



Deictic Dynamics: A Cognitive Stylistic Exploration of Narrative Positioning and Reader Engagement in 1984

Mamona Yasmin Khan¹ & Dania Faiz²

¹Professor of English, Department of English, The Women University Multan, Email: mamona.6231@wum.edu.pk

²Scholar, Department of English, The Women University Multan, Email: daniaaafaiz@gmail.com

ARTICLE INFO

Article History:

Received: February 02, 2025
Revised: March 12, 2025
Accepted: March 15, 2025
Available Online: March 24, 2025

Keywords:

Deixis, Deictic Shift, Cognitive Stylistics, Reader Engagement, 1984, Dystopian Fiction, Narrative Perspective

Corresponding Author:

Mamona Yasmin Khan

Email:

mamona.6231@wum.edu.pk

ABSTRACT

A Cognitive Stylistic Exploration of Narrative Positioning and Reader Engagement in 1984, examines how deixis, context-dependent linguistic expressions shapes narrative perspective and influences readers engagement. The study focuses on George Orwell's 1984, a novel set in a dystopian world. This analysis uses Cognitive Deixis Theory and Deictic Shift Theory to look at how shifts in spatiotemporal, perceptual, and psychological deixis affect narrative positioning, which boosts emotional and cognitive engagement. This research highlights the importance of deictic tactics in dystopian fiction by using cognitive stylistics, which links language patterns to how we think. This approach helps to enhance themes of surveillance and ideological coercion by controlling the viewpoint. The results show that deixis is really important as a stylistic tool for creating narrative authority and connecting with readers. It helps us understand more about how language, thought, and power interact in speculative fiction. Furthermore, this study adds to the conversation about narrative empathy and the manipulation of texts, highlighting the critical role of cognitive methodologies in literary analysis.



Introduction

The dystopian classic "1984" by George Orwell has a significant impact on both the genre and popular culture. According to Garfinkel (2000), the novel depicts a totalitarian society in which the government, represented by "Big Brother," maintains complete control by ongoing monitoring, information manipulation, and the repression of free thought. In order to preserve the governing party's power, the world of 1984 is marked by widespread surveillance, historical revisionism, and media control (Garfinkel, 2000). Orwell's portrayal of a society in which personal liberties and privacy are destroyed still strikes a chord with modern worries about how technology is infringing on people's rights (Garfinkel, 2000; Power, 2016). Interestingly, "1984" is a part of a larger tradition of dystopian narratives that arose in response to the social and political changes of the

20th century, even if it has come to be associated with dystopian literature (Moylan, 2001). These pieces, e.g. "1984," critique current societal difficulties through the prism of imagined, worse societies, functioning as cognitive maps of their historical contexts (Moylan, 2001). The novel's vocabulary and ideas are still employed in conversations concerning privacy and government control in the digital era, demonstrating its ongoing relevance (Garfinkel, 2000; Power, 2016). A key component of natural language is deixis, which connects utterances to pragmatic elements including participants, speech time, and location (Klein & Weissenborn, 1982). According to Hanks (2005), it includes words like "this," "that," "here," and "there," whose meanings are contingent only on the context in which they are used. Deictic systems are a useful field for researching universals, language comparison, and the connection between language and reality since they exhibit rich variety among languages (Klein & Weissenborn, 1982). It is extremely intriguing to see that deixis is not just limited to talking between people. Research indicates that cats are capable of engaging with humans by directing attention to common objects, utilizing their movements and vocalizations to share what they plan to do (Cornips et al., 2023). This challenges the usual belief that deixis is only present in human language. In conclusion, deixis plays a crucial role in aiding both speakers and listeners to grasp their position within a conversation. The way we interpret things often relies on various signals from the context and the physical environment, such as personal, time-related, and location-based cues (Cock, 2018). This aspect of language gets more complex with the concept of deictic shift, which refers to the changes in deictic fields. This change plays a role in forming and maintaining social identities and boundaries (Bickel, 2000).

Cognitive stylistics is an intriguing field of study that looks at how we understand meaning in texts. It combines ideas from literary studies, psychology, and cognitive linguistics to explore this process. The focus is on grasping the language elements that help with the thinking processes involved in reading and understanding literature (Semino & Culpeper, 2002; Jeffries & McIntyre, 2010). This field developed by applying psychology and cognitive linguistics to literary works, provides a fresh perspective on literature (Gavins & Steen, 2003). Using cognitive theories to explain how texts communicate meaning and why readers react in certain ways improves traditional stylistics (Jeffries & McIntyre, 2010). Cognitive stylistics involves various theories, such as Text World Theory (Canning, 2017), to explore how readers create mental imagery during reading. Cognitive stylistics really helps us understand how literary works are created and how they are received by readers. According to Canning (2017), cognitive stylistics provides tools for examining how writers use language and how readers understand and react to these language choices. Moreover, it also aims to provide innovative interpretations of literary phenomena across many genres and periods by integrating meticulous linguistic analysis with cognitive science (Semino & Culpeper, 2002). Understanding intricate literary elements like characterization, tone, empathy, and reader identification has been made easier with this method (Stockwell, 2009).

Statement of the Problem

The classic dystopian novel 1984 by George Orwell uses complex linguistic and narrative techniques to draw readers into its harsh fictional setting. Deixis, functioning as a set of linguistic cues that attach meaning to context (e.g., "here," "now," "I," "you") and deictic shifts where readers cognitively relocate within the narrative's spatiotemporal along-with psychological framework are important components of this immersion. Although the political and thematic aspects of 1984 have been thoroughly studied in previous research, few studies have methodically looked at how Orwell's use of deixis affects reader engagement and narrative positioning from a cognitive stylistic perspective.

Research Objectives

1. To analyze the linguistic deployment of deixis (spatial, temporal, personal) in *1984* by Orwell.
2. To analyze the impact of deixis dynamics in constructing narrative perspective.
3. To examine how deictic shifts contribute to reader engagement and emotional response in the context of dystopian fiction.

Research Questions

1. How does Orwell linguistically deploy spatial, temporal, and personal deixis in *1984* to construct the novel's narrative world?
2. In what ways do deictic dynamics impact the construction of narrative perspective?
3. How do deictic shifts in *1984* influence emotional engagement and shape the reader's cognitive processing in the context of dystopian fiction?

Significance of the study

This article examines how George Orwell's *1984* strategically uses deictic expressions and shifts to affect reader involvement and narrative immersion which bears considerable relevance to the fields cognitive stylistics, literary analysis, and teaching. This study offers a detailed framework for looking at dystopian fiction in literary studies, demonstrating how linguistic choices influence reader engagement and the degree of narrative immersion. The findings highlight the relation between language and perception, giving teachers valuable tools to enhance students' critical reading skills. The research offers some cool insights for writers who want to improve their storytelling skills, especially when it comes to creating worlds and developing characters. This study combines various methods, such as discourse analysis, literary criticism, and cognitive linguistics, to investigate language functionality as a tool of power in both fictional narratives and real-world contexts. Grasping these cognitive and language processes is super important, not just for classes but also for society, especially with all the political hype and media twists going on today. This study looks closely at deictic expressions e.g. spatial, temporal, and personal, and examines the changes in deictic references in George Orwell's *1984*. It doesn't include other narrative techniques like metaphor, symbolism, or thematic analysis. The study does not fully explore extra-textual effects like historical context or ideological framing, and it also leaves out psychological or sociocultural reader-response theories, even though cognitive stylistics serves as the primary analytical framework. This analysis focuses mainly on text, emphasizing linguistic mechanisms rather than larger interpretive frameworks. Also, by concentrating only on *1984* as the main text, the study steers clear of comparisons with other works by Orwell or with dystopian literature. Additionally, the study does not include any empirical or longitudinal research on audience reactions, and it mainly concentrates on the immersion of first-time readers. By maintaining these constraints, the study ensures a comprehensive, in-depth examination of how deixis affects narrative placement and reader engagement within the dystopian framework of the book. The researcher looks at certain passages from the book.

Literature Review

George Orwell's "Nineteen Eighty-Four" has been thoroughly examined in the domains of surveillance studies and dystopian literature. The novel, which explores themes of surveillance, oppression, and the manipulation of truth, is considered a seminal work (Marks, 2015; Moylan, 2001). It is noteworthy that, although "Nineteen Eighty-Four" is commonly perceived as the quintessential dystopian novel, it is, in fact, part of a broader tradition of dystopian literature that

emerged in the twentieth century. The social and political turmoil of their time is evident in the works of Yevgeny Zamyatin, Aldous Huxley, and E.M. Forster. They offer essential perspectives on state authority, warfare, and the degrading aspects of modern existence (Moylan, 2001). "Nineteen Eighty-Four" exerts an influence that transcends literary study. It has influenced discussions across other fields, including political science, where researchers have examined the effect of dystopian literature, such as Orwell's works, on political ideologies. Research indicates that reading dystopian fiction results in increasing the individuals' propensity to support extreme political actions, challenging the notion that such narratives primarily diminish political efficacy and confidence (Jones & Paris, 2018). This shows the intricate connection between political theory and fiction, pointing out the importance of exploring how dystopian literature like "Nineteen Eighty-Four" affects society. It's interesting to look at "1984" through the perspective of queer Marxism, even though many people usually see it as just a critique of communism. Orwell's writings, along with those of other mid-century authors, played a significant role in shaping post-war sexual politics within Popular Front antifascism (Salton-Cox, 2018). This viewpoint makes the usual political reading of the text more complex.

Grasping the dystopian world of George Orwell's "1984" and its manipulation of language and storytelling can be improved by applying linguistic and narratological methods. The text illustrates the tough characteristics of the totalitarian regime and the protagonist's struggle against it through various storytelling techniques (Marnette, 2005). The way the novel uses dialogue and presents concepts is super intriguing because it shows how the government manipulates language and influences thought. This analysis examines how the novel employs "Newspeak" by considering Anglo-Saxon reported speech and enunciation theory. This illustrates how language can restrict our thoughts and shape the way we see reality (Marnette, 2005). The story-discourse distinction from narratology really helps us see how the events in the story world are shown through the text. We can apply this to analyze the narrative structure of "1984" (Björninen et al., 2020). The novel's exploration of reality and truth ties in with contemporary concepts in contextual narratology, particularly in terms of narrative structure and ideology (Sommer, 2007). In conclusion, applying linguistic and narratological methods to analyze "1984" really helps to shed light on how Orwell crafted a narrative that not only tells a story but also emphasizes the linguistic and cognitive control that he critiques. A Bayesian model can investigate how the text influences reader expectations and probability judgments, illustrating how the narrative structure guides readers to accept the seemingly inevitable outcomes in Winston's world (Kukkonen, 2014).

Gavins (2007) came up with Text World Theory (TWT), which offers a way to understand how readers create mental images of what they read (Gavins, 2007). TWT can explain how readers understand and move through the dystopian world of Oceania in George Orwell's "1984". When looking at the story of "1984," readers probably come up with a lot of different text-worlds and sub-worlds. This connects to the idea of psychological projection, allowing readers to see and take on different viewpoints associated with various characters in the story (Whiteley, 2011). Readers can, for example, connect with Winston Smith and imagine a world that mirrors his experiences and views of the oppressive society. Using TWT on "1984" could help clarify how the book's use of negation plays a role in creating its world. Negation can change information within the shared context of conversation, as Hidalgo-Downing (2000) explains, possibly emphasizing the conflict between what is shown as real and what isn't in the world of fiction. This is really clear in "1984," where the Party uses ideas like "doublethink" to twist reality, leading to a conflict between what's real and what's not. To sum it up, TWT offers a useful way to look at how the mental model evolves in "1984." By looking at how readers build and move through text-worlds, we can understand the novel's cognitive effects and how it draws readers into its dystopian story. This

method could help clarify how Orwell's choice of words affects how readers feel and their level of engagement with the story (Gavins & Stockwell, 2012).

Deixis is really important in dystopian literature and acts as a strong tool for writers to create engaging and immersive stories. Deictic expressions in dystopian literature really draw readers into the story and shape their understanding of the characters' experiences. This outlines the physical, temporal, and social aspects of the fictional world (Stockwell, 2020). Dystopian fiction really shows the difference between what we understand and what seems off, and this can be highlighted using deixis. Writers can enhance the dystopian elements of their stories by incorporating deictic indicators to evoke feelings of alienation or estrangement (Harrison, 2017; Jones & Paris, 2018). For instance, using words such as "this," "here," and "now" can really emphasize a sense of urgency and immediacy, while words like "that," "there," and "then" might convey a feeling of distance or separation from the dystopian reality (Mason & Șerban, 2003). Examining deixis in dystopian fiction reveals significant insights into the connections between language, society, and personal experience. Dystopian stories often explore themes such as identity, resistance, and the ways in which society exerts control over individuals. Looking at deictic expressions helps us understand how characters navigate their complex surroundings and how readers are placed within the narrative (Duchan et al., 2012; Seeger & Davison-Vecchione, 2019). This approach links to the sociological imagination and offers a unique perspective on how individual experiences connect to broader societal structures in dystopian contexts (Seeger & Davison-Vecchione, 2019).

Deixis is really important for helping us focus our attention and share what we know or how we feel, which makes discussions more engaging emotionally. Deictic markers, like spatial adverbs and gestures, help us understand emotional expressions in speech and improve how emotional content is communicated (Evans et al., 2017; Paulmann & Kotz, 2008). It's interesting to note that emotional speech is understood really quickly; we can tell the difference between emotional and neutral sentences just 200 ms after the phrase starts (Paulmann & Kotz, 2008). This shows that the way we understand emotions from pointing information happens quickly. Additionally, spatial deictic adverbs are really important for keeping the conversation connected, especially when person deixis isn't there. This shows how significant they are for emotional involvement (Cock, 2018). To sum it up, deixis is really important for emotional communication because it helps speakers and listeners place themselves in similar mental and physical situations. Their importance in building emotional connections during interactions is highlighted by how quickly we process emotional cues and how adaptable deictic markers are in various situations (Cock, 2018; Evans et al., 2017; Paulmann & Kotz, 2008). Even though many scholars have focused on George Orwell's 1984, the way the novel handles deictic dynamics hasn't really been looked at much from a cognitive stylistic viewpoint. Even though a lot of research has looked into the language and themes in dystopian stories, not much attention has been given to how changes in deixis help strengthen the Party's total control over society. The importance of how language is used in the novel's portrayal of dictatorship makes this difference significant. Looking into the deictic dynamics in 1984 could show how Orwell employed narrative and linguistic techniques to illustrate the Party's grip on reality, which in turn deepens the novel's themes of resistance, power, and personal freedom.

Theoretical Framework

This research uses Cognitive Deixis Theory and Deictic Shift Theory to gain a deep understanding of deictic dynamics and to analyze narrative positioning and reader engagement in *1984*.

Methodology

This study uses the interpretivist approach, focusing on how meaning is subjectively created in narrative discourse. This study uses a descriptive-analytical research methodology along with a qualitative research approach to examine the narrative positioning and reader engagement in *1984*, applying the frameworks of Deictic Shift Theory and Cognitive Deixis Theory. A detailed analyses of specific text passages is conducted as part of study, carefully selecting important deictic dynamics in key sections of the novel. Informed consent is not required because the study looks at a published work and does not include human individuals. Nonetheless, the authorship and publishing rights of George Orwell's *1984*, are fully acknowledged by the researcher. This approach enables a detailed investigation of how deixis influences narrative viewpoint and reader immersion in dystopian fiction by including cognitive-stylistic frameworks.

Data Analysis

The research analyzed three passages from the novel as its main corpus for qualitative examination.

It was a bright ... during daylight hours. (Orwell, 1949,p.1)

Orwell skillfully creates the oppressive narrative universe of *1984* through the use of geographical, temporal, and personal deixis. Through the use of sensory elements, such as "the glass doors of Victory Mansions" and "the hallway smelt of boiled cabbage," the chapter spatially immerses the reader in a claustrophobic, poor situation. Reiterating the Party's pervasiveness, the giant poster of Big Brother—"an enormous face, more than a metre wide"—looms as a distant yet intrusive presence. The remark of the lift's inactivity because of "electric current cut off during daylight hours" highlights the Party's control over even the most routine aspects of existence, while the striking of "thirteen" immediately violates normal time, signifying a twisted reality. Winston is kept at a distance via the third-person narration, but the reader is made to feel his psychological and physical fragility through the use of embodied deixis ("his chin nuzzled into his breast"). By alternating between Winston's direct, limited experience and the impersonal domination of the Party, these deictic dynamics mold the novel's narrative perspective. Tension between the person and the regime is created by the poster's sudden entry, a distal emblem of power, in contrast to the proximate attention on Winston's actions ("slipped quickly through the doors"). Winston's limited agency is reflected in deixis itself, where what is "out there" (the Party) controls what is "here" for him. The lift's failure ("no use trying") represents a spatial and ideological limitation. Because of this interaction, the reader is compelled to take Winston's viewpoint while experiencing the constant danger of the invisible power.

The passage's deictic changes also influence how the reader feels and thinks. The startling "thirteen" makes the reader uneasy right away and sets the stage for a universe in which even time is unpredictable. The poster's exaggerated size ("too large for indoor display") evokes a sensation of surveillance and dread, while the sensory details of the corridor ("gritty dust," "boiled cabbage") produce physical discomfort. Orwell immerses the reader in Winston's powerlessness by focusing the story on his limited point of view while permitting deictic intrusions like the poster. Like Winston, the reader must perform the same cognitive task of decoding tyranny in order to put together the dystopian reasoning behind the lift's failure or the poster's dominance. The reader feels the weight of the Party's control because to this deft use of deixis, which also simulates the psychological manipulation that is essential to dystopian literature and increases empathy for Winston.

Newspeak words, this ... Newspeak as DOUBLETHINK. (Orwell,1949,p.191)

Implementation of Deixis in Creating the Storyworld: Orwell's use of deixis in 1984 manipulates personal, chronological, and spatial reference points to further the dystopian reality of the book. Geographically, phrases like "applied to an opponent" and "applied to a Party member" undermine solid territorial or ideological boundaries by establishing a binary universe where meaning changes according on political affiliation. Since "continuous alteration of the past" undermines time itself and turns history into a flexible instrument rather than a fixed reference, the Party's influence over temporal deixis is also extended. Pronouns like "one" and "Party member," which rob people of their individuality and force identity into communal obedience, are used as weapons of personal deixis. This is best illustrated by the paradoxical definition of "black is white," in which deixis is used to impose cognitive dissonance, compelling "you" (the reader or Winston) to acknowledge that words no longer serve as an anchor for reality but instead warp it.

Narrative Perspective and Deictic Dynamics: By coordinating language with authority, the deictic dynamics in 1984 distort narrative perspective. The reader is forced to adopt a double-vision, one for the Party's absolutism and another for the protagonist's subversion, due to the changing meaning of Newspeak phrases ("black is white"). Because a word's meaning varies depending on who uses it, the text's usage of "applied to" collapses objective truth into subjective allegiance, indicating a split in reference. Winston's effort to balance his private thinking ("I") with his public performance ("a Party member") is shown in this. Even the reader's understanding of time and identity is unstable due to the novel's unreliable narration, which is mirrored by the lack of stable deixis (such as "the past" being modifiable). Orwell turns perspective into a battlefield of ideologies by rejecting stable spatial ("here/there"), temporal ("now/then"), or personal ("I/they") anchors.

Emotional/Cognitive Engagement and Deictic Shifts : By mimicking the consequences of doublethink, Orwell's deictic shifts control the reader's emotional and cognitive engagement. The reader is forced into a paradoxical situation by the startling redefining of "black is white"—first as hypocrisy ("impudently claiming"), then as loyalty ("willingness to say"), and ultimately as delusion ("to KNOW that black is white"). The sudden changes from "opponent" to "Party member" produce a linguistic dizziness that reflects Winston's confusion while being watched. This creates anxiety on an emotional level since the reader acknowledges their own involvement in deciphering the Party's reasoning. The call to "forget that one has ever believed the contrary" implicates the reader in the same erasure of memory from a cognitive standpoint, making it difficult to distinguish between the reader's involuntary absorption of Newspeak and Winston's forced conformity. By making deixis a weapon, Orwell allows the reader to personally witness the destructive power of authoritarian language in addition to criticizing it.

The Party controls the spatial, temporal, and personal references in Orwell's 1984 deixis, which functions as a language prison. The dystopian horror of the book is further enhanced by the meaning instability ("DOUBLETHINK"), which compels the reader to traverse a narrative universe in which language serves as both a weapon and a wound. The reader is certain to feel the regime's hold on their own thoughts in addition to witnessing its oppression due to the emotional and cognitive toll of these deictic alterations.

'As description, ... starting-point of your thoughts.' (Orwell, 1949, p.239)

Implementation of Deixis in Creating the Storyworld : Orwell purposefully uses deixis in this passage to reaffirm the Party's total control and the repression of opposition. Phrases such as

"never revolt, not in a thousand years or a million" and "the rule of the Party is for ever" erase all sense of historical progression or change by projecting time into an endless, bleak future. By suggesting a hidden, almost mythological area of resistance that is instantly written off as "nonsense," the "secret accumulation of knowledge" reinforces the Party's hold on both intellectual and physical places. With changes between "you" (accusatory and isolating, as in "you foresaw yourself") and "the proletarians" (distanced and impersonal), personal deixis is especially effective in this passage. It highlights Winston's helplessness and distances him from any group identity. As it dictates not only what Winston must accept but also how he must think, the command "Make that the starting-point of your thoughts" progressively erodes ideological and personal space.

Narrative Perspective and Deictic Dynamics : This passage's deictic dynamics influence narrative perspective by putting Winston and the reader in an enforced submissive stance. The narrative's point of view is constrained by the change from hypothetical ("If you have ever cherished any dreams") to absolute ("There is no way in which the Party can be overthrown"). Winston's ideological defeat feels targeted and inevitable due to the personalization of the threat created by the usage of "you" throughout, and his isolation is further reinforced by the contrast with "the proletarians" (who "cannot" revolt). By rephrasing the previous description as not only incorrect but also ridiculous, the assertion "It is all nonsense" serves as a deictic anchor and helps the reader comprehend the Party's complete control over meaning. The line locks the story into a viewpoint where opposition is unimaginable for Winston and the reader alike by alternating between direct address ("you know it already") and generalizations ("The rule of the Party is for ever").

Emotional/Cognitive Engagement and Deictic Shifts: The reader's cognitive dissonance and emotional misery are intensified by Orwell's deictic shifts in this passage. In stark contrast to the optimistic rhetoric of "gradual spread of enlightenment," the abrupt abandonment of the insurrection narrative ("It is all nonsense") forces the reader to go through Winston's intellectual upheaval. While the geographical erasure of "secret accumulation of knowledge" (made impossible) shuts off any imagined places of resistance, the temporal deixis ("a thousand years or a million") extends time into meaningless expanse, creating a sense of hopelessness. The use of "you" repeatedly places the reader in Winston's position of powerlessness, resulting in a confining emotional experience where opposition becomes not only pointless but also illogical. The exhortation "Make that the starting-point of your thoughts" blurs the line between Winston's thinking and the Party's ideology by the conclusion, reflecting the reader's own coerced acceptance of the dystopian reasoning. The reader feels the stifling of dissent viscerally as a result of this unrelenting deictic control, which not only heightens the novel's terror but also reflects the methods of authoritarian mind control in the real world.

Findings and Conclusions

Deixis is a fundamental linguistic tool that shifts perspective and immerses the reader in the psychological terrors of dictatorship, effectively shaping the dystopian narrative world of George Orwell's 1984. This study shows that the Party's total control over reality is backed up by Orwell's intentional use of deictic references. These references also change the narrative viewpoint and help readers connect both intellectually and emotionally with the book. The findings indicate that deixis in 1984 functions not only on an ideological level but also as a referential mechanism, acting as a means of power that shapes how both readers and characters understand location, time, and identity.

In Orwell's story, deixis is used to create a limited and unstable society where the Party has control over every aspect. The way spatial deixis is used shows how the Party controls both the mind and

the physical environment. Phrases like "Victory Mansions" and "the hallway smelled of boiled cabbage" really pull the reader into a gloomy setting. The way time is messed up makes it hard for both readers and characters to see history and what could happen next, pushing them to go along with the Party's changing timeline. Personal deixis employs pronouns to promote conformity and isolation, undermining identity and requiring a mental alignment with the Party's reasoning.

In 1984, the way the story is told, influenced by the Party's beliefs, pushes the reader to become part of the narrative. For this, we use fixed internal focalization, binary deixis, and imperial deixis. The interruptions challenge Winston's narrow perspective, leading to a divided narrative and making it necessary to use doublethink to resolve conflicts.

Orwell truly understands how to use deictic shifts to create that intense feeling of psychological oppression in 1984. Orwell uses sudden changes in grammar ("black is white") and strange time references ("thirteen o'clock") to show Winston's confusion and anxiety. The absence of any escape ("no way in which the Party can be overthrown") increases the reader's feelings of confinement and despair. The novella shows doublethink by making readers deal with conflicting signals like the "continuous alteration of the past" and "you know it already." This intended contradiction makes it tough for the reader, similar to Winston, to align their memories with the Party's version of reality. Orwell's straightforward style, with phrases like "you must abandon them" and commands such as "Make that the starting-point," really pulls the reader into the Party's coercive mindset, which is quite unsettling. Orwell really makes you feel the strong impact of ideological control by mixing Winston's brainwashing with how we understand it as readers. Deictic modifications can be applied for psychological manipulation and storytelling.

Orwell's 1984 demonstrates a really interesting use of deixis that shows how language can be used to promote fascism. He creates an imaginary world where the Party twists time, place, and individual experiences to control what is real. The variations in deixis really affect how the reader feels. They show the horrors of dystopian oppression, but the way deixis works can twist perspectives and make resistance look unreasonable. Orwell's use of deixis goes beyond just the way the story is told; it really becomes the central theme of the book, showing how language can be used as a tool of oppression. The reader gets to see Winston's sadness and also takes part in how the Party keeps changing ideas.

References

1. Bickel, B. (2000). Deictic Transposition and referential practice in Belhare. *Journal of Linguistic Anthropology*, 10(2), 224–247. <https://doi.org/10.1525/jlin.2000.10.2.224>
2. Björninen, S., Hatavara, M., & Mäkelä, M. (2020). Narrative as social action: a narratological approach to story, discourse and positioning in political storytelling. *International Journal of Social Research Methodology*, 23(4), 437–449. <https://doi.org/10.1080/13645579.2020.1721971>
3. Canning, P. (2017). Text World Theory and real world readers: From literature to life in a Belfast prison. *Language and Literature International Journal of Stylistics*, 26(2), 172–187. <https://doi.org/10.1177/0963947017704731>
4. Cornips, L., Van Koppen, M., Leufkens, S., Eide, K. M., & Van Zijverden, R. (2023). A linguistic-pragmatic analysis of cat-induced deixis in cat-human interactions. *Journal of Pragmatics*, 217, 52–68. <https://doi.org/10.1016/j.pragma.2023.09.002>
5. Cheema, S. R., Khan, M. Y., & Bibi, G. (2025). Decoding User Sentiments and Styles: A Comparative Analysis of Duolingo and Babbel through Appraisal Theory and TAM. *The Critical Review of Social Sciences Studies*, 3(2), 1305-1322.

6. De Cock, B. (2018). Spanish spatial deictic adverbs: interpretation and discourse functioning with depersonalizing constructions. *Quaderns De Filologia - Estudis Lingüístics*, 23, 59–79. <https://doi.org/10.7203/qf.23.13520>
7. Duchan, J. F., Bruder, G. A., & Hewitt, L. E. (2012). *Deixis in narrative*. <https://doi.org/10.4324/9780203052907>
8. Evans, N., Bergqvist, H., & Roque, L. S. (2017). The grammar of engagement I: framework and initial exemplification. *Language and Cognition*, 10(1), 110–140. <https://doi.org/10.1017/langcog.2017.21>
9. Garfinkel, S. (2000). Database nation: the death of privacy in the 21st century. *Choice Reviews Online*, 38(01), 38–0590. <https://doi.org/10.5860/choice.38-0590>
10. Gavins, J., & Steen, G. (2003). Cognitive Poetics in Practice. In *Routledge eBooks*. <https://doi.org/10.4324/9780203417737>
11. Gavins, J. (2007). Text World Theory. In *Edinburgh University Press eBooks*. <https://doi.org/10.1515/9780748629909>
12. Gavins, J., & Stockwell, P. (2012). About the heart, where it hurt exactly, and how often. *Language and Literature International Journal of Stylistics*, 21(1), 33–50. <https://doi.org/10.1177/0963947011432052>
13. Hanks, W. F. (2005). Explorations in the Deictic field. *Current Anthropology*, 46(2), 191–220. <https://doi.org/10.1086/427120>
14. Harrison, C. (2017). Cognitive grammar in contemporary fiction. In *Linguistic approaches to literature*. <https://doi.org/10.1075/lal.26>
15. Hidalgo-Downing, L. (2000). Negation in discourse: a text world approach to Joseph Heller's *Catch-22*. *Language and Literature International Journal of Stylistics*, 9(3), 215–239. <https://doi.org/10.1177/096394700000900302>
16. Jeffries, L., & McIntyre, D. (2010). *Stylistics*. <https://doi.org/10.1017/cbo9780511762949>
17. Jones, C. W., & Paris, C. (2018). It's the End of the World and They Know It: How Dystopian Fiction Shapes Political Attitudes. *Perspectives on Politics*, 16(4), 969–989. <https://doi.org/10.1017/s1537592718002153>
18. Klein, W., & Weissenborn, J. (1982). Here and there. In *Pragmatics & beyond*. <https://doi.org/10.1075/pb.iii.2-3>
19. Kukkonen, K. (2014). Bayesian Narrative: probability, plot and the shape of the fictional world. *Anglia - Zeitschrift Für Englische Philologie*, 132(4). <https://doi.org/10.1515/ang-2014-0075>
20. Marks, P. (2015). *Imagining surveillance*. <https://doi.org/10.3366/edinburgh/9781474400190.001.0001>
21. Marnette, S. (2005). Speech and thought presentation in French. In *Pragmatics & beyond. New series*. <https://doi.org/10.1075/pbns.133>
22. Mason, I., & Şerban, A. (2003). Deixis as an interactive feature in literary translations from Romanian into English. *Target International Journal of Translation Studies*, 15(2), 269–294. <https://doi.org/10.1075/target.15.2.04mas>
23. Moylan, T. (2001). Scraps of the untainted sky: science fiction, utopia, dystopia. *Choice Reviews Online*, 38(09), 38–4876. <https://doi.org/10.5860/choice.38-4876>
24. Paulmann, S., & Kotz, S. A. (2008). Early emotional prosody perception based on different speaker voices. *Neuroreport*, 19(2), 209–213. <https://doi.org/10.1097/wnr.0b013e3282f454db>
25. Power, D. J. (2016). “Big Brother” can watch us. *Journal of Decision System*, 25(sup1), 578–588. <https://doi.org/10.1080/12460125.2016.1187420>
26. Salton-Cox, G. (2018). Queer communism and the Ministry of Love. In *Edinburgh University Press eBooks*. <https://doi.org/10.1515/9781474423328>

27. Seeger, S., & Davison-Vecchione, D. (2019). Dystopian literature and the sociological imagination. *Thesis Eleven*, 155(1), 45–63. <https://doi.org/10.1177/0725513619888664>
28. Semino, E., & Culpeper, J. (2002). Cognitive Stylistics. In *Linguistic approaches to literature*. <https://doi.org/10.1075/lal.1>
29. Sommer, R. (2007). ›Contextualism‹ Revisited: A survey (and defence) of postcolonial and intercultural narratologies. *Journal of Literary Theory*, 1(1). <https://doi.org/10.1515/jlt.2007.005>
30. Stockwell, P. (2009). Texture - a cognitive aesthetics of reading. In *Edinburgh University Press eBooks*. <https://doi.org/10.1515/9780748631209>
31. Stockwell, P. (2020). Literary dialect as social deixis. *Language and Literature International Journal of Stylistics*, 29(4), 358–372. <https://doi.org/10.1177/0963947020968661>
32. Whiteley, S. (2011). Text World Theory, real readers and emotional responses to *The Remains of the Day*. *Language and Literature International Journal of Stylistics*, 20(1), 23–42. <https://doi.org/10.1177/0963947010377950>