

*Pragmatic Study of Deixis in "Never Let Me Go": Exploring  
Meaning and Narrative Interaction*

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**Abstract**

Human communication depends on language, and in order to comprehend meaning in any language, we must comprehend the context of communication, which includes time, place, and culture. Since every word relates to something different depending on the speaker's intended meaning, language and context are inextricably linked. Thus, there needs to be a connection between language and context. Deixis, however, can be used to identify this link. Deixis is a term that illustrates how contextual information is necessary to comprehend the meaning of a particular phrase or word. As a result, the deixis reference typically varies depending on the communication situation.

Kazuo Ishiguro's novel "*Never Let Me Go*" featured this study on deictic expressions. The researcher analyzes deixis expressions using a descriptive-qualitative approach. This study uses Levinson's deixis categorization to perform a statistical analysis of the data. All of the novel's sentences serve as the data for analysis. Reading the text, recognizing deixis, categorizing different types of deixis, and providing examples of each are the methods modified to study the script. Next, elucidating the roles of each type of deixis.

Since the novel is part of tragedy art, the plot takes place in unusual life, and the lines are in spoken language, thus the researcher chooses to investigate it and finds suitable material for deixis analysis. Thus, the author conducts the study labeled "pragmatics analysis of deictic expressions in this work. According to the study's findings, this novel contains 8100 deictic expressions in total. Personal Deixis (49.38%) and Discourse Deixis (17.65%) are the two most prevalent types of deixis in the novel. Next are Temporal Deixis (13.21%), Spatial Deixis (11.48%), and Social Deixis (8.27%).

The study's goals are to: (1) identify the many kinds of deixis in Ishiguro's novel "*Never Let Me Go*". (2) describing how each sort of deixis is used in the novel; (3) indicating how frequently deictic terms are used in the novel .The following succinctly describes the significance of this study:

1. One of the best novels in tragic art is , which looks to have a lot of deictic terms in its vocabulary. This has not yet been mentioned in scholarly research.
2. Academic significance: this study explores the key elements of tragedy novels and may help other researchers conduct more studies on deictic expressions in tragic novels.
3. English language learners and instructors will recognize the importance and usage of deixis expressions, which demonstrate that comprehending the meaning of a particular phrase or word necessitates a thorough comprehension of contextual information.

**Key words:** study ,deixis, novel ,analysis.

### Introduction

Deixis, a fundamental concept in pragmatics, refers to expressions that depend on contextual information for their interpretation, such as personal pronouns, spatial adverbs, and temporal references. Understanding deixis is critical for analyzing how language users position themselves and others within communicative acts. Although deixis has been extensively studied in conversational discourse, relatively few studies have explored its use within the structure of literary narratives, particularly those set in dystopian realities where identity, agency, and belonging are constantly questioned.

Kazuo Ishiguro's *Never Let Me Go* offers a compelling context for investigating deixis from a pragmatic perspective. The novel's narrative heavily relies on memory, fragmented spoken discourse, and introspective reflection, creating a rich deictic environment. By examining how deixis functions in the novel, this study contributes to a deeper understanding of narrative interaction, character perspective, and the emotional resonance that emerges through subtle linguistic choices. Specifically, the study demonstrates how deixis constructs relationships between narrators and readers, foregrounds existential boundaries, and reveals underlying power structures between the clones and the broader society they serve.

Pragmatically analyzing deixis within *Never Let Me Go* enriches the study of English linguistics by illustrating how deictic expressions contribute to narrative cohesion, emotional engagement, and the ethical complexities presented in literary texts. This research aims to fill a gap in the intersection between literary studies and pragmatics by showing how linguistic forms are strategically employed to enhance narrative depth and reader empathy.

The paper is structured as follows: sections 1,2 and 3 review the theoretical background of deixis. Section 4 outlines the methodology, including the selection criteria for excerpts and the analytic framework. Section 5 presents

a detailed analysis of the different types of deixis identified in the novel. Finally, Section 6 presents the main conclusions through out the research.

### 1.1 Different Definitions of Deixis

Deixis has been tackled by many researchers in different domains of knowledge according to their definitions, functions and their kinds. In Lyons' *Semantics* (1977:637) he defines deixis as the positions and the identifying of the persons, things, events and the activities that have been taking place and talking about.

In the same context, Yule(1996:9) explains that deixis is a concept that is technically taken from Greek which was considered as a fundamental term in studying pragmatics as it has a unique relation to the context.

Hatch (1992:210) adds that deixis identifies the social relation between the individuals, it is also used to select aspects of some texts with the relation to other texts because the basic use of using deixis is specifying the identity of the interlocutors and objects in our world, and also it refers to the events that taking place in time relation to the present.

In addition, Brown & Yule (2000:27) adds that deictic expressions should be translated with the relation of any context which is non linguistic. Brown & Yule (ibid) confirm that the deictic expressions like now, here, that, this, and you, are considered as the most obvious linguistic elements that need a contextual information for this translation.

Silverstain (1976:25) states that one of the most significant features of our languages as human is that the interpretation of our sentences that we use in communication is not depending only on linguistic context but also on non linguistic one.

Deictic expressions are one of the most significant instruments of pragmatic linguistic analysis, and they are associated with pragmatics since they directly address the link between language structure and context. They are linguistic markers whose meaning is decided only by the context of pragmatic speech, as they have no inherent meaning. Although they are linked to a reference, it is an unstable one. The success of gestures grows as they are comprehended by both the speaker and their discussion partner. In contrast, their efficacy is reduced when there is a lack of clarity in the communication process and the recipient is unable to grasp what the speaker intends by such gestures. (Gharib & Salman 2021:253)

We can see from these definitions that deictic expressions like this, that, now, you, him etc. can not interpreted separately from the physical context of the speaker.

## 1.2 Types of Deixis

There are three types of deixis which are classified either according to the temporal axes like yesterday, today, and now which is called as temporal deixis, or according to the spatio axes like here, there, and this which is called as spatial deixis and finally the third one is classified according to their socio-axis like I and you which is called as personal deixis ; furthermore Livenson, Lyons and Cruse (1983; 1977; 2004) added another types of deixis , social deixis like your highness , your honour , mr.president and discourse deixis to such as that to point to something comes in any conversation like: that man.

For more details consider the following lines :

### 1.2.1 Personal Deixis

This type of deixis mainly composed by pronouns, Alsaif (2011:91) and these pronouns refer to the conditions that are beyond the linguistic expressions and identified by the context itself. The personal deixis is mainly related to the interlocutors themselves and the event that gather them, in which the conversation they participate. Moreover, Yule (1996:11) clarifies that to figure out the use of personal deixis e.g. I and you, we should understand that anyone in the conversation being tackled change from I to you every time. This type of deixis is divided to these three divisions:

A- first person: Yule (1996:10) states that this type of personal deixis works basically on the first pronoun (I) which exemplifies the first, the second pronoun (you) which exemplifies the second person, and the third pronoun (he, she, and it). The speaker himself is referred by the first person. Livenson (1983:62) adds that it is grammaticalization of the sender of the message to himself. In other words the deixis reference represents the first person, which exemplifies the sender or the speaker himself.

B- Second person: it is the addressee who is called the second person who receives the message from the first one( the speaker) or (I), (Renkema:1993:73) adds that according to they in which the first and the second persona communicate we can conclude the type of the relationship between them

C- Third person: Livenson (1983:62), and Grundy(2000:78) illustrate that it is not the speaker or the listener who are considered the third person singular , it is not deictically, but anaphorically refers to persons or entities which are mentioned earlier.

### 1.2.2 Spatial Deixis

Place deixis or spatial deixis refer to place relative to the communication's participant place, (Levinson,1983:62). The main function of the spatial deixis is to show the place that the events take place in , one can recognize this kind of deixis by using the demonstrative adverbs of place such as "here", "there", "this" and "that". The verbs "go" and "come" are considered as special deixis accordingly the verb "go" expresses the movement to the place which is tackled in the discourse while "come" expresses the movement from the place itself.

Yule (1996:12) adds that we can find that in the contemporary English language only two adverbs of place these are "here" and "there", while in old dialects there are many adverbs of place that can be identified as adverbs of place.

### 1.2.3 Temporal Deixis

Levinson (1983: 217) states that temporal deixis is sometimes called as time deixis because it refers to the time when any utterance is spoken or in other words the speaking time, so the use of temporal deixis means the time when we hear the speaker's voice(Yule1996:14), and the time reference words are like morning, afternoon, and night etc.

### 1.2.4 Discourse Deixis

"The use of expressions with some utterance to refer to a portion of discourse that contains the utterance" is how Levinson (1983:85) defines discourse deixis. The word can be deixis if it refers to a certain part of that text. Lyons (1977: 362) asserts that the utterance can be both deictic and anaphoric (which is when the utterance makes reference to the same referent at a past time ) at the same time. For example:

- She was living in England for the last five years, and I lived here / there for most of my life.

The choice between "here" and "there" in anaphoric language refers to England and functions deictically, indicating whether the speaker is currently in England.

### 1.2.5 Social Deixis

Social deixis major role is to displays the social distinctions that are connected to the speakers in social relationship between a sender and particular reference or sender and addressee (Levinson, 1983:63). In other words, social deixis indicates the social standing of the sender and the addressee in the society through language and is seen as a code to classify the social relationship between speaker and listener (Hatch, 1992: 220) She also notes two varieties of social deixis:

- 1- Absolute deictic usually has to do with a social role, like "Mr. President" or "Your Honor."
2. Unlike absolute deictic, which uses lexical phrases like "cousin," "my husband," or pronouns like "her" and "you," relational deictic focuses on the relative relationship between the speaker and the listener rather than the speaker's social function.

## 2. Deixis and Reference

Many linguists have approached the term reference in different ways, including Lyons (1981), Palmer (1981), Granham (1985), and Bates (1996). However, "the relationship that holds between the abstract symbols of language (words) and the external world (things) is the relationship of reference," according to Kempson (1975:31).

"The relationship which holds between words and things is the relationship of reference: words refer to things," as Lyons (1968:404) explains.

A distinct viewpoint is provided by Halliday and Hassan (1976: 32), who distinguish between two types of references: textual (endophoric reference) and situational (exophoric reference). They make it clear that, while the text is a minor form of this relationship, referring to the situational context is the key form. Accordingly, situational reference comes before text reference as pointing to things in person is easier than pointing to things stated in a text. According to Higgins (1976: 139), exophoric reference means that the referent must be in the situational context; otherwise, the speech would be incomprehensible. Since the referent of an exophoric reference lies in the situational context rather than the text itself, it has no effect on the coherence of a text. Additionally, endophoric reference indicates that the information is present in the written text, according to Beaugrande and Dressler (1981: 60). Consequently, the text presents two reference types cataphoric and anaphoric that function as a unified tool to condense the content.

Furthermore, deixis can be classified as either non-deictically, or anaphorically, as in "they came to Paris last week and really loved that," or non-anaphorically, as in "Last month they just did this and that," according to Horn (2006:111). Third, deixis might be either non-gestural or gestural (that pen versus that pencil), but gestures could not convey tense inflections.

Lastly, it should be noted that references are similar to deixis in that they both contribute to the production of the text by fusing language and the context of occurrence. However, because it does not integrate two pieces into a paragraph, it does not directly contribute to coherence.

### 3. How Deictic Expressions Work

The most contentious area in linguistics is thought to be deictic phrases. It bridges the gap between the world we live in and written words. According to Nunberg (1998:159), deixis meanings are composite functions that transport people from verbal statements to the situational context in which they occur. Palmer (1981: 60) argues that since deictic expressions are used often in everyday speech, they are a necessary component of language. They are primarily subjective, meaning that they may be created solely based on the context in which they are used. Furthermore, without deictic phrases, communication is impossible. Therefore, language cannot exist without them. Furthermore, Nunberg (1998:159) explains that the following are some ways in which deictic expressions differ in their functions:

#### 3.1 The Role of Endophory

According to Buhler (1934: 122), deixis has an endophoric function, which is a minor function that aids in textual gathering. This textual function of deixis is categorized as anaphora and cataphora.

A. Cataphoric Deixis: This term is used to describe the following paragraph of speech, as in:

"It is something he will never have liked. They have faith in the entire plan". The pronoun "it" in this instance relates to the phrase "the entire plan." Consequently, "it" is a cataphoric pronoun.

B. Anaphoric Deixis: This kind of deixis is employed to allude to a speech segment that comes before it. It is employed to decipher the connection between two linguistic components that stand for the same things, such as "Ali saw her last week." She appeared to be sick.

These two purposes of deixis expressions are the outcome of speech in everyday conversation and the information needed to understand certain textual pieces. These can be found in the text itself, either in the one that comes before or after it. Therefore, a deictic reference could be present in both anaphora and cataphora. Clair (1973, p. 36)

#### 3.2 Function of Allusion

Calude (2004:13) clarifies that the speaker anticipates that the listener is aware of the events, objects, and people he discusses. Therefore, certain things are not stated directly by the speaker. According to Lakoff (1974: 347), proper nouns that the speaker believes the listener is familiar with seem to be used in the natural way, as in: "These children are incredible". In this example, the speaker is speaking to his mother and refers to his children using the deixis phrase "these". "He" anticipates that his mother is

aware that he is talking about his children and how this relates to his statement that they are impossible to believe.

### 3.3 Determining the Function

As deictic expressions, the demonstratives "this" and "that" can be employed to draw the hearer's attention to a specific item within the context. In this instance, Lyons (1977:655) states that the speaker is allowing the listener to visualize which of numerous locations and objects has a certain reference. Furthermore, according to Levinson (2002:11), deictic expressions draw the hearer's attention straight to the tangible objects being discussed in the perception room. This is also the reason why nonverbal gesture signs are introduced either in parallel with or even without the deixis. For instance, pointing out the listener signifies "you" and pointing out myself implies "I." A gesture is used to draw the listener's attention to a particular aspect of the situation. For this reason, gesture lessons can be crucial to language acquisition (ibid).

Additionally, Calude (2004: 5) states that deictic statements, like "that needle hurts me" serve to focus the listener's attention on a particular element within the situational context.

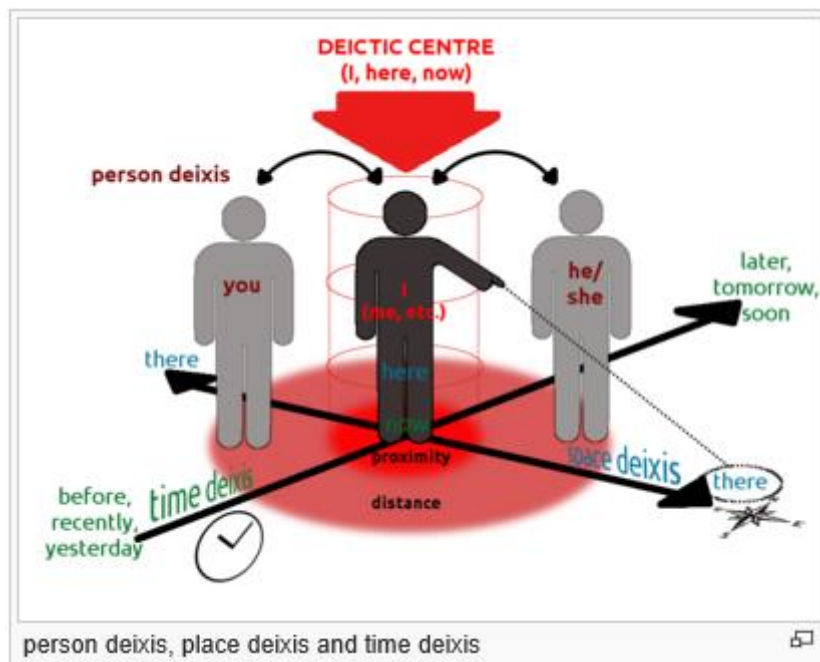


Figure 2: Types of Deixis

#### 4. Methodology of Research:

This study adopts a qualitative pragmatic approach to explore the use of deixis in *Never Let Me Go* by Kazuo Ishiguro. The goal is to examine how deictic expressions contribute to narrative construction, character interaction, and emotional engagement within the novel.

#### Corpus Selection:

The corpus consists of carefully selected excerpts from *Never Let Me Go* that prominently feature deictic expressions. Excerpts were chosen based on three main criteria: (1) the density of deictic elements, (2) the narrative significance of the scene, and (3) the presence of emotional or ethical tension related to identity, memory, or interpersonal relationships. Ten excerpts were selected, covering different parts of the novel to ensure a comprehensive analysis of deixis across various narrative contexts.

#### Identification of Deictic Expressions:

Deictic expressions were identified manually following established pragmatic frameworks, primarily drawing on Levinson's (1983) categorization of deixis into five main types: personal, spatial, temporal, discourse, and social deixis. Each excerpt was carefully read to locate linguistic markers that referred to the speaker, listener, time, space, parts of the discourse, or social status. Only those expressions whose interpretation depended on contextual information were categorized as deictic.

#### Analytical Framework:

The analysis was conducted by classifying each deictic instance according to its type (person, spatial, temporal, discourse, or social) and interpreting its function within the narrative context. Special attention was paid to how deixis shapes narrative perspective, reflects character emotions, and constructs the reader's engagement with the story. Examples were analyzed not only in isolation but also in relation to the broader narrative structure to highlight how deixis contributes to the overall themes of alienation, belonging, and moral ambiguity in the novel.

#### Rationale:

A pragmatic approach is particularly appropriate for *Never Let Me Go* because the novel's reliance on personal reflection and fragmented memory creates a narrative structure where meaning is often negotiated through subtle linguistic cues. By focusing on deixis, the study sheds light on how Ishiguro uses minimalistic language to achieve profound narrative effects.

Following Livenson's method in analyzing deixis. Below are the results with counts for each type, broken down by parts of the novel:

### 1-Person Deixis

Key words: (I, you, he, she, we, they, my, your, his, her, our, their). These signs are used to identify the speaker, the addressee, and the people being referred to.

Approximate repetitions in the different parts:

**Table (1) Deictic Expressions in Ishiguro's *Never Let Me Go***

The first part	1500 times
The second part	1200 times
The third part	1300 times
Approximate total	4000 times

### 2-Spatial Deixis (Place Indicative)

Keywords: (here, there, this place, that place, nearby, in the distance). Used to indicate places within a narrative.

Approximate frequencies:

**Table (2) spatial deixis in Ishiguro's *Never Let Me Go***

The first part	350 times
The second part	280 times
The third prt	300 times
Approximate total	930 times

### 3- Temporal Deixis

Keywords: (now, then, today, tomorrow, yesterday, last year, next month, in those days, at that time). It is used to define time in the story.

Approximate frequencies:

**Table (3) temporal deixis in Ishiguro's *Never Let Me Go***

The first part	400 times
The second part	320 times
The third part	350 times
Approximate total	1070 times

### 4- Discourse Deixis (indicative of discourse)

Key words: (this, that, these, those when referring to parts of the text or previous or next sentences). Help to organize text and connect sentences and ideas. Approximate frequencies:

**Table (4) Discourse deixis in Ishiguro's *Never Let Me Go***

The first part	500 times
The second part	450 times
The third part	480 times
Approximate total	1430 times

### 5-Social Deixis (Social Signals)

Keywords: (Mr., Miss, Madam, sir, guardian, donor)

It refers to social relationships or titles that reflect the social structure in the novel .Approximate frequencies:

**Table (5) Social deixis in Ishiguro's *Never Let Me Go***

The first part	250 times
The second part	200 times
The third part	220 times
Approximate total	670 times

Summary of approximate frequencies for each type of Deixis:

**Table (6) deixis frequencies in Ishiguro's *Never Let Me Go***

Type	Part One	Part Two	Part Three	Total
Person Deixis	1500	1200	1300	4000
Spatial Deixis	350	280	300	930
Temporal Deixis	400	320	350	1070
Discourse Deixis	500	450	480	1430
Social Deixis	250	200	220	670

The general analysis of the novel through the Deixis can be concluded as below:

- Person deixis is the most commonly used, due to the nature of the first-person narrative where Cathy tells the story from her personal perspective.
- Spatial deixis is used to identify places such as Hailsham, donation centers, and journeys taken by characters.
- Temporal deixis is clearly visible due to the constant shifting between past and present in Cathy's memories.
- Discourse deixis reflects the structure of the novel in which the narrative relies on continuous reference to previous events.
- Social deixis reflects the hierarchical structure within a community, particularly between “donors” and “moderators”.

Proportions for each type:

**Table (7) deixis Proportions in Ishiguro's *Never Let Me Go***

Type	Total Number	Percentage
Person Deixis	4000	49.38%
Spatial Deixis	930	11.48%
Temporal Deixis	1070	13.21%
Discourse Deixis	1430	17.65%
Social Deixis	670	8.27%

Total	8100	100%
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**The main findings :-**

- Person Deixis is the most frequently used at 49.38%, which emphasizes the nature of personal narrative in the novel.
- Discourse Deixis ranks second with 17.65%, which reflects Ishiguro's style of constantly referring to previous events and linking parts of the narrative.
- Temporal Deixis at 13.21% illustrates the constant shifting between past and present in Cathy's memories.
- Spatial Deixis at 11.48% reflects the importance of places such as Hailsham and donation centres.
- Social Deixis is the least used at 8.27%, but it remains important in highlighting the social and hierarchical relationships between characters.

Detailed analysis of each type of Deixis in *Never Let Me Go*

1- Person Deixis 49.38%

- Personal pronouns are the most frequently used (I, you, he, she, we, they) because the novel is told from Cathy's perspective.
- The use of I is very frequent because Cathy is telling the story in the first person.
- You is sometimes used when you are addressing the reader or talking about other characters.
- He/she appears when referring to “Tommy,” “Ruth,” and other characters.
- We and they reflect the differences between the clone community and the rest of society.

For Narrative Effect: Brings the reader close to Cathy, creating a sense of intimacy and personal memories.

2- Discourse Deixis (discourse indicative) 17.65%

- Words like this, that, these, those are used to refer to different parts of the text. Cathy relies heavily on references to past events:  
“That time when we were at Hailsham”...  
“This thing we used to do with Ruth”...

•The novel contains flashbacks, which makes the discourse deixis very important in organizing the text.

Narrative Effect: Helps transition between memories and the present smoothly, enhancing the novel's flashback-based structure.

3- Temporal Deixis 13.21%

•Reflect time through words such as: now, then, today, yesterday, and last year.

•The novel relies on constant movement between the past and the present, so we find frequent use of then and in those days.

Examples from the novel:

“Back then, we didn’t know the truth”.

“Now, looking back, I realize what was happening”.

•The past is the dominant tense, because Cathy reminisces more often than she talks about the present or future.

Narrative effect: Creates a sense of nostalgia and tragedy, reflecting the retrospective nature of the novel.

4-Spatial Deixis (Place Indicative) 11.48%

•Words such as here, there, this place, that place are used to refer to places such as Hailsham and donation centres.

Hailsham is the most frequented place:

“This place where we grew up”...

“Over there, near the pavilion”...

•Other places such as “The Cottages” and “Recovery Centers” are referred to using there and that place.

For narrative effect: It makes the reader feel the different locations that were part of Cathy's life, which enhances the emotional dimension of the novel.

5- Social Deixis (Social Signals) 8.27%

Social cues refer to hierarchical relationships and respect between characters, and are prominent in the novel through: Titles and jobs:

•Miss, Mr., Madam when talking about the teachers and supervisors at Hailsham.

•Guardian is used to refer to teachers or supervisors who look after children.

•Carer and Donor are terms specific to the novel, where “Carer” represents the person who takes care of donors, and “Donor” is the person who undergoes organ donation procedures.

•Miss Emily (Hailsham's principal) is treated with a great deal of respect compared to the other teachers.

- References to social hierarchy:

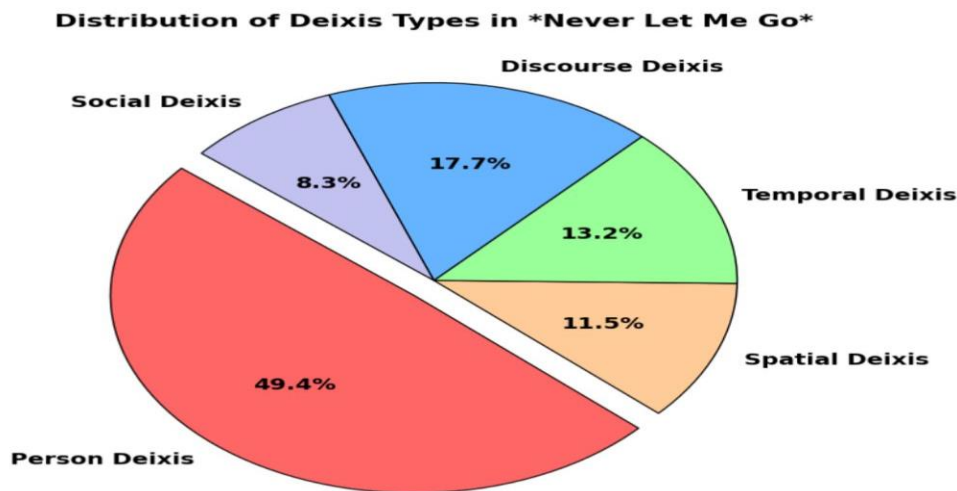
There is a social distinction between students who grew up in Hailsham and those who grew up elsewhere. Some characters consider themselves more privileged due to their upbringing in Hailsham, highlighting social cues within the group. Relations between “donors” and the “outside world” are unequal, with donors seen as “tools” of society.

### Narrative effect:

- The use of Social Deixis in the novel shows the gap between the characters, especially between Cathy and her companions compared to the outside world.
- It contributes to building dramatic tension when the characters begin to realize the nature of their existence.

Conclusion about Social Deixis in the novel:

- It represents 8.27% of the references in the text, but it plays an essential role in highlighting the social hierarchy.
- Reflects how characters interact with each other based on their social status within the system of donors and supervisors.
- It increases the depth of the novel by highlighting the social isolation of the donors and how society deals with them.



**Figure2: Distribution of Deixis types in *Never Let Me Go***

### 5- Data analysis

#### 1- Data 1: chapter5 page 51:

"You've been told about it. You're students. You're . . . special. So keeping yourselves well"

keeping yourselves very healthy inside, that's much more important for each of you than it is for me"

This scene occurs when Kathy, Ruth, and Tommy are on an outing, visiting a city and seeing shops and belongings belonging to other people. During this scene, Kathy talks about her observations of what people have bought, but suddenly notices Ruth and is surprised by her reaction, indicating unexpected tension in the situation.

### **A- Person Deixis:**

"I" is used to refer to Kathy, reflecting her personal perspective on the events.

"You" addresses the person you are listening to, making the reader more engaged in the narrative.

"Ruth" is used to identify the person Cathy is observing, highlighting the conflicting feelings towards her.

### **B- Spatial Deixis:**

“out at the rain” specifies a location outside the window, placing the reader in the sensory scene of the place.

"in a real situation" refers to a specific environment, reflecting the comparison between expectations and reality.

### **C- Temporal Deixis:**

"at that moment" refers to a specific point in time, making the reader focus on the present event.

"of the past month" connects the present with the past, reflecting how long-term expectations may not align with reality.

### **D- Discourse Deixis:**

“this” in “I’d said this staring out at the rain” refers to the sentence that Kathy just said, linking the current conversation to the previous context.

"that" in "the one unfolding at that moment" refers to the situation happening, enhancing the reader's engagement with the event.

### **E. Social Deixis:**

"Ruth" (without formal titles, reflecting the close yet complex relationship).The absence of titles like Miss or Madame indicates the informal relationship between Kathy and Ruth, but at the same time, it highlights the underlying tension in their interactions.

How does deixis serve the narrative in this passage?

1. Person Deixis reflects the personal relationship between Kathy and Ruth and creates psychological tension.

2. Spatial Deixis places the reader in the scene, enhancing the sense of place and emotional interaction.

3. Temporal Deixis reflects how the past influences the current perception of events.

4. Discourse Deixis connects sentences to each other, making the narrative smoother and more coherent.

5. Social Deixis reveals the social dynamics between the characters, enhancing the understanding of the relationship between Kathy and Ruth.

## 2- Data 2: ch2 p.12

"I suppose it is a bit cruel," Ruth said, "the way they always work him up like that. But it's his own fault. If he learnt to keep his cool, they'd leave him alone" In this passage, Ruth talks about the way Tommy's anger is provoked by his peers at Hailsham, where they mock him and provoke him until he loses his temper. Although she acknowledges that what Tommy is subjected to is cruel, she blames him, considering that the problem lies in his inability to control his emotions. This moment reflects the dynamic of the relationship between Ruth and Tommy, where Ruth appears to be in a controlling position, while Tommy is seen as weak or easily provoked.

**A- Person Deixis:** "I", "him", "they", "his", "he":

"I" is used to reflect Ruth's personal opinion, confirming that she is expressing her stance on the situation.

"they" refers to the other students who provoke Tommy, reflecting a sense of group versus individual.

"him" , "his" and "he" refer to Tommy, but in a way that makes him seem like the subject of the conversation rather than a part of it, reflecting his isolation from the group.

**B-Spatial Deixis:** There are no direct spatial references in this passage. However, we can assume that the event takes place inside Hailsham, which is a closed environment where social interactions have a profound impact on the characters.

**C. Temporal Deixis:** The use of "always" indicates that what is happening is not just a fleeting situation, but something recurring, which reinforces the sense that Tommy is being bullied continuously.

**D. Discourse Deixis:**

"the way" refers to a specific behavior that has been mentioned previously or implied in the text, making the reader think of every time Tommy was bullied.

"like that" refers to a specific action, but it is not described in detail, making the reader rely on their prior knowledge of the context to understand it.

**E. Social Deixis:** "Ruth said": Ruth is not just a character who speaks, but she is a character who holds a certain power within the group, as she has an influence on others, including Kathy. The fact that Ruth blames Tommy instead of showing empathy reflects how social relationships are shaped within Hailsham, where some characters learn to adapt to the unwritten rules instead of challenging them.

How does Deixis serve the narrative in this passage?

1. Person Deixis highlights the difference between Ruth (the controller) and Tommy (the victim).
2. Spatial Deixis is absent, but it enhances the sense that the characters are trapped in a closed environment where social rules are imposed on them.
3. Temporal Deixis appears in the word "always," reflecting that Tommy is repeatedly bullied and not just in one instance.
4. Discourse Deixis links the conversation to the past, making the reader rely on their prior knowledge to understand the reference to what is happening to Tommy.
5. Social Deixis reveals the social differences between the characters, where Tommy is marginalized while Ruth remains in a position of power within the group.

### 3- Data 3: ch 15. page 118

“Actually, Kath,” he said, “I’ve been thinking about it for a while. I’m sure we’re right, there was no talk like that when we were at Hailsham. But there were a lot of things that didn’t make sense back then. And I’ve been thinking, if it’s true, this rumour, then it could explain quite a lot. Stuff we used to puzzle over.”

In this scene, Tommy is talking to Kathy about their memories at Hailsham and trying to understand some things that were not clear to them when they were there. It seems that there is a rumor going around, and if it is true, it might explain many of the mysterious things that puzzled them in the past. This scene reflects a moment of late realization of the truth, where Tommy begins to reevaluate past events and try to understand reality in a different way.

#### A- Person Deixis: "I", "we", "you", "he", "Kath":

"I" is used to reflect Tommy's personal perspective, as he expresses his own thoughts.

"we" refers to Tommy and Kathy, reflecting their partnership in the search for truth.

"you" (addressed to Kathy) enhances the personal dialogue between them and makes the conversation more direct.

"Kath" is the short form of Kathy's name, reflecting their close relationship.

#### B. Spatial Deixis:

“at Hailsham” refers to a past location that had a profound impact on the characters, enhancing the sense of nostalgia and mystery at the same time.

#### C. Temporal Deixis:

"back then" refers to an unspecified past time but is related to their period at Hailsham.

"for a while" indicates that Tommy had been thinking about this matter for some time, not just a sudden idea.

"I've been thinking" indicates that the ideas have been gradually forming and not suddenly, which reinforces the slow nature of discovering the truth.

#### **D. Discourse Deixis:**

“this rumour” refers to information that has been mentioned earlier in the narrative, but it remains unconfirmed, creating a sense of mystery.

"stuff we used to puzzle over" refers to unclear events in the past, making the reader wonder if the truth will be revealed soon.

#### **E.Social Deixis:**

Using "Kath" instead of "Kathy" Tommy calls Kathy "Kath" instead of her full name "Kathy," reflecting the intimacy between them.

How does deixis serve the narrative in this passage?

1. Person Deixis reflects the personal interaction between Tommy and Kathy and highlights the development of their awareness of the past.

2. Spatial Deixis connects the conversation to the important place in the story, Hailsham, which holds secrets that have not yet been fully understood.

3. Temporal Deixis reflects the passage of time, showing how the characters have begun to understand things that were not clear to them before.

4. Discourse Deixis creates a sense of mystery and tension, as there is an unconfirmed rumor that could explain many things.

5. Social Deixis reflects the emotional closeness between characters through the way they address each other.

#### **6- Discussion and Conclusion**

The analysis of deixis in *Never Let Me Go* reveals that deictic expressions are not merely linguistic tools for reference, but fundamental mechanisms for constructing the novel's emotional and narrative structure. Through personal deixis, Kathy's introspective narration establishes a close, almost confessional relationship with the reader, blurring the line between the narrated past and the reflective present. The consistent use of first-person ("I") and collective ("we") pronouns draws the reader into the shared experiences of the Hailsham students, fostering empathy and highlighting the tragedy of their predetermined lives.

Spatial deixis, such as references to "the woods" or "there," positions characters in relation to forbidden spaces and unattainable freedom, symbolizing the existential boundaries imposed upon them. Similarly, temporal deixis, through expressions like "back then" and "now," frames the narrative as a journey through memory and realization, emphasizing the

evolution of the characters' consciousness from naïve acceptance to painful awareness.

Discourse deixis enhances narrative cohesion by pointing to key moments and realizations within Kathy's storytelling, creating a layered structure where meaning emerges gradually. Social deixis, evident in forms of address such as "Miss Emily" and "Madame," reinforces the hierarchical relationships that define the characters' lives, subtly exposing the underlying power dynamics and emotional distance between the students and their guardians.

Taken together, these findings demonstrate that deixis in *Never Let Me Go* serves crucial pragmatic functions: shaping narrative intimacy, structuring memory and identity, and foregrounding themes of control, loss, and ethical ambiguity. Ishiguro's strategic use of deictic expressions deepens the reader's emotional engagement and complicates their ethical response to the characters' fates.

This study contributes to literary pragmatics by illustrating how deixis can be used not only to manage reference but to build narrative complexity and emotional resonance in fiction. Future research could expand this work by comparing the use of deixis in different dystopian or memory-driven narratives, or by examining how deictic strategies evolve across Ishiguro's broader body of work.

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## Journals

- Social and rhetorical reference in Nisheh's balcony of poet Ibrahim al-Buhrzi.(2021).Journal of the college of Basic Education ,27(113),252-269.

دراسة تداولية للإشارات في رواية "لا تدعني أذهب أبداً"  
دور الإشارات في تحقيق الفهم والتفاعل السردى

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### مستخلص البحث:

يعتمد التواصل البشري على اللغة ، ومن اجل فهم المعنى في أي لغة، يجب ان نفهم سياق التواصل الذي يتضمن الوقت والمكان و الثقافة. نظراً لان كل كلمة تتعلق بشيء مختلف اعتماداً على المعنى المقصود للمتحدث، فإن اللغة والسياق مرتبطان ارتباطاً وثيقاً. وبالتالي، يجب ان تكون هناك صلة بين اللغة والسياق، ومع ذلك، يمكن استخدام الكلمات الاشارية لتحديد هذا الرابط . الكلمات الاشارية هو مصطلح يوضح كيف ان المعلومات عرضت رواية كازو إيشيجورو "لا تسمح لي بالذهاب أبداً" هذه الدراسة حول التعبيرات الاشارية. يقوم الباحث بتحليل التعبيرات الاشارية باستخدام المنهج الوصفي النوعي. تستخدم هذه الدراسة تصنيف ليفينسون للتعبيرات الاشارية لإجراء تحليل إحصائي للبيانات. جميع جمل الرواية بمثابة بيانات للتحليل. إن قراءة النص والتعرف على الإشارات وتصنيف أنواع الإشارات المختلفة وتقديم أمثلة على كل منها هي الأساليب المعدلة لدراسة النص. بعد ذلك، توضيح أدوار كل نوع من أنواع التعبيرات الاشارية. وبما أن الرواية جزء من الفن التراجيدي، فإن الحبكة تدور في حياة غير طبيعية، والسطور باللغة المنطوقة، ولذلك يختار الباحث التحقيق فيها ويجد المادة المناسبة لتحليل الإيديكسيس. ومن ثم، أجرى المؤلف دراسة بعنوان "التحليل العملي للديكسي في هذا العمل وبحسب نتائج الدراسة فإن هذه الرواية تحتوي في مجملها على 8100 تعبير اشاري. الإشارية الشخصية (49.38%) والإشارية الخطابية (17.65%) هما أكثر أنواع الإشارات انتشاراً في الرواية. التالي هو الإبصار الزمني (13.21%)، والإبصار المكاني (11.48%)، والإبصار الاجتماعي (8.27%). أهداف الدراسة هي: (1) التعرف على الأنواع العديدة من الإشارات في رواية إيشيجورو "لا تسمح لي بالذهاب أبداً". (2) وصف كيفية استخدام كل نوع من أنواع الإشارات في الرواية؛ (3) بيان مدى تكرار استخدام المصطلحات الإشارية في الرواية. وفيما يلي وصف موجز لأهمية هذه الدراسة:

1. من أفضل الروايات في الفن التراجيدي رواية "لا تسمح لي بالذهاب أبداً". الذي يبدو أنه يحتوي على الكثير من المصطلحات التوضيحية في مفرداته. وهذا لم يتم ذكره بعد في الأبحاث العلمية.
  2. الأهمية الأكاديمية: تستكشف هذه الدراسة العناصر الأساسية للروايات التراجيدية وقد تساعد باحثين آخرين في إجراء المزيد من الدراسات حول التعبيرات الإدلالية في الروايات التراجيدية.
  3. سيدرك متعلمو ومعلمو اللغة الإنجليزية أهمية واستخدام التعبيرات الاشارية، والتي توضح أن فهم معنى عبارة أو كلمة معينة يتطلب فهماً شاملاً للمعلومات السياقية.
- الكلمات المفتاحية: دراسة، اشاريات، رواية، تحليل.