

## Research Article

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# The Use of Person Deixis as Address System In Literary Works

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## Abstract

Deixis is one of topics in Pragmatics that always be studied by researchers on their own reason. This research is a study of person deixis as address system within novel entitled *Their Eyes Were Watching God* from Zora Neale Hurston and story book *Friday Black* by Nana Kwame Adjei-Brenyah as the source of data in this study, which the author of each book is Black people. The purpose of analyzing, the writer would like to analyze the system address system in both sources and look for the address system from the sources. The data were collected by library research method. The collected data were identified, categorized, and analyzed. The writer analyzed the data by using Levinson's theory as method of analyzing the source data. The finding of the research is from two literary works the type that appears frequently is first-person deixis such as *I, Ah, Ah'm* from *Their Eyes Were Watching God* and *I* from *Friday Black*. The person deixis as address system that use in term of formal and informal dialogue. The last is the factors that affected the address system in both literary works.

**Keywords:** deixis; address system; black cultural background.

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## 1. Introduction

Communication is one of the important aspects of human life because it can make people communicate with each other. One of the ways to communicate is with language and there is a message from it. In communication, each human or community has its way to convey something. From the differences in communication, it can be created a communication culture among humans. The diversity of communication then created the style of communication between humans or communities and then the style becomes the characteristic of each community or human even though they use the same language.

This study discusses the address system in the two literary works with black cultural background and finds the address system contained in the sources. The writer chose two literary works with black cultural backgrounds for the data variation. So, the data found in the two sources will be varied. In this study, the writer wants to explain the person deixis as an address system contained in the novel and short stories. The personal deixis is used to investigate the address system in the novel and short stories.

## 2. Methods

This research uses the library research method in which the research is conducted in the writer's workspace or in the library room. The writer obtains data and information from literary work such as short stories, novels, poetry, or other audio-visual. Literature research is a research method conducted with the problems raised in the study by studying the literature and writings that have a close relationship with it. The primary data are taken from the novel and short stories.

In this research, the writer did not have to conduct the research in the spot. In this case, the writer does not go directly to the field dealing with the object of research because the object of the research is enough just go with the literary work.

## 3. Discussion

**Table 1.** Type of person deixis as address system in *Their Eyes Were Watching God* and *Friday Black*

| Sources                      | Type of person deixis as address system |  |                     |
|------------------------------|---|--|---------------------|
|                              | First-person deixis                     | Second-person deixis   | Third-person deixis |
| Their Eyes Were Watching God | I, Ah'm, (plural)                       | Ah, We'se<br>Yuh, You, Youse, You'se, Dey (plural), Nanny, Sugar, Honey<br>You, they (plural), | 'em, 'im, her       |
| Friday Black                 | I, (plural)                             | we<br>sir, bro, man, Daddy, Mommy  | 'em, her, him       |

### 3.1 Types of person deixis as address system in the novel and short stories

Regarding to the types of persons in the two literary works, the writer just analyzed the two kinds of person deixis. They are namely the first-person and the second-person because both types are the active participant in the speech event.

The first object which the writer analyzed is *Their Eyes Were Watching God*. The writer has found the most frequently appeared first person deixis in the novel. This type of person deixis also has kinds of address system used by the character in the novel such as *Ah 'I'*, *Ah'm 'I am'*. The second type is the second-person deixis that appears frequently

after the first-person deixis. This kind of person deixis also has kinds of address system used by the character in the novel such as “Yuh ‘You’, Youse, You’s’e”.

The second object that the writer analyzed is Friday Black. Because the gap of this book is one decade with the first object, the use of address system in the book has more variation. The writer has found that the first-person deixis is the type appearing frequently in the novel. This type of person deixis also has kinds of address system used by the character in the novel such as *I*. In the book Friday Black, the address system of the first-person deixis uses *I* similar with the common form. The second type is the second-person deixis that appears more frequent the after the first-person deixis. This type of person deixis also has kinds of address system used by the character in the novel such as *You*.

**Table 2.** Formal and Informal Style in *Their Eyes Were Watching God* and *Friday Black*

| Sources                      | Formal                       |  |                     | Informal                     |  |                     |
|------------------------------|------------------------------|--|---------------------|------------------------------|--|---------------------|
|                              | First-person deixis          | Second-person deixis                                 | Third-person deixis | First-person deixis          | Second-person deixis                           | Third-person deixis |
| Their Eyes Were Watching God | I, Ah, Ah’m, We’s’e (plural) | Yuh, You’s’e, You, they (plural), Mist’/Mis’, Doctah | ‘im, ‘em            | I, Ah, Ah’m, We’s’e (plural) | Yuh, You, Youse, You’s’e, Gal                  | ‘im                 |
| Friday Black                 | I, I am, we (plural)         | You, Daddy, Mommy, Sir, they (plural)                | Her, him            | I, I’m, we (plural)          | You, you’re, they (plural), bro, man, Dad, Mom | Her, him            |

### 3.1 The use address system in the novel and short stories

In this section, the writer shows the use of addressee system in term of formal and informal dialogue in the two literary works. The writer shows some example that could help the analyses the form of formal and informal dialogue.

#### 3.1.1 Their Eyes Were Watching God

##### 3.1.1.1 Formal

“Do what **I** can. Ah’ll phone into Palm Beach right away for the serum which he should have had three weeks ago. I’ll do all **I** can to save him, Janie. But it looks too late.

People in his condition can't swallow water, you know, and in other ways it's terrible." (Their Eyes Were Watching God: 225)

The used of person deixis in the dialogue above is the first person deixis because the speaker gives information to addressee. In this case, the pronoun used in the dialogue is the pronoun *I*. The rest of pronoun *I* in the novel is replaced by pronoun *Ah* as the pronoun first deixis. The used of pronoun *I* does not appear very often in the novel.

"Brothers and sisters, since us can't never expect tuh better our choice, **Ah** move dat we make Brother Starks our Mayor until we kin see further."

Dialogue above used first-person deixis because the speaker in the dialogue acted to the addressee and dominated the dialogue. The use of person-deixis in the dialogue above is *Ah* as the address for the speaker. Address *Ah* is another form of 'I' as the pronoun of first-person deixis in the novel. *Ah* in the dialogue above is about formal dialogue.

"**They** don't worry me atall, Mis' Turner. Fact about de thing is, they tickles me wid they talk."

Pronoun *They* in the dialogue above is address system for second-person in plural form. Example above is about the formal conversation used *They* the addressee for more than one person. It can be identified with the vocabulary chosen in the dialogue so that the dialogue will be more polite.

"Thank **yuh** fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home."

The person deixis above is included the second person deixis because the speaker wants to give information to addressee. The address used in the example is another form of pronoun 'You' that is *Yuh* and it used in formal dialogue.

"Thank you, Mist' Starks. You'se noble! **You'se** du most gentlemanfied man Ah ever did see. **You'se** uh king!"

Another form of pronoun 'You' is *You'se*. In the dialogue is the example of the addressee *You'se* used in formal dialogue. Actually, pronoun *You'se* is similar with *Youse* because this pronoun could be used in casual conversation and to address the second-person. The appearance of the pronoun *You'se* is more than "youse" in the dialogue. The use of the pronoun is similar to *you*, *Yuh*, and *Youse* as second person. There are many kinds of pronoun 'You'.

"Janie, if you think Ah aims to tole you off and make a dog outa you, **youse** wrong. Ah wants to make a wife outa you."

Another form of pronoun "You" in the novel is "Youse" that is used in example of dialogue above. Pronoun "you'se" appears several times in the dialogue but not that often. This address system used in the example could be used such in casual conversation. The person deixis used in the example is included in second person deixis because in the dialogue the speaker talking about the addressee who just did something.

“Mist’ Starks is uh smart man, **we’s**e all willin’ tuh acknowledge tuh dat, but de day he comes waggin’ down de road wid two hund’ed acres uf land over his shoulder, Ah wants tuh be dere tuh see it.”

There is an example person deixis of dialogue included into first-person that has plural meaning *We’s*e. The address appears several times in the novel in such in example above in formal dialogue.

“How you know he’s havin’ ’em, **doctah**? Dat’s jus’ what Ah come out heah tuh tell yuh.” (Their Eyes Were Watching God: 224)

The example above is included into second person deixis because the address used in the dialogue refers to ‘You’ that the speaker wishes to addressee to do something. *Doctah* appeared often enough in the dialogue in last chapter of the novel. In the dialogue above used *Doctah* as the address system of ‘Doctor’ in the novel.

“Yes, indeedy, **Mist’** Starks, you’s noble. You got sympathy for me and mah po’ chillun. Tony don’t give us nothin’ tuh eat and we’s so hongry. Tony don’t fee-eed me!” (Their Eyes Were Watching God: 113)

“They don’t worry me atall, **Mis’** Turner. Fact about de thing is, they tickle me wid they talk.” (Their Eyes Were Watching God: 183)

There are many kinds of address system in the novel and two of them are *Mist’* and *Mis’*. Those the address systems used in the novel are similar to ‘Mr.’ and ‘Mrs.’ in the common form. In the novel, the common form of pronoun ‘Mr.’ and ‘Mrs.’ appear more often than than *Mist’* and *Mis’*. The use of those addresss is similar to the common form that is to show polite marker when address older people or the married person with their family name after the address. The difference is just in the dialect used because in the black cultural they have their own dialect so that they are unique.

### 3.1.1.2 Informal

“Ah see you is. **Gal**, you sho looks good. You look like youse yo’ own daughter.” (Their Eyes Were Watching God: 36)

The dialogue above, an example of person deixis used is second deixis because the dialogue refers to the addressee. The address used in the dialogue also refers to the addressee because pronoun *Gal* refers to ‘You’. The address system is just for calling someone and speaking in casual moment. *Gal* is the way how to pronounce ‘Girl’ in the novel and they have same meaning. The address used is “Gal” and the addressee is a woman so that address system of *Gal* in the dialogue is used for woman and it could be used for casual conversation.

“**Youse** just as crazy as you ever was.” (Their Eyes Were Watching God: 37)

Another form of pronoun ‘You’ in the novel is *Youse* that is used in example of dialogue above. Pronoun *You’s*e appears several times in the dialogue but not that often. This address system used in the example could be used such in casual conversation. The person deixis used in the example is included in second person deixis because in the dialogue the speaker talking about the addressee who just did something.

“Hand me dat wash-rag on dat chair by **you**, honey. Lemme scrub mah feet.” She took the cloth and rubbed vigorously. (Their Eyes Were Watching God: 37)

Dialogue above, there is a word in bold print, it is the person deixis used as system address in the dialogue. In the dialogue, the person deixis is first person deixis, but the word in bold print is the system deixis which is as the highlight of the study. The address *You* is still in use in the novel black author. The address in common form such as ‘I, You, We, and They’ in the novel could be used as formal and casual conversation.

“Ah know exactly what Ah got to tell **yuh**, but it’s hard to know where to start at.” (Their Eyes Were Watching God: 40)

The person deixis above is included the first person deixis because the speaker wants to give information to addressee. The address that is used in the example is another form of pronoun ‘You’ that is *Yuh* that could be used in the formal and casual conversation in the novel.

“Tea Cake, **you’s** uh mess! Can’t do ’thout me dat lil time.” (Their Eyes Were Watching God: 176)

Another form of pronoun ‘You’ is *You’s*. Actually, pronoun *You’s* is similar with *Youse* because this pronoun could be used in casual conversation. However, the difference is how many times this pronoun used in the novel. The appearance of the pronoun *You’s* is more than “youse’ in the dialogue. The use of the pronoun is similar to *You*, *Yuh*, and *Youse* as second person. There are many kinds of pronoun ‘You’ in the novel but the use of pronoun is different. The use of deixis in the dialogue above is included as second person deixis.

“You reckon? course Ah ain’t never thought about it too much. But Ah don’t figger dey even gointuh want us for comp’ny. **We’s** too poor.” (Their Eyes Were Watching God: 184)

There is an example person deixis of dialogue included into first-person that has plural meaning *We’s*. The pronoun appears several times in the novel in some casual dialogues. Some characters in the novel are also used the pronoun and are included the unique pronoun or address system because it appears several times in the dialogue.

“And **dey** makes me tired. Always laughin’! **Dey** laughs too much and **dey** laughs too loud. Always singin’ ol’ nigger songs! Always cuttin’ de monkey for white folks. If it wuzn’t for so many black folks it wouldn’t be no race problem. De white folks would take us in wid dem. De black ones is holdin’ us back.” (Their Eyes Were Watching God: 184)

Another unique pronoun from the novel is *Dey* which means ‘They’. It is included in second person deixis with plural meaning. Similar with the previous example, the pronoun is used as the address system in the novel and appears quite a lot in some dialogues. They also become the address system in the formal dialogue.

“Aw, pretty good, **Ah’m** tryin’ to soak some uh de tiredness and de dirt outa mah feet.” She laughed a little.” (Their Eyes Were Watching God: 36)

As previous example, dialogue above used first person deixis as well. However, the pronoun used in the dialogue is little bit different that is *Ah’m* same with pronoun “I am”

which is in the grammatical after the pronoun should put verb + ing. In the novel, pronoun *Ah'm* replaces "I am" in common form and could be used as formal or casual conversation.

"**Ah** knowed you'd be hongry. No time to be huntin' stove wood after dark. Mah mulatto rice ain't so good dis time. Not enough bacon grease, but **Ah** reckon it'll kill hongry." (Their Eyes Were Watching God: 36)

Dialogue above used first-person deixis because the speaker in the dialogue acted to the addressee and dominated the dialogue. The use of person-deixis in the dialogue above is *Ah* as the pronoun. Pronoun *Ah* is characteristic pronoun which replaces 'I' as the pronoun of first-person deixis in the novel. *Ah* is a kind of pronoun that is flexible to use in every situation whether formal or casual conversation.

### 3.1.2 Friday Black

#### 3.1.2.1 Formal

"Did you purchase that shirt, **sir**?" (The Finklestein 5: 16)

In the dialogue above, *Sir* is an address system for formal conversation. This situation could happen when there is a speaker talking with an older people or stranger to give them some respect because the speaker does not know about the target.

"Please, please! What can **we** give **you**?" (The Finklestein 5: 24)

Dialogue above showed about, the formal form of conversation. In dialogue there is word 'please' typed twice. The word could show about the formal one of the conversation and it makes the pronoun *We* and *You* became the formal address to the target of the speaker in the dialogue.

"Tell **me** you love **her**," (The Finklestein 5: 25)

In the dialogue, the pronoun *Me* and *Her* makes the dialogue sounds formal even though the speaker just said the common sentence. But because the speaker said in the serious situation the dialogue became formal and as if the sentence is to make a testimony.

"**I** did it for you, **Daddy**." (Lark Street: 56)

"Thanks, **Mommy**," (Lark Street: 57)

The address word *Daddy* and *Mommy* is usually used by kids for their parents. In the dialogue above is the address word showed about the respect between parents and kids. Such as *I* as the speaker in the two examples above showed the formal conversation to the target.

#### 3.1.2.2 Informal

"Let's go, **Dad**, hurry up," (Lark Street: 51)

In the example above, *Dad* is an abbreviation from address *Daddy*, usually this kind of addressee is used in casual conversation and to make it brief. So, the speaker in the dialogue is talked casually with the target even though the target has more power than the speaker.

“**You’re** not really doing that Naming stuff?” (The Fenklestein 5: 12)

Pronoun *You’re* in the example showed us the casual conversation because ‘you are’ abbreviated became *You’re*. In the story also this kind of pronoun became the informal address to the target because there are two words that abbreviated became one word. This kind of address used to talk something about the speaker and the target such in the example. This is one of the examples of casual conversation using *You’re* as the addressee and the vocabulary in the sentence sounds casual as well.

“**I’m** doing great.” (The Era: 35)

Same with the previous example *I’m* is an abbreviation from ‘I am’ and make it such a casual address for the speaker. Usually, the abbreviated address is used in casual conversation. This is one of the examples of casual conversation using *I’m* as the addressee and the vocabulary in the sentence sounds casual as well.

“Maybe. Or maybe it was something else. I’m talking about thinking about the other person, **ya** know?” (The Era: 43)

The pronoun *Ya* is another form of pronoun “you” but in the informal form in the story. *Ya* became the address system when it used in casual conversation when the speaker has more power than the target.

“What’s good, **bro**,” Emmanuel replied. (THE FINKELSTEIN 5: 12)

Based on the novel, the use of address system in the example above is for casual conversation where there are boys who are friends and they greet each other with *Bro*. The address system is usually used by boys because *Bro* could be interpreted as ‘brother’. The address system could identify that they know each other because the dialogue shows us with casual conversation they used.

“Yeah, **man**. I’ve been working lately. I’m trying to get a lot of us together, man. We need to unify.” (THE FINKELSTEIN 5: 12)

Such as the previous example, the system address of *Man* is same with *Bro* which is used for boys because it is interpreted as boy/man. But the address system of *Man* could be used in different situation in the story such as the example above.

### 3.2 *The factors that influence person deixis as addressee system*

In this section, the author wants to analyze the address in the novel and what influences them so that the addresss are used. The writer analyses the person deixis in the two literary works and will show the relationship between the speaker and the target.

#### 3.2.1 Social Environment

One of factors seems in the novel that affects the greeting system in the use of person deixis in black cultural novel and book is social environment. How the people use address system in their conversation between the speaker and the target. The writer has found some example from the novel and book stories.



### 3.2.1.1 Their eyes were watching God

“Aw, pretty good, **Ah’m** tryin’ to soak some uh de tiredness and de dirt outa mah feet.” She laughed a little. (Their Eyes Were Watching God: 36)

The person deixis is often appearing almost in a whole dialogue in the novel. In the dialogue *Ah’m* is refers to first person it is Janie who is talking with Phoeby as the second person. In this conversation we can see that Janie and Phoeby have same social status beside their friendship because the way they talking are casual.

“Well then, we can set right where we is and talk. **Ah** got the house all opened up to let dis breeze get a little catchin’.” (Their Eyes Were Watching God: 39)

It is the same with person deixis *Ah’m* ‘I am’, *Ah* ‘I’ in the novel can be used for everyone and it is not regarding to social class or age. We can see it in the Janie and Phoeby when they are talking about something they use *Ah* ‘I’ in the conversation when they speak in their daily conversation. We can read the example of person deixis *Ah* in dialogue between Janie and Phoeby.

In the dialogue above, we know that Phoeby and Janie is friend. They have been friend for a long time and they have known each other. In the social, deixis there is a word that has to reference about their friendship. The word “friends” refers to their friendship and it shows about how long they have been friend. They also could use the addressee *Ah* and *Ah’m* as the other characters.

“Go fetch me de checker-board and de checkers. Sam Watson, **you’s** mah fish.” (Their Eyes Were Watching God)

Based on the novel, person deixis *You’s* has more power if it is used. In the novel, the greeting system of *You’s* mostly appears when the first-person deixis or the speaker has more power than the second deixis. The dialogue shows the relationship between Phoeby and Sam. They are married couple which is show in word *Mah fish*. Because of their relationship, they could talk casually with each other.

“Oh, er, Pheoby, if **youse** ready to go, Ah could walk over dere wid you.” (Their Eyes Were Watching God: 54)

The use of person deixis above means that the speaker asks the addressee talking each other about their plan. Based on the novel, the speaker and the addressee have same position. The greeting system *Youse* is for casual conversation such seen in the example above because the two characters have the same power.

“Whut’s de matter, **sugar**? You ain’t none too spry dis mornin’.” (Their Eyes Were Watching God: 54)

Sugar is the pronoun or greeting for Janie in her neighbourhood because she is popular and some characters call her by that name. The speaker greeted the target with *Sugar* because in the environment the target is known as the popular girl in the town. It also makes her become centre of attention in her town.

### 3.2.1.2 Friday black

“Please continue, **counselor**.” (THE FINKELSTEIN 5: 11)

The counselor has more power than the speaker so that the speaker uses formal language when asking something to the counselor. The dialogue above is showing the different class between the speaker and the counselor. In the dialogue, the speaker talked formally with counselor with word “please” at beginning. This is so clear that the counselor has more power than the speaker and the dialogue occurs when they are in the serious situation.

“Please, have a seat, **guys**,” (LARK STREET: 53)

In the dialogue above, *guys* is the greeting system used by people to greet someone or more than one people. In the story, there is no clue that the greeting system is used for people who has social in certain. The greeting system of *guys* is usually used by every people and it does not include the social status. The greeting of *guys* could show the conversation more casual. In this case, the greeting system of *guys* is for general because it does not mention the specific one. This greeting is for casual conversation when the speaker and the addressee have the same position.

“Maybe. Or maybe it was something else. I’m talking about thinking about the other person, **ya** know?” (THE ERA: 43)

In the story, the speaker has more power to talk casually so that the greeting system used in the dialogue uses casual greeting system.

“Did you purchase that shirt, **sir**?” (THE FINKELSTEIN 5: 16)

In the novel with black cultural this greeting is used. In this case, the speaker speaks formally because the speaker did not know the addressee. So, the speaker talks formally to be more polite when talking with stranger. The speaker is a cashier in a store and the addressee is the buyer. So, it can be concluded that the buyer has higher position than the cashier. *Sir* is the exact greeting system to greet the target such as the buyer from the speaker.

“Aye, **buddy**,” (ZIMMER LAND: 73)

In the novel, this greeting system is used to general because there is no explanation about the relationship of characters. This greeting system is followed with casual conversation. The greeting *Buddy* can used in the casual conversation and in the informal situation. Such as the speaker above who is talking with the target and called with *Buddy*. *Buddy* also refers to the target which the relationship with the the speaker is they are have the same situation and position.

### 3.2.2 Friendship

The next factor is friendship. In the novel, the writer uncovered that age is a factor affecting the greeting system in the used person deixis in English by black people. Between two people who are friend, usually have their address system to call each other. There are some examples from the object to show how the factor affects the greeting system.

#### 3.2.2.1 Their eyes were watching God

“Ah takes dat flattery offa **you**, Pheoby, 'cause Ah know it's from de heart.” Janie extended her hand. (Their Eyes Were Watching God: 36)

Janie and Phoeby's conversation uses “You” and the relation among them is a bestfriend. Between the two characters, Janie is older than Phoeby but they have been together for so many years as a bestfriend. It means that age is not such a barrier for them to be close friend even though they are different. The two characters have same position in the novel. *You* is Different with *You'se*, *Youse* and *Yuh* because all characters could use this kind as addressee for second-person.

“Pheoby, we been kissin'-friends for twenty years, so **Ah** depend on you for a good thought. And Ah'm talking to you from dat standpoint.” (Their Eyes Were Watching God: 39)

It is the same with person deixis *Ah'm* ‘I am’, *Ah* ‘I’ in the novel can be used for everyone and it is not regarding to social class or age. We can see it in the Janie and Phoeby when they are talking about something they use *Ah* ‘I’ in the conversation when they speak in their daily conversation. *Ah* is an addressee that everyone could use it.

“Janie, **youse** uh 'oman, now, so—” (Their Eyes Were Watching God: 44)

Pronoun *Youse* in the novel is used in the casual conversation and the speaker has more power than the addressee. Based on the example above, the speaker has more power because the speaker is older than the addressee. The speaker does not have any relationship with Janie as the target. But the speaker knows Janie because the speaker closes with Janie's grandmother. So, the speaker could talk casually with Janie.

### 3.2.2.2 Friday black

“**I'm** serious, bro. We need to move together. We got to know. You've seen it. You know they don't give a fuck 'bout us now. They showed it.” Emmanuel nodded. (THE FINKELSTEIN 5: 12)

In the dialogue, the first pronoun *I* refers to the character that Emmanuel is talking to. He is Emmanuel's friend. Emmanuel and his friend is really close friend. His friend seems talking casually with Emmanuel. In the dialogue also shows that they used casual conversation. In some stories in the *Friday Black*, the greeting system for first-person deixis use *I*.

“What's good, **bro**,” Emmanuel replied. (THE FINKELSTEIN 5: 12)

The dialogue above shows us about relationship between the speaker and the target that refers to greeting system they used. The address system use in dialogue above is the example of casual address system to greeting the target. The participant used is *Bro* which means the participant can talk with casual conversation.

“Yeah, **man**. I've been working lately. I'm trying to get a lot of us together, man. We need to unify.” (THE FINKELSTEIN 5: 12)

In the dialogue above, the address system of *Man* is similar to *Bro*. It shows about the relationship between the speaker and the target who have been friend. But the difference is the greeting. The previous example used *Bro* and in this example used *Man*. Both are

have similar meaning and usually it used in casual conversation to sign about their close relationship as friend.

“My bro **Manny** has the right idea,” (THE FINKELSTEIN 5: 20)

Manny is a greeting name from Boogie or Emmanuel’s friend. He is close with Manny so he makes it for him. When he is talking to Emmanuel, he uses casual conversation. There is special greeting that the speaker created to the target and it appeared to make sure that their relationship as friend is close with the speaker gave special to the target when they talking each other.

### 3.2.3 Family relationship

The next factor is family relationship. The writer found family relation could affect the greeting system in English used by black people. It could happen when there is family calling their family member with specific name as the greeting name. It also appears when they are talking each around their family member in the object study. They greet like that because they want to show their respect to others and closeness with each family member. This greeting is shown in the examples below.

#### 3.2.3.1 Their Eyes Were Watching God

“Naw, Nanny, naw **Ah** ain’t no real ’oman yet.” (Their Eyes Were Watching God: 44-45)

In the dialogue, Janie is trying to reject Nanny’s request to be married. The dialogue above shows that their daily conversation using first person deixis *Ah* refers to each other. The person deixis *Ah* from dialogue is showing that the person deixis could be used in the family circle. It can be formal and casual form in conversation.

“Yeah, Janie, youse got yo’ womanhood on **yuh**. So **Ah** mout ez well tell **yuh** whut **Ah** been savin’ up for uh spell. **Ah** wants to see you married right away.” (Their Eyes Were Watching God)

Person deixis *Yuh* in the novel usually appears when there is a casual conversation among characters or *Yuh* people who is older than other characters. For example, one of the dialogues between Janie and her Nanny, Nanny is Janie’s grandmother and she talks casually with her grandchild automatically.

“**Ah** ain’t never seen mah papa. And **Ah** didn’t know ’im if **Ah** did. Mah mama neither. She was gone from round dere long before **Ah** wuz big enough tuh know. Mah grandma raised me. Mah grandma and de white folks she worked wid. She had a house out in de back-yard and dat’s where **Ah** wuz born. They was quality white folks up dere in West Florida. Named Washburn. She had four gran’ chillun on de place and all of us played together and dat’s how come **Ah** never called mah Grandma nothin’ but **Nanny**, ’cause dat’s what everybody on de place called her. **Nanny** used to ketch us in our devilment and lick every youngun on de place and Mis’ Washburn did de same. **Ah** reckon dey never hit

us ah lick amiss 'cause dem three boys and us two girls wuz pretty aggravatin", Ah speck. (Their Eyes Were Watching God: 40)

In the description before, the writer explains that if every family has their own nickname for the family member. *Nanny* is a special name from Janie that has been used by her to greet her grandmother. Nanny is Janie's grandmother and she has been with Janie for a long time. Janie calls her Grandma with Nanny instead of calling grandmother because she raises Janie, her only grandchildren. Even though, they are close but Janie respects Nanny because she is raising her.

"Mah name is Janie **Mae Kilicks** since Ah got married. Useter be name Janie Mae Crawford. Mah husband is gone tuh buy a mule fuh me tuh plow. He left me cuttin' up seed p'taters." (Their Eyes Were Watching God: 61)

Since Janie got married with Mr. Kilicks, she changes her name Janie Mae Kilicks. It is also became her last name and addressee as long as she is been with Logan Kilicks. Same as other culture, black people also use family name as their last name after getting married and last name for their children.

"You ain't got nothin' to be shamed of, **honey**, youse uh married 'oman. You got yo' lawful husband same as Mis' Washburn or anybody else!" (Their Eyes Were Watching God: 54)

In her family, honey is a greeting from the Old Woman that close with Nanny and Tea Cake also call her with it because she really loves by her family. The addressee shows that Janie's relative cares about her. *Honey* is such a addressee towards Janie when the speaker talk to her means the speaker has close relationship with her. The dialogue is casual because it happens in the family. Such as the dialogue above is about the Old Woman who know Janie and she cares to Janie. Another example in the novel is when Janie's Husband greets her with *Honey* and also Nanny her grandmother greets her with *honey*.

### 3.2.3.2 Friday black

"Well, say something, **Dad**." (LARK STREET: 47)

"Thanks, **Mommy**," (LARK STREET: 57)

As in the social life, parents usually have their greeting from their children and it reflected as social deixis. Such in the example dialogue above, there is *Dad* became the greeting by the kids. Even though in the story there is no family background but there are two characters that represent kids when calling their parents. In the story, there is a couple who the woman is pregnant but the man killed the fetus. The man is overshadowed by a pair of children who turn out to be a fetus and the fetus always following him like a friend who is always by his side. The fetus called him *Dad* and *Mommy* for the Woman. In the story, *Daddy* is for character called I who has twin friend but they called the man as *Daddy* as if they are his kids. It also appears in the story where the child calls their father *Daddy*.

"Morning, **ginger root**," (THROUGH THE FLASH: 133)

The example above is showed about a father who called his daughter with the greeting "ginger root". It is the example of the relationship between parents and children that

usually have special name for their family. The relationship between parents and children also reflected as social deixis which is in family live some families have name for their family member as a form of their love for family member because their kids are cute or something.

#### 4. Conclusion

The type of person deixis appearing often in the novel *Their Eyes Were Watching God* is the first-pronoun deixis, such as Ah 'I', A'hm 'I am'. In the short story *Friday Black*, the type of person deixis appears often is the first-person deixis, such as I. There are some pronouns found in the novel and short stories used to be address systems. The addressee system in the two literary works also has different usage such as the use of what address system used in terms of formal and informal. The vocabulary in the dialogue also could affect the address system so that the dialogue would be included in a formal form or informal form.

Some factors found in the sources affect the use of address system. It depends on the relationship between the speaker and the target. But the most affecting factors found in the two sources are family relation, friendship, and social environment. There are some addressees that show the relationship between the speaker and the target so that the address system is formed.

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