spatial deixis. Person deixis is found 986 (95, 27%); the temporal deixis is found 29 (2, 80%); and the spatial deixis is found 20 (1, 93%). Thus, the person deixis is the most dominant of all types of deixis in "The Broken Wings".

Furthermore, the use of such types of deixis are described as follows:

1. Person deixis found in the utterances in this novel are I, me, mine, my, we, us, our, you, your, she, her, he, him, his, it, they, their, and them. Person deixis is used in the utterance in this novel aimed to know who are the speaker and the addressee and other significant participants in the speech situation that is known as third person. The referent of the deictic expression used in the utterances in this novel is different since depending on who the speaker is and who the addressee is.

2. Temporal deixis found in the novel are now, yesterday, today, this week, tomorrow, this night, coming years, last week, and tonight. From all the temporal deixis found in this novel, the temporal deixis “today” is dominantly used. Temporal deixis used in this novel is meant to know the moment of the utterance as a reference point of the participant’s conversation that is happened. The temporal deixis used in this novel is depends on the utterances moment, when the time is before the moment of utterance (example, last week, yesterday), at the time of utterance (example, now, today) or after the time of the utterance (example: tomorrow, coming years).
3. Spatial deixis found in the novel are this land, under this jasmine tree, this temple, here, this country, this small temple, and toward the sea. From all the spatial deixis found in this novel, spatial deixis “here” is the dominantly used. Spatial deixis used in the utterances in this novel is purposed to know how distance the speech situation between the participants happened.

B. Suggestions

There are some suggestions that will be given to the lecturers, readers, and other researchers.

1. For lecturers

To give new method to find the examples of deixis which found in a novel and give new evaluation object to enrich the teaching materials in learning and teaching deixis.

2. For readers

To give information related to deixis in order to be able to understand the contextual information if they find deictic expression in a literature or in daily conversation, because deictic will always found in conversation.

3. For other researchers

To give inspiration and provide a reference for the next researchers who are interested in analyzing deixis in a literature or non literature subject, because deixis is one of the most expressions that always used in conversation.

