

**DEIXIS ANALYSIS OF DRAMA “TRIFLES” BY SUSAN GLASPELL**

**THESIS**



By

**TITAH GUSTI PRASASTI**

NIM. 204190099

**ENGLISH LANGUAGE TEACHING DEPARTMENT  
FACULTY OF TARBIYAH AND TEACHER TRAINING  
STATE ISLAMIC INSTITUTE OF PONOROGO**

**2023**

**APPROVAL SHEET**

This is to certify that *Sarjama*'s thesis of:

Name : Titah Gusti Prasasti

Student Number : 204190099

Faculty : Tarbiyah and Teacher Training

Department : English Language Teaching

Title : Deixis Analysis of Drama "Trifles" by Susan Glaspell

Has been approved by the advisor and is recommended for thesis examination.

Advisor



Ahmad Nahlif, M.Pd.

NIP. 198004182008011009

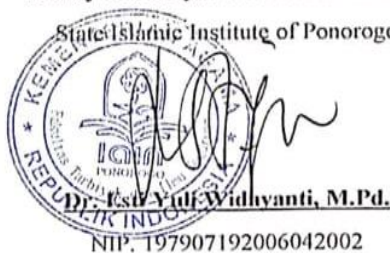
Ponorogo, 18 September 2023

Acknowledge by

Head of English Language Teaching Department

Faculty of Tarbiyah and teacher Training

State Islamic Institute of Ponorogo



Esti Yuli Widhyanti, M.Pd.  
NIP. 197907192006042002



**MINISTRY OF RELIGIOUS AFFAIRS**  
**STATE ISLAMIC INSTITUTE OF PONOROGO**

This is to certify that Sarjana's thesis of:

Name : Titah Gusti Prasasti  
 Student Number : 204190099  
 Faculty : Tarbiyah and Teacher Training  
 Department : English Education  
 Title : Deixis Analysis of Drama "Trifles" by Susan Glaspell

Has been approved by the board of the examiners on:

Day : Monday  
 Date : October 16<sup>th</sup>, 2023

and has been accepted as the requirement for the degree the sarjana in English Education on:

Day : Wednesday  
 Date : October 25<sup>th</sup>, 2023

Ponorogo, October 25<sup>th</sup>, 2023

Certified by

Dean of Tarbiyah and Teacher Training

State Islamic Institute of Ponorogo



**Board of Examiners**

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3. Examiner II	: Ahmad Nadhif, M. Pd

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 (.....)  
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Nama : Titah Gusti Prasasti  
NIM : 204190099  
Fakultas : Tarbiyah dan Ilmu Keguruan  
Program Studi : Tadris Bahasa Inggris  
Judul Skripsi/Tesis : Deixis Analysis of Drama “*Trifles*” by Susan Glaspell

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Fakultas : Tarbiyah dan Ilmu Keguruan  
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Titah Gusti Prasasti

NIM. 204190099

P O N O R O G O

## ABSTRACT

**Prasasti, Titah Gusti.** 2023. *Deixis Analysis of Drama “Trifles” by Susan Glaspell.* Thesis. English Education Department, Tarbiyah Faculty, State Institute for Islamic Studies of Ponorogo. Advisor: Ahmad Nadhif, M.Pd.

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Language has an important role in human's communication. The communicative communication happens when all the parties who are included understand what they are talking about. It is because every utterance refers to different things based on the speaker's meaning. Deixis shows that in order to understand the meaning of the utterance requires contextual information. Drama script is one of the appropriate objects for analyzing deixis. The *Trifles* drama script by Susan Glaspell which contained deixis is relevant to be chosen as the analysis object. *Trifles* has direct examples about meaning and context that related to the deixis done by the characters. Hence, this research carries out the research entitled “Deixis Analysis of Drama “*Trifles*” by Susan Glaspell.

There are two aims of this research. First, this research proposed to analyze the kind of deixis and its referents that are found in the *Trifles* drama script by Susan Glaspell. Second, the researcher wanted to analyze the dominant type of deixis that found in the *Trifles* drama script by Susan Glaspell. The data of this research were taken from the drama script. This research limited the analysis based on Levinson theory only.

In conducting this research, the researcher used qualitative research design and descriptive qualitative approach. The data are collected using a documentation method due the form of the object of this research is a written text-based. There are five steps while analyzing the data; reading the dialogues in the script, identifying each deixis, classifying the types of deixis, describing the referents, and making a conclusion.

The researcher found that there are 794 data found that consist of five types of deixis in the *Trifles* drama script by Susan Glaspell, they are person deixis with 591 data which equal to 74%; time deixis with 32 data which equal to 4%; place deixis with 62 data which equal to 8%; discourse deixis with 52 data which equal to 7% and; social deixis with 57 data which equal to 7% of total data. Each deixis that found is referring to the particular thing based on the context. Also, there is person deixis that identified as the dominant type of deixis found in the *Trifles* drama script.

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## CHAPTER I INTRODUCTION

### A. Background of the Study

As a social creature, humans need to communicate and interact with others. In this case, language can be used as a media to communicate their thoughts.<sup>1</sup> It also can be said that language is a tool for conveying the message or information while communicating or interacting.<sup>2</sup> This is relevant to Els who says that a medium for a human's communication system is language.<sup>3</sup>

Communicative communication happens when both speakers and addressers who are involved understand what they are talking about.<sup>4</sup> However, the people who are involved in the communication do not always have the same background, like social and age. Those differences sometimes make people use various language styles while communicating. As a result, the meaning of what the people said may become difficult to understand by the other participants involved.<sup>5</sup>

According to that, all the parties who are included in the communication have to know the meaning of utterances which are delivered while communicating. In other words, they also need to share the same context. It is

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<sup>1</sup> Kholifatul Ainayah, et al, "Analysis of Deixis in Pitch Perfect 2 Movie," *Jurnal Ilmu Budaya*, 3, 3 (Juli 2019), 289.

<sup>2</sup> Sukasih Ratna Widayanti and Suhud Eko Yuwono, "A Semantic Analysis of Deixis in Drama Written by Lucille Fletcher," *Lire Journal: Journal of Linguistics and Literature*, 3, 1 (March 2019), 1.

<sup>3</sup> Theo Van Els, *Applied Linguistics and the Learning and Teaching of Foreign Languages* (USA: Edward Arnold, 1984).

<sup>4</sup> Ayu Meita Puteri Siregar, "Person Deixis in Frozen Movie Script by Sorrow," *SALEE: Study of Applied Linguistics and English Education*, 1, 2 (July 2020), 28.

<sup>5</sup> Febriana Margareta, et al, "Deixis Used Jo March In Little Women Movie," *Journal of English Literature, Linguistic, and Education*, 3, 1 (February 2022), 24.

because the analysis of context in language use will affect the utterance interpretation.<sup>6</sup>

There is a study that focuses on meanings called pragmatics. According to Birner, pragmatics focuses on the use of language and its context. Furthermore, he also defined pragmatics as a discourse analysis field. This means, those two fields are completing each other.<sup>7</sup> On the other hand, Levinson defined pragmatics as a field of linguistics which discusses the correlation between language and its meaning, and also addresses the meaning of a speaker's utterance. Moreover, Levinson divided pragmatics at least in five parts; deixis, implicature, presupposition, speech acts, and some structure aspects of discourse.<sup>8</sup>

One of the obvious relationships between language and context can be seen through deixis because deixis requires comprehensive contextual information.<sup>9</sup> Deixis, based on a technical term from Greek, means 'pointing' by language.<sup>10</sup> Crystal defined deixis as a linguistics term that refers to the personal, temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is thus relative to the situation.<sup>11</sup>

Meanwhile, according to Levinson (in Stapleton), deixis deals with the process of words or expressions that are being completely seen depending on

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<sup>6</sup> Stephen C. Levinson, *Pragmatics (Cambridge Textbook in Linguistics)* (United Kingdom: Cambridge University Press, 1983), 54.

<sup>7</sup> Betty J. Birner, *Introduction to Pragmatics* (United Kingdom: Blackwell Publishing, 2013), 5.

<sup>8</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 9.

<sup>9</sup> Lenggahing Asri Dwi Eko Saputri, "Deixis Analysis in First Chapter of The Rainbow Troops Novel: Ten New Students by Andrea Hirata," *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, 2, 3, (2018), 48-49.

<sup>10</sup> George Yule, *Pragmatics* (Oxford: Oxford University Press, 1996), 9.

<sup>11</sup> David Crystal, *A Dictionary of Linguistics and Phonetics Sixth Edition*, (UK: Blackwell Publishing, 2008), 133.

the context. Words or phrases which contain contextual information are called deictic.<sup>12</sup> However, sometimes, it is also called as indexicals.<sup>13</sup> That contextual information contains about the speakers, the addressee, the time, and place.<sup>14</sup>

Deixis is divided by Levinson into five types. Firstly, the traditional categories which consist of person, place, and time deixis.<sup>15</sup> Person deixis focuses on defining the participants' role in the speech event. This deixis is also classified into three more categories: first person is focus on how it refers to the speakers himself ('I'); second person is referring to one or more addressees ('you'), and; third person is referring to persons or entities that are neither speakers nor addressees ('he', 'she', or 'it').<sup>16</sup>

Another traditional deixis is place deixis. This deixis refers to the encoding spatial location relative to the location of the speech participants.<sup>17</sup> The contemporary English only uses two adverbs within place deixis, they are: 'here' and 'there.'<sup>18</sup> Also, there are the demonstrative pronouns 'this' and 'that.'<sup>19</sup> It is used as distinctions to point things which are proximal (near to speaker) and distal (non-proximal, sometimes close to addressee).

The last type of traditional categories is time deixis. This deixis expresses the specific period of time when the utterances are produced. It includes the use

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<sup>12</sup> Andreea Stapleton, "Deixis in Modern Linguistics," *Essex Student Journal*, 9 (2017), 2.

<sup>13</sup> Yule, *Pragmatics*, 9.

<sup>14</sup> Lenggahing Asri Dwi Eko Saputri, "Deixis Analysis in First Chapter of The Rainbow Troops Novel: Ten New Students by Andrea Hirata," *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, 2, 3, (2018), 49.

<sup>15</sup> Andreea Stapleton, "Deixis in Modern Linguistics," *Essex Student Journal*, 9 (2017), 2.

<sup>16</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 62.

<sup>17</sup> Evi Viahapsari and Aseptianan Parmawati, "Analysis the Type of Deixis in the Main Character on the Movie I Leave My Heart in Lebanon," *PROJECT: Professional Journal of English Education*, 3, 3 (May 2020), 389.

<sup>18</sup> Yule, *Pragmatics*, 12.

<sup>19</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 79.

of time adverbs, such as *now*, *then*, *yesterday*, *tomorrow*, *tonight*, *today*, *next week*, *last week*, and *this week*.<sup>20</sup>

Furthermore, Levinson added two more types of deixis, they are discourse and social deixis. Discourse deixis focuses on showing deictic reference toward a discourse in which speakers' the utterances are located.<sup>21</sup> Most discourse deixis can be identified by the use of 'this' and 'that' words. Meanwhile, social deixis focuses on encoding social distinction relative to participants' roles, especially related to the social relationship aspect between the participants. This deixis can be identified by honorifics expression among the participants. Social deixis also concerns the social situation reflection when the utterances produced.<sup>22</sup> Social deixis differentiated into two types; relational and absolute. Relational concerns on the use of honorifics between the speaker and referent, addressee, bystander, and/or setting.<sup>23</sup> While, absolute social deixis deals with authorized speakers and authorized recipients in a discourse.

The use of those types of deixis can be found in many places, including in the written form such as literary works. A lot of literary works are strongly related to language use, one of them is drama. Drama is a literary work written by a playwright.<sup>24</sup> Although drama is made in written form, the dramatic texts

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<sup>20</sup> Puji Ayu Lestari, et al, "An Analysis of Deixis in the 12 Angry Men Drama Script by Reginald Rose," *SCIENTIA: Social Sciences & Humanities*, 1, 1 (2022), 151.

<sup>21</sup> Evi Viahapsari and Aseptiana Parmawati, "Analysis the Type of Deixis in the Main Character on the Movie I Leave My Heart in Lebanon," *PROJECT: Professional Journal of English Education*, 3, 3 (May 2020), 389.

<sup>22</sup> Igaratu Noerofi'a and Syaiful Bahri, "The Analysis of Social Deixis in the Movie Beauty and the Beast," *PIONEER*, 11, 1 (June 2019), 14-15.

<sup>23</sup> Nusi Heriyadi and Eli Diana, "An analysis of social deixis in The Dressmaker movie," *Literary Critism*, 6, 2 (2020), 41.

<sup>24</sup> M. J. Betti, *An Introduction to Drama* (Diwaniya: Dar Nippur, 2015), 5.

are usually transformed into theatrical performance.<sup>25</sup> One of the drama forms is one-act play. This drama basically has limited time during its performance. Unimportant details, ambiguous incidents, bombastic speech, length digressions, extra statements, and complicated plots are usually avoided in this kind of drama. All of those characteristics can be seen in “*Trifles*” (1916), an one act-play written by Susan Glaspell.

In this research, the researcher focuses on identifying the deixis in “*Trifles*” drama script by Susan Glaspell. The researcher chose “*Trifles*” since it has deictic expression in it. Furthermore, talking about learning deixis, drama can be said as one of literature works which has direct examples of meaning and context used by the characters. *Trifles* drama as kind of one act play is performed in only one setting place. So, the audiences should be carefully while interpreting the context of characters’ utterance to gain the most appropriate meaning. In hence, *Trifles* can be used as a medium in learning deixis.

Besides, the *Trifles* drama is regularly used as one of study materials in literary appreciation class of Islamic Institute of Ponorogo. The truth that *Trifles* written based on actual event when Glaspell worked as a reporter for *Des Moines News*, where she discovered the murder trial of a farmer’s wife, Margaret Hossack in Indianola, Iowa, made the researcher very interested to analyze the story. Moreover, this drama was only written in two weeks and became Glaspell’s famous play and one of the finest short works in the dramatic canon. It also has been translated into many languages, performed in many

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<sup>25</sup> Stefanie Lethbridge and Jarmila Mildorf, *Basics of English Studies*, Version 03/04, Drama, 90.

stages worldwide, and being adapted into a film version titled “*A Jury of her Peers*” by Sally Heckel which later was nominated for an Academy Award.<sup>26</sup>

Therefore, according to the explanation above, the researcher decided to conduct a deixis analysis of “*Trifles*” drama script by Susan Glaspell under the title “Deixis Analysis of Drama “*Trifles*” by Susan Glaspell.”

#### B. Scope and Limitation of the Study

This study is focused on deixis analysis and its referents that found in the drama script *Trifles* by Susan Glaspell using Levinson theory which defined deixis into five types: person deixis, place deixis, time deixis, discourse deixis, and social deixis.

#### C. Statements of the Problems

The statement of the problems in this study are as follows:

1. What are kinds of deixis and its referents that found in the *Trifles* drama script by Susan Glaspell?
2. What is the dominant type of deixis that found in the *Trifles* drama script by Susan Glaspell?

#### D. Research Objectives

In order to answer statement of the problems in this study, the objectives of study are written as follows:

1. To analyze the kind of deixis and its referents that found in the *Trifles* drama script by Susan Glaspell.

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<sup>26</sup> <https://www.historymatterscelebratingwomensplaysofthepast.org/plays/view/Trifles>, accessed on 31<sup>st</sup> December, 2022.



2. To analyze the dominant type of deixis that found in the *Trifles* drama script by Susan Glaspell.

#### E. Significant of the Study

This study is hoped beneficially for the students, lectures, and other researchers as written below.

##### 1. Theoretically

Theoretically, this research can be used as reference to understand deixis through a drama script, specifically based on Levinson theory in *Trifles* drama by Susan Glaspell.

##### 2. Practically

This research will give contribution as follow:

###### a. For the Teacher

This research can be used for teaching pragmatics, especially about deixis. Since deixis also focuses on grammatical things, it also can be used to improve students' grammar skills. The use of drama can be an alternative option in order to deliver the materials.

###### b. For the Student

This research can be used as reference for students who are searching for some information about deixis. Moreover, the students can study types of deixis and how it is used for referring to something or someone in a drama script as one of English literature works.

###### c. For Other Researcher

This study can be used as one of the references for conducting any research with the same topic. Moreover, the study's result later can be

used to develop the deixis concept in other researches, especially the one that relates to deixis and drama.

#### F. Organizations of Thesis

The thesis proposal will be written in order as below.

- |             |  |
|-------------|--|
| Chapter I   | Introduction consists of background of the study, scope and limitation, statements of the problems, research objectives, significance of the research, and organization of the thesis. |
| Chapter II  | Literature review will present theoretical background and review of previous study   |
| Chapter III | Research method consists of research design, researcher's role, research setting, data source, data collection technique, and data analysis.   |
| Chapter IV  | Findings and discussion present the data result based on the researcher's analysis.  |
| Chapter V   | Conclusion and suggestions provided the conclusion of the study and some suggestions by the researcher to the students and other researchers who want to conduct the similar study.    |

## CHAPTER II

### LITERATURE REVIEW

#### A. Theoretical Background

##### 1. The Concept of Deixis

There are two points that are discussed in this part, it started by the definition of deixis and ended by types of deixis.

##### a) Definition of Deixis

Deixis in Greek, according to Yule (1996), is ‘pointing’ by language.<sup>27</sup> The linguistic form that is used while ‘pointing’ by language is called as deictic expression or also called as indexicals. For example, when someone sees an unfamiliar thing and questioning, “What is that?”, then the person is using a deictic expression (*that*) to indicate something in the immediate context.<sup>28</sup> There are many words that cannot be conveyed without knowing the context, especially for deictic expressions.<sup>29</sup>

Crystal cited that deixis is a linguistic term that refers directly to the personal, temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is thus relative to the situation.<sup>30</sup> The word or sentence’s meaning depends on the context.<sup>31</sup>

Hence, the meaning of the word or sentence will change when the

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<sup>27</sup> Mian Wang, “A Pragmatic Empathy Analysis of the Personal Deixis in the Queen’s Anti-epidemic Speech,” *International Journal of Frontiers in Sociology*, 2, 2 (2020), 75.

<sup>28</sup> Yule, *Pragmatics*, 9.

<sup>29</sup> Birner, *Introduction to Pragmatics*, 115.

<sup>30</sup> Crystal, *A Dictionary of Linguistics and Phonetics Sixth Edition*, 133.

<sup>31</sup> Yulfi, “An Analysis of Deixis and Speech Act Used in English Teaching and Learning Process,” *Linguistics, English Education and Art (LEEA) Journal*, 1, 1 (December 2017), 83

context changes. In other words, it can be said that deixis also depends on the speakers. The expressed utterances rely on the context and situations analysis when the speakers and listeners take place.<sup>32</sup>

Deixis, in another opinion, cannot be identified without any contextual information. That is why a deictic information is required while interpreting some utterances.<sup>33</sup> For example, the use of ‘*this*’ does not name or refer to any particular entity in any occasion. It is always according to the context. Hence, the context that will make ‘*this*’ as a pointer to some specific entity.

Furthermore, Huang in Panuntun says that language cannot stand alone in making meaning without the role of deixis. Both of them are completing each other. They will work together by applying relevant deictic information. It means, deixis understanding will help to interpret the meaning of the text.<sup>34</sup>

According to the explanations above, there are some reasons that make deixis is important. First, as Yule said, deixis can be defined as pointing by language. So, deixis is functioned as a pointer to indicate something in particular context. Second, deixis which always deals with context and meaning take the main role in avoiding misperception within the speaker or writer and addressee. Moreover, in the written

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<sup>32</sup> Shna Ihsan Izzadeen and Suhayla H. Majeed, “A Pragmatic Approach to Translation: A Study of Deixis in the Glass Menagerie,” *Zanco Journal of Humanity Sciences*, 24, 4 (2020), 299.

<sup>33</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 54.

<sup>34</sup> Ida Ayu Panuntun, “Deixis Analysis on Writing About Past Experience by Economic Student,” *Konferensi Ilmiah Pendidikan Universitas Pekalongan*, (February 2020), 107.

form, deixis also helps to understand the meaning of the text comprehensively.

Generally, deixis consists of personal, temporal, and place deixis. However, there are two other types of deixis according to Levinson, they are: social and discourse deixis.

#### b) Types of Deixis

Yule divided deixis into three types, they are: person deixis which used to indicate person, spatial deixis used to indicate location, and temporal deixis that used to indicate time.<sup>35</sup> These types of deixis later said as traditional deixis by Levinson. Meanwhile, according to Levinson, there are five types of deixis, they are: person deixis, time deixis, place deixis, discourse deixis, and social deixis.

##### 1) Person deixis

Person deixis deals with the deictic expression which refers to somebody in a particular context.<sup>36</sup> This deixis clearly operates on a basic three-part division, exemplified by the pronouns for first person (*I*), second person (*you*), and third person (*he*, *she*, or *it*). It also can be seen in a system that include: for first person, speaker inclusion (+S); for second person, addressee inclusion (+A); and for third person, speaker and addressee exclusion (-S, -A)<sup>37</sup>. Person

<sup>35</sup> Yule, *Pragmatics*, 9.

<sup>36</sup> Meiyanti Nurcaerani, et al, "A Pragmatics Analysis of Person Deixis in A Malcolm Turnbull's Speech at Parliament House," *Forum Ilmiah*, 17, 2 (May 2020), 205.

<sup>37</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 67.

deixis can be used if the participants know the role of the speakers, the situation, and the target of the utterance.<sup>38</sup>

Lyons (in Rima Widjajanti and Widiarsih Mahanani) says that person deixis is not only referring to someone or somebody, but it can also refer to something.<sup>39</sup> For example, the deictic word ‘*it*’ can refer to someone in utterance “*It’s* me,” and also can refer to something in utterance, “I have a cat and I love *it* so much.” Hence, the speakers can refer to both person or thing by using person deixis. Based on Levinson, person deixis is divided into three parts: first person, second person, and third person.<sup>40</sup>

(a) First Person

First person deixis is used for referring to the speaker himself grammatically or the speaker and particular group which includes the speaker. that is expressed in subject pronoun (*I, we*), object pronoun (*me, us*), possessive adjective (*my, our*), possessive pronoun (*mine, ours*) and reflexive pronoun (*myself, ourselves*).<sup>41</sup>

The appearance of this deixis can be seen in this following example:

- “*We* clean up after ourselves around here.”

<sup>38</sup> Yule, *Pragmatics*, 10.

<sup>39</sup> Rima Widjajanti and Widiarsih Mahanani, “Pragmatic Study in the Function of Deixis in Kenny Rogers’ Song Lyrics,” *Linguamedia Journal*, 3, 1 (2022), 2.

<sup>40</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 62.

<sup>41</sup> Rina Ulfaningtias and S. R. Pramudyawardhani, “Deixis Analysis on “Front of The Class” Movie Script,” *Jurnal Dialektika Program Studi Pendidikan Bahasa Inggris*, 9, 2 (September 2021 – February 2022), 161.

In the instance above, there is a potential of ambiguity. It is because the utterance allows two interpretations. The pronoun “*we*” can refer to the exclusive of ‘we’ which used to point the speaker plus other(s), excluding the addressee. However, the pronoun “*we*” in that utterance also interpreted as an inclusive ‘we’ that used to point to the speaker and addressee included.<sup>42</sup>

That kind of ambiguity gives an opportunity to the hearer to decide what was communicated. That person has an opportunity to decide to be the member of the group, which means it was inclusive, or to be a person who is excluded, which means it was exclusive. This means, the persons who hear the utterance have an opportunity to decide the kind of ‘more’ that is being communicated.

The distinction between inclusive and exclusive can be seen clearer in the following instance.

- Let’s go to the cinema.
- Let us go to the cinema.

The utterance which says “*let’s go*”, that is aimed at some friends, is identified as inclusive. Besides, the utterance which says “*Let us go*”, which is aimed at the person who has captured the speaker and friends, is identified as exclusive.<sup>43</sup>

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<sup>42</sup> Yule, *Pragmatics*, 9.

<sup>43</sup> *Ibid*, 10.

## (b) Second Person

Second person deixis refers to the person or person who is identified as addressees, such as *you, yourself, yourselves, your, yours*.<sup>44</sup>

An example of second person can be seen in the following example:

- Landon says to Jammie: “**You** are beautiful.”

## (c) Third Person

Third person deixis refers to persons and entities which are neither speakers nor addressees in some utterances. It is important to note that third person is quite unlike first or second person, in that it does not correspond to any specific participant-role in the speech event.<sup>45</sup> On other hand, third person can be said as an outsider which is necessarily more distant in some production of utterances.<sup>46</sup> According to Levinson, the third person deixis can be identified by the use of the words *he/him/his/himself, she/her/herself, they/them/their/theirs/themselves* and *it/its*.

The use of third deixis can be seen in the sentence below:

- “Would **his** highness like some coffee?”

<sup>44</sup> Rina Ulfaningtias and S. R. Pramudyawardhani, “Deixis Analysis on “Front of The Class” Movie Script,” *Jurnal Dialektika Program Studi Pendidikan Bahasa Inggris*, 9, 2 (September 2021 – February 2022), 161-162.

<sup>45</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 62.

<sup>46</sup> Yule, *Pragmatics*, 11.



In the utterance above, the third person used for an ironic or humorous purpose.

## 2) Time deixis

Time deixis is used to show the internal state of time when the utterances are produced.<sup>47</sup> There are a number of aspects of ‘pure’ time deixis, where there is no direct interaction with non-deictic methods of time reckoning. These include tense, and the deictic time adverbs like English *now*, *then*, *soon*, *recently* and so on.<sup>48</sup>

An example of temporal deixis can be seen in the sentence below.

- Pull the trigger *now*.

In the utterance above, the adverb of time “*now*” is indicating both time when the utterance spoken by the speaker and the time when the speaker’s utterance is being heard by the hearer. Contrast of it, there is ‘*then*’ which applies in past and future time. The use of ‘*then*’ can be seen in the instance below.

- I was a just a kid *then*.

The word “*then*” in the utterance above can be understood as ‘not now’. This form can be used both in past and future time. However, the utterance applied for past tense due to the use of past to be ‘*was*’ in there.

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<sup>47</sup> Sukasih Ratna Widayanti and Suhud Eko Yuwono, “A Semantic Analysis of Deixis in Drama Written by Lucille Fletcher,” *Lire Journal: Journal of Linguistics and Literature*, 3, 1 (March 2019), 5.

<sup>48</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 72.

### 3) Place deixis

Place or space deixis concerns the location where the utterances are spoken.<sup>49</sup> It usually can be identified by the names of places which are spoken in the conversations. However, sometimes it also comes by locating them, without saying what is the exact name.<sup>50</sup>

However, there are some pure place-deictic words in English, the adverbs *here* and *there*, and the demonstrative pronouns *this* and *that*. One of the concepts explains that those were the very first deictic words which were learned by the children. The children use *this* and *here* words for pointing something that can be seen by them, or it can be said that the location is near. Besides, the word *that* and *there* is used to point something that cannot be seen by the children. It means, the location is not near the speakers.<sup>51</sup>

The use of *there* and *here* are usually used as the simple way to show the contrast between proximal and distal dimension, but it is only sometimes so. Although *there* usually understood as distal or far by the speaker location, it also can be understood as proximal or nearby the addressee location. For instance, in the following sentence below.

- “How are things *there*?”

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<sup>49</sup> Dessy Permata Sari and Zakrimal, “An Analysis of Deixis in Avenger Infinity War Movie,” *Linguistic, English Education and Art (LEEA) Journal*, 4, 1 (July – December 2020), 16.

<sup>50</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 79.

<sup>51</sup> Yule, *Pragmatics*, 12.

In the utterance above, the deixis *there* does not generally mean ‘how are things at some place which are far from the speaker,’ but rather ‘how are things where the addressee is’.<sup>52</sup>

Another sentence which contains place deixis can be seen as follows.

- “Place it *here*.”
- I met him *here*.

The adverb *here* represents the area less than square meter from the speaker is standing or it could be something much larger.<sup>53</sup>

#### 4) Discourse deixis

Discourse, or text, deixis concerns on the use of expression which refers to an utterance preceding or forthcoming to other utterances. Discourse deixis is usually seen in the demonstratives *this* and *that*.<sup>54</sup> The demonstrative *this* can be used to mention something forthcoming of the discourse, and *that* used to mention something preceding the discourse.<sup>55</sup>

However, discourse deixis sometimes can be confused with anaphora, which used to refer to something that was already mentioned before. That is why there should be a distinction between discourse deixis and anaphora. In short, deictic usually

<sup>52</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 80.

<sup>53</sup> Ayu Meita Putri Siregar, “Person Deixis in Frozen Script by Sorrow,” *SALEE: Study of Applied Linguistics and English Education*, 1, 2 (July 2020), 33.

<sup>54</sup> Andreea Stapleton, “Deixis in Modern Linguistics,” *Essex Student Journal*, 9 (2017), 7.

<sup>55</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 85.

used to introduce a referent, and anaphora mostly used for referring to the same entity in forthcoming.<sup>56</sup>

Discourse deixis can be seen in the following sentence.

- “I bet you haven’t heard *this* story.”
- *That* was the funniest story I’ve ever heard.

#### 5) Social deixis

Social deixis concerns the expressions which indicate the referent’s position based on social status and relationship relative to the speaker.<sup>57</sup> Furthermore, social deixis refers to social characteristics of, or distinction between, the participants or referents in a speech event.

There are two basic types of social deixis. First, relational which concerns the use of honorifics between the speaker and referent, addressee, bystander, and/or setting. Kind of relational social deixis such as my wife, lecturer, brother, or pronoun like you and he.<sup>58</sup>

Second, absolute which deals with authorized speakers and authorized recipients in a discourse. Kind of absolute social deixis such as your highness, Mr. President, and your majesty.<sup>59</sup>

Hornby (in Ainiyah, et al) states that there are three things that affect social deixis, they are: distance, power, and social. Distance

<sup>56</sup> Levinson, *Pragmatics (Cambridge Textbook in Linguistics)*, 86.

<sup>57</sup> Rima Widjajanti and Widiarsih Mahanani, “Pragmatic Study in the Function of Deixis in Kenny Rogers’ Song Lyrics,” *Linguamedia Journal*, 3, 1 (2022), 3.

<sup>58</sup> Nusi Heriyadi and Eli Diana, “An Analysis of social deixis in The Dressmaker movie,” *Literary Critism*, 6, 2 (2020), 41.

<sup>59</sup> *Ibid*, 41.

related to the lack of friendly feelings in personal relationships. Power deals with either person or group that dominate. Social status deals with social position. In short, social deixis is used to refer to an interpersonal relationship between the speaker and the addressee.<sup>60</sup>

The use of social deixis in a sentence can be seen below.

- “Here is the report that you asked, *Mr. President.*”

## 2. *Trifles* Drama

The researcher describes two points in this section. First, there is a description about *Trifles* drama as the objective of the study. Second, the biography of Susan Glaspell is served due to her role as the writer of *Trifles*.

### a. Description of the Drama

Drama or play is one of literature works that was made or written by a playwright. It usually consists of dialogue between characters and was made for a theatrical performance. There are many genres of play, such as tragedy, comedy, and historical.<sup>61</sup>

Susan Holden defines drama as any kind of activity that makes the learners pretend to themselves or someone else in a situation that seems real. Drama is letting everybody who is involved in it to pretend in a particular situation, place, or into the skin and persona of someone

<sup>60</sup> Kholifatul Ainiyah, et al, “Analysis of Deixis in *Pitch Perfect 2* Movie,” *Jurnal Ilmu Budaya*, 3, 3 (July 2019), 291.

<sup>61</sup> Stefanie Lethbridge and Jarmila Mildorf, *Basics of English Studies*, Version 03/04, Drama, 90; Betti, *An Introduction to Drama*, 21.

else.<sup>62</sup> Thus, drama is a big chance for someone to express themselves using verbal or gesture expressions depending on their memory and imagination.

Dramas are divided into a lot of types. According to Betti, the miscellaneous types appeared as the result of place of origin, such as miracle and morality plays. Then, there is a type of emotional effect brought to the audience, such as comedy and tragedy drama. Drama which appeared as the result of literary movements, can be seen in such realism, naturalism, imagism, and expressionism dramas. Furthermore, there is also a drama which emerged as the result of economic movements like Marxism which leads to the awesome theater of Brecht. Also, there is Eliot's verse drama as the need for the revival of an old type of drama. Besides, there are absurd drama and angry theater as a result of the circumstances of the modern age. Last, the need for compression is presented in a form of the one-act play drama.<sup>63</sup>

One-act play is a form of drama that appeared in the modern era. As modern society, it is influenced by many social events, such as industrialization, world war, a decline in value, etc. This kind of drama is usually limited in its time and diction. That is why, one-act play usually does not contain any unnecessary details, ambiguous incidents,

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<sup>62</sup> Rommel Maglaya, Raising the Curtain: The Impact of Drama in Developing the Speaking Skills of ESL Learners in Mongolia (Journal of English Language Teaching and Applied Linguistics, vol. 2 no. 3 2020), 16.

<sup>63</sup> Betti, *An Introduction to Drama*, 21.

copious dialogues, and complicated plots. The playwright will make the audience easily understand and appreciate the drama.<sup>64</sup>

There is a one-act play drama that is quite popular titled *Trifles* by a playwright named Susan Glaspell in 1916. *Trifles*, a drama that was written during the first wave of feminist movement, is frequently said as one of the greatest works in American theater.<sup>65</sup> *Trifles* is a one-act play which is written in narrative structure. This means that the narrative is told without the need of traditional staging and exposition.

<sup>66</sup>

*Trifles* is about John Wright's wife, Minnie, who is accused of being the killer in this case. The plot follows the character of Hale, Handerson (the County Attorney), the Sheriff, Mrs. Peters, and Mrs. Hale as they conduct an inquiry. The entire tale takes place in one location: the Wrights' house. In the police station, the male characters are looking for evidence, while the female characters are preparing clothing and other items for Minnie.

The men focus on searching for evidence of John Wright's murder in his room upstairs and in the area outside the house. However, they forget to check the kitchen, place where Mrs. Wright was sitting when Hale first came to the Wright's house. The men think that there is

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<sup>64</sup> *Ibid*, 39.

<sup>65</sup> Wikipedia, [https://en.wikipedia.org/wiki/Susan\\_Glaspell](https://en.wikipedia.org/wiki/Susan_Glaspell), accessed on November 22, 2022.

<sup>66</sup> Ni Komang Arie Suwastini and Alexei Wahyudiputra, "The representation of Sisterhood in Susan Glaspell's *Trifles*: A Kinesic Analysis," *Lakon: Jurnal Kajian Sastra dan Budaya*, 10, 2 (November 2021), 104.

nothing there, only kitchen things. Meanwhile, the women who stayed in the kitchen during the investigation actually found some small clues that led to the motive of the John Wright's murder which did by Minnie Foster or known as Mrs. Wright, after marrying John Wright.

The women consider their alternative: tell the men what they know, or hide the clues that led to the motive of the murder. However, Mrs. Peters finds the answer in the men's patronizing treatment. This is the only excuse for the women to keep Minnie's secret. The women decided to hide the bird and the box. Once, Mrs. Peters tries to hide it in her handbag, but it does not fit in it. Finally, she finds some room in her coat and the trifles safely hidden in the end.<sup>67</sup>

This drama has been chosen due to some following reasons. First of all, although *Trifles* was published in 1916, it is still a popular drama. It had been adapted into a film version titled "A Jury of Her Peers". Furthermore, this drama was written based on the real murdered case of John Hossack when Glaspell was working as a reporter.<sup>68</sup> Because the drama is written based on a true story, it can be said that the gender inequality shown in this drama is the result of a social condition's reflection which are still widely found today. People often forget about the truth that women also can do many things just like men, such as find

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<sup>67</sup> David Galens, *Drama for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Dramas* (Farmington Hills: Gale, 2000), 218-217.

<sup>68</sup> <https://www.historymatterscelebratingwomensplaysofthepast.org/plays/view/Trifles>, accessed in May 12, 2023.



the murder's evidence. The women do not have to do kitchen work only and are criticized when they do not do it perfectly.

Second, there are a lot of deixis used in the script and there is still no research related to deixis within this drama script. The direct examples of meaning which rely to the context can be found in this drama. So that, it makes *Trifles* as an appropriate medium for understanding deixis. Moreover, this drama script is regularly used as the study material in Literary Appreciation classes at State Institute of Islamic Studies Ponorogo. Based on those reasons, conducting this research is necessary. The result can contribute as additional material, both in pragmatics and literary fields.

#### b. Biography of the Author

Susan Glaspell was born on July 1<sup>st</sup>, 1882, in Davenport, Iowa. She is a prolific writer. In 1948, the year of her death, she had written fifty short stories, nine novels, and fourteen dramas.<sup>69</sup> Most of her works are strongly related to women's experiences.<sup>70</sup>

Glaspell's writing journeys started after her high school's graduation. She worked as a newspaper reporter for *Davenport Morning Republican*, and the society editor for *Weekly Outlook*. Also, she attended Drake University in 1897-1899 and gained a Ph. D of Philosophy.

<sup>69</sup> <https://americanliterature.com/author/susan-glaspell>, accessed in September 6, 2023.

<sup>70</sup> Galens, *Drama for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Dramas*, 217.

After graduating from college, she continued her career as a journalist. In 1900, she was assigned to cover the trial of Margaret Hossack, an Iowa farmer's wife, who is accused of murdering her husband while he slept. This experience, later inspired Glaspell and became the basis of the story of her one-act play *Trifles* and a short story "A Jury of Her Peers" in 1916. Her one-act play *Trifles*, was considered as one of the greatest works in American theater as well as an important piece of feminist literature.<sup>71</sup>

#### B. Review of the Previous Study

For completing this study, the writer uses some previous study as references to support the discussion about deixis. There are five previous studies used as follows.

First, a thesis by Nurhalimatusa'diah titled "An Analysis of Deixis Found in Script of One-Act Play *Riders to the Sea* by John Millington Synge" (2018). This study analyzes the kind of deixis found in the script of one-act play *Riders to the Sea* and what references of deixis are found in it. The method used in this research is qualitative research. The primary data is taken from the utterances which contain deixis in the script by play's characters. For analyzing the data, the writer used written document analysis as a method. The result showed that there were five kinds of deixis based on Levinson theory found in the script, they are person deixis, place deixis, time deixis, social deixis, and discourse deixis. Total deixis found is 584 that consist of 444 personal deixis,

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<sup>71</sup> <https://americanliterature.com/author/susan-glaspell>, accessed in September 6, 2023.

14 place deixis, 64 time deixis, 47 social deixis, and 15 discourse deixis. While, the referents that mostly appeared in the script are third person. This previous study may be different to the current study because of the difference in its unit of analysis. Moreover, this study is also going to identify dominant deixis that are found in the *Trifles* script.<sup>72</sup>

Second, a thesis titled “An Analysis of Deixis in The Age of Adeline Movie” (2021) by Arisa Fitriani. These study purposes were identifying types of deixis used in the *Age of Adeline* Movie and to identify the dominant types of deixis used in the movie. This research used qualitative research and conducted a library approach in order to gain information related to deixis. The data is taken from the *Age of Adeline* manuscript which contains deixis. The result showed that there are 1.382 person deixis (81,10%), 231 place deixis (13,56%), and 93 time deixis (5,34 %). The most dominant deixis used in the movie is “you” that is identified as singular person deixis. The total of the dominant deixis found is 401 data. The difference between the previous study and the current study is located on its object analysis. The previous study is using movies as an object of analysis, while the researcher of the current study is going to analyze drama.<sup>73</sup>

Third, a thesis titled “An Analysis of Deixis on *Incredibles 2* Movie” (2021) by Nurul Khauliza. This study had two objectives; identify types of deixis and find out the dominant type of deixis on *Incredibles 2* movie. The

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<sup>72</sup> Nurhalimatusa’diah, “An Analysis of Deixis Found in Script of One-Act Play *Riders to the Sea* by John Millington Synge,” (Thesis, University of Sumatera Utara, Medan, 2018).

<sup>73</sup> Arisa Fitriani, “An Analysis of Deixis in *The Age of Adeline* Movie,” (Thesis, State Institute for Islamic Studies of Metro, 2021).

researcher used library research with qualitative research as research design. The result of this study showed that there are five types of deixis found in *Incredibles 2* movie, they were person deixis, time deixis, social deixis, and discourse deixis. Total data found were 2928 data; 1376 data (46,99%) of person deixis, time deixis 1183 data (40,40%), social deixis 162 data (5,53%), and discourse deixis 100 data (3,41%). The dominant deictic word found was first person singular “I” that appeared 371 times (12,67%). The difference of the previous study with the current study is on its object of analysis. The current study will use drama as the object. Also, the current study will discuss the referent of the deictic expression found in the drama.<sup>74</sup>

Fourth, a journal titled “Deixis Analysis in First Chapter of *The Rainbow Troops Novel: Ten New Students* by Andrea Hirata” (2018) that was written by Lenggahing Asri Dwi Eko Saputri. This study is analyzing types of deixis and the dominant type used in the novel. The writer used both quantitative and qualitative approaches that were collaborated with descriptive work. The data source of this study got from the first chapter of *The Rainbow Troops Novel: Ten New Student* by Andrea Hirata that contains deixis in it. The result showed that there are six deixis appeared in the novel, they were 159 person deixis (75%) that also being the dominant type of deixis in this novel, 28 social deixis (13,2 %), 10 place deixis (4,7%), 9 place deixis (4,3%), and 6 time deixis (2,8%). The difference with the current study is on its object and focus of analysis. The object analysis of the current study is drama and it is focusing on

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<sup>74</sup> Nurul Khauliza, “An Analysis of Deixis on *Incredibles 2* Movie,” (Thesis, State Institute of Islamic Studies Ponorogo, 2021).

identifying the kind of deixis, the referent, and the dominant deixis that is found in the drama.<sup>75</sup>

Fifth, a journal by Evi Viahapsari and Aseptiana Parmawati that titled “Analysis the Type of Deixis in the Main Character on the Movie I Leave My Heart in Lebanon” (2020). This study is analyzing types of deixis that appeared in the movie using descriptive qualitative research. The analysis is based on Levinson's theory about deixis. The result showed that there were five types of deixis; person deixis, temporal deixis, spatial deixis, discourse deixis, and social deixis. The researcher found 125 data deixis which consist of: 102 personal deixis with the percentage 82% of the total data, 11 data of spatial deixis with the percentage 9% of the total data, 8 data of temporal deixis with the percentage 6% of the total data, 1 data of social deixis with the percentage 1% of the total data, and 3 data of discourse deixis with the percentage 2% of the total data. According to the result, 102 data of the personal deixis considered as the dominant deixis in this study. This study is different from the current study because of its object analysis. The previous study used a film as the object, while the current study is using drama as an object of analysis.<sup>76</sup>

### C. Conceptual Framework

Conceptual framework section contains a description about how each variable will be understood with other variables, either directly or indirectly.

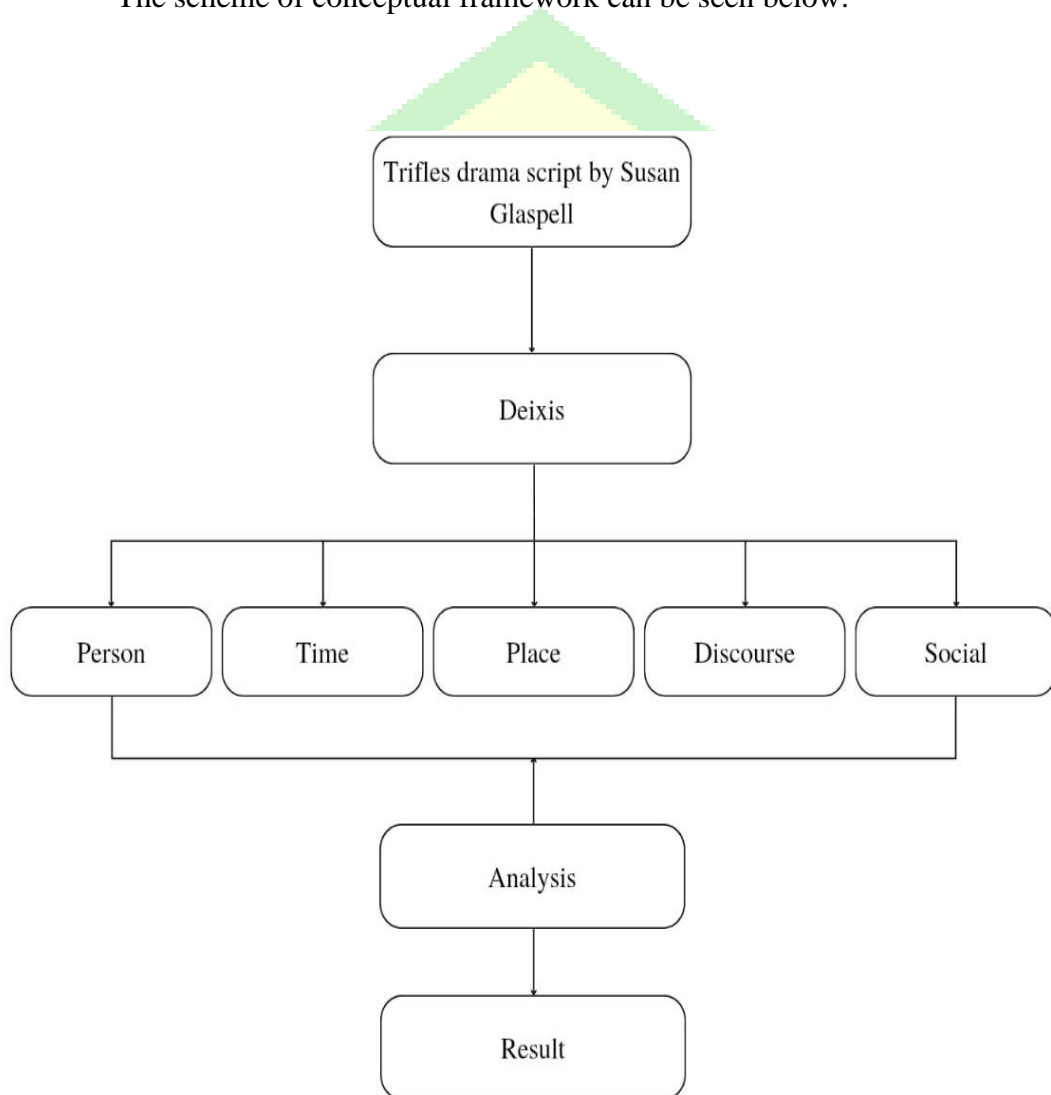
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<sup>75</sup> Lenggahing Asri Dwi Eko Saputri, Deixis Analysis in First Chapter of *The Rainbow Troops Novel: Ten New Students* by Andrea Hirata (Culturalistics: Journal of Cultural, Literary, and Linguistic Studies, vol. 2 no. 3 2018)

<sup>76</sup> Evi Viahapsari and Aseptiana Parmawati, Analysis the Type of Deixis in the Main Character on the Movie I Leave My Heart in Lebanon (PROJECT: Professional Journal of English Education, vol. 3 no. 3, 2020).

The conceptual framework was built according to the theoretical background and some previous study which is relevant to the current research. Hence, it functioned as the guideline in understanding the research.

The scheme of conceptual framework can be seen below.

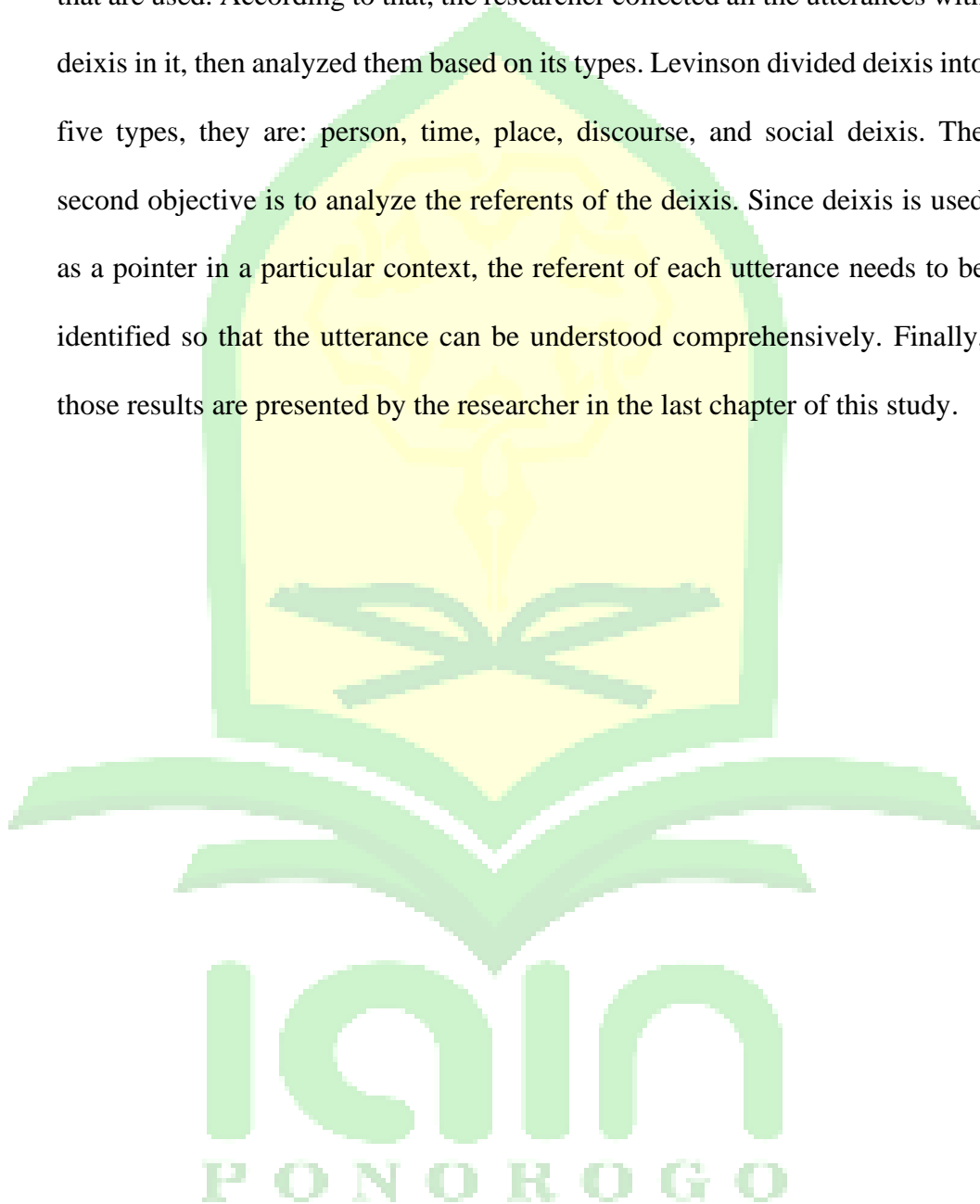


**Figure 2.1. The conceptual framework**

In this research, the researcher analyzed deixis which was used in Trifles drama that written by Susan Glaspell in 1961. The source of the data in this study is the drama script of Trifles that was taken from <https://www.one-act-plays.com>. Based on that drama script, the researcher examines utterances that

contain deixis in it. The researcher used Stephen Levinson's theory about deixis to conduct this research.

There are two objectives in this research. First, analyze the types of deixis that are used. According to that, the researcher collected all the utterances with deixis in it, then analyzed them based on its types. Levinson divided deixis into five types, they are: person, time, place, discourse, and social deixis. The second objective is to analyze the referents of the deixis. Since deixis is used as a pointer in a particular context, the referent of each utterance needs to be identified so that the utterance can be understood comprehensively. Finally, those results are presented by the researcher in the last chapter of this study.



## CHAPTER III

### RESEARCH METHOD

#### A. Research Design

This study used descriptive qualitative research. Based on this research, the results of analyzing processes are served in descriptive form depending on the phenomena or characteristics that are found. In addition, this research design is often related to pictures or words data rather than numbers.<sup>77</sup>

The qualitative method used in deixis analysis is done by describing and understanding the data comprehensively in each drama script. The researcher collects, identifies and analyzes using a qualitative way.<sup>78</sup>

According to those explanations, it is appropriate to use descriptive qualitative as a method in this research. It is because the writer wants to describe and analyze the deixis in the *Trifles* drama script by Susan Glaspell based on Levinson's theory about deixis.

#### B. Data Source

In this research, the researcher used two data sources which supported the process of analysis. First, the researcher used primary data as the main source. Second, there is secondary data that helps to strengthen the primary data. The details of both sources are described in the following points.

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<sup>77</sup> Rima Widjajanti, et al, "Pragmatic Study in The Function of Deixis in Kenny Rogers' Song Lyrics," *Linguamedia Journal*, 3 (2020), 3.

<sup>78</sup> P. A. Lestari, et al, "An Analysis of Deixis in the 12 Angry Men Drama Script by Reginald Rose", *SCIENTIA: SOCIAL, SCIENCES & HUMANITIES*, vol 1 no 1, (2022), 153.



## 1. Primary Data

Primary data in Cambridge Business English Dictionary defined as information that is collected by ourselves, rather than get from somewhere else.<sup>79</sup> Meanwhile, Ary explained that primary data sources consist of original documents (correspondence, diaries, reports, etc.), relics, remains, or artifacts.<sup>80</sup> Based on that explanation, the form of the drama script was included as an original document which can be used as primary data in the research.

In this study, the primary data is taken from Trifles' drama script. The researcher downloaded the script which was published in <https://www.one-act-plays.com>. Trifles is a one-act play drama written by Susan Glaspell in 1916. She is a feminist and modern playwright in America.<sup>81</sup> In Trifles, Susan is telling about the death of John Wright with his wife as a suspect of the killer.

## 2. Secondary Data

Beside primary data, there is also secondary data. Secondary data used for supporting the primary data. Secondary data source, according to Ary, is secondhand documents which were written by someone who may have heard about the event from others but did not experience it directly.<sup>82</sup> Some examples of secondary sources are history books, articles in encyclopedias,

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<sup>79</sup> <https://dictionary.cambridge.org/dictionary/english/primary-data>, accessed in September 7, 2023.

<sup>80</sup> Donald Ary. et.al, *Introduction to Research in Education Eight Edition*, (Canada: Wadsworth Cengage Learning, 2010). 467.

<sup>81</sup> Wikipedia, [https://en.wikipedia.org/wiki/Susan\\_Glaspell](https://en.wikipedia.org/wiki/Susan_Glaspell), accessed on November 22, 2022.

<sup>82</sup> Ary. et.al, *Introduction to Research in Education Eight Edition*, 443.

and reviews of research.<sup>83</sup> Here, the researcher mostly chooses articles and reviews of research as the secondary data for supporting the research.

The secondary data source in this research is taken from the related references that can support the study. It is used for helping the data analysis process based on the primary sources. The secondary sources are taken from a book by Stephen C. Levinson, *Pragmatics* (Cambridge Textbook in Linguistics) (1983), thesis', articles, and journals that has the same or similar topic with this current study.

### C. Data Collection Technique

There are three ways in collecting data, such as interview, observation, and written document analysis (documentation). The analysis can be done in notes, quotation, reports, literature, questionnaire and survey's answers, publication, diaries, and memorandum.<sup>84</sup> However, in this research, the researcher only uses written document analysis or documentation.

Documentation is usually collected from public documents, such as official reports or newspapers, and also from private documents, such as notes, personal journals, or diaries.<sup>85</sup> However, the documents also can refer to a wide range of written things. Documents may be personal documents, such as autobiographies, diaries, and letters; official documents such as files, reports, memoranda or minutes, or documents of popular culture such as books, films, and videos.

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<sup>83</sup> *Ibid*, 468.

<sup>84</sup> Nurhalimatusa'diah, "An Analysis of Deixis Found in Script of One-Act Play *Riders to the Sea* by John Millington Synge," (Thesis, University of Sumatera Utara, Medan, 2018), 22.

<sup>85</sup> *Ibid*, 34.

Moreover, the documents can be of written or text-based artifacts (textbook, novels, journals, meeting minutes, logs, announcements, policy statements, newspapers, transcript, birth certificate, marriage records, budgets, letters, e-mail message, etc.) or of non-written records (photographs, audiotapes, videotapes, computer images, website, musical performance, televised political speeches, YouTube videos, world settings, etc.).<sup>86</sup>

According to the explanation above, drama's script such as *Trifles* can be included as the written-form of documents. That is the reason why documentation technique is used in this research. So, some steps that are taken by the researcher to get the data can be seen as follows.

- a. The researcher downloaded the drama's script of *Trifles* on the internet.

The script of *Trifles* drama by Susan Glaspell was downloaded by the link:  
<https://www.one-act-plays.com>.

- b. The researcher read the script.

Here, the researcher read the script of *Trifles* drama by Susan Glaspell comprehensively.

- c. The researcher collected the deixis in each of the dialogues.

The researcher collected each utterance which consisted of deixis in it.

#### D. Data Analysis

The next step after collecting data is analyzing data. In this research, the researcher used a descriptive-qualitative method to interpret the data from *Trifles* drama script by Susan Glaspell. As Nawawi in Nurhalimatusa'diah

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<sup>86</sup> Ary, et.al, *Introduction to Research in Education Eight Edition*, 442.

cited, that descriptive method is a set of procedures used to solve the problems of the study. This method is describing the object that is being investigated based on the factual facts.<sup>87</sup> While Bogdan and Taylor in Nasution, et al, stated that descriptive research refers to the descriptive data which produced by people's own written or spoken words and behaviors.<sup>88</sup>

This method is appropriated with the research because the data found in Trifles drama script later will be served in descriptive forms. According to that, the data will be analyzed in some following steps.

1. Reading the dialogues in the script.

**[Line 1]**

COUNTY ATTORNEY : (*rubbing his hands*) ***This*** feels good. Come up to the fire, ***ladies***.

**[Line 2]**

MRS PETERS : (after taking a step forward) ***I***'m not—cold.

2. Identifying deixis in each of the dialogues.

On those pieces of dialogues, there are some deixis that could to be identified as follows:

- a. Line 1:

- 1) ***This***
- 2) ***Ladies***

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<sup>87</sup> Nurhalimatusa'diah, "An Analysis of Deixis Found in Script of One-Act Play Riders to the Sea by John Millington Synge," (Thesis, University of Sumatera Utara, Medan, 2018), 23.

<sup>88</sup> Muhammad Muslim Nasution, et al, "An Analysis of Hate Speech Against K-Pop Idols and Their Fans on Instagram and Twitter from the Perspective of Pragmatics." *JETLi: Journal of English Teaching and Linguistics*, 2, 2 (December 2021), 94.

b. Line 2:

1) I

3. Classifying the deixis according to its type using Levinson's theory.

According to Levinson's theory, the deixis is classified into:

- a. This : Discourse deixis
- b. Ladies : Social deixis
- c. I : Person (first person) deixis

4. Describing the deixis referents that were found.

After classifying the deixis data which is found in the dialogues based on Levinson's theory, the next step is describing the referents of each deixis. According to the data above, there are three deixis used in the utterances.

In line 1, the demonstrative "*this*" is categorized as a discourse deixis. It was referring to the County Attorney's hands which were near to the fire. This deixis included has a function as pointer that mentioned the preceding discourse.

Next, the word "*ladies*" was identified as social deixis. This social deixis is affected by distance. It was because, in fact, the County Attorney did not have a close relation towards the women. The use of "*ladies*" showed the speaker's respect to the addressees. This deixis is also identified as an absolute social deixis.

In line 2, there was a subject pronoun used within the utterance spoken by Mrs. Peters. The pronoun "*I*" was categorized as first person deixis.

This means, the utterance only included the speaker herself. Here, Mrs. Peters pointed to herself by using the pronoun “*I*”.

5. Making a conclusion.

According to the data found in dialogues above, it can be seen that there were three types of deixis based on Levinson’s theory. Each of the deixis which were found were: discourse deixis, social deixis, and person deixis.

In the utterance that contained discourse deixis, it can be seen by appearance of the demonstrative “*this*”. Based on the utterance above, the demonstrative “*this*” referred to the hands of the County Attorney which mentioned afterward the discourse deixis.

The second deixis which appeared in the utterances above is social deixis. This deixis can be identified by the use of the word “*ladies*”. The function of this word is for showing respect for the speaker toward the addressees. The word “*ladies*” clearly referred to the women characters in the drama.

Last, there is also person deixis. In the utterance above, the use of person deixis, specifically first person deixis, is identified by the use of the pronoun “*I*”. Here, the pronoun “*I*” referred to Mrs. Peters as the speaker.

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### A. Findings and Discussion

After analyzing the data from *Trifles* drama by Susan Glaspell, the researcher discovered five (5) types of deixis according to Levinson's theory with their referents. The types of deixis that appeared include person deixis, time deixis, place deixis, discourse deixis, and social deixis. The data can be seen in the following section.

##### 1. Person deixis

Person deixis is easily identified by the appearance of pronouns that are often related to person. However, sometimes, it also refers to something. The form of person deixis categorized into first person (*I, we, me, us, my, our, mine, ours, myself, ourselves*), second person (*you, yourselves, your, yours*), and third person (*he, him, his, himself, she, her, herself, they, them, their, theirs, themselves, it, its*). The researcher found 591 person deixis in the *Trifles* drama script. Here, are the person deixis data that taken from the *Trifles* drama script:

##### a. First Person Deixis

First person deixis is a deixis that is used for referring to the speaker himself or the speaker and a particular group that includes the speaker. This deixis consists of (*I, we*) as subject pronoun, object pronoun (*me, us*), possessive adjective (*my, our*), possessive pronoun (*mine, ours*), and reflexive pronoun (*myself, ourselves*).

There are 223 data with the usage of first person deixis in the *Trifles* drama script by Susan Glaspell. The data of first person deixis, accompanied by a discussion of the referents, can be seen in the line 2, 3, 49, 74 and 136 below.

**[Line 2]**

“MRS PETERS: (*after taking a step forward*) *I*’m not—cold”.<sup>89</sup>

The data in line 2 is taken from *Trifles* drama script. The data collected from Mrs. Peter’s utterance. In that scene, Mrs. Peters is asked by the Sheriff to get closer to the stove. However, Mrs. Peters refuses by saying that she does not feel cold.

In that utterance, the word “*I*” is identified as the subject pronoun. It is categorized as first person deixis. Mrs. Peters used the pronoun for pointing herself as the speaker at the time when the utterance produced.

Another instance of first person deixis usage can be seen in line 3 as follows.

**[Line 3]**

“SHERIFF: (*unbotting his overcoat and stepping away from the stove as if to mark the beginning of official business*) Now, Mr Hale, before *we* move things about, you explain to Mr Henderson just what you saw when you came here yesterday morning”.<sup>90</sup>

<sup>89</sup> *Trifles*, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

<sup>90</sup> *Ibid*, accessed on 22 November, 2022.



The utterance above is taken from the *Trifles* drama script. The scene in the data happens when the Sheriff asks Mr. Hale about what he saw when he came to Mr. Wright's house yesterday morning.

The word “*we*” in the utterance is identified as the subject pronoun. In specific, it is categorized as first person deixis. He used it for pointing at the speaker himself, the Sheriff and also functioned for referring to his partner who handled the case, the County Attorney. This kind of first person is called inclusive. It means, the speaker is pointing to himself or herself but at the same also pointing to the addressee who heard the utterance when it stated.

The next example is the use of first person deixis which is indicated by the usage of possessive pronouns.

**[Line 49]**

“MRS HALE: I'd hate to have men coming into *my* kitchen, snooping around and criticising”.<sup>91</sup>

The utterance is taken from the 49th lines of *Trifles* script. In that scene, the men enter Mrs. Wright's kitchen and start to criticize the condition of her kitchen. Mrs. Hale's utterance above is a response to the men's attitude. She says that she would hate to have men coming to her kitchen, snooping and criticizing, just like the men who handle the case do.

In that utterance, there is a word “*my*” which is categorized as a possessive adjective. Also, it is categorized as first person deixis. It is

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<sup>91</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

because the word “*my*” functioned as a pointer to the things that belong to the speaker. In this case, it is referring to Mrs. Hale’s kitchen that is identified by a phrase “my kitchen” in the utterance.

In the following paragraph, there is a usage of first person deixis that marked by the use of the pronoun “*us*”.

**[Line 74]**

“COUNTY ATTORNEY: (*rubbing his hands over the stove*) Frank’s fire didn’t do much up there, did it? Well, let’s go out to the barn and get that cleared up. (*The men go outside.*)”.<sup>92</sup>

The utterance is taken from the 74th line of *Trifles* drama script. In that scene, the County Attorney, his partner—the Sheriff, accompanied by Mr. Hale has come back from the upstairs of Wright’s house. There, they do not find any evidence about the murder. After that, he asks his partner to check the barn outside.

In the utterance above, the County Attorney decided to use a pronoun which points to him and his partner, the Sheriff. The phrase “*let’s*” is included as the first person inclusive. It means, the pronoun has a function to point to the speaker and the addressee who heard when the utterance stated.

Another example of the usage of the pronoun “*us*” is written in a paragraph below.

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<sup>92</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

**[Line 136]**

MRS PETERS: (*takes the bottle, looks about for something to wrap it in; takes petticoat from the clothes brought from the other room, very nervously begins winding this around the bottle. In a false voice*) My, it's a good thing the men couldn't hear *us*. wouldn't they just laugh! Getting all stirred up over a little thing like a—dead canary. As if that could have anything to do with—with—wouldn't they laugh!<sup>93</sup>

The utterance that spoken by Mrs. Peters above is taken from *Trifles* drama script. In that scene, Mrs. Peter take a bottle of fruit which belongs to Mrs. Wright. She wraps it in clothes that she takes from the other room, so that the men could not find it out. There, Mrs. Peters decided to use a deixis in her utterance.

According to the Mrs. Peter's utterance, the pronoun "*us*" categorized as first person deixis based on Levinson's theory. The pronoun "*us*" is included as inclusive first person deixis. It means, the pronoun is not only pointing to the speaker himself or herself, but also pointing to the addressee who heard the speaker when the utterance spoken. Looking at the context, the pronoun "*us*" refers to Mrs. Peters as the speaker and Mrs. Hale as the addressee that heard the utterance spoken.

b. Second Person Deixis

The results of this research show that second person deixis is often used in the *Trifles* drama script. Second person deixis refers to the person who are identified as addressees. It can be seen by the

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<sup>93</sup> *Trifles*, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

appearance of some pronouns, like: *you, yourself, yourselves, your,* and *yours*.

The data show that there are 68 data of second person deixis. Here are some instances of them in the utterances which taken from the line 54, 98, 99, 100, and 135 in the *Trifles* drama script:

**[Line 54]**

“MRS PETERS: Well, I must get those things from the front room closet, (*she goes to the door at the right, but after looking into the other room, steps back*) **You** coming with me, Mrs Hale? You could help me carry them”.<sup>94</sup>

The data above is taken from the *Trifles* drama script. That utterance stated by Mrs. Peters in a scene where she is going to grab some things from the front room closet and asking Mrs. Hale to come with her. She is hoping that Mrs. Hale could help her to carry the stuff.

In that utterance, there is a pronoun used by the speaker. The word “**you**” is a pronoun that is categorized as second person deixis. Mrs. Peters as the speaker is pointing to Mrs. Hale due to her role for not taking turn of speaking. Hence, Mrs. Peters is identified Mrs. Hale as the addressee in that utterance.

Another utterance which contains second person deixis can be seen in the following paragraph.

<sup>94</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

**[Line 98]**

“MRS PETERS: But of course you were awful busy, Mrs Hale—*your* house and your children”.<sup>95</sup>

The data above is taken from *Trifles* drama script. The utterance produced when Mrs. Peters is having a conversation with Mrs. Hale. In this scene, Mrs. Hale wishes that she had come over sometimes to Mrs. Wright’s place but, Mrs Peters says that she must be awfully busy with her house and children.

In Mrs. Peters’ utterance, she used a pronoun which functioned as a referent. The word “*your*” refers to thing that belong to the addressee. In this case, it is Mrs. Hale’s house. The appearance of “*your*” word also made the utterance categorized as second person deixis.

Next, there is a usage of the pronoun “*you*” that is categorized as second person deixis in the utterance below.

**[Line 99]**

MRS HALE: I could’ve come. I stayed away because it weren’t cheerful—and that’s why I ought to have come. I—I’ve never liked this place. Maybe because it’s down in a hollow and *you* don’t see the road. I dunno what it is, but it’s a lonesome place and always was. I wish I had come over to see Minnie Foster sometimes. I can see now—(*shakes her head*).<sup>96</sup>

The utterance above is taken from *Trifles* drama script. In that data, the scene happens when Mrs. Hale says to Mrs. Peters that she

<sup>95</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

<sup>96</sup> *Ibid*, accessed on 22 November, 2022.

feels a regret because she never come to the place of Minnie Foster. However, at the same time, she feels that she never like the house. It looks like a lonesome place and it is not cheerful. Those are the reasons why she never come there.

Mrs. Hale decided to use deixis in her utterance above. In there, she used the pronoun “*you*” that included second person deixis. The pronoun “*you*” refers to Mrs. Peters which has a role as an addressee in that utterance.

The appearance of second person deixis also can be seen in the utterance in line 100 below.

**[Line 100]**

“MRS PETERS: Well, you mustn’t reproach *yourself*, Mrs Hale. Somehow we just don’t see how it is with other folks until—something comes up”.<sup>97</sup>

The data of line 100 is taken from *Trifles* drama script. The scene in the data above happens when Mrs. Hale feels regret for not going to see Mrs. Wright sometimes until the murder happened. Then, Mrs. Peters says that Mrs. Wright must not reproach herself for that.

In the utterance, there is a pronoun used for referring to a person. The word “*yourself*” is identified as a reflexive pronoun. That word is categorized as second person deixis that refers to Mrs. Hale as the person who is not taking turns speaking in the utterance. Hence, Mrs. Hale identified as the addressee in the utterance.

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<sup>97</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

Furthermore, second person deixis also found by the researcher as written in line 135.

**[Line 135]**

MRS HALE: I might have known she needed help! I know how things can be—for women. I tell you, it's queer, Mrs Peters. We live close together and we live far apart. We all go through the same things—it's all just a different kind of the same thing, (*brushes her eyes, noticing the bottle of fruit, reaches out for it*) If I was *you*, I wouldn't tell her her fruit was gone. Tell her it ain't. Tell her it's all right. Take this in to prove it to her. She—she may never know whether it was broke or not.<sup>98</sup>

The data above is taken from Trifles drama script. In that scene, Mrs. Hale tells Mrs. Peters that she feels sad about Mrs. Wright. Then, she finds Mrs. Wright's food in the bottle. She grabs it and asks Mrs. Peters to take the bottle for Mrs. Wright so that she has no need to worry about her fruits.

In that utterance, Mrs. Hale decided to use deixis in it. The pronoun "*you*" in the utterance is categorized as second person deixis.

c. Third Person Deixis

Third person deixis is often used in the *Trifles* drama script by Susan Glaspell. This deixis is used for referring to persons and entities which neither speaker nor addresser in an utterance. The pronouns that are categorized as third person deixis are: *he/him/his/himself, she/her/herself, they/them/theirs/themselves, and it/its*.

<sup>98</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

There are 300 data found which contain third person deixis in it. In this section, the researcher inserted line 57, 90, 102, 103, and 120 as the instances of third person deixis usage which can be seen in the following paragraphs.

**[Line 57]**

MRS PETERS: *She* said she wanted an apron. Funny thing to want, for there isn't much to get dirty in jail, goodness knows. But I suppose just to make her feel more natural. She said they was in the top drawer in this cupboard. Yes, here. And then her little shawl that always hung behind the door. (*opens stair door and looks*) Yes, here it is.<sup>99</sup>

The data in 57<sup>th</sup> line above is taken from *Trifles* drama script by Susan Glaspell. In that scene, Mrs. Peters is talking about some things that asked by Mrs. Wright. Mrs. Wright asked for an apron and her little shawl. Even though Mrs. Peters thinks those are weird requests for a person who is arrested in the jail, she still brings up the things for her. While talking about Mrs. Wright's requests, Mrs. Peters decided to use a deictic expression.

The deictic expression which used in that utterance is the pronoun "*she*". This pronoun is included as third person deixis. Thus, the pronoun aimed at neither speakers nor addressees. In that utterance, Mrs. Peters is talking about Mrs. Wright. In conclusion, the pronoun "*she*" has a function as a pointer towards Mrs. Wright due to her absence neither as speaker nor the addressee in that utterance.

<sup>99</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.



Not only the pronoun “*she*”, there is also “*them*” which is included as third person deixis. The example of its usage can be seen as follow.

**[Line 90]**

“MRS PETERS: No, she didn’t have a cat. She’s got that feeling some people have abouts cats—being afraid of *them*. My cat got in her room and she was real upset and asked me to take it out.”<sup>100</sup>

The utterance above is taken from *Trifles* drama script. That scene happens when Mrs. Hale finds a bird cage without any birds in it. Then, she thinks that cats got it. However, Mrs. Peters explains to Mrs. Hale that Mrs. Wright did not have any cats. In fact, she is afraid of them.

The usage of the pronoun “*them*” is categorized as third person deixis. Mrs. Peters uses “*them*” for referring to the cats which have already been mentioned before. The third person shows the absence of the entity presented during the conversation. Here, cats were neither speaker nor addressee in that utterance.

Moreover, the appearance of the pronoun “*him*” in some utterances are also categorized as third person deixis, just like the line 102 below.

**[Line 102]**

“MRS PETERS: Not to know *him*; I’ve seen him in town. They say he was a good man”.<sup>101</sup>

<sup>100</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

<sup>101</sup> *Ibid*, accessed on 22 November, 2022.

The data above is taken from the *Trifles* drama script. The scene in the utterance happens when Mrs. Peters is asked by Mrs. Hale, did he know about John, but she responded by saying, “*Not to know him*”. Here, there is a third person deixis used.

The word “*him*” is categorized as third person deixis. Mrs. Peters uses the pronoun “*him*” for referring to Mr. Wright in the utterance above. Whereas, Mr. Wright is neither speaker nor addressee according to the utterance.

Another instance of third person deixis in the *Trifles* drama script can be seen in the following paragraph.

[Line 103]

MRS HALE: Yes—good; he didn’t drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs Peters. Just to pass the time of day with him—(*shivers*) Like a raw wind that gets to the bone, (*pauses, her eye falling on the cage*) I should think she would ‘a wanted a bird. But what do you suppose went with *it*?<sup>102</sup>

The data in the 103<sup>rd</sup> line above is taken from *Trifles* drama script by Susan Glaspell. In that scene, Mrs. Hale is talking to Mrs. Peters about Mr. Wright’s personality. In the middle of their conversation, Mrs. Hale realizes that there is a bird cage in the Wright’s house. She assumes that Mrs. Wright would have wanted a bird. She then wonders what happened to the bird.

Mrs. Hale decided to use a deictic expression in the utterance that she said. Here, the pronoun “*it*” in the last sentence is identified as

<sup>102</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

third person deixis. Each pronoun which included in third person has a function as pointer to someone that neither speakers nor addressees in some utterances. According to Mrs. Hale statement, the pronoun “*it*” refers to the bird which is already mentioned before due to its absence as neither speaker nor addressee in the utterance above.

The usage of the pronoun “*they*” in the line 120 below is categorized as third person deixis.

**[Line 120]**

“MRS PETERS: Well, not now. They’re superstitious, you know. *They* leave”.<sup>103</sup>

The data above is taken from *Trifles* drama script. The utterance stated when the County Attorney sees a cage and asks are there any cats in the Wright’s house. Responding to that, Mrs. Peters said that cats are superstitious and they often left.

The pronoun “*they*” in that utterance is categorized as third person deixis. The word “*they*” refers to the cats. It is because the cats mentioned as an entity which neither speaker nor addressee in that utterance.

## 2. Time Deixis

Time deixis is used to point to the particular time when utterances were produced. It can be recognized by tenses and time adverbs like *now*, *then*, *soon*, *recently*, *yesterday*, and so on.

<sup>103</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

In the *Trifles* drama script, there are 32 utterances found with deictic expression used in it. Here, the researcher inserted line 8, 10, 53, 87, and 126 which have time deixis in its utterances. Some instances of those utterances can be seen in the following explanations.

**[Line 8]**

“COUNTY ATTORNEY: Well, Mr Hale, tell just what happened when you came here *yesterday morning*.”<sup>104</sup>

The data above is taken from *Trifles* drama script by Susan Glaspell. That utterance produced when the County Attorney starts to collect information of Mr. Wright’s death. He asks Mr. Hale as one of the persons who comes and finds Mr. Wright’ body first. Because of that, the County Attorney used the adverb of time “*yesterday morning*” to decide the specific time of Mr. Hale’s coming at the Wright’s house.

The utterance above mentioned the particular time which is not the same as the time when the utterance was spoken. The adverb of time “*yesterday morning*” indicated as coding time of the past tense. It is pretty clear because “*yesterday*” is identified as part of words which is used as time signals of past tense forms. The usage of “*yesterday morning*” refers to the time when Mr. Hale come to Wright’s house.

Another example of time deixis in the *Trifles* drama script can be seen in the following utterance.

<sup>104</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

**[Line 10]**

“COUNTY ATTORNEY: Let’s talk about that later, Mr Hale. I do want to talk about that, but tell *now* just what happened when you got to the house.”<sup>105</sup>

The data above is taken from *Trifles* drama script. The scene happens when Mr. Hale is asked to tell what happens when he come to the Wright’s house on the day when he finds Mr. Wright’s death. However, he started to talk about a lot of things which were not related to the case. Then, the County Attorney decided to use the adverb of time to ask him for telling only the stories that are relevant to Mr. Wright’s death.

The word “*now*” categorized as an adverb of time, which is also identified as time deixis. Adverb of time “*now*” refers to the present time, the same time when the County Attorney produced the utterance.

Not only talking about past tense, the phrase which indicated past tense also appeared in the *Trifles* drama script. The example can be seen in line 53 below.

**[Line 53]**

MRS HALE: (*eyes fixed on a loaf of bread beside the bread-box, which is on a low shelf at the other side of the room. Moves slowly toward it*) She was doing to put this in there, shame about her fruit. I wonder if it’s all gone. (*gets up on the chair and looks*) I think there’s some here that’s all right, Mrs Peters. Yes—here; (*holding it toward the window*) this is cherries, too. (*looking again*)

I declare I believe that’s the only one. (*gets down, bottle in her hand. Goes to the sink and wipes it off on the outside*) She’ll feel awful bad after all her hard

<sup>105</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

work in the hot weather. I remember the afternoon I put up my cherries *last summer*.<sup>106</sup>

The data of line 53 is taken from *Trifles* drama script. In that scene, Mrs. Hale is checking on Mrs. Wright's cherries in the bottles. Almost all of them are already broken. She finally finds one bottle of cherries in a good condition on the shelf. Then, Mrs. Hale remembered how she put up her cherries too last summer.

In the utterance above, Mrs. Hale decided to use "*last summer*" for pointing to a particular time. The adverb of time "*last summer*" indicated as coding time of past tense. In other words, the speaker mentioned a particular time which was not the same as the time when the utterance is spoken. The adverb time "*last summer*" refers to the time when Mrs. Hale picked up her cherries, just like what Mrs. Wright did.

Another example of past tense's time signal also written in the line 87 below.

**[Line 87]**

"MRS HALE: Why, I don't know whether she did or not—I've not been here for so long. There was a man around *last year* selling canaries cheap, but I don't know as she took one; maybe she did. She used to sing real pretty herself".<sup>107</sup>

The data of line 87 is taken from *Trifles*' drama script. This scene happens when Mrs. Peters finds a bird cage and asks Mrs. Hale if Mrs. Wright had any birds in her house. Mrs. Hale responds by saying that she

<sup>106</sup> *Trifles*, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

<sup>107</sup> *Ibid*, accessed on 22 November, 2022.

does not know whether Mrs. Wright has it or not. However, she remembered that there was a man who was selling cheap canaries around last year. She assumed that Mrs. Wright might have bought it.

In that utterance, there is an adverb of time which used by the speaker. The word “*last year*” recognized as an adverb of time. It is also categorized as time deixis. The adverb of time “*last year*” within the utterance above contained coding time of past tense. It means, the particular time which mentioned in the utterance is not the same as the time when the speaker spoke the utterance. Here, the “*last year*” refers to the time when there was a man selling cheap canaries.

Not only “*last year*”, but the usage of phrase “*last night*” also categorized as past tense’s time signal which is indicated as time deixis.

**[Line 126]**

“MRS PETERS: It was an awful thing was done in this house *that night*, Mrs. Hale. Killing a man while he slept, slipping a rope around his neck that cooked the life out of him”.<sup>108</sup>

The data of line 126 above is taken from *Trifles* drama script. In that scene, Mrs. Peters is talking to Mrs. Hale after they find a bird with broken neck. Before that utterance stated, Mrs. Hale assumes that Mr. Wright might have killed the bird, also the habit of Mrs. Wright to sing. However, Mrs. Peters denies and tries to make sure herself that they do not know who killed the bird, also about Mr. Wright’s murder. Mrs. Peters just says that an awful thing was done that night in Wright’s house.

<sup>108</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

In the utterance above, Mrs. Peters decided to use a deictic expression while mentioning a particular time. The adverb of time appeared by the phrase “*that night*” in that utterance. This adverb of time “*that night*” within the utterance contains coding time of past tense. It means, the time which mentioned in the utterance is not the same as the time when the utterance was spoken by the speaker. According to the data above, the adverb of time “*that night*” refers to the time when the murder of Mr. Wright happened, not to the time when Mrs. Peters said the utterance.

### 3. Place Deixis

Place deixis also used in some utterances spoken by the characters in the *Trifles* drama script by Susan Glaspell. Place deixis concerns to the location when the utterances are spoken. There are some place-deictic words in English, like: the adverb *here* and *there*, and the demonstrative pronouns *this* and *that*.

There are 62 data of place deixis found in the drama script. The usage of place deixis can be seen in line 24, 55, 68, 133, and 140 below.

#### [Line 24]

“COUNTY ATTORNEY: (*looking around*) I guess we’ll go upstairs first—and then out to the barn around there, (*to the SHERIFF*) You’re convinced that there was nothing important *here*—nothing that would point to any motive”.<sup>109</sup>

<sup>109</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.



The data above is taken from *Trifles* drama script. The scene happens when the County Attorney tries to collect any evidence that would lead to the motive of the murder. However, he thinks that nothing would point to any motive in the kitchen, so he decides to go to another room. Here, the County Attorney used an adverb that indicated place deixis.

The appearance of “*here*” pointed to some place which is nearby the speaker when the utterance spoken. In the utterance above, the utterance of the County Attorney was made in the kitchen. For the County Attorney, the use of “*here*” is chosen in order to give the specific place where he is standing out. So, the word “*here*” refers to the kitchen.

Another example of place deixis usage in the *Trifles* drama script can be seen in the line 55 below.

**[Line 55]**

“MRS PETERS: My, it’s cold in *there*”.<sup>110</sup>

The data above is taken from the *Trifles* drama script. This scene happens when Mrs. Peters comes back from the front room closet to take some stuff of Mrs. Wright. As she comes back, she feels that that room is colder than the place where she stated utterance. Also, she decided to use place deixis for referring to the location.

The word “*there*” is categorized as place deixis. It is an adverb which points to a particular place. The usage of this adverb also shows whether the place is not near by the speaker. According to the utterance, Mrs. Peters already come back to the kitchen when she states the utterance.

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<sup>110</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

In her statement, the word “*there*” pointed to the front room closet where Mrs. Peters take a dress and skirt for Mrs. Wright.

The usage of the adverb “*there*” as a deictic expression of place deixis also appeared in the line 68 below.

**[Line 68]**

MRS HALE: (*who is standing by the table*) Well, I don't see any signs of anger around here, (*she puts her hand on the dish towel which lies on the table, stands looking down at the table, one half of which is clean, the other half messy*) It's wiped to here, (*makes a move as if to finish work, then turns and look at loaf of bread outside the breadbox. Drops towel. In that voice of coming back to familiar things.*) Wonder how they are finding things upstairs. I hope she had it a little more red-up up *there*. You know, it seems kind of sneaking. Locking her up in town and then coming out here and trying to get her own house to turn against her!<sup>111</sup>

The data of line 68 is taken from *Trifles* ' drama script. In that scene, Mrs. Hale is looking around the kitchen and says that there are not any signs of anger there. She keeps looking around, seeing the half messy table, and also a bread box. Then, she wonders how the men are at the upstairs. Here, she decided to use a place deixis for pointing the location.

In the utterance above, Mrs. Hale used “*there*” to indicate place deixis. The usage of this adverb also shows that the place is far from the speaker. Based on Mrs. Hale's statement, the word “*there*” pointed to the place where the men find the evidence. Mrs. Hale is in the kitchen, and the word “*there*” refers to the upstairs of Wright's house.

<sup>111</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

The deictic expression of place deixis also can be found in the line 33 of Trifles drama script.

**[Line 133]**

“MRS HALE: *(not as if answering that)* I wish you’d seen Minnie Foster when she wore a white dress with blue ribbons and stood up there in the choir and sang. *(a look around the room)* Oh, I wish I’d come over **here** once in a while! That was a crime! That was a crime! Who’s going to punish that?”<sup>112</sup>

The data in line 133 is taken from *Trifles* drama script. In this scene, Mrs. Hale says that she wishes Mrs. Peters sees Mrs. Wright when she was still Minnie Foster. She wore a white dress with blue ribbons and sang in the choir. Then, she married. Mrs. Hale hardly wished she would come over sometimes when Minnie Foster was already married.

In the utterance above, there is an appearance of place deixis. The adverb “**here**” is indicating that the particular place is nearby the speaker when the utterance produced. Here, Mrs. Hale is standing in the Wright’s house at that time. In conclusion, the adverb “**here**” refers to the house of Wright’s family.

The last example of place deixis usage is taken from line 140 below. In the utterance, there was the adverb “**here**” to point to a particular place.

<sup>112</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

**[Line 140]**

“COUNTY ATTORNEY: I’m going to stay *here* a while by myself, (*to the SHERIFF*) You can send Frank out for me, can’t you? I want to go over everything. I’m not satisfied that we can’t do better”.<sup>113</sup>

The utterance which was spoken by the County Attorney above is taken from *Trifles* drama script by Susan Glaspell. The utterance stated when the County Attorney wants to stay for some time in the place where Mr. Wright was killed. After doing some investigation with his partner, he still had no evidence or clue that might led to the murderer and his or her motive. That made him unsatisfied with the result that he got.

According to the utterance, the County Attorney decided to use deictic expression of place. There, the County Attorney do not mention the place directly, instead he used an adverb “*here*”. The usage of this adverb presents that the location is nearby the speaker when the utterance produced. Back to the County Attorney’s utterance, he states the utterance when he is still at Wright’s house. Thus, the utterance of the County Attorney above can be interpreted as a pointer to the place where he is standing at the time when the utterance is stated, it is at Wright’s house.

#### 4. Discourse Deixis

Discourse deixis concerns the use of expressions that refers to an utterance preceding or forthcoming to other utterances. The use of this deixis is often seen by the demonstrative *this* and *that*. In the *Trifles* drama script, there were some utterances that had discourse deixis in it.

<sup>113</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

The data shows that there are 52 utterances containing discourse deixis in the drama script. The researcher chose the data from line 19, 23, 56, 99, and 108 as the sample. Those utterances and the referents can be seen in the following paragraphs below.

**[Line 19]**

HALE: Why, I don't think she minded—one way or other. She didn't pay much attention. I said, 'How do, Mrs Wright it's cold, ain't it?' And she said, 'Is it?'—and went on kind of pleating at her apron. Well, I was surprised; she didn't ask me to come up to the stove, or to set down, but just sat there, not even looking at me, so I said, 'I want to see John.' And then she—laughed. I guess you would call it a laugh. I thought of Harry and the team outside, so I said a little sharp: 'Can't I see John?' 'No', she says, kind o' dull like. 'Ain't he home?' says I. 'Yes', says she, 'he's home'. 'Then why can't I see him?' I asked her, out of patience. 'Cause he's dead', says she. 'Dead?' says I. she just nodded her head, not getting a bit excited, but rockin' back and forth.' Why—where is he?' says I, not knowing what to say. She just pointed upstairs—like *that* (*himself pointing to the room above*) I got up, with the idea of going up there. I walked from there—then I says, 'Why, what did he die of?' 'He died of a rope round his neck', says she, and just went on pleatin' at her apron. Well, I went out and called Harry. I thought I might—need help. We went upstairs and there he was lyin'—<sup>114</sup>

The utterance above is taken from Trifles drama script by Susan Glaspell. Mr. Hale, as the speaker, states that utterance when he is telling a story of him when he came to the Wright's house. He explains the detail of that situation, such as when Mrs. Wright looked not really paid attention

<sup>114</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

to his coming, how she pleated her apron and not looked at him, how she laughed when Mr. Hale told her that he wanted to meet John, and how she pointed to upstairs and said that Mr. Wright was already died.

Mr. Hale, in that utterance, decided to use a deictic expression while telling the story of his coming at Wright's house. The demonstrative "*that*" which written in bold and italic above is categorized as discourse deixis. It means, the demonstrative "*that*" has a function to refer to some utterances which mentioned preceding or forthcoming to other utterances. Based on the utterance above, the demonstrative "*that*" refers to some utterance which appeared preceding. Thus, it refers to the whole story when Mr. Hale come to the Wright's house for the first time that day. In addition, this deixis can be included as anaphora due to its function which mentioned the preceding portion

The usage of demonstrative "*that*" as the deictic expression of discourse deixis can be seen in line 23 below.

[Line 23]

HALE: She moved from that chair to this one over here (*pointing to a small chair in the corner*) and just sat there with her hands held together and looking down. I got a feeling that I ought to make some conversation, so I said I had come in to see if John wanted to put in a telephone, and at that she started to laugh, and then she stopped and looked at me—scared, (*the COUNTY ATTORNEY, who has had his notebook out, makes a note*) I dunno, maybe it wasn't scared. I wouldn't like to say it was. Soon Harry got back, and then Dr

Lloyd came, and you, Mr Peters, and so I guess *that*'s all I know that you don't.<sup>115</sup>

The data above is taken from Trifles drama script. The scene happens when Mr. Hale asked by the County Attorney about what Mrs. Wright do when Mr. Hale called for the coroner. Then, Mr. Hale says that she moved from a chair to another chair. Mr. Hale thought that he had to make some conversation, so he started to talk. However, Mrs. Wright started to laugh and looked at him.

The demonstrative "*that*" in the utterance was included as anaphora. It used to refer to some discourse that is already mentioned before. In the utterance above, Mr. Hale tells what he had been through when he was with Mrs. Wright. He used the demonstrative "*that*" in the end of the utterance for referring to his whole story that the County Attorney does not know.

Another example of discourse deixis usage can be seen in the line 56 as follows.

**[Line 56]**

MRS HALE: (*examining the skirt*) Wright was close. I think maybe that's why she kept so much to herself. She didn't even belong to the Ladies Aid. I suppose she felt she couldn't do her part, and then you don't enjoy things when you feel shabby. She used to wear pretty clothes and be lively, when she was Minnie Foster, one of the town girls singing in the choir. But that—oh, *that* was thirty years ago. This all you was to take in?<sup>116</sup>

<sup>115</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

<sup>116</sup> *Ibid*, accessed on 22 November, 2022.

The data above is taken from *Trifles* drama script. That scene happens when Mrs. Hale assumed that Mrs. Wright might not enjoy things after her marriage. She says that Mrs. Wright used to be lively, wore pretty clothes and sang in the choir when she was Minnie Foster thirty years ago.

The demonstrative “*that*” in the utterance indicated as discourse deixis. It included an anaphora that functioned to refer to some preceding discourse which had already been mentioned before. In the utterance above, the demonstrative “*that*” refers to the discourse which is said by Mrs. Hale about how Minnie Foster, when she was young, used to wear pretty clothes and sang in the choir thirty years ago.

Then, there is also line 99 which contains discourse deixis in its utterance. The complete explanation can be seen in the following paragraphs.

[Line 99]

MRS HALE: I could've come. I stayed away because it weren't cheerful—and *that's* why I ought to have come. I—I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I dunno what it is, but it's a lonesome place and always was. I wish I had come over to see Minnie Foster sometimes. I can see now—(*shakes her head*).<sup>117</sup>

The utterance which stated by Mrs. Hale in the line 99 above is taken from *Trifles* drama script. In that scene, Mrs. Hale explains her reason why does she seldom visit Mrs. Wright's house. Based on the utterance, she

<sup>117</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.



says that the house of Wright does not look cheerful. That is why she decided to stay away from there.

In the utterance, Mrs. Hale used a demonstrative “*that*” which functioned as discourse deixis. The demonstrative “*that*” is included as anaphora due to its function to refer to the utterance preceding. The demonstrative “*that*” refers to the utterance of Mrs. Hale which says that she stays away from the house of Wright because it is not cheerful. However, she also thinks that is the reason why she ought to come there.

Last, the example of discourse deixis was taken from line 108. The complete explanation can be seen below.

**[Line 108]**

“MRS PETERS: Why, I think *that*’s a real nice idea, Mrs Hale. There couldn’t possibly be any objection to it, could there? Now, just what would I take? I wonder if her patches are in here—and her things”.<sup>118</sup>

The data of line 108 above is taken from *Trifles* drama script by Susan Glaspell. Before the utterance produced, Mr. Hale says to Mrs. Peters to take Mrs. Wright’s quilt with her. It might take up her mind. Then, Mrs. Peters agrees with that idea and thinks that there could not possibly be any objection to it.

In the utterance of Mrs. Peters, she decided to use a deictic expression by the demonstrative “*that*”. The demonstrative “*that*” in that utterance has a function as anaphora. Hence, it refers to some utterances

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<sup>118</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

preceding. According to the utterance above, the demonstrative “*that*” refers to Mrs. Hale’s idea for taking the Mrs. Wright’s quilt to the jail.

## 5. Social Deixis

There are some utterances which used social deixis in the *Trifles* drama script by Susan Glaspell. Social deixis concerns the expression that used to show the referent’s position based on their social status and relative relationship to the speaker. There are two kinds of social deixis, they are relational and absolute.

The data shows that 57 utterances in the drama script have social deixis in it. The appearance of this deixis can be seen in line 23, 31, 38, 51, and 103 below.

[Line 23]

HALE: She moved from that chair to this one over here (*pointing to a small chair in the corner*) and just sat there with her hands held together and looking down. I got a feeling that I ought to make some conversation, so I said I had come in to see if John wanted to put in a telephone, and at that she started to laugh, and then she stopped and looked at me—scared, (*the COUNTY ATTORNEY, who has had his notebook out, makes a note*) I dunno, maybe it wasn’t scared. I wouldn’t like to say it was. Soon Harry got back, and then *Dr* Lloyd came, and you, Mr Peters, and so I guess that’s all I know that you don’t.<sup>119</sup>

The data above is taken from *Trifles* drama script. In that scene, Mr. Hale is asked by the County Attorney to tell everything that he knows

<sup>119</sup> *Trifles*, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

before the police officers come. Mr. Hale called Lloyd with the title “*Dr.*” which indicated social deixis.

The utterance which is produced by Mr. Hale included as absolute social deixis. There is an aspect of power involved in that utterance. In fact, Dr. Lloyd is the coroner who called by Harry when Mr. Hale still at the home with Mrs. Wright after finding the body of Mr. Wright. Therefore, it is a polite way for Mr. Hale to call the coroner by using “*Dr.*”. It also shows how Mr. Hale respects him.

Another example of social deixis can be seen in the usage of “*ladies*” in the following utterance.

[Line 31]

COUNTY ATTORNEY: (*with the gallantry of a young politician*) And yet, for all their worries, what would we do without the ladies? (*the women do not unbend. He goes to the sink, takes a dipperful of water from the pail and pouring it into a basin, washes his hands. Starts to wipe them on the roller-towel, turns it for a clearer place*) Dirty towels! (*kicks his foot against the pans under the sink*) Not much of a housekeeper, would you say, *ladies*?<sup>120</sup>

The data above is taken from *Trifles* drama script by Susan Glaspell. In that scene, the County Attorney says about what the men would do without the women. Then, he washes his hand and finds out the roller towels are dirty when he wipes it on his hands. It makes him says that women are not much of a housekeeper.

The utterance spoken by the County Attorney contains social deixis. There is an aspect of power here. The truth that the County Attorney, as a

<sup>120</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

man, feels he has higher authority than the women. This can be seen as there is the phrase “a housekeeper” which is paired with the word “*ladies*” in that utterance. This kind of social deixis is categorized as absolute social deixis.

Next, there is line 38 which contains social deixis in it. The complete explanation can be seen in the paragraphs below.

**[Line 38]**

“MRS HALE: I liked her all well enough. Farmers’ wives have their hands full, *Mr* Henderson. And then—”<sup>121</sup>

The data above is taken from Trifles drama script. The scene happens when the County Attorney asked why do Mrs. Hale not visit Mrs. Wright. Then, Mrs. Wright responded by saying that she, as farmer’s wife, always has her hands full. That is why she does not visit Mrs. Wright’s house for a long time. In the utterance, Mrs. Hale decided to use “*Mr.*”, which indicated social deixis, while calling Henderson.

The word “*Mr.*” appeared as the result of social and power relationship between the speaker and addressee. Here, it shows the speaker’s respect, Mrs. Hale, to the addressee, Mr. Henderson. The truth is Mr. Henderson also has a job as County Attorney. This means, Mr. Henderson also has a higher authority for handling the case. In conclusion, the “*Mr.*” word is included as absolute social deixis for Mrs. Hale due to its function to honor the authorized addressee.

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<sup>121</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

Not only the usage of “*Mr.*” which is categorized as social deixis, but also “*deputy sheriff*” like what just written in the following utterance.

[Line 51]

“MRS HALE: Duty’s all right, but I guess that *deputy sheriff* that came out to make the fire might have got a little of this on. (*gives the roller towel a pull*) Wish I’d thought of that sooner. Seems mean to talk about her for not having things slicked up when she had to come away in such a hurry”.<sup>122</sup>

The data in line 51 is taken from *Trifles* drama script by Susan Glaspell. That utterance stated after the men criticizing the condition of Mrs. Wright kitchen which is not so neat. Then, Mrs. Hale says that she would hate to have the men come to her kitchen and criticize. This opinion responded by Mrs. Peters which says that the men only do their duty. In that utterance, Mrs. Hale feels fine with the duty, but she thinks that the deputy sheriff who come to make fire has already known about this messy condition. She thinks that criticizing the kitchen’s condition when Mrs. Wright has to go in a hurry seems so mean.

In the utterance above, Mrs. Hale decided to use a deictic expression of social deixis. Instead of calling the name directly, Mrs. Hale chooses to call the officer by his title, the “*deputy sheriff*”. Here, there is an aspect of power involved. The “*deputy sheriff*” is known as a person who had more power than the speaker due to his authority. Looking at the context, a murder case must be handled by the authorized police, so Mrs. Hale as a

<sup>122</sup> Trifles, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

civilian has less power toward it. However, the use of this social deixis also can be seen as a form of respect from the speaker.

The last example of social deixis used in the utterance can be seen in the utterance from line 103 below.

**[Line 103]**

MRS HALE: Yes—good; he didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, *Mrs* Peters. Just to pass the time of day with him—(*shivers*) Like a raw wind that gets to the bone, (*pauses, her eye falling on the cage*) I should think she would 'a wanted a bird. But what do you suppose went with it?<sup>123</sup>

The data above is taken from *Trifles* drama script. In this scene, Mrs. Hale is describing Mr. Wright to Mrs. Peters. During the conversation, Mrs. Hale kept calling the addressee "*Mrs.*". The word "*Mrs.*" is indicated as social deixis.

The word "*Mrs.*" appears affected by the distance relationship between those two persons, Mrs. Hale and Mrs. Peters. In fact, Mrs. Hale is not close to Mrs. Peters in person. She uses "*Mrs.*" for showing her respect towards the addressee.

In addition to several examples explained above, the whole data that are found in *Trifles* drama script within its types of deixis can be seen in the following table.

<sup>123</sup> *Trifles*, <https://www.one-act-plays.com/>, accessed on 22 November, 2022.

**Table 4.1. The types of deixis in *Trifles* drama script by Susan Glaspell.**

No	Types of Deixis	Frequency	Percentage
1	Person Deixis	591	74%
2	Time Deixis	32	4%
3	Place Deixis	62	8%
4	Discourse Deixis	52	7%
5	Social Deixis	57	7%
TOTAL		794	100%

Based on the data above, there are 794 deixis found in the *Trifles* drama script by Susan Glaspell. As the data written in table 4.1, the researcher found 591 data of person deixis. Those data consist of 223 data of first person deixis, 68 data of second person deixis, and 300 data of third person deixis. Person deixis amounts to 74% of the total data. This means, person deixis is found as the dominant type of deixis in the *Trifles* drama script by Susan Glaspell. Furthermore, as presented in table 4.1, there are time deixis with 32 data found by the researcher. Time deixis amounts to 4% of total data in *Trifles* drama script analysis result.

In the third column, there are 62 utterances with time deixis used in it. It is equal to 8% of total data. Furthermore, there is discourse deixis that appeared in 52 utterances within the drama script. Discourse deixis amounts to 7% of total data. Last, there is social deixis that amounts to 7% of total data. This deixis stated 57 times in the *Trifles* drama script utterances.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the findings, the researcher determines two following conclusions:

1. There are five types of deixis which found in the *Trifles* drama script by Susan Glaspell. There are 591 person deixis within utterances that equal to 74% of total data; 32 time deixis within utterances that equal to 4% of total data; 62 place deixis within utterances that equal to 8% of total data; 52 discourse deixis within utterances that equal to 7% of total data, and; 57 social deixis within utterances that equal to 7% of total data. Each of the deixis refers to the particular thing based on the context of the utterance.
2. The total data of deixis that found in the *Trifles* drama script are 794 data. Based on those data, the dominant type of deixis which found in the *Trifles* drama script by Susan Glaspell is person deixis that appeared 591 times within utterances. This amount is equal to 74% of total data found.

#### B. Suggestions

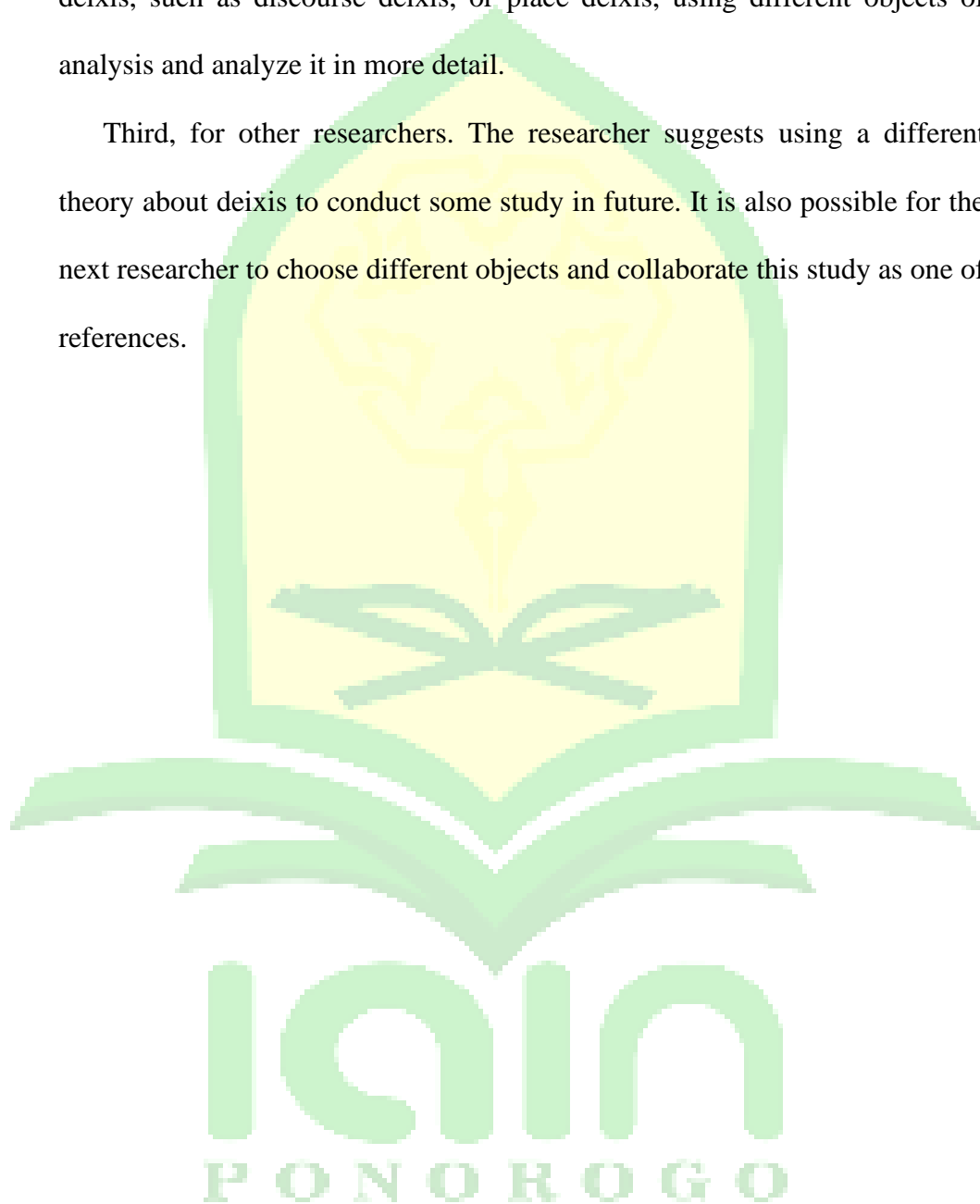
After finishing the research of deixis analysis in *Trifles* drama script by Susan Glaspell, the researcher gives some suggestions for the students who are interested in the topic of deixis and the researcher that may conduct the similar study about deixis.

First, for the teachers. The researcher suggests utilizing various forms of media for learning deixis. This research can be an alternative medium to learn deixis according to a literary work.



Second, for the students who are still learning deixis, the researcher suggests paying more attention to each type of deixis because it helps a lot in understanding some texts. Furthermore, it is better to choose only one type of deixis, such as discourse deixis, or place deixis, using different objects of analysis and analyze it in more detail.

Third, for other researchers. The researcher suggests using a different theory about deixis to conduct some study in future. It is also possible for the next researcher to choose different objects and collaborate this study as one of references.



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