

**Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication**

Deixis in Everyday English Communication

Bachelor's Paper

Anna Kuzmenko,
4th-year student of the Education Program
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and Two Western European Languages"
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Supervised by
Tetiana Biletska, PhD

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ABSTRACT

This bachelor's paper is devoted to the study of deixis in everyday English communication, with a focus on its manifestation within the realm of TV series scripts. The findings of this study underscore the role of deixis in shaping everyday discourse and the interplay between deixis usage and its influence on discourse structure and pragmatic functions. By exploring everyday communication based on modern TV series, this paper aims to investigate the main tendencies of the use of deictic elements, their role in the framework of speech acts, and their influence on the general success of discourse.

Deixis, as a fundamental element of linguistic inquiry, holds a pivotal position in the modern scientific world. An exploration of deictic elements offers significant implications for improving everyday communicative competence. By delving into the nuanced dynamics of deixis, this study provides individuals with a deeper understanding of the contextual factors that influence language use. This enables people to recognise the subtle ways in which context shapes meaning, thereby enhancing their ability to both convey and interpret messages with greater effectiveness.

The results of the research provide a comprehensive understanding of the frequency and patterns of deictic usage in everyday communication, by implementing examples from the scripts of the selected TV series. This analysis demonstrates that personal deixis is the most commonly used type, highlighting its crucial role in establishing and maintaining interpersonal relationships. The study reveals distinct patterns in the usage of various types of deixis across speech acts, demonstrating how speakers strategically employ deictic elements to perform assertives, directives, commissives, expressives, and declaratives effectively.

Key words: deixis, deictic element, speech act, discourse, script.

АНОТАЦІЯ

Бакалаврська робота присвячена дослідженню дейксису в повсякденному англomовному спілкуванні, на матеріалі скриптів сучасних серіалів. Результати дослідження підтверджують визначальну роль дейксису у формуванні повсякденного мовлення та взаємозв'язку між вживанням дейксису та його впливом на структуру дискурсу. Досліджуючи повсякденну комунікацію, робота має на меті з'ясувати основні тенденції використання дейктичних елементів, їх роль у рамках мовленнєвих актів та вплив на загальну успішність дискурсу.

Актуальність дослідження дейксису полягає в його потенціалі для покращення комунікативних навичок. Розглядаючи дейксис детально, робота дає змогу краще зрозуміти контекстуальні чинники, які впливають на мовлення. Це дозволяє розвинути усвідомлення того, як контекст формує мову, тим самим покращуючи здатність точно передавати та інтерпретувати повідомлення в різноманітному комунікаційному середовищі.

Результати дослідження дають розуміння закономірностей вживання дейксису у повсякденному спілкуванні. Цей аналіз демонструє, що особовий дейксис є найбільш поширеним, що свідчить про його ключову роль у встановленні міжособистісних відносин. У ході дослідження, ми проаналізували способи використання дейктичних елементів та виявили закономірності у використанні різних типів дейксису в мовленнєвих актах. Робота демонструє, як мовці використовують дейктичні елементи для ефективного вираження асертивів, директивів, комісивів, експресивів і декларативів.

Ключові слова: дейксис, дейктичний елемент, мовленнєвий акт, дискурс, скрипт.

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INTRODUCTION

In the paradigm of linguistic analysis, the phenomenon of deixis holds a significant role in shaping the tendencies of everyday English communication. This study focuses on verbal communication, which is one of the elements of interpersonal interaction. People accomplish an extensive list of goals due to verbal communication, such as exchange of knowledge, idea sharing, emotional expression, and even influence on others. As we will confirm in this paper, language greatly depends on context, so understanding solely the meaning of words and grammar rules is insufficient to ensure effective communication.

Deixis, the contextual dependence of certain expressions, serves as a linguistic device that undeniably facilitates precision and clarity in discourse. Therefore, this bachelor's paper delves into the complex aspects of deixis in everyday English communication, investigating its manifestations, implications, and practical relevance.

Pronouns, demonstratives, and temporal indicators are examples of deictic expressions that are essential for managing this contextual environment. We believe that deixis is essential knowledge for everyone who wants to communicate effectively in day-to-day encounters, not just linguistics scholars. Despite being a well-established field of research in linguistics, the application of deixis to regular communication is frequently disregarded. Consequently, the topicality of this research is determined by the necessity of filling this knowledge gap by highlighting how deixis functions in the context of everyday language usage and enhancing our understanding of language function.

Studies on deixis by prominent scientists such as Charles Fillmore, Michael Halliday, Roman Jakobson, and Stephen Levinson have significantly contributed to our understanding of this linguistic phenomenon. Fillmore explored the concept of the "deictic field," focusing on how context shapes

meaning and the various roles of deixis in linguistic interactions [Fillmore, 1971]. Michael Halliday examined how deixis functions within the larger structure of communication, particularly in relation to text cohesion and context [Halliday, 1972]. Roman Jakobson emphasised the communicative functions of language, identifying deixis as a crucial component in his model of linguistic functions, specifically the referential function [Jakobson, 1971]. Stephen Levinson provided a comprehensive analysis of deixis, detailing the various types (person, time, place) and their roles in discourse [Levinson, 1983]. Each of these scholars focused on different aspects of deixis, contributing to a more nuanced understanding of how language operates in context.

The **practical value** of this research lies in its potential to enhance communicative competence. Through analysing the complexities of deixis, individuals can develop a heightened awareness of how context shapes the language, thus improving their ability to convey and interpret messages accurately in communicative settings.

The **object** of the research is deixis and its use in everyday communication, particularly within the context of scripts of modern Television series.

The **subject** of the research is deictic elements and their use within the various types of speech acts in the realm of everyday English communication.

The **purpose** of the research is to study the role of deixis in everyday English communication (based on scripts of modern Television series).

To accomplish the stated purpose of the research, the main **tasks** are defined as follows:

1. define the notion of deixis and its fundamental characteristics;
2. identify the various types of deixis and explore the distinctions between them;
3. examine the use of deictic expressions in speech acts and their contribution to conveying the message;

4. evaluate and analyse the frequency and pattern of the usage of deictic elements in selected TV series scripts;
5. investigate the role of deixis in shaping the narrative structure and coherence of TV series scripts;
6. identify and classify the various types of deictic elements in speech acts present in selected TV series scripts.

The purpose and the tasks have determined a number of research **methods** applied in the paper. Hence, the research methodology includes literature review, content analysis, discourse analysis, and comparative analysis.

The **material** of the research comprises the scripts of 4 Television series released in the timeframe of 2010-2024. They are: *Scandal* (2012-2018, 7 seasons, 124 episodes); *Man with a Plan* (2016-2020, 4 seasons, 69 episodes); *Never Have I Ever* (2020-2023, 4 seasons, 40 episodes); *One Day* (2024, 1 season, 14 episodes).

This paper consists of an introduction, 2 chapters, conclusion, references and appendices.

1. THEORETICAL BACKGROUND OF DEIXIS STUDIES

1.1. The concept of deixis

Language is an advanced form of communication that successfully conveys meaning through a variety of mechanisms and strategies. Human speech occurs in specific circumstances, conditions, and settings all the time. People use language to communicate with one another, and the primary purpose of language is to convey information. Individuals interact with one another by using language to offer and receive orders, requests, and instructions. Consequently, the entire scope of actions performed as a result of these communicative processes is called context [Naseri, 2017, p. 3].

One mechanism that is connected to context and fundamental to language analysis is deixis. Essentially, by analysing the primary definitions and outlining the core concepts that underpin this linguistic phenomenon, this paper aims to provide a comprehensive understanding of deixis.

Foremost, the anthropocentric approach of scientific language study and the concept of deixis are inextricably linked, as the present-day paradigm of research centres around the human being [Green, 2008, p. 27]. Our mental processes, comprehension of the environment, and interactions with others are all significantly influenced by universal categories, such as the category of deixis.

Deixis is a word of Greek origin, and its meaning is to suggest the position and highlight the things and objects mentioned in the sentence (from Greek “deiknynai”, meaning “to show”). When a linguistic element performs the function of reference, it is called a deictic expression. The characteristics of this reference, how it serves in communication, and how language operates it have long been the subject of linguists' attention.

Michael Halliday, a specialist in systemic functional linguistics, describes deixis as the method speakers use to connect their speech to the immediate

context of a given event [Halliday, 1972, p. 13]. According to Halliday, deixis is a technique that gives speakers the capacity to deeply integrate their speech with the situational context, hence emphasising the dynamic interplay between language and context.

"Deixis refers to any object near the speaker," according to German linguist Karl Bühler [Bühler, 2011, p. 23]. Bühler claims that deixis appears to be employed for contrast and accentuation; deixis serves to allude to distant objects. According to his analysis, deictic concepts derive their meaning from the deictic field of the context in which they are used.

According to structural linguist Roman Jakobson, one of the language's principal functions is deixis. He defines deixis as "the constant function of the index, which establishes the connection between the addresser and the addressee" [Jakobson, 1971, p. 32]. Jakobson's structural insight perceives deixis as a constant and vital element of language communication, highlighting its importance in creating an efficient relationship between the speaker and the listener.

Tetiana Biletska in her research on the category of deixis [2017, p. 23], emphasizes the pivotal role of deixis in actualizing the components of the speech event and conveying the denotative content of utterances. She elucidates that deixis encompasses various indications, including the designation of the speaker and addressee, the proximity of the referred object, and the temporal and spatial localization of a particular reality. Biletska describes the representation of different worlds through deictic elements, highlighting the "I - here - now" axis for the addresser's world, the "You - around you - at present" axis for the addressee's world, and the "He - there - then" axis for the world of a third party not involved in the communication process. Through this viewpoint, Biletska underlines the interplay between deixis and the communicative context, illustrating how deixis serves to indicate linguistic expressions within specific situational frameworks.

Bringing together these various points of view, it becomes evident that deixis is an extremely complicated phenomenon that is essential to the relationship between language and context. We can generalize that deixis is a phenomenon in linguistics where the meanings of some referential phrases vary based on particular aspects of the context where they are used.

The concept of deixis encompasses a class of linguistic expressions that are used to denote various elements of situational and discourse context. These include the speech participants as well as the setting and timing of the speech event [Diessel, 2012, p. 2].

Therefore, the function of an utterance is traditionally characterized in terms of the deixis that corresponds with the speech event's spatial-temporal coordinates. The most pertinent feature of the deixis concept remains the fact that it boosts communication productivity with the general prior knowledge of the speaker.

One of the most significant categories in linguistic communication is the category of deixis. The utterance cannot exist without space or time, so the universality of the deixis is determined by the fact that the speech process cannot be imagined without the units [Rauh, 1983, p. 38]. The anthropocentric paradigm of linguistics offers a theory that deixis is a unique, natural evolution of egocentrism and that every utterance delivered by the speaker is a product of their communicative-cognitive experience.

Deictic expressions are typically conveyed through the language using demonstratives, tense markers, motion verbs, adverbs of time, adverbs of space, and personal pronouns. Given the presence of deictic expressions across diverse linguistic systems, deixis is characterized as a universally observed linguistic phenomenon [Cummings, 2013]. Deictic expressions are essential because they enable language users to effectively and efficiently meet their communicative needs. It would be impossible to transmit information in a language devoid of deictics; the utterances would seem illogical and difficult to comprehend.

Other terminology that might be used to describe deictics include indexicals or indexical phrases. The linguistic anthropological view of deixis, a subtype of indexicality, is based on Charles Sanders Peirce's semiotic theory, which has been expanded upon by Michael Silverstein and other scholars. According to this theory, indexicality is a semiotic function that uses spatiotemporal contiguity to allow a "signifier" to "point to" an object or entity.

This indexical function is differentiated from two other functions: iconic, which is characterized by an assumption of similarity, and symbolic, which is defined by an arbitrary relationship. In his groundbreaking work, Silverstein distinguishes between referential and non-referential indexicality. Although so-called "social deixis" falls between the two, referential indexicals, or deixis, contribute to the semantic-reference meaning of an utterance, whereas non-referential indexicality typically does not. Traditional instances of non-referential indexicality encompass speech levels, honorifics, regional accents, and actions that index a speaker's sex [Silverstein, 1976, p. 15].

Given its prevalence in a variety of languages, deixis has received some interest from descriptive linguistics. Current systematic cross-linguistic comparison attempts [Sari, 2015] have significantly advanced our understanding of natural language deixis. However, these studies have also highlighted a shortage of thorough descriptive research on the phenomenon.

Along with the improvements to the descriptive analysis of deixis, significant theoretical developments have been made in our comprehension of the "deictic field" and its incorporation in broader social fields [Hanks, 2005, p. 48]. Hanks has challenged the disciplinary distinction between referential and non-referential deixis, contending that the "mundane act of referring" is "shot through with social context" in ways that go beyond mere spatial or interactional context.

Taking into account the direct association of a language to its speaker, one can conclude that the majority of action elements, or "egocentric words," are

always directed toward the speaker's "ego." In this instance, the speaker conveys information to the addressee, exerts influence over others, and shares particular opinions; i.e. the speaker imposes their subjectivity on other individuals [Fortescue, 2024, p. 12]. Contextual language use is perpetually affected by the subjective opinions of the speakers.

Particularly with regard to personal pronouns, deictic expressions serve as linguistic instruments that convey the aforementioned subjectivity. For instance, the way in which pronouns such as "I," "you," and "he/she" are employed creates a direct link between language and users' subjective experiences. Scholars such as Michael Halliday and Roman Jakobson have underscored the importance of personal pronouns in ascertaining the speaker's identity within a particular discourse.

Demonstratives contribute to spatial subjectivity since they bind the language to the speaker's perspective in space. Expressions such as "this" and "that" acquire meaning according to the speaker's perspective [Dixon, 2003, p. 73; Diessel, 2006, p. 470].

The concept of time gains a subjective component through temporal deixis. Words like "then" and "now" by their nature allude to the speaker's present state of consciousness. Therefore, it is rather difficult to overlook the multifaceted interaction between the speaker's perspective of time and temporal expressions.

Furthermore, deictic expressions make it easier for the discourse reference points to shift dynamically. In various contexts, the terms "here" and "this" may denote various locations or objects. This shifting of the dynamics shows how deixis allows speakers to freely express different subjective opinions that arise in a discourse.

It is also necessary to consider the key role that deictic expressions play in the pragmatic functions of the language. Some phrases that explicitly convey subjectivity include "I believe," "in my opinion," and "from my perspective."

Some prominent scholars have examined how deictic elements facilitate interpersonal negotiation and communicate the speaker's subjective standpoint inside communicative acts.

Erving Goffman offers his deeper investigation of language, discourse, and social interaction. Particularly, it sheds light on how language, including deictic expressions, influences interpersonal relationships. According to Goffman, "frames" are cognitive structures that people use in order to analyse and comprehend the world around them. Language, as a fundamental element of framing, offers deictic elements which enable people to find their place in social interactions. Deictic features, including temporal references, personal pronouns, and spatial markers, are crucial in framing social interactions because they provide the essential points of reference and set humans in a particular context [Goffman, 1986].

In everyday life, subjectivity and the act of "self-presentation" are two interconnected ideas. Individuals control their perceptions by behaving and presenting themselves correctly in social situations [Lyons, 2014]. Deictic elements become tools in this impression management, allowing people to express their views, conform to predefined roles, and negotiate social realities.

In the immediate context of direct contact, deictic expressions facilitate the negotiation of social roles, power dynamics, and the establishment of common ground. Deictic expressions might convey hierarchy, civility, solidarity, or affinity, which can have a predominant impact on the dynamics of interpersonal interactions.

1.2. The classification of deixis

The formation of the complex meanings that languages convey is largely dependent on the linguistic phenomenon known as deixis, which is profoundly embedded in day-to-day communication. Understanding deixis is requisite in order to decipher the complex relations of language users, where words and

expressions derive their meaning from the dynamic multifaceted interaction of speaker, listener, and context.

Primary and secondary deixis

Deixis generally refers to the phenomenon where the meaning of a word or term is contingent upon the context in which it is employed, encompassing the speaker's or listener's point of view. Linguists usually categorise different types of deictic expressions using primary and secondary deixis [Wierzbicka, 1996].

Primary deixis is the most fundamental and relatively simple kind of deixis, where the meaning of a word or statement is always related to the immediate context of the speech event. Personal pronouns (*I, you, he, she*), demonstratives (*this, that, these, those*), and adverbs of place (*here, there*) are common examples of primary deixis.

Consequently, the personal, temporal, or spatial context of the utterance is often linked to primary deictic expressions. Their perspective is heavily influenced by the situational setting.

Expressions that depend on a more intricate or indirect interaction with the context are classified as secondary deixis. These meanings of the words are dependent not only on the situational setting in which they are used but also on supplementary details or allusions made within the discourse. Secondary deixis comprises anaphoric and cataphoric references, adverbs, and expressions necessitating interpretation concerning facets previously addressed or impending within the discourse [Wierzbicka, 1996].

Accordingly, reference to antecedent or subsequent elements in the text or discourse is frequently necessary for secondary deictic statements. They create crucial links that go beyond the immediate context of the speech situation.

For better understanding, we can compare the following examples:

- Primary deixis

"I grew up on a farm and I won't eat anything that beat me in a fight," (*Man with a Plan*: Season 1, Episode 5). In this example, the personal pronoun "I" and the place adverb "on a farm" both have a precise reference to the speaker and a specific location inside the immediate context.

- Secondary deixis

*"The other **parents** were blowing me off. So I had to hit **them** with a sharply worded reminder last night,"* (*Man with a Plan*: Season 1, Episode 5). This is where a secondary deixis relationship is created between the anaphoric expression "them" and the noun "parents," which was previously stated.

Understanding primary and secondary deixis is key to analysing how language users communicate messages through allusions both inside the current conversation and through immediate context. These concepts enable us to understand deixis more deeply at different linguistic levels.

Personal deixis

According to the classification by Roman Jakobson [1971], personal deixis determines each participant's position throughout a discourse. In other words, personal deixis uses the position of the speaker and/or listener to locate an object. As a rule, first and second-person pronouns refer to the addresser and addressee, while third-person pronouns indicate someone or something other than the speaker and listener(s), such as a person, object, or concept being discussed.

We can conclude that the third person is, in fact, not an active participant in the conversation. To illustrate what is meant we offer to look at the following examples from the TV series *Man with a Plan*: Season 1, Episode 5:

- 1) *"**I** got a serious problem here."*
- 2) *"**You** ever seen a Thanksgiving bird like this?"*
- 3) *"Please, tell me you didn't actually let **them** see the turkeys get killed."*

Pronouns in the third person can be used deictically or anaphorically [Recanati, 2005, p. 43]. When a deictic expression is used as an anaphora to refer to something that was introduced previously in the text or speech, it is considered anaphoric.

- Deictic use

*"And there. Look at **them**,"* (*Scandal*: Season 1, Episode 1). The speaker uses the pronoun "them" to refer to people within their line of sight.

- Anaphoric use

*"And I wanted to take my **brother**, 'cause I love **him** and I wanted to make him happy,"* (*Man with a Plan*: Season 1, Episode 2). The pronoun "him" is related to the noun "brother."

- Deictic and Anaphoric use

*"**He** has his hands in his pants all the time. **He** opens doors with his shoulders. Well, I think we're better off with him not touching doorknobs,"* (*Man with a Plan*: Season 1, Episode 1). In the first example, "he" is deictic, meaning that it designates a specific person inside the context. In the second case, "he" alludes to the same person that was mentioned earlier in the conversation.

- Anaphoric use with gender neutrality

*"Find me **somebody**, anybody, who can say **they** saw Sully at the time of the murder,"* (*Scandal*: Season 1, Episode 1). The singular "they" alludes intentionally to the gender-neutral "somebody."

Spatial deixis

Spatial deixis is another kind of deixis. Both the speaking participants and the narrated individuals are localised in space via spatial deixis [Lyons, 1977, p. 68]. We can state that the spatial category of deixis usually involves expressions that reference certain entities concerning the speaker's (or listener's) spatial context.

The pronouns *this/that* and *these/those* are the most often used expressions. The prepositions *in/on*, as well as the adverbs *here/there*, are other words that fall within this category. Another aspect of spatial deixis is whether or not something is close to the speaker as *this/that* (see Appendix 1).

In the language, spatial deixis acts as the marker of the orientation or location in space of a particular object, person, etc. Every language includes verb pairs, such as *come/go* and *bring/take*, that are interpreted to specify the direction of motion, either toward or away from the place of the speech event.

Fillmore [1971] discusses various methods that can be used for accomplishing deictic pointing. He makes a distinction between the symbolic and gestural kinds of uses. While symbolic use involves triggering knowledge about the communicative situation and the referent, the gestural one necessitates following directly the moment of speech to locate the referent. We offer to look at the examples from the TV series *Scandal*: Season 1, Episode 2.

- 1) *"I don't have any list. No one in **this** office does."* (as gestural).
- 2) *"**This** story has a scent. It smells like papers sold."* (as symbolic).

The gestural use of the demonstrative can be recognized in the first example, where it is followed by a pointing gesture. On the other hand, the symbolic one is demonstrated in the second example, which lacks a pointing gesture and displays a more extensive situational background.

Temporal deixis

Another kind of deictic expression is temporal deixis. Words that illustrate the time connection among events are considered to be temporal deixis [Mahmudova, 2016]. It implies an utterance that occurs at any time with respect to the speaking time; tense, time adverbs, and occasionally spatial prepositions are used to convey it (see Appendix 2).

In the speech of an individual, the deictic centre is the position of an event that has been referred to and expressed by time and tense.

In the English language, the connection between morphology and temporal deixis lies in how morphological processes can be used to mark or encode temporal information within words or phrases [Artsiomava, 2017]. For example, verb inflexion for tense and aspect, as well as the use of temporal adverbs or particles, are morphological strategies that speakers employ to express temporal deixis. Morphological markers within words can indicate whether an action occurred in the past, present, or future, contributing to the temporal orientation of discourse. Therefore, morphology plays a crucial role in shaping how temporal deixis is expressed and understood in language.

We suggest exploring more examples of temporal deixis from the TV series *Scandal*: Season 1, Episode 3.

- 1) "*I don't have to kill your story, Gideon. You're **going to** kill it yourself.*" (future tense with the phrasal verb *be going to*)
- 2) "*Judge **will** appreciate that.*" (future tense with the modal verb *will*)
- 3) "*Liv **worked** at the white house.*" (past tense with morphological marking *-ed*)
- 4) "*The good news is Amanda doesn't want your money. She **wants** publicity.*" (present tense with morphological mark)

Discourse deixis

Discourse deixis is a phenomenon in language that emerges when expressions in a discourse, typically an extended written or spoken text, refer to other elements in that discourse.

Unlike other forms of deixis, which rely on the current situational context, discourse deixis provides references to previously mentioned or upcoming components in the present discussion [Yang, 2011, p. 129]. It contains both anaphoric and cataphoric phrases, which refer to content that has already been covered or content that will be covered later (see Appendix 3).

- Anaphoric phrases are used in discourse deixis to make references to

previously addressed subjects. They contribute to continuity by creating a connection between the current statement and a previous reference.

*"This is Devi Vishwakumar. She's a 15-year-old Indian-American **girl** from Sherman Oaks, California, and it's **her** first day of sophomore year,"* (Never Have I Ever: Season 1, Episode 1). In this example, the anaphoric expression "her" refers to the previously mentioned noun "girl."

- Cataphoric expressions in discourse deixis refer to subjects that shall be addressed later in the speech event. They anticipate future events and prepare the listener or reader for them.

*"**This** is not gonna be your typical history class,"* (Never Have I Ever: Season 1, Episode 1). In this case, the cataphoric word "this" refers to a concept that will be discussed afterwards, as the teacher intends to talk about the form of their future lessons.

Besides, it has been stated that *this* may be used in a cataphoric or anaphoric sense, while *that* can only be used anaphorically. Here are the examples from the TV series *Never Have I Ever*: Season 1, Episode 3.

- 1) *"**This** is Devi. She's cool. And she's good at **this** stuff, so it's like a guaranteed A."* (anaphoric and/or cataphoric allusion)
- 2) *"**That**'s why I asked her."* (anaphoric allusion only)

It is also important to point out that anaphoric and cataphoric deixis can coexist in some particular forms [Alekseeva, 2020]. We can see it in the following examples:

- 1) *"The truth is, **Paxton and Devi** were kind of nothing at the moment. - If **we**'re cool now, should we meet up in your garage tomorrow?"* (Never Have I Ever: Season 1, Episode 3).

This sentence refers to a pair that consists of *Paxton and Devi* — *we*, as a first-person pronoun, determines the speaker component of this, and the prior mention of these people establishes the anaphoric connection.

- 2) *"Ben Gross's bar mitzvah was **at the Dolby Theatre**. They have the*

Oscars there," (*Never Have I Ever*: Season 1, Episode 4).

This example contains an anaphoric relation, as *there* involves an interpretation — *at the Dolby Theatre*, and also it is a deictic phrase since it refers to a location, which includes the setting of the speech event.

Social deixis

Social deixis outlines the interaction between the speaker, addressee, and third-party referents. The term "social deixis" refers to the phenomenon in linguistics that shows how language both establishes and reflects the social dynamics, relationships, and hierarchies that exist between individuals or groups [Manning, 2001, p. 63]. Social deixis includes linguistic statements that convey meanings about social positions, statuses, and interpersonal relationships. The aforementioned expressions are commonly found as honorifics, titles, and politeness cues (see Appendix 4).

To communicate effectively in a range of social and cultural contexts, one must have a solid understanding of social deixis. It shapes the tone, protocol, and overall dynamics of interaction, equipping individuals with skills to navigate a variety of social environments with interpersonal courtesy and cultural knowledge.

As specified by Levinson, social deixis includes "those components of language structure that are anchored to the social identities of participants in the speech event, or relations between them, or to connections between them and other referents" [Levinson, 1983, p. 89].

The following linguistic terms and phenomena are included by Fillmore under the general category of social deixis: person-marking devices, such as pronouns; different methods of organizing speech levels; disparities between utterances of different types that depend on specific characteristics of the participants in the speech event; a variety of ways how names, titles, and kinship terms vary in form and usage depending on the relationships among the

addresser, the addressee, the audience, and the person referred to [Fillmore, 1977, p. 76].

Furthermore, social deixis encompasses linguistic performances that manifest as social acts, like greetings, insults, and expressions of gratitude; linguistic performances that accompany social acts, like "there you go"; and, lastly, different linguistic devices that facilitate the establishment and maintenance of deictic anchoring between a speaker and an addressee.

Emotional deixis

Emotional deixis, also known as affective deixis, is the study of how language is used to convey and depict feelings or emotions in a given context. Traditional deixis typically focuses on spatial, temporal, or interpersonal reference, whereas emotional deixis goes beyond common pointing or referring to objects, people, or places. Instead, it consists of linguistic clues that express the speaker's feelings, thoughts, and emotional condition at that particular moment of the conversation [Mahmudova, 2021, p. 41].

Emotional deixis is an aspect of the broader deixis concept, while it is not a distinct category itself. However, within an ever-changing framework of linguistics and with the expeditiously growing study of emotion discourse, it is paramount to develop the exploration of the nature of emotional deixis. Emotional deixis refers to the speaker's emotive position and goes far beyond the spatial, temporal, or interpersonal deixis elements that are typically associated with communication. Examples of emotional deixis include expressive adjectives, intensifiers, and exclamations (see Appendix 5).

By analysing the use of emotional deixis in communication, linguists can learn more about how speakers use language to convey their subjective opinions, feelings, and reactions in addition to unbiased information [Hanks, 2014, p. 5]. Grasping the implications of interpersonal communication and how emotions affect linguistic usage requires understanding of emotional deixis.

1.3. The function of deixis in speech acts

Language, as a complex system, encompasses various linguistic elements that enable people to communicate and perform social functions. Among these phenomena, deixis and speech acts stand out as fundamental components of language use, each having a major influence on the formation of discourse. While speech acts are the practical units of communication that individuals use to carry out tasks, make requests, or communicate intentions, deixis refers to the use of linguistic elements to establish reference points within a specific context [Austin, 1962]. Within the framework of this research, it is important to elucidate the role of deixis as a fundamental component in the structure and delivery of speech acts. In order to comprehend the relationship between deixis and speech acts, we offer to analyse speech acts based on their incorporation of deixis in the discourse.

The taxonomy of speech acts utilized in this study was introduced by the American philosopher John Searle. He classifies speech acts into five broad categories: assertives, directives, commissives, expressives, and declaratives.

Assertives

Assertive speech acts involve the speaker making statements about the world, and expressing beliefs, opinions, or descriptions of reality. Deixis is often employed to situate these assertions within particular temporal, spatial, or interpersonal contexts.

"Yesterday, I told Adam that I had a guy friend at work, Bob, and he seemed fine with it," (Man with a Plan: Season 1, Episode 9).

*"You didn't sleep at all **last night**." (Scandal: Season 2, Episode 14).*

The temporal deictics in both examples, "yesterday" and "last night," situates the assertion within specific timeframes, enhancing its contextual relevance and ensuring clear and contextually anchored communication.

Directives

Directive speech acts entail the speaker directing or influencing the actions of the listener, such as requests, commands, or invitations. Deixis is utilized to specify the desired action and/or refer to the context of the request.

"Give me your tie, please," (Scandal: Season 1, Episode 6).

"Whatever's wrong, don't say you're marrying Edison," (Scandal: Season 2, Episode 14).

The spatial deictic "give me" directs the listener to perform the requested action, while the polite deictic expression "please" adds a courteous tone to the directive. In the second example, the pronoun "you" serves as personal deixis, indicating who should follow this command.

Commissives

Commissive speech acts involve the speaker committing to a future course of action, such as promises, pledges, or vows. Deixis is employed to specify the temporal and situational context of the commitment.

"I'll speak to you tomorrow night," (Scandal: Season 2, Episode 2).

"I will be temporarily filling in for her because I definitely have the time to work an extra job." (Never Have I Ever: Season 3, Episode 5).

The temporal deictics "tomorrow night" and "will" delineate the timeframe within which the commitment will be fulfilled, clarifying the speaker's intention. They indicate a future action, committing the speaker to the task.

Expressives

Expressive speech acts convey the speaker's attitudes, emotions, or personal opinions, often utilizing deixis to anchor the expression within the speaker's subjective perspective.

"Wow. I feel like I'm being pranked," (Never Have I Ever: Season 1, Episode 9).

"Oh my God, this is so funny!"

The emotional deictics "oh my God" and "wow" signal surprise or amusement and convey the speaker's emotional state and personal perspective within the context of the speech event.

Declaratives

Declarative speech acts enact transformations in the external world through the act of speaking, encompassing actions such as officiating marriages or initiating declarations of warfare [Fogal, 2018]. Deixis may be employed to situate the declaration within a particular context or to specify the consequences of the declaration.

*"My fellow Americans, **moments ago**, under **my orders** American forces began their first stages of military operations in the effort to free west Angola,"* (Scandal: Season 4, Episode 11).

*"My fellow Americans, now that congress has fulfilled its constitutional duty, completing their fair and thorough investigation into **my** administration, **I** come before **you** to say how proud and humbled **I** am to be **your** president and to say how sorry **I** am to **my** family, to Mellie, to **my** children, to every American, most of all, to those parents out there,"* (Scandal: Season 5, Episode 7).

The address "my fellow Americans" establishes a direct connection between the speaker and the audience, positioning the speaker as part of the national community. The temporal deictic "moments ago" marks the moment of the declaration, while the personal deixis "my" specifies the individual in charge.

By exploring speech acts within the framework of deixis, we gain insight into the complex correlation between these two linguistic phenomena. This

classification enables us to discern how deixis operates within various types of speech acts, shaping the fulfilment and interpretation of communicative intentions within discourse.

Conclusion to Chapter 1

Deixis holds a paramount position within the domain of pragmatics owing to its inherent connection with the situational context of utterances. In this theoretical part of the paper, we investigated the concept, types, and implications of deixis in language use. Our research was guided by three main tasks, each aimed at elucidating various characteristics of deixis.

The first task involved defining deixis and identifying the fundamental features of its concept. We outlined the principal characteristics of deixis, including the reliance on context, the role of establishing reference points, and the dynamic nature of deictic elements in communicative contexts. Deixis, as a pivotal constituent shaping the dynamics of communication, hinges upon the utilisation of demonstratives, pronouns, adverbs, and other contextual indicators.

The second task focused on determining various types of deixis and exploring the distinctions between them. Drawing from theoretical frameworks proposed by linguists such as Fillmore and Levinson, we identified personal deixis, spatial deixis, temporal deixis, discourse deixis, social deixis, and emotional deixis. We explored the unique characteristics of each type of deixis, highlighting their respective functions and linguistic manifestations. Each type of deixis has a specific purpose that facilitates speakers in locating things in space and time, navigating the intricacies of social relationships, and maintaining the coherence of their utterances over extended periods of time.

The third task delved into the role of deixis in the utilisation and interpretation of speech acts. By synthesising insights from pragmatic theories, particularly those proposed by Austin and Searle, we investigated how deixis

operates within the framework of different types of speech acts. We discovered how deixis facilitates the comprehension of assertives, directives, commissives, expressives, and declarations by providing contextual cues and establishing reference points.

By summarising these observations, we have laid a solid foundation for the subsequent research, which will further explore the role of deixis in everyday English communication.

2. DEICTIC ELEMENTS IN COMMUNICATION ON THE MATERIAL OF TV SERIES

2.1. Peculiarities of deictic elements in TV series scripts

Deictic elements play a crucial role in everyday communication, serving as linguistic anchors that situate utterances within the context of who is speaking, when and where events occur, and how social and emotional dimensions are conveyed. In television narratives, the strategic use of deixis enhances the audience's understanding of the characters' interactions, plot development, and the emotional landscape of the story. By analysing the frequency and function of various deictic elements, we gain insights into how everyday language is shaped and transformed. We examine the use of deictic elements in four selected TV series: *Scandal*, *Man with a Plan*, *Never Have I Ever*, and *One Day*.

Personal deixis

Personal deixis involves pronouns and possessive adjectives that point at specific individuals or groups involved in the discourse. These deictic elements are central to identifying the participants in any conversation or narrative. They help distinguish between the speaker, the addressee, and others mentioned within the dialogue. These are the most frequently used deictic elements across four TV series, reflecting the focus on character interactions and personal relationships.

Deictic elements: pronouns like "I," "you," "he," "she," "it," "we," "they," and possessive adjectives like "my," "your," "his," "her," "its," "our," "their."

"Why aren't **you** in bed? **I** just put the moves on **your** pillow," (*Man with a Plan*: Season 3, Episode 5)

The pronouns "you," "I," and the possessive adjective "your" directly address the listener and establish the speaker's involvement in the conversation.

"Your" links the pillow to the listener, emphasising personal space and belongings.

*"Can I have five minutes of privacy with **my** friends, please?" (Never Have I Ever: Season 1, Episode 3)*

The pronoun "I" highlights the speaker's request, centring their need for privacy. "My" specifies the friends as belonging to the speaker, reinforcing the personal nature of the request.

Temporal deixis

Temporal deixis refers to expressions that locate events in time relative to the moment of speaking. These deictic elements are highly prevalent, as they are essential for establishing the chronological framework of the narrative.

Deictic elements: adverbs like *"now," "then," "today," "tomorrow," "yesterday,"* and phrases such as *"two days ago," "next week," "last year,"* (see Appendix 2).

*"Did you see what happened **yesterday**?" (Scandal: Season 5, Episode 6)*

By specifying "yesterday," the speaker situates the past event within a precise timeframe, aiding in the listener's understanding and recall of the occurrence in question.

*"I'll call the doctor **tomorrow**." (Man with a Plan: Season 4, Episode 1)*

By using "tomorrow," the speaker sets a definite expectation for the timing of the action, helping the listener understand and anticipate the event within a precise temporal context.

Spatial deixis

Spatial deixis points at locations in the physical or conceptual space of the discourse participants. These deictic elements are crucial for grounding the narrative in a specific setting, which can range from the immediate surroundings to broader geographical contexts.

Deictic elements: adverbs like *"here," "there," "above," "below," "near," "far,"* and demonstratives like *"this," "that," "these," "those,"* (see Appendix 1).

*"Massive great house. Everyone from my show's gonna be **there**."* (*One Day*: Season 1, Episode 7)

By employing "there," the speaker directs the listener's attention to the previously described place. It helps to situate the upcoming event within a particular spatial context.

*"**This** is Lowell's phone. Jen texted him that she wanted to meet for a drink."* (*Man with a Plan*: Season 4, Episode 3)

The deictic element "this" indicates the immediate physical presence of the object, in this case, Lowell's phone, in the speaker's vicinity. The speaker points to a specific item within the spatial context of the conversation. It helps the listener identify the particular object being referred to.

Discourse deixis

Discourse deixis refers to elements that point at parts of the discourse itself. These deictic elements are used to manage the flow of conversation and maintain coherence within the dialogue.

Deictic elements: demonstratives like *"this," "that," "these," "those,"* and relative pronouns like *"who," "which," "that,"* (see Appendix 3).

*"Not sure **this** is less suspicious."* (*One Day*: Season 1, Episode 7)

The deictic element "this" refers to a specific idea, situation, or event previously mentioned or implied within the conversation.

The speaker indicates a direct connection to the earlier discourse, allowing the listener to understand which particular subject or action is being evaluated as "less suspicious."

*"Has led the college to cut ties with Holland, **who** just this week received the presidential medal of freedom."* (*Scandal*: Season 5, Episode 7)

The relative pronoun "who" clarifies and specifies which individual is being discussed, providing essential information about Holland. It enhances the listener's understanding by linking the current action of "cutting ties" to the specific person involved.

Social deixis

Social deixis indicates social relationships and roles among participants. This type of deictic elements is essential for conveying respect, familiarity, and social distance.

Deictic elements: honorifics like "Mr.," "Mrs.," "Dr.," "Sir," "Madam," and titles like "Sir," "Madam," "President," (see Appendix 4).

"Miss Vivian does not allow any sugar in the house." (Never Have I Ever: Season 1, Episode 10)

Using the deictic element "miss" conveys respect and a certain degree of distance or politeness, which helps to define the social dynamics and formality of the interaction.

"We're hours away from an accord, Mr. President." (Scandal: Season 5, Episode 8)

"Mr. President" reflects the social status and formal address of the individual being spoken to, acknowledging his position of authority and respect. This deictic element helps to establish the social relationship between the speaker and the addressee. It emphasises the formality and significance of communication within this hierarchical context.

Emotional deixis

Emotional deixis conveys the speaker's emotional response to the current discourse. It is often expressed through interjections and emotive language that reveal the speaker's feelings and attitudes. These deictic elements add an affective dimension to the narrative.

Deictic elements: interjections like "oh," "wow," "ouch," "yikes," and emotive adjectives like "lovely," "horrible," "amazing."

"*Wow, those MIT guys are good.*" (*Never Have I Ever*: Season 1, Episode 10)

The word "wow" functions as an emotional deixis element. It expresses the speaker's surprise and admiration, providing insight into their emotional response to the topic. In this context, "good" contributes to the overall positive tone of the statement.

"*Oh, that is so sweet.*" (*Man with a Plan*: Season 4, Episode 13)

The interjection "oh" expresses the speaker's emotional reaction to the sweetness of the subject. "Sweet" conveys a sense of affection, kindness, or warmth towards the object or action being described. "So" functions as an intensifier, emphasising the degree or extent of appreciation.

The analysis of deictic elements in the four TV series — *Scandal*, *Man with a Plan*, *Never Have I Ever*, and *One Day* — reveals the nuanced ways in which language is employed to convey meaning and establish interpersonal relationships. By examining the prevalence and usage of deictic elements, we understand better the complexities of everyday communication.

2.2. Deixis as a structural element in TV series scripts

TV series scripts serve as the fundamental part of episodic storytelling, guiding the progression of plotlines, character arcs, and thematic elements. Within such scripts, deixis plays a crucial role in establishing spatial, temporal, and interpersonal relationships, thereby shaping the narrative structure and coherence of the television series. Hence, deictic elements contribute to the construction of narrative continuity and audience perception.

In the framework of TV series scripts, deictic elements encompass spatial deixis (indicating location), temporal deixis (indicating time), personal deixis

(indicating relationships between characters), social deixis (indicating social dynamics in the specific narrative), emotional deixis (indicating emotions and feelings of characters), and discourse deixis (referring back to elements within the discourse). These linguistic elements serve as navigational tools, leading the audience through the narrative landscape of the television series.

Effective use of deixis in TV series scripts enhances audience engagement by facilitating comprehension and immersion in the storytelling. The narrative structure of a TV series script is complex and multifaceted, comprising interconnected plotlines, character development arcs, and thematic motifs. Deixis maintains narrative coherence by creating continuity and correlation between scenes, episodes, and seasons. It involves reinforcement of cohesion between dialogue exchanges, references to previous episodes, and overarching thematic threads.

We have chosen four television series spanning the period from 2010 to 2024, which were released several years apart. This selection enables us to exemplify the evolution of everyday communication dynamics over the course of the past fifteen years. The chosen TV series include:

Scandal (2012-2018, 7 seasons, 124 episodes). A political thriller drama series, created by Shonda Rhimes, is centred around Olivia Pope, a crisis management expert, and her team of associates who navigate the intricacies of Washington, D.C. politics. *Scandal* offers a complex narrative landscape replete with elements of intrigue, power shifts, and moral ambiguity. Analysing the use of deixis in this TV series provides insight into its role in establishing spatial and temporal contexts within high-stakes political milieus, as well as its influence on character dynamics and emotional tension.

Man with a Plan (2016-2020, 4 seasons, 69 episodes). This sitcom, created by Jackie and Jeff Filgo, follows the life of Adam Burns, a contractor who assumes increased responsibilities in childcare upon his wife's return to work. *Man with a Plan* provides an excellent example of a traditional family

sitcom, focusing on everyday family dynamics and interpersonal relationships. The choice of this series allows for an exploration of deixis in a familiar and relatable domestic setting, where personal, emotional, and spatial deixis may play a significant role in character interactions and comedic storytelling.

Never Have I Ever (2020-2023, 4 seasons, 40 episodes). This coming-of-age comedy-drama series, created by Mindy Kaling and Lang Fisher, follows the growth of Devi Vishwakumar, a first-generation Indian-American teenager navigating the challenges of high school and adolescence. *Never Have I Ever* offers a contemporary portrayal of teenage life, exploring themes of self-identification, family, and friendship. By analysing deixis in this series, we can examine its representation of social, spatial, and emotional deixis within the context of adolescent experiences and everyday interactions.

One Day (2024, 1 season, 14 episodes). A contemporary romantic drama series, created by Roanna Benn and David Nicholls, chronicles the two-decade-long relationship between Emma Morley and Dexter Mayhew, commencing with their chance encounter at a graduation ball after they complete their studies at the University of Edinburgh. The series presents a distinctive narrative structure characterized by temporal and geographical variations, offering glimpses into romantic experiences, personal revelations, and emotional journeys. Analysing deixis in *One Day* allows for an exploration of temporal deixis markers in the context of evolving relationships, along with its contribution to narrative tension and emotional resonance within a romantic framework.

The selection of these TV series offers a diverse range of narrative styles, thematic elements, and character dynamics, providing extensive material for examining the role of deixis in shaping narrative coherence across various storytelling contexts. Analysing the usage of deixis in the selected TV series sheds light on the subtle differences in everyday speech and the development of each storyline. The *table* below provides a summary of each deixis type's

frequency; it includes data on the use of various types of deixis in one episode of each series: *Scandal* (Season 2, Episode 6), *Man with a Plan* (Season 4, Episode 3), *Never Have I Ever* (Season 3, Episode 3), *One Day* (Season 1, Episode 10).

Table 2.1 Deixis Usage Overview

TV Series	<i>Personal</i>	<i>Spatial</i>	<i>Temporal</i>	<i>Discourse</i>	<i>Social</i>	<i>Emotional</i>
Scandal	117	38	67	41	12	14
Man with a Plan	131	29	12	8	3	9
Never Have I Ever	94	18	31	20	13	14
One Day	109	8	27	14	9	6
Total	451	93	137	83	37	43

Personal deixis is the most prevalent type of deixis in all of the television series that were examined, with 451 occurrences. This illustrates the significance of character viewpoints, interpersonal relationships, and individual identity in shaping narrative progression and audience engagement. For example:

*"**They** also developed software."* (*Scandal*: Season 2, Episode 6)

*"What do **you** think **she** wants?"* (*Man with a Plan*: Season 4, Episode 3)

*"**You're my** perfect match."* (*Never Have I Ever*: Season 3, Episode 3)

*"**He's** taking **my** last name, aren't **you**?"* (*One Day*: Season 1, Episode 10)

Temporal deixis is second in terms of frequency with 137 total occurrences. The extensive use of temporal deixis emphasizes how important time references are in establishing context, creating a narrative framework, and showing the progression of events in each sequence. Temporal deixis preserves narrative coherence and clarity by anchoring the plot inside a comprehensive

timeline. Through strategic utilisation of temporal deixis markers, scriptwriters foreshadow forthcoming events, reveal backstories, or create temporal loops that challenge viewers' perception of time within the narrative. For example:

*"Sarnoff's been underground **for two years.**"* (*Scandal*: Season 2, Episode 6)

*"I'll go **after school tomorrow.**"* (*Man with a Plan*: Season 4, Episode 3)

*"I've got a really romantic date planned for us **tonight.**"* (*Never Have I Ever*: Season 3, Episode 3)

*"**Now** you sound like your old self."* (*One Day*: Season 1, Episode 10)

Spatial deixis has 93 occurrences and plays a principal role in establishing the setting and atmosphere in TV series scripts by providing contextual cues that help viewers navigate the narrative world. Spatial deixis markers set up the spatial relationships between various settings or locations within the larger narrative of a TV series. Characters may transition from one location to another using spatial deixis to indicate movement. This creates a sense of continuity across multiple scenes and settings. For example:

*"Because this name **here**, that's me."* (*Scandal*: Season 2, Episode 6)

*"He's **in the living room!**"* (*Man with a Plan*: Season 4, Episode 3)

*"Maybe there's another Eric Perkins **at this school.**"* (*Never Have I Ever*: Season 3, Episode 3)

*"We always used to knock around together **in London.**"* (*One Day*: Season 1, Episode 10)

Discourse deixis is used 83 times across the analysed series. The consistent use of discourse deixis emphasises its role in maintaining coherence and consistency in communication as well as in guiding the audience's understanding of the story as it progresses. Storytelling continuity is preserved by the use of discourse deixis, which refers to specific elements of the ongoing dialogue or narrative discourse. For example:

*"**That** can't be undone by one blue dress."* (*Scandal*: Season 2, Episode 6)

"That's why I came in here." (Man with a Plan: Season 4, Episode 3)

*"Is **that** true? I only listen to podcasts." (Never Have I Ever: Season 3, Episode 3)*

"That's just not true." (One Day: Season 1, Episode 10)

Emotional deixis has 43 occurrences that highlight the significance of expressive language and human emotions for establishing audience connection and storyline engagement. Through emotional deixis, characters can express their feelings, attitudes, and reactions to various situations, which heightens the audience's emotional investment in the story. For example:

*"Two goals? That is **amazing!**" (Scandal: Season 2, Episode 6)*

*"I **don't** like it. It's arrogant." (Man with a Plan: Season 4, Episode 3)*

*"**Oh my God**, I realized why the computer said they were a perfect match." (Never Have I Ever: Season 3, Episode 3)*

*"**Oh**, you look **beautiful**." (One Day: Season 1, Episode 10)*

Social deixis has 37 occurrences in the four series. While less common, social deixis is crucial to the establishment of social hierarchies, interpersonal roles, and group dynamics in the narrative environment. Speakers employ social deixis as a technique to address people with appropriate titles and convey social distance, familiarity, or formality. For example:

*"**Honey**, you should be proud of me!" (Scandal: Season 2, Episode 6)*

*"**Honey**, give Lowell his phone back." (Man with a Plan: Season 4, Episode 3)*

*"Got you, **babe**." (Never Have I Ever: Season 3, Episode 3)*

*"**Tills**, I adore you, but any chance I can have my tin opener back now, please?" (One Day: Season 1, Episode 10)*

Understanding the role of deixis in TV series scripts sheds light on the intricate interplay between language, narrative structure, and audience engagement in episodic television narratives [Noviansyah, 2022]. For the purpose of this research, four TV series are analysed to explore the role of deixis

in shaping narrative structure and coherence across various genres and storytelling conventions.

2.3. Deixis in the framework of speech acts

In this subchapter, we focus on deictic elements within speech acts as a means to delve into the intricacies of communication dynamics portrayed in the selected TV series. By examining deixis within speech acts, we can unravel the nuances of interpersonal communication and gain a deeper understanding of the dynamics inherent in linguistic exchanges within the narrative context.

***Scandal* (2012-2018, 7 seasons, 124 episodes)**

This section undertakes an examination of deictic elements within the renowned television series *Scandal*. Deixis, an essential component of linguistic analysis, assumes a paramount role in discourse construction, facilitating precise reference, nuanced meaning conveyance, and interpersonal relationship delineation. Through the analysis of diverse speech acts present in the series, we are able to elucidate the intricate deployment of deixis and its consequential implications on narrative development.

Assertives

"Her name isn't actually Quinn Perkins." (Season 2, Episode 1)

Type of Deixis: Personal deixis.

The use of "her" in this assertive speech act refers to a specific individual, Quinn Perkins, whose identity is being questioned or corrected within the discourse. The pronoun "her" functions as a deictic expression, pointing to the referent (Quinn Perkins) within the context of the conversation.

"A man *who* isn't *president* can divorce *his* wife." (Season 2, Episode 1)

Type of Deixis: Demonstrative deixis, Social deixis, Personal deixis.

The phrase "a man who isn't president" employs the demonstrative "who" to refer to a hypothetical individual. Here, the title "president" serves as a deictic term, anchoring the reference to the specific role or status of being a president within the discourse. The deictic element "his" functions as a possessive pronoun, indicating ownership or association. In this example, "his" establishes a possessive relationship between the man referenced in the sentence and the wife.

*"You're making the biggest mistake of **your** life crossing me." (Season 3, Episode 11)*

Type of Deixis: Personal deixis.

In this example, the deictic element is "you're," which is a second-person pronoun referring directly to the listener, establishing a clear interpersonal relationship between the speaker and the addressee. The possessive determiner "your" emphasizes ownership or association, implying that the mistake being made directly affects the addressee.

Directives

*"Do **you** want to tell **them** who **you** are or should **I**?" (Season 2, Episode 1)*

Type of Deixis: Personal deixis.

The use of "you" directly addresses the listener, employing personal deixis to indicate the individual being spoken to within the discourse. The pronoun "you" functions as a deictic expression, establishing a reference point to the addressee. In this context, "them" refers to a group of people who the speaker is addressing indirectly. "I" refers to the speaker, indicating that the speaker is offering to perform a certain action mentioned in the sentence.

*"So go be the man **I** voted for." (Season 2, Episode 1)*

Type of Deixis: Discourse deixis, Personal deixis.

The directive "go be the man I voted for" utilizes discourse deixis to specify a particular identity or role. Here, "the man I voted for" serves as a deictic expression, anchoring the reference to a specific individual within the discourse.

"Tell me to stop calling. Tell me you don't want to hear from me."
(Season 2, Episode 2)

Type of Deixis: Personal deixis.

The repeated use of "me" and "you" employs personal deixis to establish the speaker-listener relationship within the directive speech act. These pronouns function as deictic expressions, indicating the participants involved in the discourse.

Commissives

"I will have to have it cleaned." (Season 2, Episode 4)

Type of Deixis: Temporal deixis, Personal deixis.

The use of "will" signifies a future commitment or obligation, employing temporal deixis to reference a specific time frame within the discourse. The modal verb "will" functions as a deictic expression, indicating the temporal location of the action.

"I'll call you and Daddy from Heathrow when I land, okay?" (Season 3, Episode 6)

Type of Deixis: Spatial deixis, Temporal deixis, Personal deixis.

The mention of "Heathrow" and the future action of calling employs spatial deixis to reference a specific location within the discourse. "Heathrow" serves as a deictic expression, anchoring the reference to a particular place.

"I will tell you anything you want to know. When it comes to you, I am an open book." (Season 3, Episode 6)

Type of Deixis: Personal deixis, Temporal deixis.

The use of "I" and "you" establishes the speaker-listener relationship and future commitment within the commissive speech act. These personal pronouns function as deictic expressions, indicating the participants involved in the discourse and the temporal aspect of the promise.

Expressives

"This is friendly. We're being friends. We're not friends." (Season 2, Episode 2)

Type of Deixis: Temporal deixis, Personal deixis, Emotional deixis.

The repeated use of "this" and "we're" employs temporal deixis to reference the current state of the relationship within the discourse. These demonstrative pronouns function as deictic expressions, indicating the temporal aspect of the expression. The speaker explicitly describes the current interaction as "friendly." By using the term "friendly," the speaker indicates a positive emotional tone and a cordial atmosphere between themselves and the addressee.

"I am not yours. I don't show up places because you want me! This is over!" (Season 2, Episode 4)

Type of Deixis: Personal deixis, Emotional deixis, Discourse deixis.

The use of "I" and "you" expresses the speaker's emotions and establishes the speaker-listener relationship within the expressive speech act. These personal pronouns function as deictic expressions, indicating the participants involved in the discourse and the emotional aspect of the declaration. By stating "I am not yours," the speaker rejects any perceived ownership or control exerted by the addressee over them. This implies a desire for personal agency and freedom within the relationship. Moreover, the expression "this is over", plays the role of discourse deixis to signal the termination of the conversation or the end of the relationship. This declaration serves as a definitive boundary, indicating that the speaker no longer wishes to engage with the addressee and effectively concludes the discourse.

"Your choice. I don't care." (Season 2, Episode 4)

Type of Deixis: Personal deixis, Emotional deixis.

The mention of "your choice" and "I" employs personal deixis to indicate the speaker's indifference and assertiveness within the discourse. These pronouns function as deictic expressions, indicating the participants involved and their attitudes towards the situation. By stating "I don't care," the speaker communicates a sense of detachment, or apathy towards the outcome of the decision.

Declaratives

"As First Lady, it's my responsibility to curate the White House's extensive art collection." (Season 3, Episode 7)

Type of Deixis: Personal deixis.

The use of "my" employs personal deixis to establish the speaker's authority and responsibility within the discourse. This possessive pronoun functions as deictic expressions, indicating the speaker's role and ownership of the responsibility.

"So tomorrow night, when America is sleeping, I'm putting you on a plane and taking you out of the country." (Season 3, Episode 7)

Type of Deixis: Temporal deixis, Personal deixis.

The mention of "tomorrow night" and the future action of putting someone on a plane employs temporal deixis to reference a specific time frame within the discourse. These temporal expressions function as deictic expressions, indicating the temporal location of the action.

Through the analysis of various types of speech acts in the TV series *Scandal*, we have elucidated the intricate use of deixis to establish reference points, convey specific meanings, and shape interpersonal dynamics within discourse. By employing different types of deictic elements, characters navigate

complex relationships, express emotions, and negotiate power dynamics, contributing to the richness and depth of the narrative.

***Man with a Plan* (2016-2020, 4 seasons, 69 episodes)**

The TV series *Man with a Plan* offers a comedic exploration of family dynamics and the challenges faced by parents navigating the complexities of modern life. Through its humorous dialogue and relatable characters, the show delves into various speech acts, providing insights into how individuals communicate and interact within familial contexts. This analysis focuses on identifying and examining the different types of speech acts utilized in selected episodes of *Man with a Plan*, with a particular emphasis on deixis and its role in conveying meaning and establishing relationships between characters.

Assertives

"My dad had one move." (Season 1, Episode 6)

Type of Deixis: Temporal deixis, Personal deixis.

The use of "had" refers to a past action or possession of the speaker's father, establishing a temporal deixis. This deixis serves to anchor the action or possession to a specific point in time, allowing the speaker to convey a historical fact about their father's behaviour.

"Yesterday, I was the only one home." (Season 2, Episode 2)

Type of Deixis: Temporal deixis, Personal deixis.

The deictic element "yesterday" functions as a temporal deixis, referring to the day prior to the current moment. By using "yesterday," the speaker establishes a specific point in time relative to the present, providing context for the events they are describing.

"I've gathered you here because I need the smartest guys I know."
(Season 2, Episode 2)

Type of Deixis: Spatial deixis, Personal deixis.

The use of "here" serves as a spatial deixis, indicating the physical location of the speaker and the addressees. By using "here," the speaker directs attention to their current location, emphasizing the immediacy and relevance of the gathering.

Directives

*"All right, get in **there**."* (Season 1, Episode 6)

Type of Deixis: Spatial deixis.

The deictic element "there" functions as a spatial deixis, indicating a specific location distinct from the speaker's current position. By using "there," the speaker directs the addressee to move to the specified location, likely a place of confinement or restriction.

*"So, get **this**. Andi wants **me** to talk to Kate about **her** feelings."* (Season 1, Episode 8)

Type of Deixis: Discourse deixis, Personal deixis.

The use of "this" functions as a discourse deixis, referring to the information or situation being presented by the speaker. By using "this," the speaker draws attention to the upcoming explanation or narrative, signaling a shift in focus or topic of the conversation.

*"Get **in the car**!"* (Season 1, Episode 8)

Type of Deixis: Spatial deixis.

The deictic element "in" serves as a spatial deixis, indicating the intended action or location for the addressee. By using "in," the speaker directs the addressee to enter the car, specifying the desired action with clarity and urgency.

Commissives

*"I **will** take care of **it**."* (Season 1, Episode 6)

Type of Deixis: Temporal deixis, Personal deixis, Discourse deixis.

The use of "will" indicates a future commitment or intention on the part of the speaker. By using "will," the speaker expresses their readiness to handle the specified task or issue. The use of "it" as a deictic expression refers back to a specific issue or problem that has been previously mentioned or is contextually understood by both the speaker and the listener. By employing discourse deixis in this manner, the speaker directs attention to the task at hand and asserts their intention to address it, thereby driving the conversation forward and instilling confidence in their ability to resolve the matter.

"You know what? I'm gonna take her." (Season 1, Episode 8)

Type of Deixis: Temporal deixis, Personal deixis.

The use of "gonna" indicates a future action or intention on the part of the speaker. By using "gonna," the speaker expresses their intention to accompany someone or take charge of a situation, conveying a sense of determination and resolve.

"But I will always give you the first cup." (Season 2, Episode 2)

Type of Deixis: Temporal deixis, Personal deixis.

The use of "will" indicates a future commitment or promise on the part of the speaker. By using "will," the speaker expresses their intention to consistently perform a specific action in the future, providing reassurance to the addressee.

Expressives

"I really wish that had a door on it." (Season 1, Episode 6)

Type of Deixis: Spatial deixis, Emotional deixis, Discourse deixis.

The use of "that" emphasizes a specific object or situation within the speaker's immediate environment, serving as a spatial deixis. The phrase "I really wish" conveys the speaker's emotional state, indicating a sense of longing or preference for a different circumstance. Moreover, "it" serves as a form of discourse deixis, referring back to a specific object or entity that has been previously mentioned or is contextually understood. By expressing a wish

regarding the presence of a door, the speaker conveys their preference and discomfort with the current state of affairs.

"That's so fun, though." (Season 1, Episode 6)

Type of Deixis: Discourse deixis, Emotional deixis.

The use of "that's" emphasizes the preceding statement or situation, functioning as a discourse deixis. The speaker employs the phrase "so fun" to express their positive emotions or enthusiasm regarding the subject under discussion. The use of "so" intensifies the degree of enjoyment or amusement associated with the described activity or event. Additionally, the inclusion of "though" at the end of the sentence adds a nuanced layer to the emotional deixis. "Though" implies a contrast or concession, suggesting that despite any potential drawbacks or reservations, the speaker still finds the mentioned activity enjoyable or entertaining.

"I don't like it, Marie. She's growing up so fast." (Season 1, Episode 8)

Type of Deixis: Emotional deixis, Social deixis, Discourse deixis, Personal deixis.

The phrase "I don't like it" reflects emotional deixis, as it conveys the speaker's negative sentiment or disapproval towards a particular situation or circumstance. The expression "don't like" suggests a sense of discomfort, dissatisfaction, or unease experienced by the speaker regarding the topic under discussion. The use of "it" refers to a specific aspect or development in the speaker's life, functioning as a discourse deixis. The name "Marie" contributes to social deixis by referencing a specific individual within the speaker's social context. By addressing Marie directly, the speaker establishes a social relationship or connection, indicating familiarity and interpersonal involvement. The linguistic element "so" adds an emotional layer to the utterance, intensifying the message.

In the analysis of *Man with a Plan*, various types of speech acts were explored, including assertives, directives, commissives, and expressives. While

each category offered valuable insights into character motivations and interactions, notably absent were declaratives. This absence can be attributed to the nature of the show, which primarily revolves around the humorous and often mundane aspects of family life. Declaratives, which typically involve making authoritative statements or formal pronouncements, may not align with the comedic tone and everyday situations depicted in *Man with a Plan*. The absence of declaratives underscores the series' focus on portraying relatable familial experiences rather than declarations of authority or intent.

***Never Have I Ever* (2020-2023, 4 seasons, 40 episodes)**

The TV series *Never Have I Ever* presents a captivating narrative centred around the life of a first-generation Indian American teenager, Devi Vishwakumar, as she navigates the complexities of high school, family, and personal identity. This analysis delves into the diverse array of speech acts and the role of deixis within these interactions throughout selected episodes of *Never Have I Ever*, shedding light on how characters express themselves, negotiate conflicts, and forge connections within the narrative.

Assertives

*"Paxton **didn't** tell anyone **she** lied."* (Season 1, Episode 7)

Type of Deixis: Personal deixis, Temporal deixis.

The personal deixis "she" is used to refer back to a specific person previously mentioned in the discourse. In this context, "she" refers to a female character who has lied, and the pronoun is employed to avoid repetition of the character's name or description. The verb "lied" is an example of temporal deixis, indicating an action that occurred at a past time relative to the moment of speaking. This temporal deixis adds a temporal dimension to the statement, conveying that the act of lying took place in the past.

*"Devi has a troll, **which** is **thrilling**."* (Season 3, Episode 2)

Type of Deixis: Discourse deixis, Emotional deixis.

The discourse deixis "which" is employed to refer back to and link to the preceding utterance or discourse. Specifically, "which" refers to the fact that Devi has a troll, indicating that this information is the source of excitement or thrill expressed in the sentence. The deictic element "which" serves to connect the current statement to the previous one in a cohesive manner, allowing for the smooth flow of information within the discourse. The word "thrilling" expresses the speaker's excitement or thrill regarding the fact that Devi has a troll. It indicates the speaker's positive emotional response to this information.

"We already picked teams, but Trent's team is down a person." (Season 3, Episode 3)

Type of Deixis: Temporal deixis, Discourse deixis, Personal deixis.

The deictic element "already" functions as a temporal deixis, indicating that the action of picking teams occurred prior to the current moment of speaking. By using "already," the speaker also signals that the action occurred in the past relative to the present moment, helping to establish a timeline for the narrative.

Directives

"Look at this creepy DM I got. It's from a fake account, and it says Paxton isn't who I think he is." (Season 3, Episode 2)

Type of Deixis: Emotional deixis, Temporal deixis, Discourse deixis.

The term "creepy" serves as emotional deixis by expressing the speaker's subjective evaluation of the direct message (DM) received. It conveys a sense of discomfort, unease, or fear evoked by the content or nature of the message. The emotional tone implied by "creepy" provides insight into the speaker's reaction to the DM and influences the listener's understanding of the situation. The phrase "I got" serves as temporal deixis by anchoring the action of receiving the creepy DM to the speaker's past experience. It locates the event within a specific

point in time relative to the present moment of discourse. The deictic element "it" in the second phrase plays the role of discourse deixis, referring to the aforementioned concept — DM.

"Leave it, Devi. You don't want to know." (Season 3, Episode 2)

Type of Deixis: Discourse deixis, Personal deixis.

The pronoun "it" functions as discourse deixis, referring back to the subject of the conversation or the object being discussed. By using "it," the speaker directs Devi's attention to the matter under discussion, implying that it is better left untouched or unexplored. The pronoun "you" serves as personal deixis, directly addressing the listener, Devi, and establishing a personalized interaction between the speaker and the recipient. In this instance, "you" indicates that the speaker is addressing Devi specifically, conveying a sense of directness and immediacy in the communication.

"Don't read into it that much." (Season 3, Episode 3)

Type of Deixis: Discourse deixis.

Discourse deixis is employed through the use of the pronoun "it" to refer back to a specific aspect of the conversation or situation being discussed. Here, "it" functions as a placeholder for the topic or subject that the speaker wants the listener to refrain from overanalysing or attributing excessive significance to. The precise referent of "it" is not explicitly stated in the sentence, allowing for a degree of ambiguity.

Commissives

"I'll be there in, like, ten minutes." (Season 1, Episode 8)

Type of Deixis: Temporal deixis, Spatial deixis, Personal deixis.

The deictic element "in, like, ten minutes" functions as a temporal deixis, indicating the time at which the speaker will arrive relative to the current moment of speaking. By using "ten minutes," the speaker establishes a clear expectation for their arrival time, facilitating coordination and planning. "There"

serves as a deictic element indicating the place of the speaker's future presence, which is understood within the context of the conversation. The specific location referred to by "there" is likely determined by the preceding discourse or situational context, such as a previously mentioned meeting place

"I'll make it up to you guys." (Season 1, Episode 8)

Type of Deixis: Temporal deixis, Personal deixis, Social deixis.

The social deixis "guys" is used to address a specific group of individuals or recipients of the speaker's promise. Here, "guys" functions as a colloquial term of informal address commonly used to refer to a mixed-gender or male-dominated group of people. The speaker employs this term to establish a sense of familiarity and camaraderie with the individuals being addressed, indicating that they are part of a shared social group or community. The temporal deixis is implied through the future-oriented action indicated by the modal verb "will". By using "I'll," the speaker establishes a temporal reference point that indicates a future time frame in which the action of "making it up" will occur. This temporal deixis anchors the promise of making amends to a specific point in the future relative to the current moment of speaking.

"I'll return it to the store as soon as Prashant leaves." (Season 1, Episode 8)

Type of Deixis: Temporal deixis, Spatial deixis, Discourse deixis.

The deictic element "as soon as Prashant leaves" functions as a temporal deixis, indicating the point in time at which the speaker will take action relative to Prashant's departure. Additionally, the use of "to the store" involves spatial deixis, indicating the location to which the speaker will return the item. By combining temporal and spatial deixis, the speaker provides clarity on both the timing and location of their intended action, facilitating understanding and coordination. The discourse deixis "it" is used to refer back to a specific referent that has been previously mentioned or is known to both the speaker and the listener within the context of the conversation.

Expressives

"This is huge. I'm so happy for you!" (Season 1, Episode 7)

Type of Deixis: Discourse deixis, Emotional deixis, Personal deixis.

The deictic element "this" functions as a discourse deixis, referring to a specific event or circumstance within the context of the conversation. In this case, "this" directs attention to the significant news or development being discussed, emphasizing its importance. Additionally, the word "huge" and the phrase "I'm so happy for you" involve emotional deixis, conveying the speaker's emotional response to the situation.

"Oh, my God. So much of you makes sense now." (Season 1, Episode 7)

Type of Deixis: Emotional deixis, Personal deixis, Temporal deixis.

The deictic element "you" serves as a personal deixis, referring to the person being addressed within the context of the conversation. Emotional deixis is evident in the expression "Oh, my God," which conveys the speaker's surprise, astonishment, or strong emotion. This exclamation serves to express the speaker's emotional reaction to the information or realization that follows in the sentence. By using the phrase "now," the speaker establishes a temporal reference point indicating that their understanding or insight has occurred at the present moment. This temporal deixis highlights the timing of the realization, suggesting that it has recently occurred and is relevant to the current context of the conversation.

"I hate that I missed out on this moment." (Season 1, Episode 7)

Type of Deixis: Temporal deixis, Emotional deixis, Personal deixis.

With the verb "hate," the speaker expresses a deep sense of disappointment or frustration regarding their absence from a particular moment or event. The use of "hate" highlights the speaker's emotional response to the situation, indicating a strong aversion to the fact that they were not present for the moment in question. Temporal deixis is present in the phrase "missed out on

this moment," which refers to a specific point in time that the speaker regrets not experiencing. By using the word "moment," the speaker establishes a temporal reference point, indicating the period of time during which the event or experience occurred. The phrase "missed out on" further emphasizes the temporal aspect, suggesting that the speaker feels a sense of loss or regret for not being present during that particular moment in the past.

The analysis of deictic elements within speech acts in the TV series *Never Have I Ever* offers valuable insights into the complexities of interpersonal communication and relationship dynamics portrayed within the narrative. One notable aspect observed in the series is the absence of declaratives as a type of speech act. This absence may reflect the informal tone, the uncertainty and the fluctuating nature of the characters' lives, especially considering the adolescent protagonists' experiences of navigating the landscape of high school and personal growth.

***One Day* (2024, 1 season, 14 episodes)**

The TV series *One Day* offers viewers a glimpse into the lives of its characters, exploring themes of relationships, personal growth, and everyday challenges. Through its engaging dialogue and dynamic interactions, the show presents various types of speech acts, providing insights into how characters communicate and express themselves within different contexts. This analysis focuses on identifying and examining the use of deixis within selected examples of speech acts from *One Day*, with a particular emphasis on understanding how deixis contributes to the conveyance of meaning.

Assertives

"I traveled around Europe a lot when I was younger." (Season 1, Episode 9)

Type of Deixis: Temporal deixis, Spatial deixis, Personal deixis.

In this assertion, the speaker utilizes temporal deixis by referring to a past period of time, namely when they were younger. By employing "when I was younger," the speaker establishes a specific point in time relative to the present moment. Additionally, the spatial deixis is evident in the phrase "around Europe." Here, "around" serves as a spatial deixis indicating movement within a specific geographic area, which is Europe in this context.

"You've never seen me before in your life." (Season 1, Episode 1)

Type of Deixis: Personal deixis, Temporal deixis.

Together, "never" and "before" form a temporal deixis that vividly conveys the speaker's assertion that the addressee has not previously encountered them at any point in their lifetime. This combination effectively underscores the novelty and uniqueness of the situation being described, emphasizing its temporal significance within the addressee's personal history.

"I've never had one of these before. It's like getting punched in the face by a drink." (Season 1, Episode 7)

Type of Deixis: Temporal deixis, Personal deixis, Discourse deixis, Emotional deixis.

Temporal deixis is evident in the assertion "I've never had one of these before," where the speaker refers to their past experiences regarding a particular drink. The phrase "one of these" functions as a discourse deixis, specifically a demonstrative pronoun referring back to an unspecified item or category of objects previously mentioned or implied in the discourse. The speaker uses "one of these" to refer to a particular type of experience or situation that is being discussed or encountered for the first time.

The pronoun "it" in the subsequent sentence serves as an anaphoric reference to "one of these," maintaining continuity in the discourse by referring back to the previously introduced concept. Together, "one of these" and "it" contribute to the coherence and cohesion of the discourse by explicitly linking the present statement to the preceding discussion or context. The comparison to

being "punched in the face" further emphasizes the speaker's vivid description of their experience with the drink.

Directives

"Tell me that you're coming to France with the Marlborough lot."

(Season 1, Episode 1)

Type of Deixis: Spatial deixis, Temporal deixis, Personal deixis.

The phrase "to France" functions as a spatial deixis, indicating a specific location or destination. It directs the listener's attention to the geographical location being discussed, which in this case is France. By employing spatial deixis, the speaker conveys precise information about the intended location of the listener's upcoming travel plans. The use of "are coming" signifies a movement towards the destination, suggesting that the listener will be arriving in France at some point in the future. This temporal deixis establishes a temporal frame of reference, anchoring the action within a specific time frame relative to the speaker's utterance.

"You should come and have a talk to me about it sometime." (Season 1, Episode 10)

Type of Deixis: Spatial deixis, Personal deixis, Discourse deixis, Temporal deixis.

In this directive speech act, spatial deixis is employed through the use of the verb "come," indicating physical movement towards the speaker. The pronoun "it" functions as a discourse deixis, referring back to a topic or subject previously mentioned or implied in the conversation. This use of discourse deixis allows the speaker to avoid repetition and maintain coherence in the conversation by alluding to a shared understanding between the speaker and the listener regarding the subject under discussion. The temporal adverb "sometime" operates as a temporal deixis, indicating an unspecified point in time in the future when the suggested action should occur. By employing "sometime," the

speaker leaves the timing of the proposed conversation open-ended, allowing flexibility for scheduling and accommodating the listener's availability.

"Can you get that for me?" (Season 1, Episode 11)

Type of Deixis: Spatial deixis, Personal deixis, Discourse deixis.

This directive speech act utilizes spatial deixis through the verb "get," which implies physical action to retrieve something indicated by "that." Personal deixis is employed through the pronouns "you" and "me," emphasizing the request made by the speaker to the listener for assistance in obtaining the desired item. The demonstrative pronoun "that" functions as a discourse deixis, referring to an object or entity that is located in the immediate physical or conceptual context of the speaker. The specific referent of "that" is not explicitly stated in the sentence but is assumed to be evident or accessible to both the speaker and the listener based on the situational context or shared knowledge.

Commissives

"So I'll stay in London for a few days." (Season 1, Episode 1)

Type of Deixis: Temporal deixis, Spatial deixis, Personal deixis.

This commissive speech act employs temporal deixis through the phrase "for a few days" and the future tense "I'll," indicating the duration of the speaker's intended stay in London. Additionally, spatial deixis is evident in the reference to the location "London," specifying where the speaker plans to stay.

"One day, I'm gonna give you a compliment, and you won't reply with the price." (Season 1, Episode 7)

Type of Deixis: Temporal deixis, Personal deixis.

Temporal deixis is employed through the phrase "one day," indicating a future event when the speaker intends to give a compliment. The phrase "am gonna" is a colloquial contraction of "am going to," which denotes a future action. It indicates the speaker's intention or plan to perform a specific action at some point in the future. The use of "am gonna" emphasizes the informality and

immediacy of the intended action, suggesting that it is something the speaker has already decided or is strongly inclined to do. On the other hand, "won't" is the contraction of "will not," expressing the negation of a future action. It indicates the speaker's expectation or prediction that a certain event or behavior will not occur in the future.

"I'll show you how it's done properly." (Season 1, Episode 9)

Type of Deixis: Temporal deixis, Discourse deixis, Personal deixis.

The temporal deixis is conveyed through the auxiliary verb "will," indicating a future action. By using "will," the speaker establishes the timing of the action as occurring after the current moment, emphasizing their readiness or determination to demonstrate something. Additionally, the discourse deixis is evident in the pronoun "it," which refers back to an unspecified action or process previously mentioned in the conversation or context. The speaker uses "it" to allude to a particular task, activity, or procedure that they are about to demonstrate or explain to the listener.

Expressives

"Well, this looks... unbearable." (Season 1, Episode 4)

Type of Deixis: Discourse deixis, Emotional deixis.

The emotional deixis is conveyed through the adjective "unbearable," which expresses the speaker's strong negative emotional reaction to something. The word "unbearable" suggests that whatever the speaker is referring to is causing them significant discomfort, distress, or aversion. By using this emotionally charged term, the speaker conveys their subjective evaluation of the situation or object, emphasizing its perceived negative impact or unpleasantness. The discourse deixis is evident in the demonstrative pronoun "this," which refers to a specific object, situation, or event within the immediate context. The speaker uses "this" to point out or draw attention to something that they find particularly objectionable or distressing. The precise referent of "this" is

understood based on the surrounding discourse or situational cues, allowing the speaker to convey their emotional response effectively.

"Oh my God, you're so annoying." (Season 1, Episode 4)

Type of Deixis: Emotional deixis, Personal deixis.

The emotional deixis is expressed through the interjection "Oh my God" and the adjective "annoying." The phrase "Oh my God" is an exclamation commonly used to convey strong emotions such as surprise, frustration, or annoyance. In this context, it indicates the speaker's exasperation or irritation with the person they are addressing. Additionally, the adjective "annoying" further emphasizes the negative emotional evaluation of the person's behavior or characteristics. By describing the person as "annoying," the speaker communicates their subjective perception that the individual's actions or demeanor are causing irritation or frustration. By preceding the adjective "annoying" with "so," the speaker emphasizes the degree or intensity of their annoyance. "So" functions as an intensifier, indicating that the speaker finds the person's behavior or characteristics extremely bothersome or irritating.

"God, she hasn't got you on one of her health kicks, has she?" (Season 1, Episode 9)

Type of Deixis: Emotional deixis, Personal deixis.

The word "God" functions as an interjection expressing exasperation or disbelief. It serves as a form of emotional deixis, conveying the speaker's critical or ironic attitude towards the situation described. Additionally, the phrase "her health kicks" is used as satire to refer to someone's enthusiasm or obsession with health-related activities or habits. This choice of wording indicates the speaker's disdain or amusement regarding the person's behavior, implying that they view it as excessive or unnecessary. Overall, the emotional deixis in this sentence, coupled with the satirical tone of "her health kicks," highlights the speaker's skeptical or critical perspective on the subject matter.

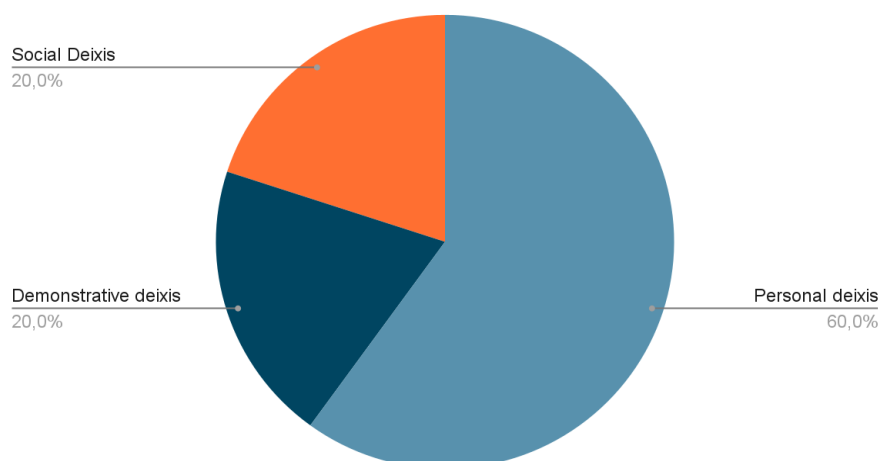
The analysis of deixis within speech acts in the TV series *One Day* highlights the nuanced ways in which language is used to convey meaning and establish relationships between characters. By examining deixis in speech acts, we uncover the intricate layers of communication present in the show, enriching our appreciation of its storytelling and character development. Additionally, it's notable that no examples of declarative speech acts are observed throughout the series, indicating a focus on informal and interpersonal communication rather than official settings.

Summary of deictic patterns in TV series scripts

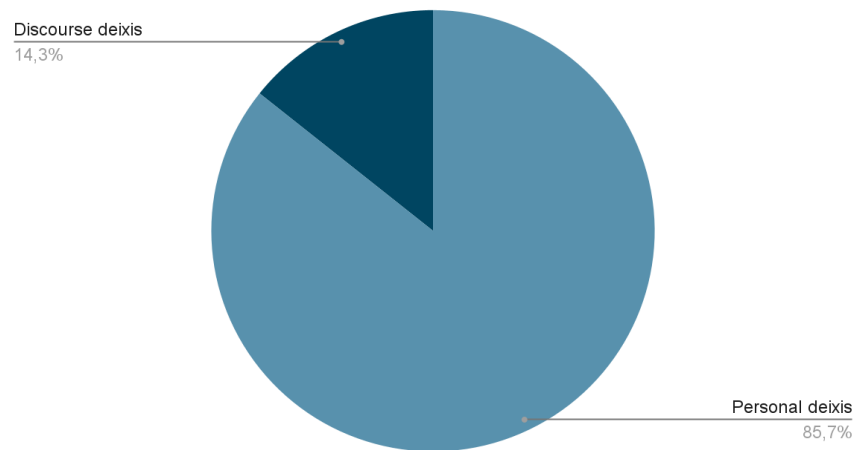
In television series, dialogue is a critical element that drives the narrative, develops characters' personalities and engages the audience. The use of deixis in speech acts is particularly significant, as it provides the contextual framework necessary for understanding everyday interactions between characters. The correlation between the use of deixis in various speech acts within the analysed examples from the selected TV series can be seen in the *pie charts* below.

Scandal

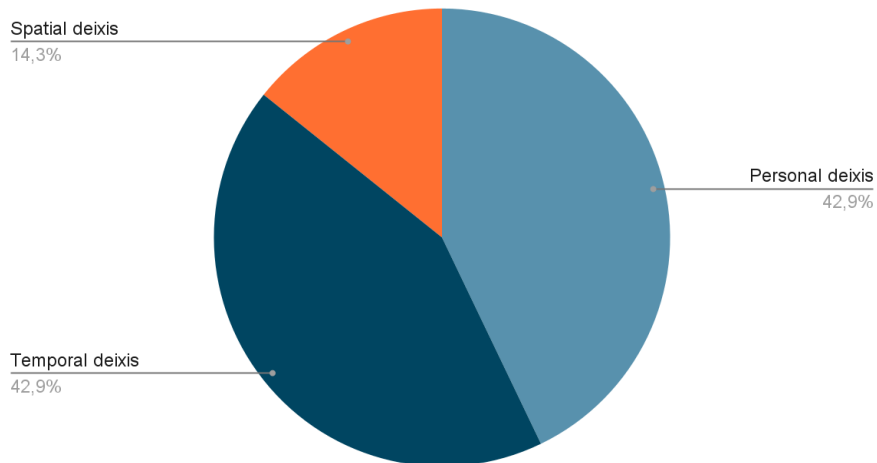
Pie chart 2.1 Deixis in assertives



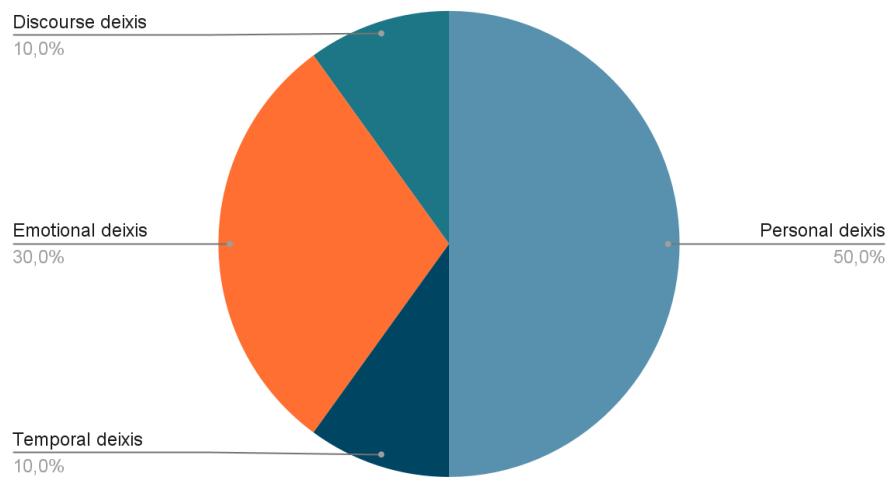
Pie chart 2.2 Deixis in directives



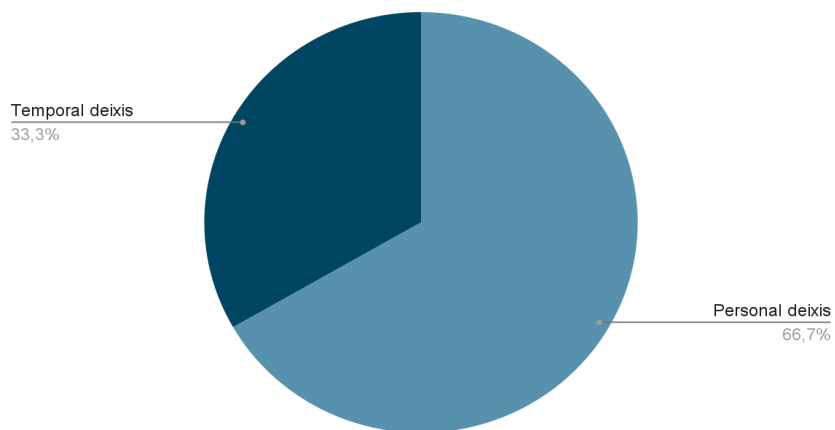
Pie chart 2.3 Deixis in commissives



Pie chart 2.4 Deixis in expressives

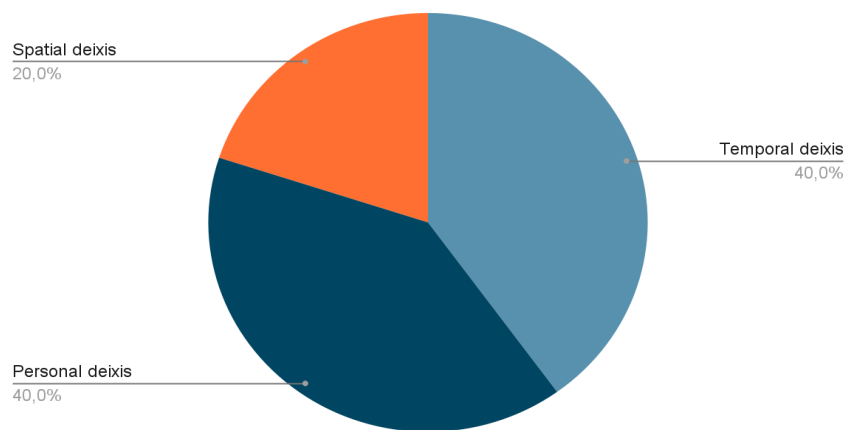


Pie chart 2.5 Deixis in declaratives

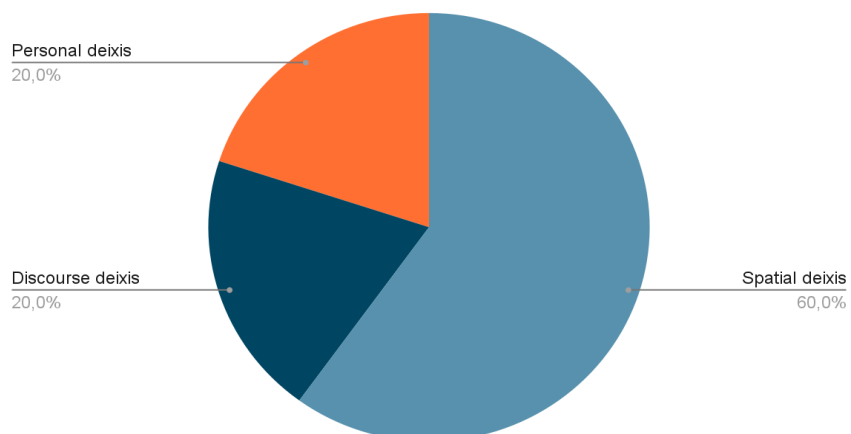


Man with a Plan

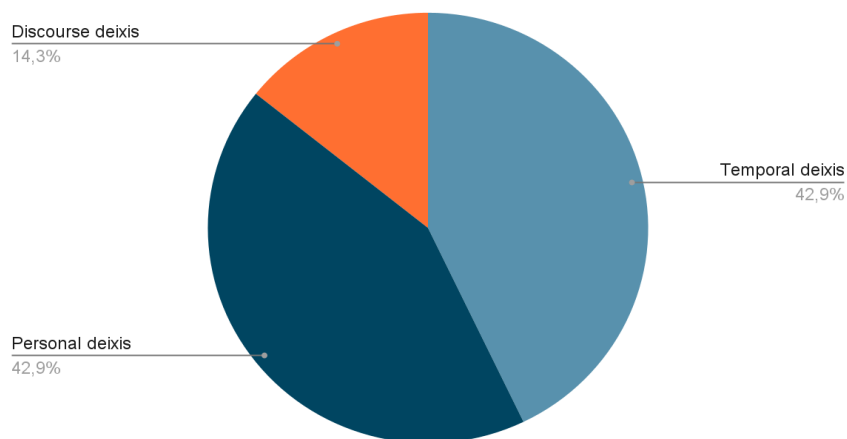
Pie chart 2.6 Deixis in assertives



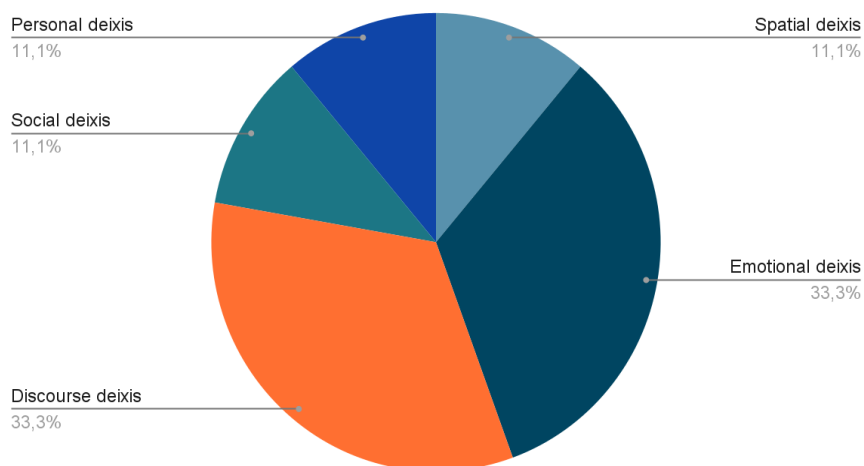
Pie chart 2.7 Deixis in directives



Pie chart 2.8 Deixis in commissives

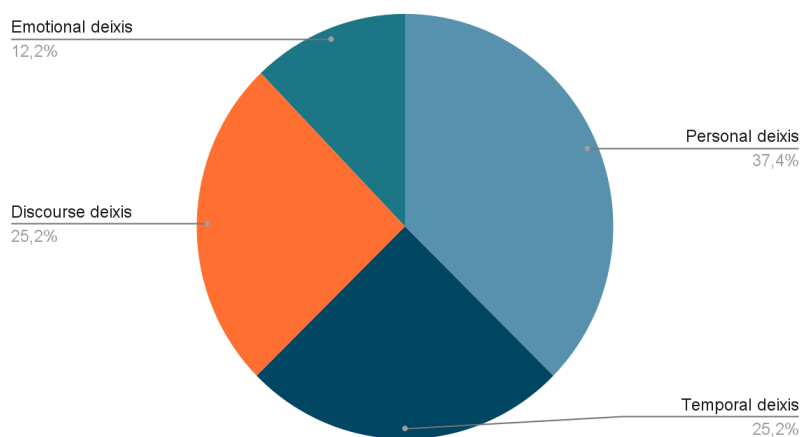


Pie chart 2.9 Deixis in expressives

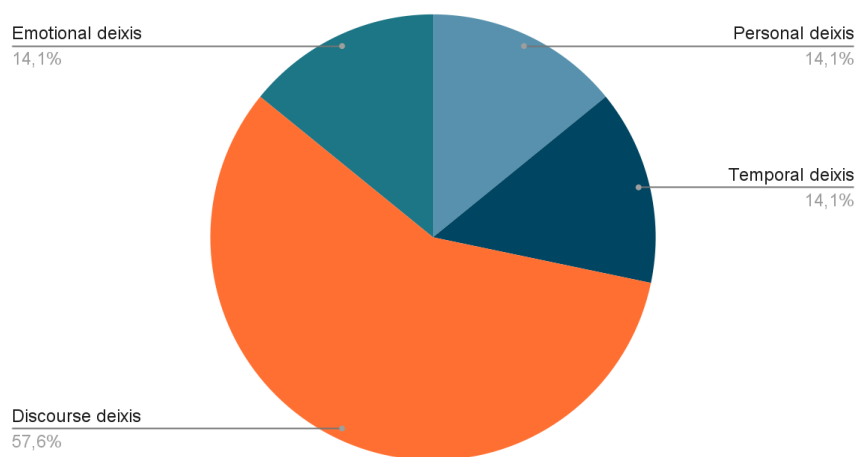


Never Have I Ever

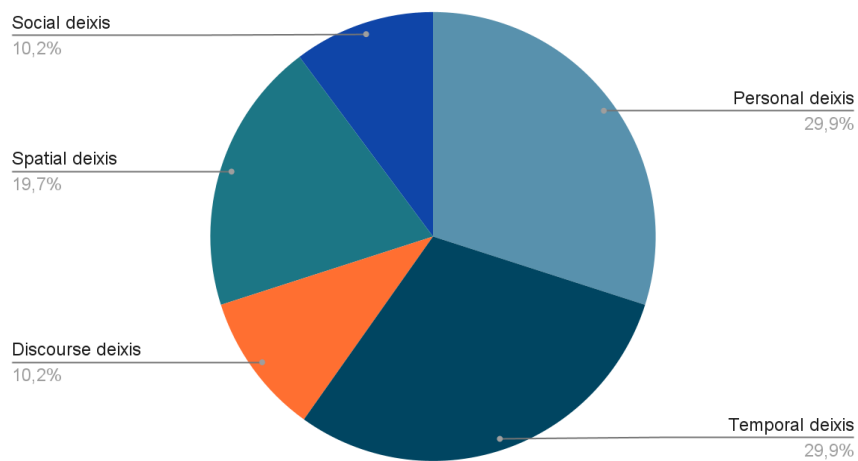
Pie chart 2.10 Deixis in assertives



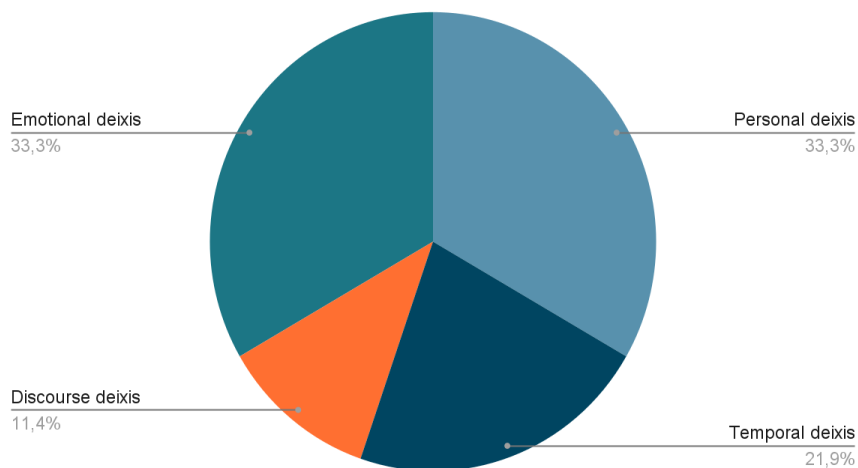
Pie chart 2.11 Deixis in directives



Pie chart 2.12 Deixis in commissives

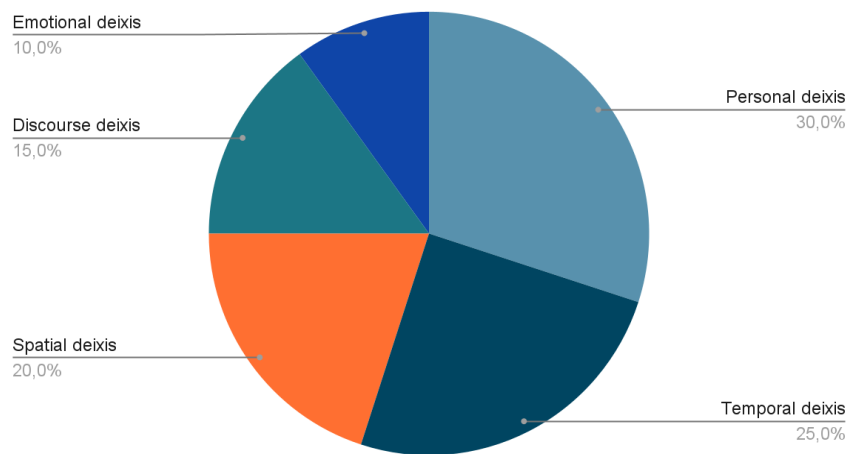


Pie chart 2.13 Deixis in expressives

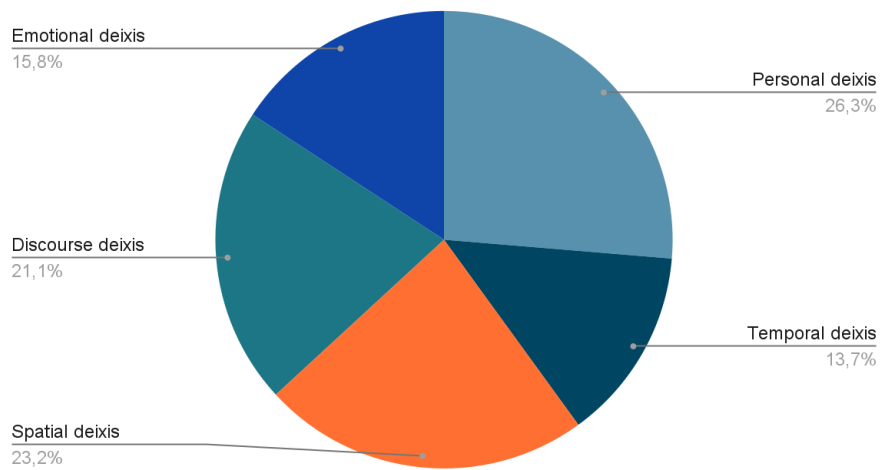


One Day

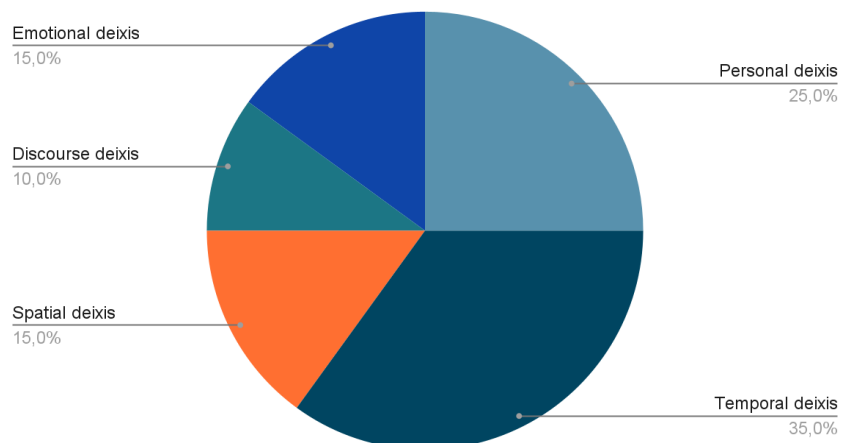
Pie chart 2.14 Deixis in assertives



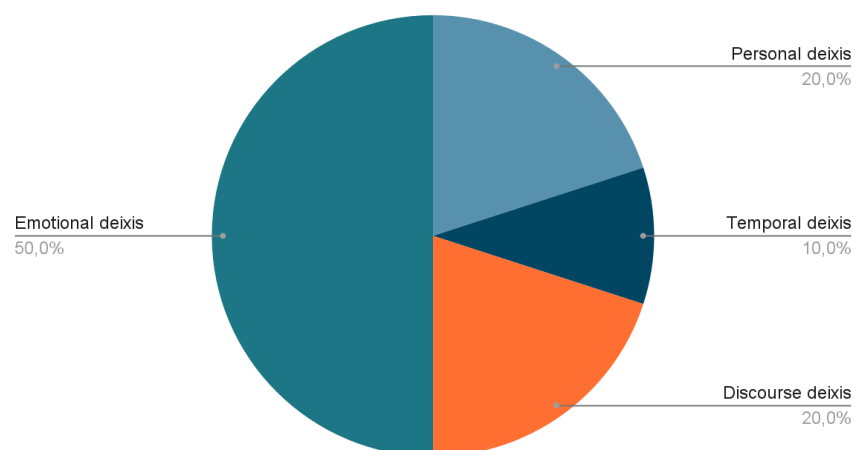
Pie chart 2.15 Deixis in directives



Pie chart 2.16 Deixis in commissives



Pie chart 2.17 Deixis in expressives



Personal deixis is prevalent in commissives and assertives, reflecting the emphasis on personal commitment and statements of fact. A prominent pattern emerges in speech acts where the speaker asserts personal experiences or issues directives. For example, in *Scandal* and *Never Have I Ever* characters frequently use personal references to reinforce their commitments and narrate personal experiences. The emphasis on "I" or "you" underscores the speaker's direct involvement and centrality to the message being conveyed. Commissive speech acts demonstrate a notable presence of personal deixis, highlighting the speaker's agency in relation to the undertaken obligation.

Temporal deixis is most prominent in commissives, underscoring the importance of timing and future commitments in this type of speech act. This is indicative of characters making promises or plans that depend on specific time frames, a common element in everyday communication. Assertives also show substantial temporal deixis usage, aligning with the need to reference past events or ongoing situations. This aligns with the inherent focus on timeframes and the sequencing of events within these acts. The lower presence in directives suggests that immediate commands or requests often do not require complex temporal references.

Spatial deixis is most frequently found in directives, highlighting the importance of location in commands and requests. Characters often need to specify where actions should take place, particularly in situational comedies. An extensive use of spatial deixis may be noticed in *Man with a Plan*. The use of spatial deixis in commissives and assertives suggests that while location is important, it is less critical in statements and promises than in directives.

Discourse deixis plays a significant role in directives and expressives, as it structures conversational flow and connects ideas. For example, this type of deixis is prominent in directives within *Never Have I Ever*. Assertive speech acts in some conversations also display a moderate use of discourse deixis, suggesting a need to effectively connect ideas for clear communication.

Social deixis has a consistently low prevalence across all speech acts, suggesting that specific social hierarchies are less frequently highlighted explicitly through deictic references. This could be due to the informal nature of most interactions in the analysed examples, where social relationships are often implied rather than directly stated. Conversations like discussing news or playing a game may not necessitate invoking specific social categories to frame the message.

Emotional deixis is particularly dominant in expressives, underscoring the role of emotions in these speech acts. Characters often convey their feelings directly, enhancing the emotional depth and relatability of the narrative. The presence in assertives and commissives indicates that emotions play a significant role in making statements and commitments. Assertives in *Scandal* exhibit a moderate use of emotional deixis, reflecting the inherently emotional nature of discussing certain sensitive topics.

The analysis of deixis across the four TV series — *Scandal*, *Man with a Plan*, *Never Have I Ever*, and *One Day* — reveals a notable trend: the relatively infrequent use of declaratives as a type of speech act. This can be explained by several factors related to the nature of the shows, and their characters.

The predominant genres of the selected series (drama, comedy, and teen drama) favour informal and conversational communication over formal or authoritative statements. Declaratives often convey definitive statements or assertions, which are more typical for formal discourse or contexts requiring explicit information transfer. The conversational tone of these series emphasises everyday speech patterns, which rely more on other speech acts such as assertives, directives, and expressives.

Characters in these TV shows frequently engage in interpersonal interactions that involve negotiation, persuasion, and emotional expression, which create the need to use other speech acts than declaratives. For example, in *Scandal*, the political intrigue and personal conflicts drive characters to use assertives and directives to manipulate and respond to dynamic situations. In *Man with a Plan*, the sitcom format prioritises humour and relational exchanges, where directives and expressives create a comedic effect. In *Never Have I Ever*, the adolescent experiences of the characters involve a significant amount of emotional expression and identity negotiation, favouring expressives and directives. In *One Day*, realistic storytelling requires characters to express personal growth and everyday challenges through assertives.

Series-specific observations

Scandal

The extensive use of discourse deixis in *Scandal* reflects the focus on political intrigue and strategy. Characters frequently reference previous statements, ongoing plots, and strategic plans, emphasising the complex nature of political manoeuvring.

Temporal deixis is often used in conflict resolution when characters refer to past events and future actions to justify their opinions or plans. This temporal anchoring helps in navigating the issues between characters.

Man with a Plan

Spatial deixis is heavily used to discuss locations and movements, reflecting the practical concerns of the family. Characters often refer to places within the home, school, and work environments, emphasising the logistical aspects of managing a home. Temporal deixis is used to organise and plan family activities. References to future events and past experiences are common, aligning with the focus on everyday scheduling that comes with family life.

Personal deixis is crucial for highlighting the relational dynamics between family members. Characters use personal pronouns to express their roles, responsibilities, and relationships within the family structure.

Never Have I Ever

Personal deixis is predominant, reflecting the focus on the protagonist's personal growth and identity formation. Temporal deixis underscores the transitions and milestones typical of teenage life. Characters frequently reference past experiences and future aspirations, highlighting the developmental arc of adolescence.

Emotional deixis is significant in expressives, conveying the intense emotional landscape of teenage experiences.

One Day

Temporal deixis is prominent, reflecting on past experiences and articulating future goals. Such temporal anchoring highlights the characters' ongoing personal growth.

Spatial deixis is used to depict the themes of travel and exploration. Characters often refer to various locations, emphasising their movements and the physical journey they undertake. Frequent use of personal deixis facilitates the portrayal of interpersonal connections and relationships.

This analysis demonstrates that deixis is a crucial component of speech acts, providing contextual anchors that enhance the clarity and richness of character interactions. Recognising these patterns not only enriches our comprehension of dialogue in these TV series but also offers broader insights into the dynamics of everyday communication.

Conclusion to Chapter 2

In the realm of language and communication, deixis plays a fundamental role in shaping discourse and conveying meaning within everyday interactions. Through the examination of deixis in TV series scripts, we aimed to elucidate its multifaceted manifestations and implications in everyday English communication. By delineating and analysing deictic elements within the narrative structure, speech acts, and usage patterns, we have endeavoured to enrich our comprehension of the influence of deixis on discourse.

The first goal of our practical chapter was to evaluate and analyse the frequency and pattern of various deictic elements in selected TV series scripts. This objective was accomplished through a systematic quantitative analysis of deixis usage patterns observed in the selected TV series. The examination of the most frequently used deictic elements of each type of deixis provides a better understanding of the role of these elements in everyday speech and their influence on the message delivery. Our analysis revealed that deixis markers, such as personal pronouns, spatial references, and temporal indicators, are extensively utilised in TV series scripts to anchor language within specific contexts and situations.

The second goal of our practical chapter was to investigate the role of deixis in shaping the narrative structure and coherence of TV series scripts. This goal was achieved through a comprehensive analysis of deixis within the framework of TV series narratives. We defined TV series scripts as fundamental

components of episodic storytelling, delineating how deixis functions as a crucial element in establishing spatial, temporal, interpersonal, emotional, social, and discourse relationships. We conducted a comparative analysis to investigate the frequency of different types of deixis in the episodes of the selected series. We were able to form comprehensive statistics that shed light on the prevalence and trends of deixis usage within different narrative contexts. By acknowledging deixis as a navigational tool, we highlighted its pivotal role in guiding the audience through the narrative landscape of television series.

The third goal of our practical chapter aimed to identify and classify various types of deictic elements present in selected TV series scripts within different types of speech acts. This goal was achieved through a meticulous analysis of deictic elements within speech acts across four TV series. First, we acknowledged that deixis is essential for anchoring language within the context of speech acts, allowing speakers to reference specific entities, time, places, and discourse elements. Our analysis focused on elucidating the pragmatic functions of deixis within speech acts, shedding light on how language is used to perform various illocutionary acts such as asserting, requesting, promising, or expressing emotions. By examining deictic elements within speech acts in each of the selected TV series, we were able to discern patterns and classifications of deixis usage across different genres and narrative contexts. Through this systematic analysis, we were able to identify the nuanced ways in which deixis operates within the narrative context, enriching our understanding of its pragmatic functions in shaping interpersonal communication dynamics.

These findings suggest that deixis plays a crucial role in everyday communication by enabling speakers to reference specific locations, moments, entities, and discourse elements, thereby facilitating comprehension and effective communication.

CONCLUSION

Deixis, as a fundamental element of linguistic inquiry, holds a pivotal position in the modern scientific world. Defined as the phenomenon where the meaning of certain words or phrases depends on the context in which they are used, deixis is essential for understanding how language operates within social and communicative frameworks. In an era marked by unprecedented advancements in technology and globalisation, the study of deixis has taken on heightened significance, offering valuable insights into the dynamics of interpersonal communication, narrative construction, and cultural exchange. This bachelor's paper represents a timely and pertinent exploration of deixis in everyday English communication, with a specific focus on its manifestation within the realm of TV series scripts. The findings of this study underscore the role of deixis in shaping everyday English communication and the intricate interplay between deixis usage and its influence on discourse structure and pragmatic functions.

During our theoretical research, we defined the notion of deixis and its fundamental characteristics. Deixis, a linguistic feature that anchors expressions to a specific point of reference in the discourse, is essential for understanding context-dependent expressions. By examining various theoretical perspectives, we identified the core characteristics of deixis, such as its reliance on the speaker's and listener's spatial, temporal, and personal contexts. Deixis emerges as a fundamental mechanism for organising and contextualising language within everyday interactions.

We identified the various types of deixis and explored the nuanced distinctions between them. By employing personal, spatial, temporal, social, emotional, and discourse deixis, speakers effectively navigate communicative contexts, conveying meaning and intentionality to their utterances. Each type of

deixis serves a distinct function in communication, with personal deixis referring to participants in the discourse, spatial deixis — to locations, temporal deixis — to time, social deixis — to social relationships, emotional deixis — to emotions and personal opinions, and discourse deixis — to parts of the discourse itself. By delineating these types, we provided a framework for analysing deictic expressions in varied contexts and highlighted how each type of deixis uniquely contributes to the richness of linguistic interaction.

The study discerns and categorises various types of deictic elements within different speech acts in everyday discourse. Deictic expressions are pivotal in speech acts as they provide essential context that clarifies the intended meaning. In each type of speech act — assertives, directives, commissives, expressives, and declaratives — deixis plays a central role in conveying pragmatic intentions and interpersonal dynamics. The analysis elucidates the nuanced relationship between deixis and pragmatic functions, enriching our understanding of language use in everyday interpersonal interactions. It demonstrates the importance of deixis in making communication effective and contextually grounded.

In the second part of our research, we examined the use of various deictic elements in the examples from the selected TV series. Our findings showed the importance of specific deictic elements in effective communication. Pronouns were frequently used as a form of personal deixis to establish and maintain character references, enabling comprehensible and cohesive communication. Since demonstratives serve as both a spatial and discourse deixis, they were crucial for highlighting specific objects or locations within the scene and providing allusions to previously covered topics or ideas. This investigation focused on the distinctive ways in which each type of deictic elements improves narrative coherence and helps to enable context-rich, transparent communication.

We investigated the role of deixis in shaping the narrative structure and coherence on the material of TV series. Employing quantitative analysis, we gained insights into the prevalence and patterns of deixis usage in everyday communication. Variations in deixis usage across different communicative contexts highlight its dynamic nature and adaptive flexibility in shaping discourse progression and addressee reception. We studied and compared the frequency of use of each type of deixis in the selected examples and identified patterns of occurrence of deictic elements in individual series. We discovered that personal deixis plays the greatest role in shaping everyday speech. It establishes interpersonal relations and helps navigate social context. During this analysis, it was determined that temporal deixis plays a significant role in discourse, as it helps to establish temporal anchors in communication and thus simplifies it.

To classify and identify the employment of deictic elements in speech acts that are present in the selected TV series, we conducted an extensive analysis. We categorised the use of various types of deictic elements within the scripts of each TV series in order to reveal the main patterns and connections between deixis and speech acts. Characters use an extensive range of deictic devices to manage their relationships, set the scenes, and progress the plot. In order to identify and compare the use of various types of deixis in speech acts, we created pie charts that helped us more accurately define the role of certain types of deictic elements in specific utterances. We established what types of deixis are inherent in various speech acts, which helped to determine the main principles of using deictic elements in a variety of situations. This categorisation provided a comprehensive understanding of the function deictic expressions fulfill in everyday communication.

This paper contributes to our understanding of deixis as a fundamental element of language use in everyday communication. By unravelling the intricacies of deixis usage, it advances our comprehension of language dynamics

and its role in facilitating effective communication in diverse social contexts. Future research endeavours may explore the implications of deixis in various communicative settings, analyse its evolution over time, and investigate cross-cultural variations in deixis deployment, thereby further enriching our understanding of language as a dynamic system of expression.

SUMMARY

Дейксис — це лінгвістичне явище, при якому значення певних слів або фраз залежить від контекстуальної інформації висловлювання, наприклад, від мовця, слухача, часу чи місця. Дейктичні вирази, такі як займенники (*я, ти*), демонстративи (*цей, той*), часові прислівники (*зараз, тоді*) і просторові прислівники (*тут, там*), покладаються на ситуативний контекст, щоб передати своє справжнє значення. Дейксис відіграє важливу роль у встановленні зв'язку між мовою та контекстом спілкування, дозволяючи мовцям ефективно орієнтуватися в дискурсі та керувати своїм мовленням.

Бакалаврська робота досліджує різноманітні аспекти дейксису в повсякденному англomовному спілкуванні, вивчаючи його прояви, функції та практичну цінність. Актуальність дослідження полягає в його потенціалі підвищення комунікативних навичок. Аналізуючи особливості дейксису, ми можемо розвинути усвідомлення того, як контекст формує мову, таким чином покращуючи свою здатність точно передавати та інтерпретувати повідомлення в комунікативному середовищі. Уміння правильно використовувати дейксис має вирішальне значення не лише для лінгвістів, але й для всіх, хто прагне ефективно спілкуватися у повсякденному житті.

Об'єктом дослідження є дейксис та його використання у повсякденній комунікації, зокрема на матеріалі скриптів сучасних телевізійних серіалів. Вивчаючи приклади із сучасних серіалів, ми прагнемо зрозуміти, як дейктичні елементи функціонують у динамічних і захопливих наративних контекстах, що відображають реальні життєві взаємодії.

Предметом дослідження є різноманітні дейктичні елементи, а також їх використання в межах мовленнєвих актів у щоденній комунікації. Це

охоплює аналіз того, як ці елементи полегшують спілкування і сприяють ефективності та логічності мовлення в телесеріалах, що часто є віддзеркаленням повсякденного дискурсу.

Основна мета дослідження — визначити роль дейксису в повсякденному спілкуванні, використовуючи скрипти сучасних телевізійних серіалів як інформативне та релевантне джерело даних. За допомогою цього аналізу ми прагнемо виявити закономірності та зрозуміти, як дейктичні вирази покращують наративну структуру, взаємодію персонажів та сприйняття інформації аудиторією, тим самим поглиблюючи наше розуміння впливу дейксису на ефективну комунікацію.

Дейксис відіграє вирішальну роль у прагматиці через його зв'язок із ситуативним контекстом висловлювання. У теоретичній частині роботи ми дослідили поняття, типи та завдання дейксису у процесі мовлення, підкресливши його залежність від контексту, встановлення референтних точок та динамічну природу дейктичних елементів, таких як демонстративи, займенники та прислівники.

Ми дослідили різні типи дейксису, зокрема особовий, просторовий, часовий, дискурсивний, соціальний та емоційний, кожен з яких виконує окремі комунікативні функції. Спираючись на теоретичні засади таких лінгвістів, як Філлмор і Левінсон, ми визначили, як ці типи допомагають мовцям визначати місцезнаходження об'єктів у просторі та часі, орієнтуватися в соціальних відносинах і підтримувати когерентність у розлогіх висловлюваннях.

Ми проаналізували роль дейксису в мовленнєвих актах, керуючись прагматичними теоріями Остіна. Наші висновки показують, що дейксис покращує розуміння асертивів, директивів, комісивів, експресивів та декларативів, надаючи важливі контекстуальні підказки та встановлюючи референтні точки. Ці висновки закладають міцний фундамент для

подальших досліджень впливу дейксису на повсякденне спілкування англійською мовою.

Практичні завдання дослідження були комплексними, але основна увага приділялася ролі дейксису на матеріалі скриптів телесеріалів, щоб зрозуміти його вплив на повсякденну комунікацію. По-перше, ми проаналізували способи використання дейктичних елементів, виявивши широке використання таких маркерів, як особові займенники, просторові маркери та вказівники часу для керування мовою в особливих контекстах.

По-друге, ми дослідили, як дейксис формує наративну структуру скриптів телесеріалів. Шляхом порівняльного аналізу різних типів дейксису у вибраних епізодах ми зібрали вичерпну статистику щодо їхньої поширеності та тенденцій, підкресливши, що дейксис є важливим навігаційним інструментом, який допомагає аудиторії орієнтуватися в телевізійних наративах.

У ході дослідження, ми класифікували дейктичні елементи в різних мовленнєвих актах у скриптах обраних телесеріалів, проаналізувавши, як дейксис створює контекстуальні референси в мовленнєвих актах, дозволяючи мовцям посилатися на конкретні об'єкти, час, місце та елементи дискурсу. Найбільш вживаним виявився особовий тип дейксису, який дозволяє ефективно встановлювати міжособистісні зв'язки.

Ці результати підтверджують вирішальну роль дейксису в повсякденному спілкуванні, полегшуючи розуміння та ефективну передачу інформації за допомогою точних вказівок на місця, події, суб'єктів та елементи дискурсу.

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APPENDIX 1

Spatial deixis

Spatial setting	Demonstratives	Adverbs of place
Near the Speaker	<i>This (singular)</i>	<i>Here</i>
	<i>These (plural)</i>	<i>Right here</i>
		<i>Close by</i>
At a Distance from Both the Speaker and Listener	<i>That (singular)</i>	<i>There</i>
	<i>Those (plural)</i>	<i>Over there</i>
		<i>Far away</i>
In Between Entities		<i>Between</i>
		<i>Amidst</i>
Relative Position		<i>Above</i>
		<i>Below</i>
		<i>Next to</i>
		<i>Behind</i>
		<i>In front of</i>

APPENDIX 2

Temporal deixis

Time frame	Temporal adverbs	Temporal expressions
Present Time	<i>Now</i>	<i>At this moment</i>
	<i>Today</i>	<i>Currently</i>
		<i>At present</i>
Past Time	<i>Yesterday</i>	<i>Last week</i>
	<i>Previously</i>	<i>In the past</i>
		<i>Earlier</i>
Future Time	<i>Tomorrow</i>	<i>Next month</i>
	<i>Soon</i>	<i>In the future</i>
		<i>Later</i>
Simultaneity	<i>Simultaneously</i>	<i>At the same time</i>
	<i>Concurrently</i>	<i>Meanwhile</i>
		<i>During</i>
Duration	<i>Always</i>	<i>For a while</i>
	<i>Forever</i>	<i>Throughout</i>
		<i>During the entire process</i>
Sequence	<i>First</i>	<i>Subsequently</i>
	<i>Next</i>	<i>Finally</i>
	<i>Then</i>	<i>Afterwards</i>

APPENDIX 3

Discourse deixis

Linguistic element	Examples	Function in discourse deixis
Personal Pronouns	<i>He, she, it, they</i>	Anaphoric: Referring back to previously mentioned entities. Cataphoric: Anticipating upcoming entities.
Demonstratives	<i>This, that, these, those</i>	Anaphoric: Referring back to previously mentioned entities. Cataphoric: Anticipating upcoming entities.
Relative Pronouns	<i>Who, which, that</i>	Anaphoric: Introducing clauses that refer back to antecedents. Cataphoric: Setting the stage for upcoming clauses.
Adverbs and Adverbial Phrases	<i>Consequently, therefore, meanwhile</i>	Cataphoric: Indicating relationships with upcoming information.
Conjunctions	<i>However, nevertheless, furthermore</i>	Cataphoric: Establishing logical connections with upcoming information.
Noun Phrases and References	<i>The aforementioned, this idea</i>	Anaphoric: Referring back to previously mentioned entities. Cataphoric: Introducing entities that will be discussed later.
Temporal Expressions	<i>Later, afterwards, previously</i>	Anaphoric: Referring to a point in time already mentioned. Cataphoric: Indicating a future time point.
Numerical Expressions	<i>The first, the second, another</i>	Anaphoric: Referring back to previously mentioned items. Cataphoric: Introducing items that will be discussed later.

APPENDIX 4

Social deixis

Linguistic element	Examples	Function in social deixis
Honorifics	<i>Mr., Mrs., Ms., Dr., Prof.</i>	Indicating respect, formality, and social status.
Politeness Markers	<i>Please, thank you, excuse me</i>	Conveying politeness and courtesy in communication.
Titles and Pronouns	<i>Sir, Madam, Officer, President</i>	Signaling social roles, positions, and relationships.
Formality Levels	<i>Formal titles, last names, formal pronouns</i>	Adapting language based on the level of formality expected.

APPENDIX 5

Emotional deixis

Linguistic element	Examples	Function in emotional deixis
Expressive Adjectives	<i>Happy, sad, excited, frustrated</i>	Directly conveying the speaker's emotional state.
Intensifiers	<i>Very, extremely, incredibly</i>	Enhancing the intensity of emotional expressions.
Emphatic Phrases	<i>I absolutely adore, I can't stand</i>	Adding emphasis to emotional states or attitudes.
Exclamations	<i>Wow!, Oh my goodness!, Yikes!</i>	Expressing surprise, shock, or strong emotions.
Interjections	<i>Ah!, Ugh!, Hmm...</i>	Conveying immediate emotional reactions.