



Social Deixis in Twelfth Night

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Abstract

This research was aimed to find out the types of social deixis which mostly occur in (*twelfth Night*) by *Shakespeare*. It was conducted by using qualitative method. There were several steps in collecting data namely reading the play, identifying, taking notes, and classifying. Furthermore, the researchers analyzed and explained the data by using Levinson's theory and counted the data to find out the type of social deixis which mostly occur in the play. Based on the analysis of the data, there were two types of social deixis : Relational and Absolute. The relational social deictic words that have been used in the play are (classified) classified into Five kinds , namely kinship terms, Occupational titles, personal names , T/V pronoun and terms of endearment, with the total number of their frequencies , while one kind of Absolute deixis that is authorized recipient used in the play.

Keywords: Social, Deixis, , Relative Social Deixis, Absolute Social Deixis.

1. Introduction

The term deixis is borrowed from the Greek word Deiktikos which means pointing or indicating via language . Levinson (1983) subdivides it into five kinds on the basis of its

features and appropriateness to the context, namely, personal, location, time, discourse and social deixis. The present paper discusses mainly the last type . Social deixis is originated from ancient Greek and means demonstration or direction. Many scholars in pragmatics have made some pioneering studies on social deixis. Fillmore (1971) points out that social deixis appears in the utterance between communicators, and the deixis information can be represented on the following occasions: (1) personal deixis, e.g. pronoun; (2) various utterance platforms, e.g. honorific phrase; (3) speech context; (4) people's names, work titles and relatives; (5) utterance forms of social acts, e.g. greeting, gratitude; (6) directional information transmitted by the speaker/writer to the hearer/reader. Levinson (1983: 89) and Jaszczolt (2002: 197) state that some of the grammatical devices that are used for the purpose of social deixis include pronouns of politeness, titles of addressee, kinship terms, and honorifics. There are two basic kinds of social deictic information which can occur in language. The first conveys relational information. This may be between: (i) Speaker and referent (e.g. referent honorifics) .(ii) Speaker and addressee (e.g. addressee honorifics). (iii) Speaker and bystander (e.g. bystander or audience honorifics) iv. Speaker and setting (e.g. formality levels). Such relational social deixis can be expressed by honorifics. The second type of social deixis is absolute (Levinson 1983: 90-91). Here there are forms which are absolutely reserved for certain authorized recipients, including restrictions on most titles of address (your Honor, Mr. president etc.) . Based on the previous studies, we analyze social deixis in (*Twelfth Night*) from the *relational* and *absolute* sub-categories.



2. Research Design

2.1 Research Questions

The study aims to describe, analyse and compare a set of related linguistic deixis across English language. The corpus of the study is taken from *Twelfth Night*, making an attempt to answer the following questions:

1. To what extent social deictic words are used in the play?
2. What differences are found in the frequencies of various social deictic words in *Twelfth Night*?
3. What differences are found in the frequencies of relational and absolute deictics words?

3. Analysis and discussion

In this section, results and findings are presented and discussed concerning social deictic words which have been used in (*Twelfth Night*). First; the total numbers of social deictic words are counted. Then the frequencies of relational and absolute social deictic words are illustrated via figures and tables to display the differences and similarities between social deictic words.

3.1. The Identification and Classification of Social Deictic Words in *Twelfth Night*

The total number of social deictic words in *Twelfth Night**, which has been written by Shakespeare, is 1533. A glance at (table 1) and (figure 1) shows that relational deictic words are used 1228 times while the absolute deictic words are used 305 times. In (table 2), all the relational terms are classified under their own classes such as (kinship terms, Occupational titles, personal names, T/V pronouns and terms of endearment (see figures 2) with the total number of their frequencies in the play. The total number of kinship terms is 78 in a way that the term "brother" as a kinship term is repeated 14 times, "sister" 9, "daughter" 3, "son" 4, "father" 11, "mother" 2, "cousin" 7, "niece" 17, "husband" 7, and "wife" 4, hence the term "brother" is the most frequent one while "mother" is the least frequent one (see figure 3). Personal names have been used 118 times in the play in which "Maria" as a personal name is recurred 6 times, "Malvolio" 32, "Cesario" 18, "Orsino" 15, "Olivia" 14, "Sebastian" 8, "Feste" 1, "Antonio" 10, "Curio" 1, "Fabian" 7, "Toby" 3 and "Viola" 3. "Malvolio" as a personal name is the most frequent one while "Feste" is the least one (see figure 4). The total number of occupational titles is 32 in a way that "sailor" as an occupational title is applied 2 times, "servant" 13, "beggar" 2, "churchman" 1, "officer" 2, "captain" 5, "judge" 1, "handmaid" 1, "soldier" 2, and "messenger" 3 times. "Judge", "churchman" and "handmaid" titles are the least repeated ones but "servant" is the most frequent one (see figure 5). T/V pronouns have been used 991 times in the whole play in a proportion that "thou" as a T/V pronoun has been applied 131 times, "thee" 89, "thy" 104, "thine" 7, "thyselves" 8, "ye" 4, "you" 456, "your" 176, "yours" 7, "yourself" 7 and "yourselves" 2. "You", concerning the number of frequencies is the most repeated one which has been used 456 but "yourselves" which has been used only twice is the least repeated one (see figure 6). The total number of terms of endearment is 9 which means each term of endearment such as "bawcock", "chuck", "biddy", "sweetheart", "mouse", "sweeting", "sweet and twenty", "leman", and "dear heart" is used only once (see figure 7). A look at (table 3 and figures 8) show absolute deictic words is 305, "lord" as absolute deictic word is used 34 times, "sir" 112, "lady" 81, "mistress" 12, "master" 23, "madam" 32, "Madonna" 9, and "princess" 2, thus the word "sir" is the most repeated one that have been applied 112 times and the word "princess" is the least repeated one that is employed only twice.

Social deictic words	Total use	Percentages
Relational	1228	80.10%
Absolute	305	19.89%



Table (1) The Total Use of Relational and Absolute Deictic Words in Twelfth Night.

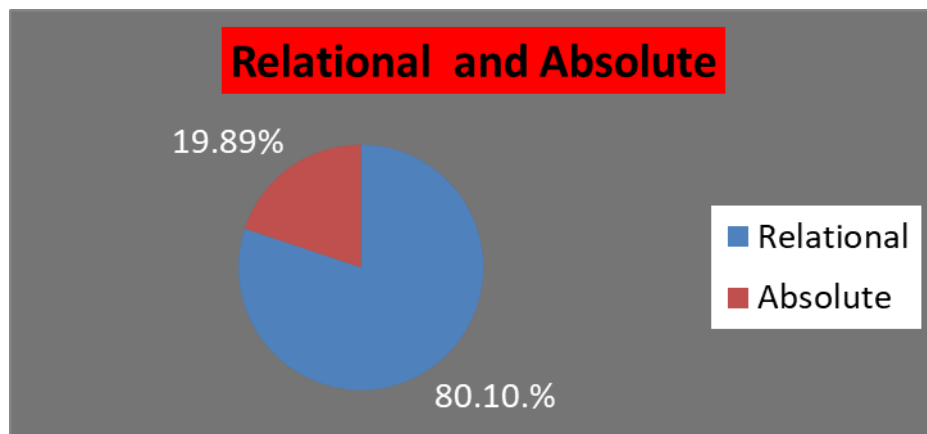


Figure (1) Relational And Absolute Deictic words in Twelfth Night

3.2.The analysis of Relational Social Deictic words:

The relational social deictic words used in the play are into Five kinds , namely kinship terms, Occupational titles, personal names ,T/V pronoun and terms of endearment, with the total number of their frequencies .See(figure 2,table2)

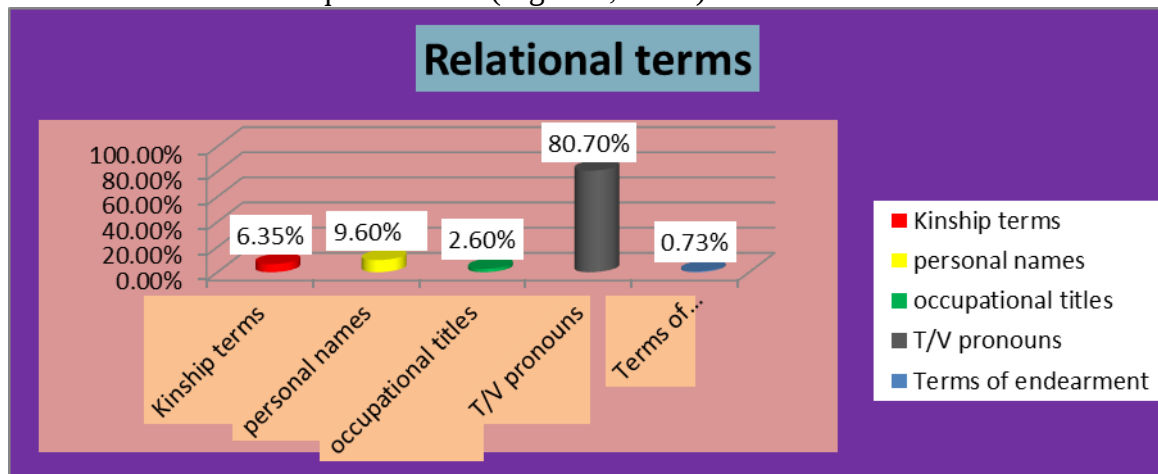


Figure (2) Relational Social Deictic in Twelfth Night

Table (2) Frequencies of all Relational Deictic Words under Their Own Classifications in Twelfth Night *.



Occupational Titles	32
Sailor	2
Servant	13
Beggar	2

Kinship terms	78
Brother	14
Sister	9
Daughter	3
Son	4
Father	11
Mother	2
Cousin	7
Niece	17
Husband	7
Wife	4
Personal names	118
Maria	6
Malvolio	32
Cesario	18
Orsino	15
Olivia	14
Sebastian	8
Feste	1
Antonio	10
Curio	1
Fabian	7
Toby	3
Viola	3



Churchman	1
Officer	2
Captain	5
Judge	1
Handmaid	1
Soldier	2
Messenger	3
T/V pronouns	991
Thou	131
Thee	89
Thy	104
Thine	7
Thyself	8
Ye	4
You	456
Your	176
Yours	7
Yourself	7
Yourselves	2
Terms of Endearment	9
Bawcock	1
Chuck	1
Biddy	1
Sweetheart	1
Mouse	1
Sweeting	1
Sweet and twenty	1
Leman	1
dear heart	1

3.2.1.Kinship Terms: Kinship terms are linguistic labels which are used in all societies to make reference to person's relatives. Kinship terms are different in that some of them have a very limited content such as "father" meaning the male kinsman from whom a person is directly originated from. On the other hand, "cousin" as kinship term is expansive term since many people can be put under this term (Hedican,2012, p.159).Varies kinship terms are realized in *Twelfth Night** with their frequencies.The total number of kinship terms in *Twelfth Night* is 32 in a way that the term *brother* is used 14, *sister* 9, *daughter* 3, *son* 4, *father* 11, *mother* 2, *cousin* 7, *niece* 17, *husband* 7 and *wife* 4 .

A.brother

1.Viola to Captain:

Oh, my poor brother! And so perchance may he be.(TN, Act 1,Scene 2, p.7)

B.sister :Feste to Viola:I would therefore my sister had had no

name, sir.(TN,Act 3,scene 1,p.85)

C.mother :Sebastian to Antonio:My bosom is full of kindness, and I am yet so near the manners of my mother that upon the least occasion more mine eyes will tell tales of me.I am bound to the Count Orsino's court.(TN, Act 2, scene 2, p. 47).

D.cousin :Maria to Sir Toby:Your cousin, my lady, takes great exceptions to your ill hours.(TN, Act 1, scene 3, p. 13).

E.niece

1.SL Text:Sir Andrew to Sir Toby:Your niece will not be seen, or if she be, it's four to one She'll none of me. The Count himself here hard by woos her.(TN, Act 1, scene 3, p. 19.)

From the above speeches, the terms *brother*, *sister*, *daughter*, *son*, *father*, *mother*, *cousin*, and *niece* are relational social deictic words. The terms of *brother*, *son*, *father* refer to male members of a family while the terms of *sister*, *daughter*, *mother*, *cousin* and *niece* are female members of a family. All the above mentioned terms which have been used in the speeches of the play belong to consanguineal kinship terms.

F.husband:1.SL Text:

Orsino to Viola:Her husband, sirrah? (TN, Act 5, scene 1, p.159).

G.wife 1.SL Text:Olivia to Viola:The clock upbraids me with the waste of time.Be not afraid, good youth, I will not have you; And yet, when wit and youth is come to harvest Your wife is like to reap a proper man.(TN, Act 3, scene 1, p.95).

The terms *husband* and *wife* that have been exemplified above are relational social deictic words. The term *husband* refers to a male in marital relationship while *wife* is a female partner in a marriage. They are affinal kinship terms.

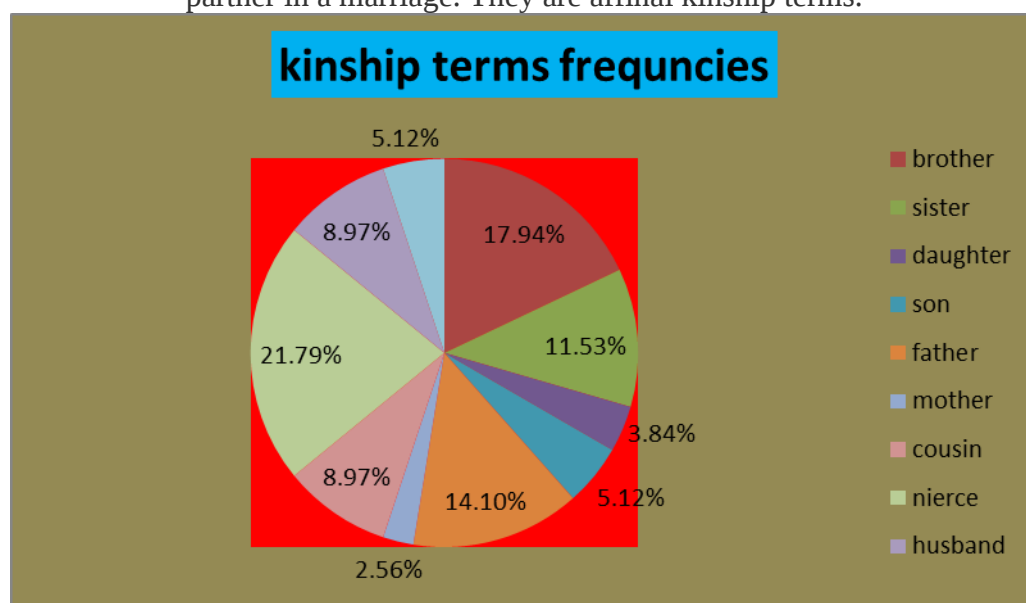


Figure (3)Frequencies of Kinship Terms in Twelfth Night

3.2.2.Personal Names:The total number of personal names in Twelfth Night is 118 in a way that *Maria* as personal name is used 6 times, *Malvolio* 32, *Cesario* 18, *Orsino* 15, *Olivia* 14, *Sebastian* 8, *Feste* 1, *Antonio* 10, *Curio* 1, *Fabian* 7, *Toby* 3, and *Viola* 3. Personal names are shown via quotes in *Twelfth Night* as follows:

A. "Maria"

Maria is one of the characters who is *Olivia's* wise, darling and daring waiting-woman. She becomes friend with *Toby* quickly and plans against *Malvolio*.

1.SL Text:*Fabian* to *Olivia*:*Maria* writ the letter at *Sir Toby's* great importance, In recompense whereof he hath married her.(TN, Act 5, scene 1,p.175)

B. Malvolio

Malvolio is Olivias head servant. He is self-satisfied but at the same time he is an efficient man and hates drinking and singing.

1.SL Text:Olivia to Malvolio:Alas, Malvolio, this is not my writing,
Though, I confess, much like the character;But out of question 'tis Maria's hand.(TN, Act 5, scene 1, p.173)

C. Cesario

Cesario's real name is Viola .She is Sebastian's sister and she believes that her brother is drowned when she sees shipwrecked on the coast of Illyria.She pretends herself as a man for her safty, but when Sebastian arrives, she admits her gender and accepts Orinso's proposal of marriage.

1.SL Text:Valentine to Cesario:If the Duke continues these favors towards you, Cesario, you are like to be much advanced.(TN, Act 1, scene 4, p.21)

2.SL Text:Orsino to attendants:Who saw Cesario,ho?(TN, Act 1, scene 4, p.21)

D. Viola

She is the protagonist. She changes her name to Cesario.1.SL Text:Viola to Sebastian:Do not embrace me till each circumstance Of place, time, fortune, do cohere and jump That I am Viola (TN, Act 5, scene 1, p.167)

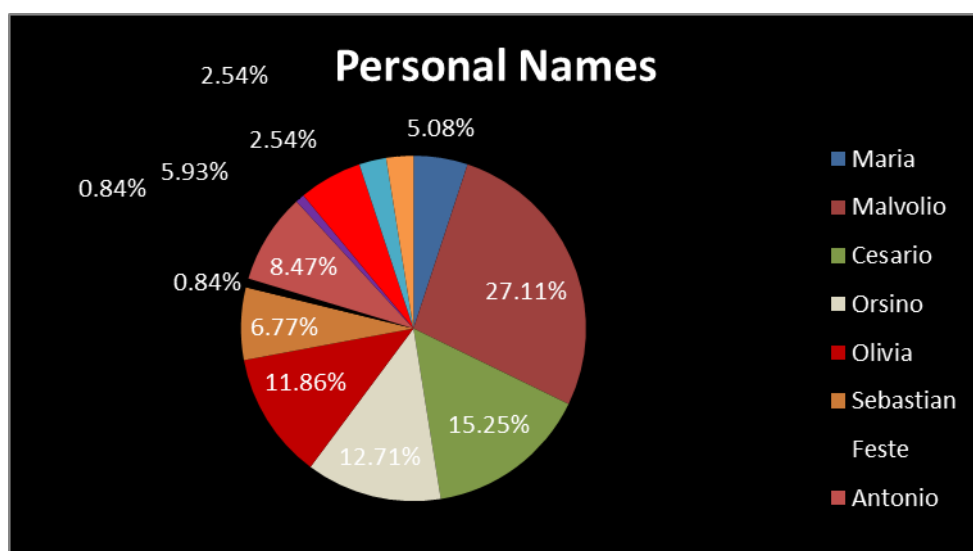


Figure (4) Frequencies of Personal Names in Twelfth Night

3.2.3.Occupational Titles:

Occupational titles offer information about the jobs that people do or the duties they carry out (Aminzade, 1981, p.21). Some occupational titles are seen in *Twelfth Night* with different frequencies such as *sailor* that is used 2 times, *servant* 13, *beggar* 2, *churchman* 1, *officer* 2, *captain* 5, *judge* 1, *handmaid* 1, *soldier* 2, and *messenger* 3 as follows:

A.Sailor :SL Text:Viola to SailorsPerchance he is not drowned. What think you, sailors? (TN, Act, 1, scene 2, p.7)

B.Servant :SL T ext:Olivia to ViolaMy servant, sir? 'Twas never merry worldSince lowly feigning was called complement.You're sevant to the Count Orsino, youth.(TN, Act 3, scene 1, p.91)

2.SL Text:Antonio to SebastianIf you will not murder me for my love, let me be your servant.(TN, Act 2, scene 1,p.47)



C.beggar (derozeker):SL Text:Viola to Feste:So thou mayst say the king lies by a beggar if a beggar dwell near him.(TN, Act 3, scene 1,p. 85)

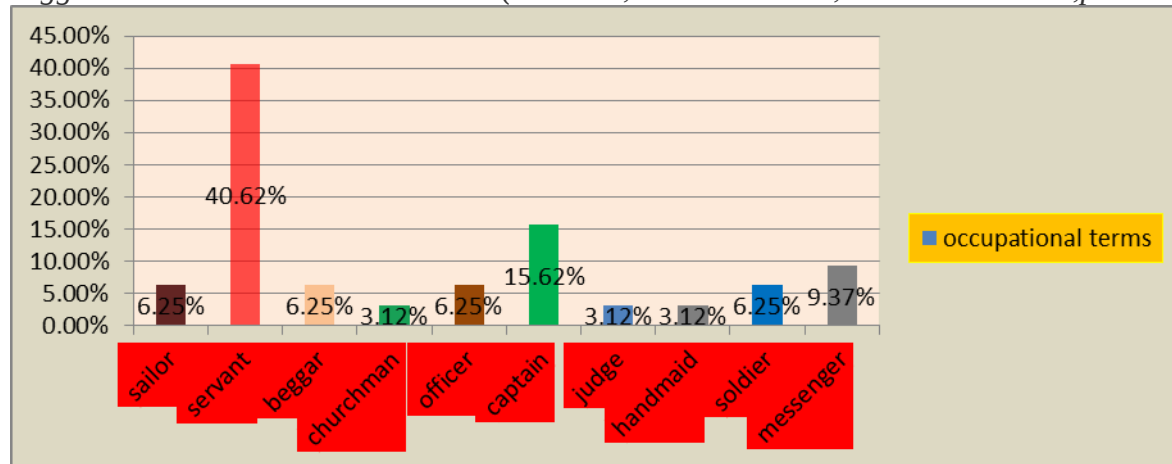


Figure (5)Frequencies of Occupational Terms in Twelfth Night

3.2.4.T/V Distinction:T/V distinction is passive in Standard English today, but former, English had such a kind of distinction. T/V pronouns such as A. “*thou*”, B. “*thee*”, C. “*thy*”, D. “*thine*”, E. “*thyself*”, F. “*ye*”, G. “*you*”, H. “*your*”, I. “*yours*”, J. “*yourself*” and K. “*yourselves*” are widely used in *Twelfth Night*. “*You*” is the most frequent pronoun comparing to the others. The total number of the uses of “*you*” is 456 while the total number of the uses of “*your*” is 174, “*thou*” is 131, “*thy*” is 104, “*thee*” is 89, “*thyself*” is 8, “*thine*” is 7, “*yourself*” is 7, “*yours*” is 7, “*ye*” is 4, and “*yourselves*” is 2. Generally, “*Thou*” forms have been used to *inferiors* while “*you*” forms to *superiors*. But people also employed “*thou*” when they hoped for close association such as addressing God. Thus, when a person changes from “*you*” to “*thou*” or conversely in a dialogue, it must convey a different mood or emotion such as endearment, hostility, closeness, irony, sense of humour....(Crystal, 2008, p.193).T/V pronouns are shown through quotes in *Twelfth Night* as follows:

A. “*thou*”.SL Text:

Sir Toby reads:

“*Thou com’st to the lady Olivia, and in my sight she uses thee kindly. But thou liest in thy throat; that is not the matter I challenge thee for.*” (TN, Act 3, scene 4, p.115)

3.SL Text:

Olivia to Malvolio:

What mean’st thou by that, Malvolio? (TN Act 3, scene 4, p.109).

B. “*thy*”1.SL Text:Orsino to Feste:There’s for thy pains.(*Twelfth Night*, act 2, scene 4, p.67)

2.SL Text:

Malvolio to Olivia:“Remember who commended thy yellow stockings–” (TN, Act 3, scene 4, p.109)

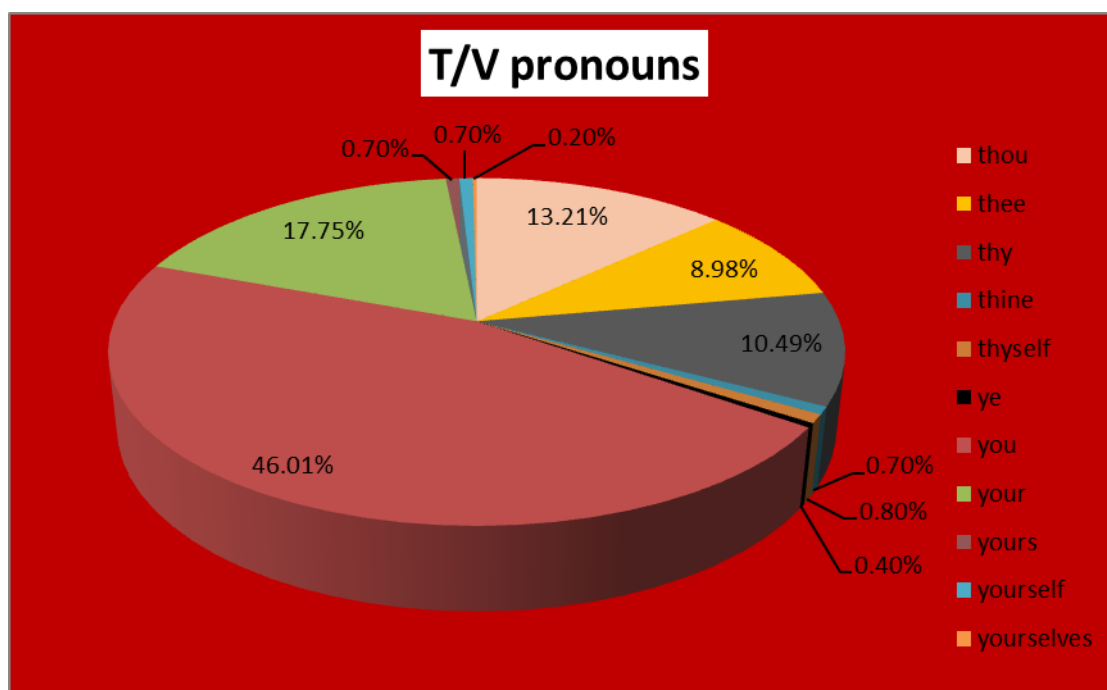


Figure (6) Frequencies of T/V Pronouns in Twelfth Night

3.2.5. Terms of Endearment

Terms of endearment such as *sweetie*, *honey*, *dear*, etc. are used to express feeling sentiment, friendship, admiration and intimacy toward the others by those people who are mastered in pleasing or exciting others (Folks, 2013, p.184, Leech, 2014, p.173).

The total number of terms of endearment in Twelfth Night* is 9 in a way that each term of endearment such as *bawcock*, *chuck*, *biddy*, *sweetheart*, *mouse*, *sweeting*, *sweet* and *twenty*, *leman*, and *dear heart* is used only once as follows:

A. *bawcock*

Bawcock means "fine fellow" that is used as term of endearment between men in a frank way (Crystal, 2014, p.111.)

1. SL Text: Sir Toby to Malvolio: Why, how now, my bawcok! (TN, Act 3, scene 4, p.113)

B. *chuck*

It is a term of endearment which means "chick" or "chicken" (Johnson, 2013, p.128). It was commonly used by husbands to their wives or conversely; parents to their children or by close partners, especially since seventeenth century. (Crystal, 2014, p.110).

1. Sir Toby to Malvolio:

How dost thou, chuck? (TN, Act 3, scene 4, p.133)

C. *biddy*: *Biddy* means a "chicken" which is used by Sir Toby to Malvolio for making the "fowl" theme continue (Dunkling, 1990, p.51)

1. SL Text: Sir Toby to Malvolio:

Ay, biddy, come with me. (TN, Act 3, 4, p.113)

D. *sweetheart*:

Sweetheart is a term of endearment which is employed for someone either who is loved or loving, such as partner, child etc. It has the meaning of *darling* (Palmatier, 2000, p.352). *Sweetheart* consists from *sweet* which means (attractive, lovable and cute) and *heart* which denotes the source of sensations or emotions (Crystal, 2014, p.105).

1. SL Text: Sir Andrew to Maria:

Wherefore, sweetheart? What is your metaphor? (TN, Act 1, Scene 3, p.17)

E.mouse: (biçkolle): Mouse is the name of an animal that at the beginning was mostly used as a term of endearment for women, but now also it can be employed for men too (Coleman, 1999, p.54).

1.SL Text: Feste to Olivia:

Good my mouse of virtue, answer me. (TN, Act 1, scene 5, p.27)

F.Sweeting:

Sweeting is a kind of apple which is also used as a term of endearment. (Craig, 1869, p.820)

1.Feste: Trip no further, pretty sweeting (TN, Act 2, scene 3, p.53).

G.sweet and twenty: It is a term of endearment which means twenty times sweet.

Feste: Then come and kiss me, sweet and twenty. (TN, Act 2, scene 3, p.53)

H.leman: It is the term of endearment which means sweetheart, dearest, beloved, darling, partner and the other such similar terms. (Crockett, 2006, p.74)

1.Sir Andrew to Feste:

I sent thee sixpence for thy leman. (Twelfth Night, Act 2, scene 3, p.51)

I.dear heart: It is a term of affection or endearment which is used by partners. This term is employed in literary works since Chaucer's time (Dunkling, 1990, p.127)

1.Sir Toby: "Farewell, dear heart, since I must needs be gone." (TN, Act 2, scene 3, p.57)

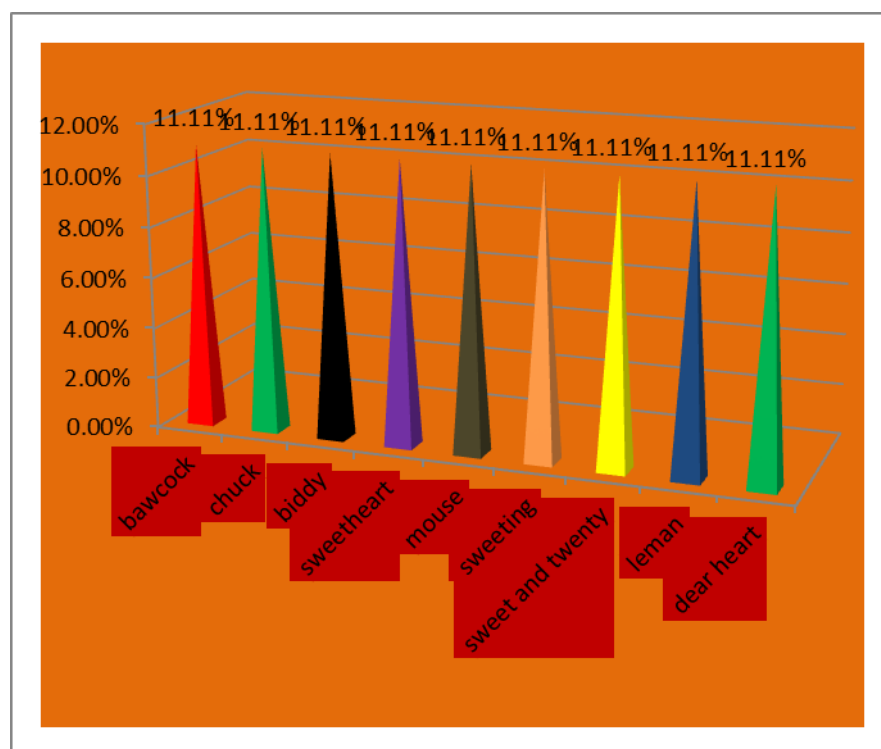


Figure (7) Frequencies of Terms of Endearment in Twelfth Night

3.3.The Analysis of Absolute Social Deictic Words:

The total number of absolute deictic words in Twelfth Night is 305 in a way that *lord* is used 34 times, *sir* 112, *lady* 81, *mistress* 12, *master* 23, *madam* 32, *Madonna* 9, and *princess* 2 as follows:

A.Lord

It is an absolute social deixis term that is used to indicate a nobleman's status which is premodified by possessive adjectives or honorific adjectives or by the phrase *right honourable* (Raumolin-Brunberg, 1996, p.177)

1.Olivia to Viola:



Have you any commission from your lord to negotiate with my face? You are now out of your text. (TN, Act 1, scene 5, p.39)

2.Viola to Orsino:Sure, my noble lord,If she be abandoned to her sorrowAs it is spoke, she never will admit me.(TN, Act 1, scene 4, p.23)

B.sir

It is a deferential or polite form that can be employed to address a man (Stevenson and Waite,2011 ,p.1348). Generally, it is used by inferiors to superiors.

1.SL Text:Olivia to Viola:Oh, sir, I will not be so hardhearted.(TN, Act 1, scene 5, p.39)

Absolute Deictic words	Frequencies
Lord	34
Sir	112
Lady	81
Mistress	12
Master	23
Madam	32
Madonna	9
Princess	2
Total	305

2.Malvolio to Viola:She returns this ring to you, sir. You might have saved me my pains, to have taken it away yourself.(TN, Act 2, scene 2, p.47)

Maria to Sir Andrew

My name is Marry, sir.(Twelfth Night, Act 1, scene 3,p.15)

C.Lady

Lady is a term which shows that a woman has a high social rank such as the master of a household or a woman has control over servants or attendants so it signals politeness when it is used to address a woman.(Findlay,2010 ,p.226).

1:Maria to Feste:Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle my enter in way of thy excuse. My lady will hang thee for thy absence.(TN, Act 1, scene 5,p.25)

2.SL Text:Viola to Olivia:I am not fee'd post, lady. keep your pure.(TN, Act 1, scene 5, p.43)

Absolute social deictic words show gender and they are mostly used to denote politeness and deference. They are usually expressed in certain forms of address that do not display comparison of the ranking of the speaker and addressee.

Table (3) Frequencies of Absolute Social Deictic Words in Twelfth Night

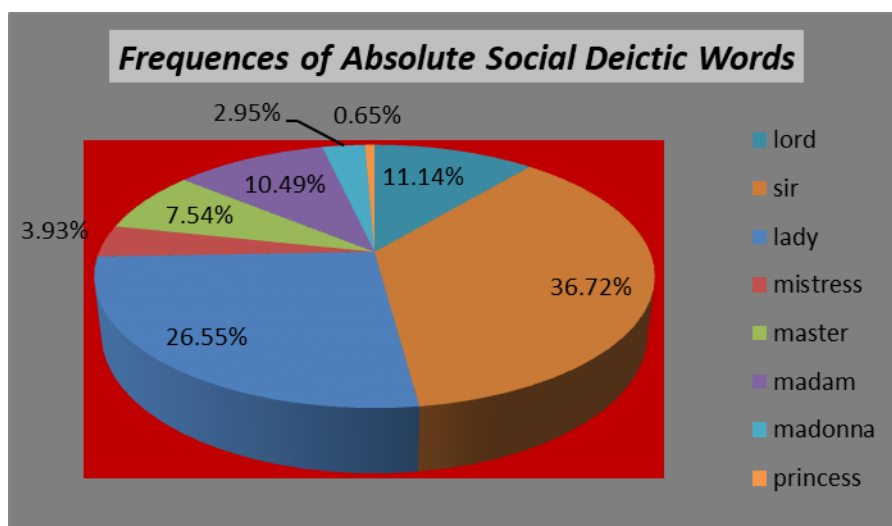


Figure (8) Absolute Deictic Words with Their Frequencies in *Twelfth Night*

4. Conclusions:

Social deictic words used in *Twelfth Night* are 1533. Relational deictic words are more frequent than Absolute deictic words, since the total number of them in *Twelfth Night* is 1228 while Absolute deictic words is 304. In *Twelfth Night*, one kinship term can convey different meanings, for instance the term *cousin* means *uncle* and *niece*, while terms such as *brother*, *sister*, etc are used alone it means they are used as terms of address or referent alone. Also personal names, occupational titles, and terms of endearment T/V pronouns are seen. Absolute deictic words or honorifics in *Twelfth Night* have more than two equivalents in *Kurdish*, where *lord* and *lady* mean (*gewre*, *xudan*, *serwer*) and (*xanim*, *xatûn*) respectively.

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پوخته

ئامانجی ئەم توێژینه وهیه ناساندنی نیشانکاره کۆمه لایه تییه کانه له شانۆی ئنگلیزی Twelfth (Night) دا. هه روهها له ژێر پۆشانی شیکردنه وهی نیشانکاره کۆمه لایه تییه کاندای ئاستی لیکچون و جیاوازیان دیاری دهکا . توێژینه وه که گه یشتۆته ئەو ئەنجامه ی که نیشانکاره کۆمه لایه تییه په یوه ندییه کان (Relational Social Deixis) زیاتر به کارهاتوون له نیشانکاره کۆمه لایه تییه سه ره به خۆکان (Absolute Deictic Words) چونکه سه ره جه می به کارهاتنای نیشانکاره کۆمه لایه تییه په یوه ندییه کان (Relational Social Deixis) له (1228هـ)، له کاتیکدا سه ره جه می ژماره ی به کارهاتنای نیشانکاره کۆمه لایه تییه سه ره به خۆکان (Absolute Deictic Words) دا (300هـ) .

ملخص

تهدف هذه الدراسة إلى تحديد وتمييز الكلمات الدلالية الاجتماعية في المسرحية الانكليزية والتي بعنوان (الليلة الثانية عشرة) للكاتب شكسبير وذلك لغرض ايجاد مدى اتساق وتشابه أو اختلاف استخدام الكلمات الدلالية الاجتماعية من حيث المحتوى والاستخدام ، قام الباحثان بتحليل وشرح البيانات باستخدام نظرية ليفنسون. اذ هناك نوعان من الكلمات الدلالية الاجتماعية تلك العلائقية والمطلقة وقد وجدت خمسة أنواع من الكلمات الدلالية الاجتماعية العلائقية وهي مصطلحات القرابة، والألقاب المهنية، والأسماء الشخصية، الضمائر T / V وشروط التحبيب، ونوع واحد من الدلالية الاجتماعية المطلقة الذي هو السلطوي. وجاء عدد إجمالي الكلمات الدلالية الاجتماعية تلك العلائقية 1228 في حين جاءت استخدام الكلمات الدلالية المطلقة بحدود 304 حيث كان لكل كلمة دلالية أكثر من معنى متقارب واحد. الكلمات الدلالية المتعلقة منها الأسماء الشخصية والاستخدامات المهنية ومصطلحات التودد والضمائر استخدمت بشكل واسع في المسرحية.