

CUJHSS, 2018; 12/1-2 (double issue): 1-16
Submitted: December 16, 2018
Accepted: December 24, 2018
ORCID#: 0000-0002-2375-3633; 0000-0002-1687-869X

Form and Meaning in Literature: Deixis and the Portrayal of Personal, Social and Financial Relations in *Pride and Prejudice*
Edebiyatta Yapı ve Anlam: Deiksis ve *Aşk ve Gurur*'da Kişisel, Sosyal ve Finansal İlişkilerin Betimlenmesi

Philip Glover
Süleyman Demirel University, Turkey
Adwaa Sabah Shukur Al-Tekreeti
College of Education for Women, Iraq

Abstract

This study considers the relationship between form and meaning in literature by looking at the use of deixis in *Pride and Prejudice* by Jane Austen. The study takes insights from pragmatics to focus on personal, social and discourse deixis and uses quantitative and qualitative methods to analyse the frequency of personal pronouns, proximity pronouns and titles and to consider how deixis affects the themes of emotional relations, social class and the role of women. The frequency of personal pronouns and titles in *Pride and Prejudice* was compared with the British National Corpus and *Great Expectations* by Charles Dickens. Findings of both the quantitative and qualitative analysis indicate that the way selected language forms are used reflects how emotional relationships develop in the novel, the social status of the characters and the role of women in *Pride and Prejudice*. The study goes on to discuss how deixis and themes relate to the literary techniques of irony and to a lesser extent ambiguity.

Keywords: Deixis, pragmatics, literature, language form, meaning, Jane Austen.

Öz

Bu çalışma, Jane Austen'in *Aşk ve Gurur* isimli romanında deiksis (dış bağlamsal yapı; gösterim) kullanımından yola çıkarak edebiyatta biçim ve anlam ilişkisini inceler. Çalışmada edimbilimden faydalanarak kişisel, toplumsal ve söylem deiksis incelenmiş ve kişi zamirleri, yakınlık zamirleri ve unvanların sıklığını ölçmek için nicel yöntemler kullanılmıştır. Bunun yanı sıra, deiksin duygusal ilişkiler, sosyal sınıf ve kadının rolü üzerindeki etkisini incelemek için nitel yöntemler kullanılmıştır. *Aşk ve Gurur* romanındaki kişi zamiri ve unvan kullanımının sıklığı British National Corpus ve Charles Dickens'in *Büyük Umutlar* eseri ile karşılaştırılmıştır. Nicel ve nitel incelemelerin sonucu seçilen dil biçimlerinin romanda duygusal ilişkilerin gelişimini, sosyal sınıfı ve kadınların rolünü yansıtacak şekilde kullanıldığını göstermektedir. Çalışma deiksis ve temaların edebi tekniklerden ironi ve daha düşük oranda belirsizlikle ilişkisinden de bahseder.

Anahtar Kelimeler: Deiksis, edimbilim, edebiyat, dilbiçimleri, anlam, Jane Austen.

Introduction

Languages include frequently used words and expressions for which the physical or social context of the speaker and addressee must be known in order to be fully understood. Context is made up of the physical surroundings of the speaker and the surrounding text. Different contexts can lead people to interpret words quite differently. Words such as *here* and *there*, *this* and *that* or *now* and *then* as well as pronouns like, *I*, *you*, *she*, *him*, *it*, are “pointing” or “indexical” and become comprehensible communicatively as “reference” (Widdowson 62). The sentence ***He will do it tomorrow***, is an example of words that cannot be interpreted unless the reader knows who *he* or *it* refer to (Thomas 9). Any expression using *they*, *this* or *tomorrow* has to be interpreted in terms of who the speaker is, where it is said and when (Levinson *Pragmatics* 5). There is a distinction between location in terms of proximity and movement. What is marked as distant, what is marked as near to the speaker and whether movement occurs towards or away from the speaker are all indicated by deixis (Yule “Pragmatics” 9).

Deixis refers to words or expressions where meaning relies on context, deals with the relationship between the speaker and the hearer and indicates relations between linguistic expressions and situational context (Crystal 379). Deixis consists of pointing words that draw attention to a particular context (Levinson *Pragmatics* 5). The term deixis refers to a broad grammatical category and comes from a Greek word for pointing. The linguistic forms used to accomplish this function are called deictic expressions or indexicals (Yule “Pragmatics” 9). In the case of deictic expressions, the speaker and addressee have to share knowledge of the same context to reach an understanding. For example, if one sees a piece of paper that reads *I will be back in two hours*, the reader will not know exactly when the person who wrote the note will be back unless the reader knows what time the note was written, although the reader does know that the wait will be no more than two hours.

The study of deixis belongs to the field of pragmatics which involves looking at communicative principles. Pragmatics offers different ways to approach the study of language in terms of communication, societal conditions and context (Mey 274). There are two types of context, linguistic context or co-text, and physical context. Linguistic context refers to the linguistic environment in which a word is used. It has a strong influence on how the meaning of a word is interpreted. Knowing the part of speech or function of a word can also contribute to an accurate interpretation. Physical context includes the time and place of a linguistic expression (Yule “Pragmatics” 9).

Deixis in the English language is expressed through a wide variety of forms including personal pronouns, demonstratives, adverbs and tenses. Deictic use can be divided into two types: *gestural* and *symbolic*. Gestural use requires physical monitoring of a speech event to be interpreted, whereas symbolic use makes

reference only to contextual co-ordinates available to participants before the utterance (Levinson *Pragmatics* 62). Because the meaning of deixis depends on context, it can cause ambiguity in narratives or dialogue. Deixis may cause ambiguity or ambivalence and confusion (Thomas 202) when there are two or more referents with the same gender. For example, in the sentence *John rushed up to Sam and blurted out that the teacher suspected him of cheating in the exam*, if there is no clear antecedent, it is unclear whether the pronoun *him* refers to John or Sam.

Major categories of deixis are person deixis, place deixis and time deixis, and Levinson adds discourse and social deixis (Levinson *Pragmatics* 69). Person deixis is used to indicate the people involved in an utterance. For example, using the pronoun *we* has the potential to cause ambiguity, allowing different interpretations depending on the context. In Chapter 20 of *Pride and Prejudice*, Mrs. Bennet is trying to persuade her daughter Elizabeth to marry Mr. Collins. She is talking to her husband and says: “*Oh! Mr. Bennet, you are wanted immediately; **we** are all in an uproar. You must come and make Lizzy marry Mr. Collins*” (Austen 79). In this context, *we* refers to Mrs. Bennet, as the speaker, her daughter Elizabeth, unknown members of the rest of the family, and possibly even Mr. Bennet, so *we* here is used as an inclusive *we*, but it is not clear exactly who is included. It is distinguished by the determiner, *all*. These deictic expressions serve to distinguish social status as well as the gender of the speaker. They indicate a personal element which is about relations between people, and a social element, which is about relations between social groups.

Temporal, or time deixis “concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken” (Levinson *Pragmatics* 62). Time deixis is typically expressed by single deictic words such as adverbs of time (today, yesterday, now, then, etc.) which reflect the time of the utterance, and “complex time adverbials” (last month, next year, this afternoon, last Sunday, etc.) which consist of a deictic modifier and a non-deictic measure word. The most pervasive form of temporal deixis is tenses. In English, the main tenses are past and present and they are a part of every sentence and conjugated verb.

Spatial or place deixis, like time deixis, is important since any utterance has a time as well as a space in which it occurs. Place deixis deals with expressions indicating space and movement and is concerned with the relative location of people and objects, the speaker and the addressee, or of persons and objects. The most prominent forms of deictic expressions of space are the adverbs of place such as *here* and *there*, and demonstratives used to indicate or refer to a person or thing. Demonstratives in the English language are *this*, *that*, *these*, and *those*. Motion verbs are another form of place deixis, especially *come* and *go*. These verbs serve a deictic purpose when used to indicate movement towards or away from the speaker. There is a clear link between the concept of distance and place deixis.

Languages usually have two dimensions in their deictic system, proximal—near or close to speaker, and distal—remote from the speaker and/or closer to addressee. *This, these* and *here* are used to refer to the proximal, and *that, those* and *there* refer to the distal.

It is possible to find expressions that refer to earlier or later parts of the text in any spoken or written discourse such as *this sentence, the next chapter, or that was why*, and these expressions relate to discourse or text deixis which is the use of an expression to refer to a segment of discourse that includes the utterance itself (Levinson *Pragmatics* 75). For example, in the sentence: *This is an amazing story*, *This* may refer to the upcoming or previous discourse. On the other hand, in *That was an amazing story*, *That* refers to prior discourse. Most deictic forms used to express discourse deixis involve person, time and place deixis. As mentioned earlier, discourse deixis refers to parts of discourse that include the discourse itself whereas anaphoric or cataphoric expressions refer to other entities in a text (Levinson “Deixis” 111). Both cases involve an antecedent which is the earlier word in case of anaphora and the later word in case of cataphora. Antecedent is “the second or subsequent expression is the anaphor and the initial expression is the antecedent”(Yule “Pragmatics” 23).

Many languages include examples of social deixis, with specific linguistic expressions denoting social status, social rankings, and how people communicate in society. Expressions indicating politeness or expressions that reflect honorifics are examples. Because social deixis shows the different social ranking between the speaker and the addressee, it reflects the status and social relationship between the participants (Levinson *Pragmatics* 86). Social deixis can be expressed by pronouns of politeness, which are represented by the second person pronoun, title of addressee or honorifics (*Mr., Sir, Miss*), or kinship (*my aunt, my elder sister*) which show respect, indicate relation, or highlight the referee’s honorific status. The choice of one of these forms is described as social deixis (Yule “Pragmatics” 10) and may include social class, kin relationships, age, sex, profession, and ethnic group. For example, if someone says: *Sir you have a visitor*, it usually means that the addressee is of higher social status than the speaker.

The concepts deictic centre and deictic shift are also important concepts. The *who, where* and *when* of the sentence, are the three dimensions that make up the deictic centre or “use orientation” (Fillmore 20). The deictic centre is a system of theoretical points that a deictic expression is anchored to (Levinson *Pragmatics* 64). The deictic centre consists of the speaker, and the time and place of speaking for example *I am here now*. An utterance like this can be a source of ambiguity, for example between two persons on the telephone. Additionally, complexities or ambiguities arise in the use of motion verbs such as *come*, which denotes “movement toward the speaker,” and *go*, which denotes “movement away from the speaker” (Levinson *Pragmatics* 83), referring to movement towards or away

from the deictic centre, which means that the deictic centre is transferred from the speaker to the addressee. In utterances such as, *I'm coming*, it is implicit that the speaker assumes the perspective of the addressee and they mean "I'm going to where you are". The shifting of deictic centre has its effect on conversation carried out by the writer as component of elaborating of the plot of the story. It helps the reader to understand and comprehend the text. Readers shift their deictic centre from the real-world situation to the location within the story text. The reader often takes a cognitive stance within the mental world he has created to understand the story" (McGill 129).

Description of the Study

This study analyses text and utterances in a written text, in this case the novel *Pride and Prejudice* by Jane Austen. This novel portrays personal relations and the social environment of the time, especially the class divisions and status by familial connections. The connections between characters are an important theme of the novel, and this makes it likely that deixis will play a role. Society is an important aspect of *Pride and Prejudice* and the novel can be studied for social deixis through expressions that show respect, denote the relation between the participants in a speech event, or address rank differences between them. With Mr. Darcy and Mr. Bingley, for example, there are expressions that reveal their high social standing and the distance between them and the various characters. We can see that whenever characters from other classes refer to them with a title. The two characters do not use titles when talking to each other due to their friendship, for example when Mr. Bingley tries to convince Mr. Darcy to take part in the dancing at a party: "Come, Darcy,' said he, 'I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance'" (Austen 8). Mr. Bingley refers to Mr. Darcy using only his surname and no honorifics or titles. Another example is when Mrs. Bennet calls her husband Mr. Bennet, which shows respect and may be a reflection of the patriarchal nature of society at that time. Jane and Elizabeth Bennet's titles change after their marriage from *Miss Bennet* to *Mrs. Bingley* and *Mrs. Darcy*, and *Miss Lucas* adopts the title of *Mrs. Collins* after she gets married. This is an evidence of a change in these characters' social status from single women to married women. Social titles can also be used to investigate person deixis. Kinship terms are associated with the possessive forms of first person pronouns (my aunt, her uncle). The use of the second person pronoun *you* may show the high rank of the addressee, as in your ladyship.

The use of these and other deictic expressions contributes to the development of the novel in many different ways. The use of these expressions is connected to the themes in the novel. The relationship between form and meaning in literature can be viewed in different ways. In the co-operative principle (Yule *Language* 37) the

participants try to contribute successfully and effectively to each other. The theory of Conversational Implicature takes into consideration the meaning that has to be supposed in order to maintain the cooperative principle (Yule "Pragmatics" 37). Situational Semantic theory focuses on the physical, non-linguistic context. Deictic terms, as with other terms, have semantic content, but the semantic meaning of the deictic terms depends on their situational context to be interpreted. Deictic shift theory shows how readers become involved in a text when they are reading. They shift themselves from the real world to the story world. Based on these viewpoints, context is an essential to the interpretation of an utterance.

Communication is a cooperative process between participants. Through this process it is easy to interpret words in conversation, but in reading it is more difficult because the cooperative process is between the reader and the text. It may lead the reader to look for a cooperative interpretation of the expression (Duchan et al. 26). Readers have to refer to the text to find the message that the writer wants to convey. According to deictic shift theory the readers interpret a narrative from the position in the literary text. The situational context of the story is necessary for the interpretation of the text, in order to make sense of the terms and tenses accomplished in the text. The setting and events of the story are created in relation to one another. Deictic expressions including proper names, pronouns and others refer to settings and events. The study of pragmatics within literary writings reveals the features or the devices of literary texts which the writer uses in conveying the meaning to the reader: how characters interact with each other, or the interaction between the writer and the reader. Other literary tools that the writer utilizes in the text are also bound to these conditions and settings. Plot, character, tone, setting, point of view, symbolism, and allusion and so on, are some of these tools. Many of the sentence interpretations depend on the context. A demand for context is in the interpretation of deictic expressions. These expressions include *I*, *now* and *here* which refers to person, time and place. To identify Uncle and Father, deictic knowledge for kinship terms are required. The meanings of verbs like *come* and *go* and *tenses* depend on the time and the place of the utterance.

Concerning the themes of *Pride and Prejudice*, the focus at the time of writing was personal relations, marriage, social class and women's roles in that society. The novel reveals aspects of social and personal behaviour such as love and marriage, creating a family and bringing up children. These themes are developed through literary techniques such as ambiguity and irony, often through misunderstandings. The novel also deals with social relations by portraying class and wealth and the position of women.

This study aims to reveal the pragmatic aspects of written language within the literary work. Since the literary text is directed towards the readers and pragmatics is determined by language use, it can be concluded that the pragmatic

analysis of literary texts is not just a perspective or field in pragmatics but it can reveal or clarify the relationship between human language and their world. Understanding people's words indicates their intentions, to explain the meaning of an utterance which takes into account the situational context where the words occur, and the personal knowledge that the users bring with them, in other words, the relation between the words and the things that they refer to in the world.

Analysis

The current study aims to answer three questions:

1. What is the frequency of selected deictic expressions in the novel?
2. How do the selected deictic expressions reflect personal, social and discourse relations?
3. What role do the deictic expressions have in the use of irony and ambiguity in the novel?

The study uses a combination of qualitative and quantitative methods to investigate deixis in *Pride and Prejudice*. Quantitative analysis was carried out by means of a corpus linguistics approach. A common approach in corpus linguistics is to compare a target text, or corpus, with one or more reference corpora. After quantitative analysis the deictic features are considered qualitatively to provide a clearer picture of how those features function.

Quantitative Data Analysis

Computer software supports discourse and text analysis as it can analyse large amounts of data in a comprehensive and reliable manner. Researchers are able to study large quantities of text which makes studies more valid and reliable. Corpus linguistics can also look at a text in more detail than through traditional methods. Concordancers come with certain tools for different research purposes according to the needs of the researchers. The main search tools are used for finding word frequency in a text, co-occurrences of words, distributions of words and collocation. Collocation is useful in revealing the different words that occur around a word. Computer programs can locate collocations with a search word and find all the instances of words in a specified environment (Sinclair 1991).

Data from the target text, *Pride and Prejudice*, were compared with two reference corpora. Comparison was made in terms of the frequencies of the key words. The two reference corpora are the British National Corpus (BNC) and *Great Expectations* by Charles Dickens. The BNC was chosen as a reference corpus because it is extremely large and authoritative, with a total of over 100 million words. However, the BNC is a corpus of modern English in a variety of texts of spoken and written text types, so it may not be fully comparable with the text of

Pride and Prejudice. For that reason a second reference corpus was chosen, *Great Expectations* by Charles Dickens. *Great Expectations* was chosen because it is from a similar historical period to *Pride and Prejudice*, and is a similar text type and genre.

The research aims to describe certain types of deixis found in the novel, and how they relate to meaning. For the qualitative analysis the researcher focused on specific sections of the text, Chapters 1, 2 and 3 from the beginning represent the introduction of the novel, and chapters 59 and 60 represent the end of the novel. These chapters show how the characters' behaviour and their personalities developed from the beginning to the end of the novel, and qualitative analysis of the data provides insights that complement findings from quantitative analysis.

The analytical framework consists of three categories of deixis: personal, social and discourse deixis. These categories were chosen because they are important aspects of deixis that are likely to reflect the themes of the novel. The personal, social and discourse deixis categories were first investigated using quantitative analysis. These categories investigate connections in the novel between deixis and relationships between the characters and how these relations are presented. Social deixis reflects social relations in the novel such as social class and the roles of men and women. The discourse deixis category supports the investigation of the connections between language forms and literary techniques through cataphoric references. However, this is a small-scale exploratory study that is limited to a small number of deictic expressions and a small number of categories of deixis.

The qualitative analysis that follows the quantitative analysis looks in detail at person deixis, social deixis, and discourse deixis, which are all classified in terms of closeness and distance, social relations and misunderstandings. The personal deixis is classified in terms of closeness and distance reflecting emotional relations and is often reflected in the forms of personal pronouns. Social deixis reflects social class, marriage and the role of women through the different title terms that express these relations. Discourse deixis involves irony and cataphor, and includes the use of the demonstratives (this, that, these and that), (there and here) as well a pronoun (it).

The procedures for data analysis were as follows:

1. Multiple readings of the novel for a stronger understanding of the text and to select appropriate chapters for analysing.
2. Quantitative analysis of key words in the primary data and reference corpora.
3. Qualitative analysis of target language forms in the utterances.
4. Discussion of the utterances of the characters of the novel in the selected chapters.

The analysis starts with quantitative analysis of occurrences of the target language forms in the text, and then moves on to qualitative analysis and discussion. The frequency of the personal pronouns was analysed in order to investigate personal deixis. Subject pronouns are important indicators of deixis, and in order to observe deixis in *Pride and Prejudice*, occurrences of each subject pronoun was counted. In order to compare the use of pronouns in *Pride and Prejudice* with other contexts or texts, the occurrences were compared with the BNC, which contains texts of current English usage, and with Charles Dickens' *Great Expectations*, a text from a similar era and genre as *Pride and Prejudice*. The rank order and frequency of the pronouns is different in each corpus, and shown in Table 1. The reasons for these differences are discussed below.

Table 1
Subject Pronoun Occurrence in *Pride and Prejudice*, BNC and *Great Expectations*

Pronoun	Pride and Prejudice	Rank order	BNC	Rank order	Great Expectations	Rank order
I	2074 (1,69%)	6	732523 (0,74%)	13	6476 (3,47%)	3
She	1709 (1,39%)	10	325351 (0,33%)	34	887 (0,48%)	29
You	1359 (1,11%)	14	588503 (0,59%)	19	2183 (1,17%)	12
He	1337 (1,09%)	15	593609 (0,60%)	18	2208 (1,18%)	11
They	601 (0,49%)	32	376289 (0,38%)	30	363 (0,19%)	68
We	254 (0,21%)	75	300833 (0,30%)	37	760 (0,41%)	36

Observations can be made about the frequency and rank order of each pronoun. The pronoun "I" is considerably more frequent in *Great Expectations* than in the other two corpora, reflecting the fact that the novel is a first person narrative. The pronoun "I" is more frequent in *Pride and Prejudice* than in the BNC, probably because the novel genre has a higher proportion of speech than the BNC. There are several other differences in the use of pronouns in *Pride and Prejudice* that illustrate the connection between the use of deixis and the purpose of the novel itself. The frequency of the pronouns *she* and *he* are highly relevant to this study because they reflect the personal relations, the social relations and the literary techniques employed. The number of occurrences shows that *she* is the second most frequent personal pronoun in *Pride and Prejudice*, but only the fifth most frequent in the BNC and the fourth most frequent in *Great Expectations*. *She* is more frequent than *he* in *Pride and Prejudice* but *he* is more frequent than *she* in the BNC and *Great Expectations*. The pronoun *she* in *Pride and Prejudice* is approximately four times more frequent than in the BNC and three times more frequent than in *Great Expectations*. All these points reflect the importance of and attention paid to female characters in the novel, the role they play in personal relations, how social relations are reflected and contribute to the feminist

impression of Jane Austen's work. The greater use of the pronoun *she* reflects the importance that the novel attaches to the position of women in society.

The frequency of proximity pronouns *this, here, these and those* were analysed in order to investigate discourse deixis. *That* and *there* were excluded because they are not only pronouns of proximity; *That* is often used to refer to facts, ideas and assertions. *There* functions as a pronoun, noun, adverb or interjection. Table 2 shows occurrences of proximity pronouns in the three corpora. All these words occur less frequently in *Pride and Prejudice* than in the other two texts, perhaps surprisingly as personal relations are an important theme. It seems that the closeness of relationships is more likely to be shown through person deixis in *Pride and Prejudice*. The pronoun *here* occurs more frequently in *Pride and Prejudice* and *Great Expectations* and less frequently in the BNC. This is likely to be linked to the nature of discourse in narratives or novels.

Table 2

Pronouns and Adverbs of Proximity in *Pride and Prejudice*, BNC and *Great Expectations*

Pronoun	Pride and Prejudice	Rank order	BNC	Rank order	Great Expectations	Rank order
This	449 (0,37%)	46	454419 (0,46%)	23	747 (0,40%)	37
Here	70 (0,06%)	223	66429 (0,07%)	141	268 (0,14%)	98
These	70 (0,06%)	225	123615 (0,12%)	83	141 (0,08%)	186
Those	58 (0,05%)	283	87193 (0,09%)	117	125 (0,07%)	201

The frequency of words for titles and family members were analysed in order to investigate social deixis. Table 3 shows that the frequency and rank order of the title words in all corpora. The formal titles *Mr, Miss and Sir* appear considerably less in the BNC than in the two novels. They are also more frequent in *Pride and Prejudice* than in *Great Expectations*, reflecting the importance attached in the novels to the status of characters such as Mr. Darcy and Mr. Bingley. *Mrs* and *Madam* are considerably more frequent in *Pride and Prejudice* than in *Great Expectations*, reflecting the greater importance of women's roles. *Sir* occurs with similar frequency in *Pride and Prejudice* than in *Great Expectations*, reflecting the importance of this form of address in that historical era, but *Madam* is entirely absent from the BNC and *Great Expectations*, providing a reflection of both the roles women and the relative respect show to women and men.

As for the family member words, *father, mother, sister, brother, aunt, uncle and cousin*, they are all more frequent in *Pride and Prejudice* than in the other two corpora, reflecting the role family relations play in the novels. They are also more frequent in *Pride and Prejudice* than in *Great Expectations*, showing that family relationships in that particular novel are of greater importance.

Table 3
Titles in *Pride and Prejudice*, BNC and *Great Expectations*

Title	Pride and Prejudice	Rank order	BNC	Rank order	Great Expectations	Rank order
Mr	782 (0,64)	26	66114 (0,07)	142	711 (0,38)	39
Mrs	342 (0,28%)	59	21019 (0,02%)	471	164 (0,09%)	162
Miss	283 (0,23%)	70	11916 (0,01%)	859	383 (0,21%)	61
Sir	79 (0,06%)	190	18441 (0,02%)	415207	131 (0,07%)	196
Madam	20 (0,02%)	699	790 (<0.01%)	0		
Father	116 (0,09%)	140	19685 (0,02%)	505	55 (<0.01%)	356
Mother	112 (0,09%)	144	21492 (0,02%)	459	39 (<0.01%)	485
Sister	180 (0,15%)	101	6621 (<0.01%)	1576	154 (<0.01%)	169
Brother	66 (0,05%)	237	7568 (<0.01%)	1396	11 (<0.01%)	1447
Aunt	78 (0,06%)	192	2618 (<0.01%)	3544	10 (<0.01%)	1578
Uncle	60 (0,05%)	275	3145 (<0.01%)	3080	45 (<0.01%)	429
Cousin	41 (0,03%)	364	1598 (<0.01%)	5115	5 (<0.01%)	2788

Quantitative analysis of deictic features in *Pride and Prejudice* indicates a number of differences that can be related to the themes in the novel. The quantitative analysis of selected pronouns, adverbs and titles was then complemented by qualitative analysis of these features in key chapters of the novel. This analysis was carried out in order to provide a picture not just of the frequencies of these language forms but also how these forms are actually used.

Person deixis is reflected in the use of personal pronouns, pronouns and adverbs of proximity and titles. The use of these pronouns in the selected data confirms many of the differences identified in the quantitative analysis. The use of pronouns also illustrates how ambiguity and irony are developed in the course of the novel. Person deixis plays an important role in how emotional relationships are presented and develop in the novel. This development is achieved through distance early on in the novel contrasting with closeness or intimacy in the later chapters. The development of the relationship between Darcy and Elizabeth can be traced through the use of personal pronouns. The early contact between them is made in Chapter 3. Darcy uses the third person to refer to Elizabeth, who he has just met. Distance is facilitated by the fact that Elizabeth overhears the remark:

She is tolerable, but not handsome enough to tempt **me**; **I** am in no humour at present to give consequence to young ladies who are slighted by other men. **You** had better return to **your** partner and enjoy **her** smiles, for **you** are wasting **your** time with **me**. (Austen 7)

At this point in the novel, Darcy's closeness to Bingley and distance from Elizabeth is indicated by the use of the pronouns. This comment by Darcy allows her to interpret his aloofness as snobbery and arrogance rather than reserve or shyness,

a characteristic that Elizabeth strongly defends in her own sister, Jane. The same characteristic in Jane is condemned by Darcy as showing lack of love, even though he himself displays the same trait. The use of pronouns plays an important role both in the portrayal of distance between the main characters, and also in the ironic presentation of both Darcy and Elizabeth in their simultaneous condemnation and tolerance of shyness or remaining aloof.

Just as Darcy's discourse distances himself from Elizabeth, Darcy is similarly distanced from Elizabeth in Chapter 3:

But **I** can assure **you**," she added, "that Lizzy does not lose much by not suiting his fancy; for **he** is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring **him!** **He** walked here, and **he** walked there, fancying himself so very great! Not handsome enough to dance with! **I** wish **you** had been there, my dear, to have given **him** one of your set-downs. **I** quite detest the man. (Austen 8)

By the time of Chapter 59, however, a change has occurred. This change is achieved, to a great extent, through the use of deixis. The personal pronouns reflect the continuing close relationship between Elizabeth and Jane, but Darcy and Elizabeth have become *we*:

My sole dependence was on **you**; and **I** am sure nobody else will believe **me**, if **you** do not. Yet, indeed, **I** am in earnest. **I** speak nothing but the truth. **He** still loves **me**, and **we** are engaged. (Austen 261)

The utterance reflects the transition in relationships that occurs in the novel. The closeness between family members Elizabeth and Jane is still present, with *I* and *you*. Elizabeth's relationship, however, is seen to have changed. *He* starts the sentence as distant, but joins with *me* to become *we*.

At the same time even at this point in the novel the discourse of Mrs Bennet places Darcy at a distance. The juxtaposition of Elizabeth's newly found closeness to Darcy alongside her mother's derogatory references to "that disagreeable man" is also highly ironic, as it highlights the different understandings and ambiguities that have developed.

"Good gracious!" cried Mrs. Bennet, as she stood at a window the next morning, "if **that** disagreeable Mr. Darcy is not coming here again with our dear Bingley! What can he mean by being so tiresome as to be always coming here? I had no notion but he would go a shooting, or something or other, and not disturb us with his company. What shall we do with him? Lizzy, you must walk out with him again, that he may not be in Bingley's way." (Austen 263)

I am quite sorry, Lizzy, that you should be forced to have that disagreeable man all to yourself. But I hope you will not mind it: it is all for Jane's sake, you know; and there is no occasion for talking to him, except just now and then. So, do not put yourself to inconvenience. (Austen 263)

By the end of the novel “I” and “you” are more likely to be used by Elizabeth and Darcy to refer to each other. In Chapter 60, the closeness between Elizabeth and Darcy is apparent:

How could **you** begin?” said she. “**I** can comprehend **your** going on charmingly, when **you** had once made a beginning; but what could set **you** off in the first place? (Austen 266)

Deixis supports Austen’s portrayal of the change in the relationship between Darcy and Elizabeth. Deixis also supports the ironic presentation in the differing viewpoints of Elizabeth and her mother. Furthermore, deixis highlights the misunderstanding that has developed for Mrs. Bennet concerning the intentions of both Elizabeth and Darcy.

Social deixis reflects social class, marriage relations and the role of women. Social expressions are used in *Pride and Prejudice* referring to different social ranking or to show respect and title of the character, such as Mr, Mrs, Sir, Lady, My daughter, my aunt and so on. They play an important role in the novel in a number of different ways. Darcy and Bingley address each other without using the title Mr, indicating their closeness, whereas others use Mr which reflects distance and social hierarchy. Titles are used much less frequently in the later chapters of the novel compared with the early chapters. This reflects the development of personal and social relations during the course of the novel.

Titles are not only indicators of closeness and distance in terms of social class, they also support the ironic portrayal of characters. Mr and Mrs Bennet frequently address each other using the titles Mr and Mrs, in spite of being married. This excessive politeness is ironic. Deixis also contributes to the ironic portrayal of the Bennets’ relationship in this exchange in the first chapter:

Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves.
You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least. (Austen 2)

The personification of Mrs. Bennet’s nerves through the use of the personal pronoun “they” to refer to them as friends is ironic. The analysis of discourse deixis shows the closeness, distance and changing relations, ambiguity of meaning, opinions and changing opinion. It includes the use of the pronouns and the demonstratives *this* and *that*, *these* and *those* within the data selected.

Readers can also realize the irony of Mr. Bennet always making fun of and mocking his wife’s viewpoints: “My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty” (Austen 2). While Mr. Bennet is mocking his wife’s hope of marrying one

of her daughters to Mr. Bingley, Mrs. Bennet perceives her husband's ironical speech as flattery.

The use of discourse deixis in the novel plays a role in showing the ironical style of the writer. The use of discourse deixis as cataphor introducing a character, but also introducing important themes concerning personal relations. There are several forms of ambiguity that the reader of *Pride and Prejudice* can observe through the event development of the novel. Some of these ambiguities occur within the structure of the novel, especially that concern with the subject matter of this research, deixis. The pronoun "we" has an ambiguity, according to its function as the speaker or group of speakers, and it may consist of the speaker(s) and other participants. In the example: "It will be no use to **us**, if twenty such should come since you will not visit them" (Austen 3), it is not clear whether "we" includes Mr. Bennet, or just Mrs. Bennet and the rest of the family. Other ambiguities are concerned with themes of the novel and contribute to their development. In the following exchange, ambiguity as misunderstanding occurs when, in defending himself from Elizabeth's accusation of arrogance, he inadvertently reinforces Elizabeth's perception of him as self-centred by overusing the pronoun *I* and *my*:

I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise.

"No"—said Darcy, I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. —It is I believe too little yielding--certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. —My good opinion once lost, is lost for ever. (Austen 40)

Conclusion

Deixis is an important subject in the field of pragmatics, and plays a major role in human communication. In written discourse, the speaker (the writer) and the addressee (the reader) do not share the same context. A literary text is a process that depends on a reader's knowledge and participation in the events in order to interpret the indexical signs. In this study the role of person deixis was investigated through pronouns. The pronouns show a great deal about the personal and social relations in the novel. Deixis helps the reader to follow the movement of the characters through the events of the novel which reflect the personal and social themes. Social and discourse deixis also contribute to the portrayal of the personal and social themes. The results of this study are promising but limited and throw some light on how specific deictic forms are related to meaning and style in one literary work.

Austen uses a variety of deictic expressions which play a stylistic and rhetorical role in the novel. The author uses them as a technique to present ideas and to develop the topics and themes of her narration. Ambiguity occurs through deixis in the selected data. In places, these uses result in reference ambiguity to create suspense. The author exploits personal pronouns and other deictic features in the process of the narration. They help Austen to make readers eager to know the characters by themselves, and give them the opportunity for interpretation.

Person deixis plays an important role in developing the events of the novel from the beginning to the end. It reflects the distance and closeness between the characters, especially between Elizabeth and Mr. Darcy. At the beginning the use of the pronoun *he* and *she* is likely to be more for Mr. Darcy and Elizabeth, but at the end the use of these pronouns for the same characters change to *I* and *you*, and this changing in using the pronouns is because of the changing relationship between them. Person deixis also contributes to ambiguity and misunderstandings which play a crucial role in the development of the novel's events. Misunderstandings cause the relation between Elizabeth and Mr. Darcy to be distant at the beginning, but this misunderstanding is rectified by the end.

The findings show that social deixis also plays an important role in the development of the novel, reflecting the themes of social class, marriage relations and the role of women. It can be concluded from these findings that social deixis varies according to social status and the proximity in relations between individuals. In the novel, social deixis reflects closeness and distance between the characters. Some uses of the person pronoun *my* in this novel, especially when Mrs. Bennet says it to Mr. Bennet are used ironically. The pronoun *my* is used to show the kinship which indicates the closeness between characters, but the use of this pronoun by Mrs. Bennet shows the distal relation between these two partners. Titles also play an essential role in *Pride and Prejudice* reflecting the theme of marriage and social class between the characters. The frequent use of titles at the beginning of the novel is replaced by greater use of personal pronouns at the end due to the changes in the characters' relationships. The marriage of Elizabeth and Darcy, Jane and Bingley and other characters in the novel, make the titles less in the end because the relation became closer. The more frequent use of the *she* pronoun in *Pride and Prejudice* compared with *Great Expectations* reflects the importance of female characters in this novel and contributes to the feminist impression of Jane Austen's work.

Works Cited

- Crystal, David. *A Dictionary of Linguistics and Phonetics*. Blackwell, 2008.
- Duchan, Judith F, et al. *Deixis in Narrative: A Cognitive Science Perspective*. Lawrence Erlbaum, 1995.
- Fillmore, Charles. *Santa Cruz Lectures on Deixis*. University Linguistics Club, 1971.
- Levinson, Stephen C. "Deixis." *The Handbook of Pragmatics*, edited by Laurance R. Horn and Gregory Ward. 2004. pp. 97-121.
- . *Pragmatics*. CUP, 1983.
- McGill, Stuart. "Sentence Connectives and Deictic Shift in Paasaal Narrative." *Reading Working Papers in Linguistics*, vol. 8, 2005, pp. 119-47.
- Mey, Jacob L. *Pragmatics: An Introduction*. Blackwell, 2001.
- Sinclair, John. "Corpus, Concordance, Collocation." *Describing English Language*, edited by John and Ronald Carter Sinclair, OUP, 1991.
- Thomas, Jenny. "Meaning in Interaction: An Introduction to Pragmatics." *Learning About Language*, Longman, 1995.
- Widdowson, Henry G. "Linguistics." *Oxford Introductions to Language Study*, edited by H.G. Widdowson, OUP, 1996.
- Yule, George. "Pragmatics." *Oxford Introductions to Language Study*, edited by H.G. Widdowson, OUP, 1996.
- . *The Study of Language*. 3rd ed., CUP, 2010.