

## ANALYSIS ON DEIXIS IN THE SHORT STORY "THE GARDEN OF PARADISE": PRAGMATICS STUDY

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### ABSTRACT

The study aims to investigate types of deixis and their function within the short story "The Garden of Paradise". Using a qualitative descriptive approach based on Cresswell's (2013) framework, the data employs pragmatic theories by Griffiths (2006) and deixis theories by Yule (1996), Cruse (2000), Bouk (2016), and Levinson (1983). Techniques of data collection were documentation and content analysis. Data of the research were sentences containing deixis found from the source of the short story "The Garden of Paradise". Data analysis was done through qualitative steps such as reduction, display data, and verification. The findings showed 202 data of deixis in the short story, categorized into five types: 89 (44%) data of person deixis, 31 (15,34%) of spatial deixis, 37 (18,31%) of time deixis, 35 (17,32%) of discourse deixis, and 10 (5,03%) of social deixis. Each type of deixis has distinct functions: person deixis clarifies participants roles, spatial deixis indicates locations between speaker and listeners, time deixis specifies when the speech occurs, discourse deixis relates to elements within the speech act discourse, and social deixis highlights aspects of the social relationship between speakers and listeners.

### KEYWORDS

Short Story  
Pragmatics  
Deixis Types  
Deixis Function

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### 1. Introduction

A short story, renowned for its brevity, encapsulates a full-fledged narrative within a confined literary space, demonstrating the remarkable ability to distill complex themes and characters into succinct storytelling. This condensed format, while limited in length, offers a compelling and immersive experience for readers, drawing them into captivating plots that unfold seamlessly. As highlighted by Devansa (2021), short stories possess the remarkable knack for sustaining reader engagement through their consistently gripping narratives, adeptly avoiding the pitfalls of monotony that can accompany longer works.

Moreover, according to Roseline & Zakiuddin (2023), the short story genre is a fertile ground for exploration, allowing writers to experiment with different styles and forms of writing. This inherent flexibility not only encourages innovation but also promotes creative expression, allowing writers to push the boundaries of conventional storytelling and carve out unique narrative landscapes. In the literary world, short stories serve as a dynamic canvas for literary experimentation, providing a platform to incorporate fresh perspectives and imaginative leaps. Therefore, within the concise confines of the short story, the seeds of literary ingenuity and artistic

innovation often find fertile ground to flourish and captivate audiences around the world. To support the composition of a short story, it requires a good arrangement of words and language.

Talking about language, it directly relates to linguistics. According to Sinaga, Herman, and Marpaung (2020), "Linguistics is a scientific study of human language". One of linguistic domains concerned with language study is Pragmatics (Slotta cited in Hafisah, 2022). Pragmatics, identified as an academic field, investigates the contextual significance of language usage. Levinson, as mentioned in Raputri (2021), defines pragmatics as the examination of the relationships between language and context encoded within language structures. Hence, pragmatics aids in comprehending individuals' expressions by emphasizing implicit meanings (Utami, 2023). Within the realm of pragmatic inquiry, a multitude of subjects is explored, with deixis emerging as a prominent focal point.

Yule (1996:9), as referenced in Fathonah (2019), elucidated that the term "deixis" finds its roots in the Greek language, conveying the notion of pointing or indicating. Cruse (2000), as cited in Handayani (2024), suggested that the interpretation of "deixis" varies among individuals, implying that it holds different meanings depending on the perspective. Expanding on this notion, Bouk (2016), as mentioned in Elsaria (2019), proposed that "deixis" encompasses the act of pointing through language, highlighting how language serves as a medium to encode the contextual features of utterances or speech events. This perspective emphasizes the role of language in establishing reference points and situating communication within specific contexts.

Based on Levinson (1983) in Fadilah & Resmini (2021); in suggests a broader classification, encompassing five deixis types: person deixis, spatial deixis, time/temporal deixis, discourse deixis, and social deixis. Each types of deixis has different functions and characteristics (Levinson in Simatupang, Fadhilah, & Barokah, 2021). This broad framework of deixis offers a rich understanding of how language users navigate and convey meaning within various communicative contexts, encompassing the nuances of interpersonal relations, spatial orientations, temporal references, discourse organization, and societal dynamics. Through a nuanced exploration of these deixis types, scholars and practitioners alike gain insights into the intricate mechanisms underlying language use and interpretation, thereby enriching our understanding of human communication processes.

According to Cruse (2000) as referenced in Rokmah & Santoso (2022), person deixis can be classified into three main categories: first person, representing the speaker (I/me, we/us); second person, indicating the listener (you); and third person, denoting other participants (he/him, she/her, it, they/them). Additionally, Levinson, as cited in Simatupang, Fadhilah, & Barokah (2021), highlighted that the purpose of person deixis is to elucidate the roles of individuals engaged in a speech act or expression. Moreover, person deixis serves as a linguistic tool for situating individuals within the context of discourse, thereby facilitating the comprehension and interpretation of utterances within a broader pragmatic framework.

Spatial deixis, often referred to as place deixis, involves indicating locations relative to the speaker, typically employing terms like "here," "there," "this," and "that" (Kusumadewi & Anggraeni, 2020). Thomas, as cited in Elsaria (2019), emphasized that spatial deixis gains significance only within a specific context, highlighting the importance of understanding the speaker's location or what they are referencing. This concept is further delineated by the differentiation between proximal and distal terms, where proximal signifies positions close to the

speaker, while distal denotes positions farther away (Nisa, Asi, & Sari, 2020). Thomas also noted that spatial deixis, or place deixis, lacks meaning in isolation, becoming meaningful only when contextualized by the speaker's position or the object of their indication. Furthermore, Thomas observed that many languages utilize a binary system to convey spatial relationships. The fundamental idea of the speaker gesturing in space or time to direct the listener's attention is crucial to both spatial and temporal deixis. These frameworks illustrate proximity to the speaker, encompassing physical distance as well as mental or emotional closeness.

As noted by Levinson (1983:73) in Fathonah P (2019), temporal deixis, also known as time deixis, serves the purpose of clarifying and indicating the specific moment at which the speech is expressed. Expanding on this, Cruse (2000: 321-322) as cited in Simatupang, Fadhillah, & Barokah (2021) elaborates that temporal deixis operates by pinpointing points or intervals along the temporal axis, ultimately using the moment of speech as a reference point. The temporal axis is typically categorized into three main types: (i) moments preceding the speech, (ii) the present moment of speech, and (iii) moments following the speech. This framework enables speakers to situate events or actions within a temporal framework, allowing for clear communication regarding time-related information.

Discourse deixis, a subordinate aspect within deixis, involves making references to elements within discourse that occur either before or after the current moment of speech (Cruse as cited in Gitayani, Sutjiati, & Isnu, 2023). Levinson (1983) as cited in Simatupang, Fadhillah, & Barokah (2021) underscored that the function of discourse deixis is to indicate references to specific sections of discourse within the speech, encompassing both the location of the speech and references to the text itself. Examples of discourse deixis encompass terms such as "but," "therefore," "in conclusion," "to the country," "still," "however," "anyway," "well besides," "actually," "all in all," "so," "after all," "this," "that," and others (Roseline & Zakiuddin, 2023). Furthermore, Cruse (2000:323) as mentioned in Simatupang, Fadhillah, & Barokah (2021) characterized discourse deixis as utilizing the term "this" to indicate forthcoming discourse elements, typically referring to a specific segment of discourse that has been previously discussed (anaphora) or will be discussed later (cataphora).

Social deixis involves encoding spatial references based on the roles of participants, particularly focusing on aspects of the social dynamic between the speaker and the addressee(s) or other individuals mentioned (Levinson as cited in Noerrofi'a & Bahri, 2019). Wicaksono, in Febriza (2020), expanded on this concept, describing social deixis as language that denotes the hierarchical status of individuals, their social relationships, or societal positions. Moreover, it serves as a means of conveying politeness and demonstrating respect. For instance, in English, honorifics such as "Your Highness," "Mr. President," or "Your Majesty," and in Japanese, the suffix "さん" (san), or in Thai, the term "ท่าน" (than), are utilized to signify respect and acknowledge social status when addressing others. These linguistic cues play a crucial role in navigating social interactions and upholding cultural norms of respect and hierarchy.

This research focuses on studying deictic expression in deixis by examining the types of deixis and their functions within the short story "The Garden of Paradise" by Hans Christian Andersen. By analyzing this specific text, the study aims to gain a deeper understanding of deixis in narrative contexts. "The Garden of Paradise" serves as an object of study because it offers a rich narrative environment where deixis plays a crucial role in shaping the story's structure and enhancing reader comprehension. Through this exploration, the research addresses two key questions: firstly,

identifying the types of deixis used in the short story; and secondly, elucidating the specific functions of each deixis type within the narrative. This approach not only enriches scholarly understanding of deixis but also provides insights into its application within literary texts, particularly in how deixis influences storytelling and contributes to the overall meaning and coherence of narratives like Andersen's "The Garden of Paradise."

## 2. Method

The qualitative descriptive method is chosen due to the nature of the data sources, which consist of sentences containing deictic expressions extracted from the short story "The Garden of Paradise" by Hans Christian Andersen. According to Creswell (2013), a qualitative research approach is descriptive when it aims to understand processes, meanings, and comprehension through words or images. This approach is particularly suited to exploring the nuanced use of language in literary texts, where context and interpretation play crucial roles. To collect and analyze the data, the researcher employs a combination of qualitative content analysis and linguistic analysis techniques to ensure a thorough examination of deictic expressions. These techniques include close reading, contextual analysis, and the categorization of linguistic elements. By implementing method triangulation, the research applied documentation and content analysis to enhance the validity and reliability of the findings through the incorporation of multiple perspectives and sources. The data then were analyzed through reduction, display data, and verification. Finally, well-founded conclusions were drawn based on the findings, summarizing how deixis contributes to the narrative structure and enhances reader comprehension. The conclusions highlight the integral role of deictic expressions in shaping the reader's experience and understanding of the narrative, thereby providing valuable insights into the mechanics of storytelling and its impact on readers.

## 3. Finding and Discussion

### 3.1 Finding

This research examines a comprehensive data set consisting of a total of 202 deixis data, which are then sorted into certain categories: 89 person deixis data, 31 spatial deixis data, 37 temporal deixis data, 35 discourse deixis data, and 10 social deixis data. Through rigorous examination, clearly visible differences in deixis functions have been identified across different types, with each deixis category exhibiting a unique set of functions tailored to its linguistic role within the narrative framework.

Table 1. Types of deixis in the short story "The Garden of Paradise"

Types of Deixis	Number of Deixis	Percentage (%)
Person Deixis	89	44%
Spatial Deixis	31	15.34%
Temporal/Time Deixis	37	18,31%
Discourse Deixis	35	17,32%
Social Deixis	10	5,03%
<b>Total</b>	<b>202</b>	<b>100%</b>

### 3.2 Discussion

The data illustrates that the various types of deixis found in the short story 'The Garden of Paradise' each have unique functions. Furthermore, there are specific reasons why deixis is used in the utterances throughout this story. These reasons, along with detailed explanations of the different types of deixis, are elaborated in data points 1 to 11:

#### Data 1: Person Deixis

*“Oh Indeed!”* said the Prince. *“You seem to speak very harshly, and you are not so gentle as the women I generally see about me!”*

(Line 36, paragraph 10)

The text provided represents a statement made by the Prince directed towards an elderly woman, who assumes the role of the listener. Within the context of the conversation, the Prince's reaction conveys surprise or a subtle sense of offense towards the woman's demeanor, as he anticipated a more gentle disposition akin to that of the women he typically encounters. However, the woman's unorthodox behavior diverges from his expectations. This excerpt falls under the category of second-person deixis. The use of the singular pronoun "you" by the Prince is classified within the second-person deixis because it addresses the sole participant engaged in the dialogue, namely, the elderly woman.

Expanding upon the function of person deixis within the second category, its significance extends beyond mere identification of conversational participants to encompass a broader role in delineating the dynamics of interaction between speaker and listener. Within the linguistic framework, the singular pronoun "you" assumes a pivotal function as a reference point for the speaker, serving to direct communication towards the listener and acknowledging their active participation in the discourse. As evidenced in the dataset under scrutiny, the speaker's deliberate use of the singular pronoun "you" establishes a direct rapport with the woman, explicitly acknowledging her presence and engagement in the conversation. Furthermore, this linguistic device not only identifies the listener but also fosters a sense of immediacy and intimacy, forging a connection that underscores the interpersonal dynamics at play. In essence, the deployment of the pronoun "you" emerges as a linchpin in conversational dynamics, facilitating not only identification but also active engagement and interaction between interlocutors, thereby enriching the communicative exchange with layers of interpersonal nuance and relational significance.

#### Data 2: Person Deixis

*“He is my guest,”* said the old woman

(Line 50, Paragraph 14)

In this exchange within a fairy tale setting, the old woman asserts her authority over the Northwind by stating that he is her guest and should therefore be treated with respect. She warns him that if he disagrees with this arrangement, he may face consequences, such as being confined to a bag. This dialogue highlights a power dynamic where the old woman holds sway over the Northwind and is willing to enforce her rules within this magical realm.

The function of deixis in the word "he" is crucial as it points directly to a specific individual within the narrative framework. Personal deixis helps manage and navigate the

characters in the story, ensuring that the audience understands who is being referred to at any given moment. By using "he," the old woman efficiently reduces ambiguity, making it clear that the Prince is the subject in question without repeatedly using his name. This also implies an established context where the listeners or readers already know who "he" refers to, indicating an ongoing relationship and shared understanding between the characters. Moreover, the use of "he" instead of a more distant term underscores the old woman's intimate and possibly protective stance towards the Prince, reflecting a deeper layer of their interpersonal dynamics within the story.

### Data 3: Time Deixis

*"Who are your sons?"* asked the Prince. *"that's not so easy to answer when the question is stupidly put,"* said the woman. *"My sons do as they like; they are playing rounders now with the clouds up there in the great hall,"* and she pointed up into the sky.

(Line 32-35, paragraph 9)

The context appears to be a conversation between a woman and the Prince, where the Prince asks about the woman's sons. However, the woman's response is somewhat cryptic and dismissive towards his question, suggesting that her sons are not conventional beings or perhaps not human at all. She also implies that her sons are not easily understood, stating that they do as they like and are currently engaged in a playful activity with the clouds in the sky. In the provided passage, the adverb "now" is employed within the framework of time deixis, a linguistic concept indicating the temporal reference within discourse. Specifically, the utilization of "now," particularly in conjunction with an adverb of time, underscores a reference to a moment currently unfolding and not yet concluded at the time of its utterance. This linguistic device not only anchors the discourse in the present moment but also emphasizes the ongoing nature of the referenced event or timeframe. It serves to draw attention to the immediacy and dynamic nature of the situation being described, highlighting its relevance and significance within the broader context of the conversation or narrative.

The adverb of time, in this context, serves the purpose of indicating a temporal moment that is presently unfolding and has not concluded at the time of the utterance. In other words, the adverb of time utilized within the conversation can be characterized and understood based on its specific functional usage. Delving into the data provided, it becomes evident that the speaker employs the adverb of time "now" to denote the ongoing moment during which the woman shares with the Prince details about her sons' current engagement in a game of rounders with the clouds. This choice of temporal marker not only situates the narrative within the immediacy of the present moment but also underscores the real-time nature of the events being described, thereby enhancing the vividness and immediacy of the storytelling experience.

### Data 4: Time Deixis

*"Every evening when I leave you I must say, 'Come with me,'"* said the prince.

(Line 171, paragraph 66)

The context of the sentence suggests a conversation between a prince and another person, likely a companion or someone significant to the prince. The prince is expressing a recurring action or requirement that occurs every evening when he departs from the other person. The

phrase "Every evening when I leave you I must say, 'Come with me,'" indicates a ritual or routine where the prince invites the other person to accompany him when he leaves. This dialogue implies a sense of attachment or desire for companionship on the part of the prince, as he consistently seeks the presence of the other person during his departures.

The time deixis is embedded in the phrase "Every evening." This term refers to a specific recurring time frame, indicating that the action described—leaving and inviting the other person to come along—happens regularly at a particular time each day, specifically in the evening. This time deixis helps to situate the action within a temporal context, providing clarity about when the event occurs and emphasizing its repetitive nature. The function of time deixis in this context is to anchor the narrative in a specific temporal framework, making it clear to the reader that the described event is a habitual, daily occurrence. By specifying "every evening," the speaker sets a consistent expectation and rhythm for the action, which not only enhances the understanding of the timeline within the story but also underscores the routine nature of the interaction, reinforcing its significance within the characters' daily lives. This usage of time deixis effectively ties the narrative to a regular, cyclical pattern, thereby contributing to the overall structure and coherence of the storyline.

#### Data 5: Spatial Deixis

"What did you do *there*?", asked the old woman.

(Line 90, paragraph 18)

The context of the question "What did you do there?" suggests that one character is asking another about their activities or experiences in a specific location or situation. The speaker is prompting the listener to recount their actions or observations during a particular event or period of time. This question implies a curiosity about the listener's past actions or experiences and seeks to gain insight into what they were engaged in or focused on during that time.

In the sentence "What did you do there?", the spatial deixis is embedded within the word "there." This linguistic element serves to indicate a particular location or place in the conversation, prompting the listener to recall and elaborate on their actions or experiences within that specific context. By employing "there," the speaker directs attention to a specific spatial reference point, facilitating a clearer understanding of the situation under discussion. This spatial deixis plays a crucial role in guiding the listener's focus and facilitating effective communication by anchoring the conversation in a specific spatial context.

#### Data 6: Spatial Deixis

"It is fearfully cold in *here*," he said, throwing wood on the fire; "it is easy to see that the Northwind got here first!"

(Line 102, paragraph 24)

In the context on data above, it seems to depict a scenario wherein an individual, presumably the Southwind referenced earlier in the conversation, finds themselves subjected to harsh cold conditions within a specific geographical setting. The employment of the adverb "here" in this context aligns with the domain of spatial deixis, as it serves the function of delineating the proximity of the speaker's location relative to the mentioned place. Within the framework of spatial deixis, the term "here" assumes significance as it denotes a position in close spatial

proximity from the speaker's perspective. This linguistic mechanism of indicating proximity is formally referred to as proximal reference. By utilizing "here" in this manner, the speaker not only conveys their spatial orientation but also underscores the immediate relevance of their current location within the broader context of the discourse.

Within the text, the adverb plays a vital role in denoting a precise location in close proximity to the speaker. In this particular instance, the Southwind employs the adverb "here" to delineate the specific locale in which he presently finds himself, namely, the cavern of the wind. By utilizing this adverb, the Southwind effectively signals the immediacy and relevance of the place from his own vantage point. This linguistic choice accentuates the significance of the mentioned location within the discourse, underscoring its prominence as the focal point of discussion. Thus, the adverb not only serves to designate a spatial position but also imbues it with contextual significance, highlighting its centrality within the narrative framework.

#### Data 7: Discourse Deixis

*"There is a shocking draught here,"* said the Prince, as he sat down on the ground. *"It will be worse than **this** when my sons come home!"*, said the woman.

(Line 32-33, paragraph 9)

The conversation between the Prince and the woman centers around the topic of the shocking draught. In response to the Prince's remark, the woman's reply subtly suggests that the impact of the draught will heighten upon the return of her sons. This implication adds a layer of anticipation and intrigue to the conversation, hinting at forthcoming developments that are likely to intensify the Prince's reaction to the draught. Thus, the exchange not only serves to elucidate the immediate discussion but also sets the stage for potential future revelations, contributing to the narrative's depth and complexity.

Within this particular context, the usage of the word "this" by the woman holds significance within the realm of discourse deixis, a linguistic concept that pertains to the function of words in indicating references within the ongoing discourse subsequent to their utterance by the speaker. This mechanism of referencing subsequent elements in the discourse is formally referred to as cataphora. In the instance at hand, the term "this" serves as a linguistic pointer, directing attention to the forthcoming concept of "a shocking draught" within the narrative. By employing "this," the woman effectively sets the stage for the subsequent revelation of the impending shocking nature of the draught. Thus, "this" functions as a strategic linguistic tool, not only in terms of its immediate denotation but also in its anticipatory role, preparing the listener or reader for the forthcoming revelation and emphasizing its impact within the narrative trajectory.

#### Data 8: Discourse Deixis

*"It is fearfully cold in here,"* he said, throwing wood on the fire; *"it is easy to see **that** the Northwind got here first!"*

(Line 102, paragraph 24)

The context of the sentence "It is fearfully cold in here," he said, throwing wood on the fire; "it is easy to see that the Northwind got here first!" involves a character commenting on the cold temperature of the room. The character observes the chilling conditions and takes action by



adding wood to the fire, attempting to warm the space. The mention of the Northwind personifies the cold, attributing the frigid conditions to its presence, and implies that the Northwind arrived before the character, making the room cold. This creates an image of a harsh, wintry environment and underscores the character's reaction to the discomfort caused by the cold.

The discourse deixis in the data above is the phrase "that the Northwind got here first." This phrase serves an essential function by referring back to the previously mentioned observation about the coldness in the room. By doing so, it links the current statement to the earlier context, creating a seamless connection between the two parts of the dialogue. The use of "that" in this context is particularly significant as it helps to anchor the explanation within the observable evidence of the Northwind's presence. This anchoring not only reinforces the logical progression of the conversation but also ensures that the discourse remains coherent and fluid. By effectively tying the explanation to the initial observation, the discourse deixis maintains the narrative's consistency and aids the listener or reader in following the flow of the dialogue.

#### Data 9: Social Deixis

"Do you want to go into the bag?" asked the old woman. "Sit down on that stone and tell us where you have been."

"*In Africa, mother!*" he answered.

(Line 106, paragraph 21)

The data above is a conversation between the old woman and his son. The provided data above appears to capture a conversation between a boy and his mother. The mother inquires the boy's whereabouts, expressing interest in hearing about his adventures. The boy responds with excitement, stating that he has been in Africa. In his utterance, the term *mother* is included in social deixis, indicating his familial relationship with the listener who holds a higher social status and is related to him by blood – his mother, who is engaged as the listener.

The speaker employs the term "mother" to articulate the nuanced elements of the social bond existing between himself, as the speaker, and the woman, as the listener. By choosing this specific word, he not only denotes the biological relationship but also encapsulates the deep-seated emotional and social connections that characterize their interaction. Furthermore, in this context, the term "mother" extends beyond mere familial identification; it serves as a manifestation of the respect and politeness that the boy directs towards his mother. This choice of word acknowledges her elevated social status within the family hierarchy, underscoring the traditional roles and expectations that govern their relationship. By addressing her as "mother," the boy implicitly recognizes her authority and the nurturing role she plays, thereby reinforcing the social structure and the cultural norms that define their familial interactions. This linguistic choice thus functions on multiple levels, reinforcing both personal and societal dimensions of their bond.

#### Data 10: Social Deixis

"*You should have seen how despondently the dromedaries stood, and the merchant drew his caftan over his head. He threw himself down before me as if I had been Allah, his god.*"

(Line 115, Paragraph 22)

The context of the data above is the speaker recounts their experiences in Africa. The speaker describes an encounter in the desert with a caravan in a desperate situation, having just killed their last camel for water. Amid the extreme conditions of the desert, with intense heat and vast stretches of sand, the speaker creates a dramatic scene by whirling up columns of fine sand. This impressive display leads one of the merchants to prostrate himself in front of the speaker, as if the speaker were a divine being, in an act of reverence and desperation, hoping for salvation or mercy in the dire circumstances they are facing.

In the provided context, the word "God" operates as a form of social deixis, playing a crucial role in elucidating the intricate dynamics of social relationships and hierarchies. Its usage not only conveys reverence towards the deity worshipped by the merchant but also signifies a degree of politeness and formality inherent within the social fabric. By invoking the term "God," the speaker underscores the gravity of the interaction and accentuates the power dynamic at play, wherein the merchant, by prostrating himself as if before Allah, acknowledges a perceived superiority or divine status of the speaker. This act reflects not only the merchant's deep desperation and respect but also highlights the dramatic nature of the situation, imbuing the dialogue with a sense of intensity and solemnity. Through the strategic employment of "God," the speaker establishes a profound connection with the merchant, invoking religious connotations to underscore the significance of their exchange and the underlying social dynamics governing their interaction.

#### Data 11: Social Deixis

*"You know that very well, **old woman!**"* and then he kissed his mother so heartily that she nearly fell backwards

(Line 97, paragraph 15)

The context of the passage involves a conversation between a character, likely a young boy, and his mother, referred to as "the old woman." The boy recounts his adventures, including turning somersaults in the Savannahs, interacting with wild horses, and shaking down coconuts. However, he suggests that he hasn't divulged all his stories, indicating a sense of discretion or perhaps a desire to maintain a level of mystery.

Social deixis in the data above is evident in the term "old woman." While the literal meaning of "old woman" may suggest age, in this context, it serves as a term of endearment or familiarity between the character and his mother. The use of "old woman" reflects a specific social relationship and dynamic between the characters, indicating a level of intimacy and comfort in their interaction. Additionally, the character's affectionate gesture of kissing his mother further emphasizes the closeness and warmth of their relationship, reinforcing the social deixis embedded in their exchange.

#### 4. Conclusion

Deixis, an essential concept in linguistics, pertains to words whose meanings shift dynamically based on temporal, spatial, and contextual factors upon their utterance. It serves as a key component of pragmatics, the linguistic discipline concerned with language usage within specific contexts. In this research, the short story "The Garden of Paradise" by Hans Christian Andersen serves as the primary data source, providing ample material for investigating deixis. This study

categorizes and identifies five distinct types of deixis within the narrative: person deixis, spatial deixis, time deixis, discourse deixis, and social deixis. A total of 202 deixis instances are analyzed, comprising 89 (44%) person deixis, 31 (15,34%) spatial deixis, 37 (18,31%) time deixis, 35 (17,32%) discourse deixis, and 10 (5,03%) social deixis, highlighting their roles in conveying interpersonal relations, physical locations, temporal anchors, and discourse coherence. Social deixis, though less frequent, delicately navigates social dynamics, conveying status, intimacy, and politeness. Through linguistic cues, it shapes communication tone and reflects cultural norms, enriching interaction with socio-cultural nuance. Overall, deixis illuminates the interplay between language, culture, and social structure, facilitating nuanced communication across diverse contexts.

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