

---

## Social Deixis in Webtoon *Omniscient Reader* from 2020-2024: A Pragmatic Analysis

*Martini*

Universita Bangka Belitung

Email: martinitini210402@gmail.com

*Tri Arie Bowo, M.Hum.*

Universita Bangka Belitung

Email: arie622@gmail.com

*Sandy Ferianda, S.Pd., M.Hum.*

Email: ferienda02021992@gmail.com

### Abstrak

Deixis sosial memainkan peran penting dalam memahami dinamika komunikasi, karena tidak hanya mencerminkan hubungan sosial di antara para penutur, penerima, dan pengamat, tetapi juga membentuk cara individu memandang dan berinteraksi satu sama lain. Penelitian ini menggunakan teori Levinson (1983) untuk mengidentifikasi tipe-tipe social deixis dalam webtoon tersebut dan menggunakan teori Huang (2014) untuk mengkaji fungsi-fungsi social deixis. Objek penelitiannya adalah webtoon *Omniscient Reader*. Metode penelitian yang di gunakan adalah metode kualitatif deskriptif untuk menganalisa data. Penelitian ini menghasilkan 30 data yang terbagi menjadi dua bagian tipe-tipe social deixis dan fungsi sosial deixis. Pertama, tipe-tipe social deixis yang terbagi menjadi dua tipe yaitu deixis social relasional dan deixis social mutlak. Deixis social relasional, yang mencakup pembicara dan referensi (*Referent Honorifics*) dengan 4 data; pembicara dan penerima (*Addressee Honorifics*) dengan 6 data; pembicara dan pengamat (*Bystander or Audience Honorifics*) dengan 1 data; serta pembicara dan latar (tingkat formalitas atau aktivitas sosial) dengan 3 data. Selain itu, deixis social mutlak terdiri dari 5 data untuk pembicara yang berwenang dan 4 data untuk penerima yang berwenang. Selanjutnya, penelitian menghasilkan 7 data. Data ini mencakup fungsi menandakan status sosial yang lebih tinggi dan jarak antara pembicara dan penerima sebanyak 1 data; 3 data yang berfungsi menunjukkan rasa hormat kepada orang asing; serta 3 data yang berfungsi mengeklaim dalam solidaritas kelompok. Memahami deiksis sosial melibatkan studi tentang cara-cara di mana rasa hormat, kesopanan, dan perbedaan status sosial antara pembicara dan pendengar disampaikan melalui penggunaan gelar atau bentuk sapaan. Konteks sangat penting untuk memahami makna yang dimaksudkan dari deiksis sosial dan untuk mencegah kesalahpahaman saat merujuk pada gelar atau bentuk sapaan dengan lawan bicara.

Kata Kunci: Deixis Sosial; *Omniscient Reader*; Webtoon

### *Abstract*

Social deixis played an important role in understanding the dynamics of communication, as it not only reflected the social relationships among speakers, recipients, and observers but also shaped the way individuals perceive and interacted with one another. This research employed Levinson's theory (1983) to identify types of social deixis in the webtoon and used Huang's theory (2014) to examine the functions of social deixis. The object of this study was the webtoon *Omniscient Reader*. The research method used was descriptive qualitative to analyze the data. This study produced 30 data points divided into two sections: types of social deixis and functions of social deixis. First, the types of social deixis are divided into two categories: relational social deixis and absolute social deixis. Relational social deixis included Speaker and Referent (Referent Honorifics) with 4 data points; Speaker and Addressee (Addressee Honorifics) with 6 data points; Speaker and Bystander (Bystander or Audience Honorifics) with 1 data point; and Speaker and Setting (level of formality or social activity) with 3 data points. Additionally, absolute social deixis consists of 5 data points for Authorized Speaker and 4 data points for Authorized Recipient. Furthermore, the research yielded 7 data points regarding functions. These included 1 data point that signaled higher social status and distance between speaker and addressee; 3 data points that show respect to strangers; and 3 data points that claim in-group solidarity. Understanding social deixis involved studying the ways in which respect, politeness, and social status differences between the speaker and the listener were conveyed through the use of titles or forms of address. Context is crucial for comprehending the intended meaning of social deixis and for preventing misunderstandings when referring to titles or forms of address with interlocutors.

**Keywords:** *Omniscient Reader; Social Deixis; Webtoon*

## INTRODUCTION

In everyday life, language serves as a means of communication in social interactions. As stated by Hendar & Anshari (2021, p. 398), communication becomes highly effective when participants understand each other. Pragmatics is the examination of the interplay between language and context that is grammaticalized or encoded within the linguistic structure based on Levinson (1983, p. 9). Norma & Ambalegin (2023, p. 24) mentioned that in pragmatics, deixis is a branch that affects the meaning of a language depending on the context of communication or speech. Deixis is an important aspect of pragmatics, as it is directly related to how language is used in specific contexts and how language grammatically represents contextual aspects in speech events as described by Levinson (1983, p. 54).

Deixis can be found in everyday communication. Deixis is no longer limited to everyday conversation, but has expanded into the world of literature, which is manifested in various forms such as, speeches, novels, movies, advertisement, books, webtoon and other media. According to Levinson (1983, p. 62) that deixis can be categorized into several kinds, namely deixis of person, place, time, discourse, and social. This research focuses on social deixis.

Levinson (1983, p. 63) stated that social deixis is the encoding of social differences according to the roles of participants, particularly the characteristics of social interactions that exist between the speaker and the addressee or between the speaker and other referents. This type of deixis serves a distinct function, namely to indicate the reference of each word and phrase. The function of social deixis in this research is manifested in the forms of address based on Huang (2014) theory. Forms of address are employed to perform various functions of social deixis, including signals higher social status and distance between the speaker and the addressee, show respect to strangers, and claim in-group solidarity.

This researcher chose Webtoon as the primary focus of this study due to its widespread popularity and its ability to engage a broader audience. Based on data obtained by Agnes (2016), it is indicated that LINE Webtoon has successfully penetrated the global market with 6 million active users in Indonesia and 35 million active users worldwide in 2016 as stated by Lestari & Irwansyah (2020, p. 135). Lestari & Irwansyah (2020, p. 135) mentioned that Webtoon has become a popular digital comic platform not only among the Indonesian population but also in various countries, including the United States, Japan, Thailand, and others. Admojo et al. 2024, p. 24) said that according to data from the Google Play site in 2023, the Webtoon application has been downloaded over 100 million times and

has a rating of 4.7. Additionally, it is recorded that the Webtoon application has received 3 million review comments on the Google Play site.

The researcher concentrated on analysis of social deixis with the purpose of research utilizing the Webtoon titled *Omniscient Reader* in this research. *Omniscient Reader* ranked among the top ten action series on the digital comic platform WEBTOON, amassing over 268 million views and 2.9 million subscribers. It also received the Minister of Culture, Sports, and Tourism Award in the Manhwa Category at the 2021 Korea Content Awards (Symchuk, 2023). Webtoon titled *Omniscient Reader* was released on August 19, 2020, and has now reached over 3.8 Million subscribers in this Webtoon with original story by Sing N Song, adapted by Umi and art by Sleepy-C (Symchuk, 2023).

The primary purpose of this research is to identify the types of social deixis found in *Omniscient Reader* from 2020 to 2024 and to explain the functions these deixis forms serve. By analyzing the use of social deixis within this Webtoon, the research seeks to reveal the dynamics of social interactions portrayed among characters. Consequently, this study is expected to contribute not only to the field of pragmatics but also to the understanding of language use in contemporary media, offering valuable insights for academics, educators, and media practitioners alike.

## RESEARCH METHOD

This study employs a descriptive qualitative design. According to Witara et al. (2023, p. 80), descriptive research is a method used to describe the characteristics of a population or phenomenon under study. Similarly, Creswell & Creswell (2018, p. 254) emphasize that qualitative research relies on textual and visual data, employs specific analytical techniques, and draws from diverse research designs. Furthermore, Creswell & Creswell (2023, p. 47) explain that the descriptive method in qualitative research involves staying close to the data, using limited frameworks and interpretations, and organizing information into themes.

The object of this study is the Webtoon entitled *Omniscient Reader*. The data sources are sentences containing social deixis and its functions, drawn from episodes of *Omniscient Reader*, which was first released on August 19, 2020, and has since garnered over 3.8 million subscribers. This Webtoon features an original story by Sing N Song, adapted by Umi, and illustrated by Sleepy-C.

This study focuses on exploring social deixis appearing in episodes released between 2020 and 2024. The first episode was published on August 19, 2020, and the final episode

(Episode 235) was released on December 31, 2024. The data collection process in this study followed the steps outlined by Creswell & Creswell (2018, pp. 262–269), namely: identifying and categorizing data, collecting data, and coding the entire dataset. After the completion of the data collection phase, data analysis was conducted using the interactive model proposed by Miles et al. (2014, pp. 8–10), which consists of three main stages: data condensation, data display, and drawing and verifying conclusions.

## FINDINGS AND DISCUSSION

### A. Types of Social Deixis Used in the Webtoon *Omniscient Reader*

The section analyzes social deixis types in the webtoon *Omniscient Reader* using Levinson's (1983) framework. A total of 23 instances were classified into relational and absolute social deixis. Relational social deixis includes: Speaker and Referent (4 data), Speaker and Addressee (6 data), Speaker and Bystander (1 data), and Speaker and Setting (3 data). Absolute social deixis includes: Authorized Speaker (5 data) and Authorized Recipient (4 data).

#### 1. Relational Social Deixis

##### a. Speaker and Referent (Referent Honorifics)

Referent honorifics are employed by speakers to convey respect or deference towards the referent by utilizing codes such as titles or forms of address, as outlined in theory Levinson (1983, p. 90).

##### Datum 1

**Aileen Makerfield:** Duke Syswitz is strong. Likely stronger than what you'd imagine. I understand your confidence because I've seen the suprising stories you have. But I have you to prove to me that you're trustworthy.

**Dokja Kim:** let's make an oath of existence.

**Aileen Makerfield:** ...

Based on the data from the quoted conversation, the phrase **Duke Syswitz** falls under the form of relational social deixis in the type of Speaker and Referent (Referent Honorifics). The speaker in this conversation is Aileen Makerfield, while the referent is Duke Syswitz. The speaker expresses respect for the referent by using the title **Duke**, which signifies that Syswitz holds the highest title among all demon races in his Industrial Complex. The Industrial Complex can be likened to a city within the demon

realm. Furthermore, Duke Syswitz is one of the four dukes in the 73<sup>rd</sup> demon realm, wielding significant power within his Industrial Complex. Thus, **Duke** as a reference to respect conferred by noble titles in the demon world.

The previous study by Salsabila & Chandra (2022) described speaker and referent as part of relational social deixis within the category of Title plus Last Name (TLN), with the data including Mr. Carson and Monsieur Courbet. In contrast, this study identifies four data points that fall under the category of referent honorifics within relational social deixis. This form of social deixis is employed by speakers to convey respect towards the referent through linguistic codes, such as titles, positions, or forms of respectful address, which reflect the cultural context of Korea in *Omniscient Reader* and illustrate the social hierarchy among characters.

#### **b. Speaker and Addressee (Addressee Honorific)**

Addressee Honorific refers to the usage by the speaker to express respect or deference without directly mentioning the recipient or target (without including the subject or the name of the recipient or target), based on theory Levinson (1983, p. 90).

##### **Datum 2**

**Yusin Kim:** remember this. You owe me one. I had to break the law of plausibility in order to help you.

**Dokja Kim:** and I am grateful for that. I will not forget your kindness, **General**.

In the aforementioned conversation, the data encompasses relational social deixis within the category of Speaker and Addressee (Addressee Honorific), specifically the term **General**. The speaker in the quoted dialogue is Kim Dokja, while the addressee is Yusin Kim. This term signifies an honorific title for Yusin Kim, who holds a military rank that refers to a leadership position during the Silla Dynasty. The term **General**, in the context of social factors, serves as a marker of status or position, as noted by Quirk et al. (1985, p. 774). Furthermore, (Cambridge Dictionary (1995) defines **General** as an officer of superior rank, particularly within the military. Thus, the term **General** conveys a sense of respect or acknowledgment of Yusin Kim's social status. This usage not only acknowledges Yusin Kim's position as a partner in their social relationship but also aligns with Levinson (1983, p. 90) theory, which posits that Kim Dokja's reference to Yusin Kim as **General** demonstrates respect without directly naming him.

A previous study conducted by Harahap' s (2024) research does not specifically mention the speaker and addressee. This study generally describes types of social deixis, with the researcher identifying 33 instances (12.8%) of data, consisting of 9 relational social deixis and 24 absolute social deixis, using Levinson' s (1983) theory. In contrast, this study identifies six instances of addressee honorifics within relational social deixis in the webtoon *Omniscient Reader*, where the speaker conveys respect or honor without directly referencing the recipient. These instances are also influenced by the situational context and social roles within the narrative.

### c. Speaker and Bystander (Bystander or Audience Honorifics)

Bystander honorifics, which pertain to the interaction between the speaker and the observer, are typically expressed through honorific address terms. In this context, the term “bystander” serves as an inclusive designation for audience participants and listeners who do not actively engage, as posited by Levinson (1983, p. 90).

#### Datum 3

**Dokja Kim:** have you heard of a man called the **Great Monk Samyeong?**

**Huiwon Jeong:** who is that?

*A constellation wearing a robe is shocked by what the incarnation, Huiwon Jeong, has said.*

**Sangah Yu:** oh! I know!

I learned about him when I studied Korean history. He was a monk from the Mid-Joseon dynasty. He defended Korea during the Japanese invasion. He won the battles of Nowonpyeong and Ugwandong!

*A constellation wearing a robe is touched by the acknowledgement of the character, Sangah Yu.*

In the quoted conversation, there is an instance of a Speaker and a Bystander (Bystander or Audience Honorific). This is relevant to theory Levinson (1983, p. 90), which serves as an epithet for Yujeong Samyeongdang, who is an observer in the conversation among Kim Dokja, Sangah Yu, and Huiwon Jeong. When Kim Dokja mentions him in the conversation, he not only states his name but also pays homage to him, despite the absence of direct interaction with Great Monk Samyeong. This illustrates the role of a bystander (audience honorific), as the individuals listening or observing this conversation can perceive the respect accorded by Kim Dokja, Huiwon Jeong, and Sangah Yu. Therefore, this term falls into the category of address directed

towards the audience, as Kim Dokja intends to honor or acknowledge someone who is not a participant in the event, namely Great Monk Samyeong.

The research conducted by Noerofi'a & Bahri (2019) identified 18 styles of relational social deixis categorized as expressions of politeness and respect, expressions of intimacy, and identification of authority. In contrast, this study found a single data point in the speaker and bystander category within the webtoon *Omniscient Reader*, which expresses respect towards a historical figure who is a passive participant in the conversation within a Korean cultural context.

#### **d. Speaker and Setting (Formality Levels or Social Activity)**

Speaker and Setting refers to the relationship between the speaker (and potentially other participants) and the context (or social activity) in which the formality level of a language can be employed, taking into account the location and to express the social context or events, as posited by Levinson (1983, p. 91).

#### **Datum 4**

**Huiwon Jeong:** that Dokja is a little different when he's with you.

**Sangah Yu:** we'll that's just because we used to be **colleagues** at work.  
He also helped me a lot.

The term **colleagues** exemplify relational social deixis of the type Speaker and Setting (formality levels or social activity). The term **colleagues** signifies a professional relationship in a formal context, indicating that Sangah Yu does not share an overly close bond with Kim Dokja, thereby preserving certain boundaries in their professional interactions. Furthermore, despite having experienced the devastation of the world in that scene, Sangah Yu continues to view Kim Dokja as a coworker rather than as a close friend.

The subsequent research conducted by Aryawan et al. (2022) also did not provide a detailed explanation of the types of social deixis, such as speaker and setting, but it did outline five types of deixis found in the lyrics of BTS songs, namely 54.96% person deixis, 7.25% place deixis, 12.21% time deixis, 19.84% discourse deixis, and 5.72% social deixis. In contrast, this study identifies three data points out of a total of 30 that fall within the category of speaker and setting, such as the use of formal terms or specific social roles that are adjusted to the context of the situation or the power hierarchy among characters.

## **2. Absolute Social Deixis**

### a. Authorized Speaker

#### Datum 5

**Yusin Kim:** how absurd...the past is long behind us, but why are you all gathered here?

**Constellation the last hero of Hwangsanneol:** hahahaha! Don't you get it? It is so that we could meet again!

**Yusin Kim: I am Yusin Kim, the 15<sup>th</sup> leader of the Hwarang.** I will honor the Souls that have fallen in battle and set right the course of history

As illustrated in the quoted dialogue, that phrase exemplifies absolute social deixis within the category of Authorized Speaker. This is in line with theory Levinson (1983, p. 91). By identifying himself as the 15<sup>th</sup> leader of the Hwarang, Yusin Kim, as an authoritative speaker due to his social status, conveys his authority in the context of the event. Furthermore, Yusin Kim uses his title and authority to assert his position in the ongoing Battle of Hwangsanneol.

In the previous study conducted by Sari & Zakrimal (2020) did not provide a detailed explanation of the Authorized Speaker in terms of absolute social deixis. However, it identified 87 instances of person deixis, 31 of temporal deixis, 14 of place deixis, 21 of discourse deixis, and 15 of social deixis in the movie. In their analysis, social deixis demonstrated the differences in social characteristics or social rankings between the speaker and the interlocutor in conversation. In contrast, this study identified 5 instances categorized as Authorized Speaker that explicitly depict social recognition and reinforce the authority of the speaker within the webtoon.

### b. Authorized Recipient

#### Datum 6

**Sangah Yu:** excuse me, **Your Highness**

**Jiwon Min:** what is it?!

**Sangah Yu:** to my knowledge, Silla was the least powerful of the three kingdoms historically speaking, don't you think you're at a disadvantage?

In the aforementioned conversation, the phrase **Your Highness** serves as an example of absolute social deixis of the type known as authorized recipient. This utterance is directed towards Jiwon Min, the interlocutor, while the speaker is Sangah Yu. Jiwon Min holds a higher status than Sangah Yu, which is why the title **Your Highness** is employed as a mark

of respect and to maintain social decorum, highlighting the distinction in social rank. Furthermore, the use of this title indicates that Sangah Yu acknowledges and respects the social status held by Jiwon Min as the authorized recipient in the conversation. Jiwon Min is among those who possess a title that designates her as deserving of such respect, which aligns with theory Levinson (1983, p. 91). According to Collins Dictionary (1824), expressions such as ‘Your Highness’ or ‘Her Highness’ are used to greet or refer to members of the royal family other than the king or queen. The phrase **Your Highness** refers to an individual of higher status who is entitled to respect due to her position and title, typically used when addressing a member of the royal family.

The findings of the previous study by Nopriansah et al. (2019) did not provide a detailed explanation of the 16 styles of social deixis in relational social deixis used to express politeness and respect, convey intimacy, and identify authority. In contrast, the present study focuses on individuals in honorable positions who are entitled to receive greetings in specific honorific forms based on their higher social status and hierarchical structure.

## **B. The Functions of Social Deixis used in the Webtoon *Omniscient Reader***

The second section examines the functions of social deixis in the webtoon *Omniscient Reader*, employing the theoretical framework proposed by Huang (2014). In this study, a total of three functions of social deixis were identified. First, there are signals of higher social status of the addressee and the distance between the speaker and the addressee, which includes one function. Second, there is the function of showing respect to strangers, which includes three functions. Finally, there is the function of claiming in-group solidarity, which also includes three functions.

### **1. Signals of Higher Social Status of the Addressee and the Distance Between the Speaker and the Addressee**

#### **Datum 1**

**Myeongoh Han:** Dokja, you know who I am, right?

**Dokja Kim:** yes, Myeongoh Han

**Myeongoh Han:** excuse me? You should call me **Mr. Han**

**Dokja Kim:** we're not at work right now.

Based on the aforementioned explanation, as posited by Huang (2014, pp. 214–215) that term indicates that Myeongoh Han’s position is superior to that of Kim Dokja. The title “Mr.” prefixed to the surname Han is a form of address used to refer to an adult male, intended to maintain politeness towards someone in a higher position than the recipient within the corporate context, and reflects their professional interaction as members of the same team. In addition, The phrase “title with surname,” using “Mr.” as the title and “Han” as the surname, denotes a polite and formal way of addressing someone, as mentioned by Quirk et al. (1985, pp. 773–775).

## 2. Show Respect to Strangers

### Datum 2

**Sangah Yu:** I just have one question.

**Ilhun Kang:** What is it, **miss**?

**Sangah Yu:** why did you come to Chungmuro?

If you came from Dongdaemun, you could have allied with many other stations nearby.

In the quoted conversation, the word **miss** is uttered by Ilhun Kang. This exchange occurs when the Dongdaemun group seeks to ally with the Chungmuro group to assist each other in completing a scenario. In this context, Ilhun Kang and Sangah Yu are not yet acquainted, which indicates that Ilhun Kang aims to demonstrate politeness in this formal interaction. The quoted conversation illustrates a sense of respect towards a newly encountered individual, which is relevant to Huang’s theory (2014, p. 215). The use of this term reflects Ilhun Kang’s intention to show respect to Sangah Yu as someone he does not know, thereby maintaining decorum and social relations in their communication. The term **miss** conveys a general form of respect used to greet strangers or unfamiliar individuals, as noted by Brown & Levinson (1987, p. 182). Furthermore, Ilhun Kang employs this word to facilitate the establishment of an alliance by creating a positive impression on the members of the opposing group and assuring them that his group can assist the Chungmuro group in achieving specific desired objectives

## 3. Claim in-Group Solidarity

### Datum 3

**Dokja Kim:** we also need to defend ourselves against Hoehyeon. They could come for our station while we're away. We do have Pildu for that, but we may need your skill depending on the situation. That being said I would like to award you with a title. What do you **guys** think?

**Sangah Yu:** what?

**Hyeonseong Lee:** if it's Ms. Yu, I don't have any problems.

**Huiwon Jeong:** Your Majesty...your word is my command.

Based on the data presented, the term **guys** functions as a marker of in-group solidarity expressed by Kim Dokja when seeking opinions from Hyeonseong Lee and Huiwon Jeong, who are members of his alliance, regarding the proposal to appoint Sangah Yu as the vice representative of Chungmuro Station. The use of **guys** refers to a group of individuals of both genders, as defined by (Cambridge Dictionary (1995). According to Brown & Levinson (1987, p. 107), other forms of address that convey membership in such groups include common names and terms of address like **guys**. Therefore, the term **guys** exemplifies a function of asserting in-group solidarity, which aligns with (Huang's theory (2014, p. 215) as it reflects the mutual support and assistance among individuals who share a common goal.

The study by Nuryusticia & Nurrachman (2021) identified three functions based on Levinson (1983), which are Social Status Differentiation, Politeness, and Social Identity. Moreover, the findings by Huwaidah & Widian (2023) revealed three functions based on Levinson (1983), namely To Express Politeness and Respect, To Express Intimacy, and To Identify Authority. Meanwhile, this study employs three functions of social deixis based on Huang's theory (2014), which are Signals of Higher Social Status of the Addressee and the Distance Between the Speaker and the Addressee, Show Respect to Strangers, and Claim In-Group Solidarity.

No	Types of Social Deixis				Functions of Social Deixis	Total	Years	Total
	Relational Social Deixis	Total	Absolute Social Deixis	Total				
1	Speaker and Referent	4		5	Higher Social	1	2020	5

	(Referent Honorific)		Authorized Speaker		Status of the Addressee and the Distance		2021	10
2	Speaker and Addressee (Addressee Honorific)	6						
3	Speaker and Bystander (Bystander or Audience Honorific)	1	Authorized Recipient	4	Show Respect to Strangers	3	2022	7
4	Speaker and the Setting (formality levels or social activity)	3			Claim in-Group Solidarity	3	2023	2
<b>Total of Relational Social Deixis</b>		14	<b>Total of Absolute Social Deixis</b>	9	<b>Total of Functions of Social Deixis</b>	7	2024	6
<b>Grand Total: 30 data</b>								

**Table 1 Types and Functions of Social Deixis****CONCLUSION DAN SUGGESTIONS****Conclusion**

Based on the findings presented, a total of 30 data points were identified in the webtoon *Omniscient Reader*. This study reveals that, concerning the first research question regarding the types of social deixis, 23 data points were categorized using Levinson's (1983) theory. These data points consist of two forms of social deixis:

relational social deixis, which includes Speaker and Referent (Referent Honorifics) with 4 data points; Speaker and Addressee (Addressee Honorifics) with 6 data points; Speaker and Bystander (Bystander or Audience Honorifics) with 1 data point; and Speaker and Setting (formality levels or social activities) with 3 data points. Absolute social deixis comprises 5 data points for Authorized Speaker and 4 data points for Authorized Recipient.

Furthermore, this study found that the data related to the second research question concerning the functions of social deixis, based on Huang's (2014) theory, amounted to 7 data points. These include Signals of Higher Social Status of the Addressee and the Distance between Speaker and Addressee with 1 data point; 3 data points functioning to Show Respect to Strangers; and 3 data points serving to Claim In-Group Solidarity.

### **Suggestions**

The researcher recommends several suggestions for future research. First, future researchers can explore the relationship between social deixis and different cultural contexts in various countries, as well as its impact on intergenerational communication. Second, it is important to research how future technology can influence the way people interact using social deixis, including the possibility of modifying formal and informal communication styles. Third, the researchers suggest that future researchers use the latest theories in studies related to social deixis so as to enrich knowledge and understanding of this concept. Thus, these recommendations are expected to provide a more significant contribution to understanding social deixis through various relevant study approaches and theories.

### **BIOGRAPHY**

My name is Martini. I was born in Meral Karimun, April 21<sup>th</sup>, 2002. Below the social media account; email: [martinitini210402@gmail.com](mailto:martinitini210402@gmail.com); Instagram: martini.e.z

### **REFERENCE**

Admojo, F. T., Risnanto, S., Windiawati, A. W., Innuddin, M., & Muallfah, D. (2024). Comparison of Naïve Bayes and Random Forest Algorithm in Webtoon Application

- Sentiment Analysis. *Innovation in Research of Informatics (INNOVATICS)*, 6(1), 23–28.
- Agnes, T. (2016). Pembaca LINE Webtoon Indonesia Terbesar di Dunia. Retrieved January 2, 2025, from <https://hot.detik.com/art/d-3274551/pembaca-line-webtoon-indonesia-terbesar-di-dunia>
- Aryawan, L. P. K. F., Budasi, I. G., & Ramendra, D. P. (2022). The Deixis Used in the Song Lyrics Performed By Korean Boy Group BTS. *Jurnal Pendidikan Bahasa Inggris Indonesia*, 10(1), 30–39. <https://doi.org/10.23887/jpbi.v10i1.796>
- Brown, P., & Levinson, S. C. 1987. *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press. <https://doi.org/10.2307/3587263>
- Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Fifth Edit). United State: SAGE Publications.
- Creswell, J. W., & Creswell, J. D. (2023). *Research Design, Qualitative, Quantitative and Mixed Methods Approaches* (Sixth Edit). Los Angeles: SAGE Publications, Inc.
- Dictionary, Cambridge. (1995a). General. Retrieved March 15, 2025, from <https://dictionary.cambridge.org/dictionary/english/general>
- Dictionary, Cambridge. (1995b). guys. Retrieved March 15, 2025, from [https://dictionary.cambridge.org/dictionary/english/guys#google\\_vignette](https://dictionary.cambridge.org/dictionary/english/guys#google_vignette)
- Dictionary, Collins. (1824). Your Highness. Retrieved April 20, 2025, from <https://www.collinsdictionary.com/dictionary/english/highness>
- Harahap, F. S. (2024). Analysis of Deixis in “An Irish Goodbye” Short Film. *Journal of English Language Teaching, Literatures & Applied Linguistics (JELTLAL)*, 2(2), 67–72.
- Hendar, & Anshari, M. M. S. (2021). Pragmatics Analysis on Refusal and Politeness Strategies in Home Alone Movie by John Hughes. *English Journal Literacy UTama*, 5(2), 398–409.
- Huang, Y. (2014). *Pragmatics* (Second Edi). New York: Oxford University Press.
- Huwaitdah, S. R., & Widiana, Y. (2023). Social Deixis in the Digital Comic of Lore Olympus Webtoon. *Humaniora Scientia*, 9(2), 64–71.
- Lestari, A. F., & Irwansyah, I. (2020). Line Webtoon Sebagai Industri Komik Digital. *SOURCE : Jurnal Ilmu Komunikasi*, 6(2), 134–148.
- Levinson, S. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (Third Edit). United States: SAGE Publications.
- Noeroffi’a, I., & Bahri, S. (2019). The Analysis of Social Deixis in The Movie Beauty and The Beast. *PIONEER: Journal of Language and Literature*, 11(1), 12–20. <https://doi.org/10.36841/pioneer.v11i1.441>
- Nopriansah, N., Diana, E., Aditya, Z., & Meilani, R. (2019). Social Deixis in Upin-Ipin Episode 10-15. *Literary Criticism*, 6(2), 7–12.
- Norma, A. D. A., & Ambalegin, A. (2023). Deixis Analysis of Main Character in Raya the Last Dragon 2021 Movie. *Jurnal Basis*, 10(1), 23–34.
- Nuryusticia, E., & Nurrachman, D. (2021). Social Deixis Analysis in The Final Interview With The Obamas. *Call*, 3(1), 71–80.
- Quirk, R., Greenbaum, S., Leech, G., & Svrtvika, J. (1985). A Comprehensive Grammar of the English Language. *English World-Wide. A Journal of Varieties of English*, 8(1), 1–898. <https://doi.org/10.1075/eww.8.1.10wei>
- Salsabila, G., & Chandra, O. H. (2022). The Analysis of Social Deixis Used in the Downton Abbey and Made in Dagenham Movies Set in the Twentieth Century. *Culturalistics: Journal of Cultural, Literary, and Linguistic Studies*, 6(3), 92–98.

- <https://doi.org/10.14710/culturalistics.v6i3.16077>
- Sari, D. P., & Zakrimal, Z. (2020). An Analysis of Deixis in Avenger Infinity War Movie. *Linguistic, English Education and Art (LEEA) Journal*, 4(1), 13–24. <https://doi.org/10.31539/leea.v4i1.1354>
- Symchuk, A. (2023). Omniscient Reader's Viewpoint Artist Sleepy-C Joining Anime NYC as Guest of Honor. Retrieved December 15, 2024, from <https://asianmoviepulse.com/2023/09/omniscient-readers-viewpoint-artist-sleepy-c-joining-anime-nyc/>
- Witara, K., Gunawan, D. I. G. D., Maisaroh, D. S., Jannah, M., Junizar, Ifadah, N. E., ... Asriningsih, T. M. (2023). *Metodologi Penelitian Bidang Pendidikan (Panduan Praktis)*. (E. Rianty, Ed.). Yogyakarta: PT. Green Pustaka Indonesia. <https://doi.org/10.18592/jtipai.v12i1.6774>