**Cognitive Deixis in D. H. Lawrence’s ‘Odour of Chrysanthemums’ in Terms of Peter Stockwell’s Model: A stylistic Study**

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**Abstract:**

The present paper seeks to examine H. D. Lawrence's Odour of Chrysanthemums from the viewpoint of cognitive poetics and stylistics. The study emphasises the interrelationship between language and literature and is informed by theories from the broader area of cognitive poetics/stylistics (Stockwell 2002; Gavins and Steen 2003). The analysis will look at Lawrence's  use of various deictic expressions and demonstrate how such use leads the reader to become involved in the text world(s), leading to a better understanding/exploration of the characters and themes. This research will use Stockwell's model of Deictic Shift Theory (Stockwell 2002: 45–49). The research demonstrates how Lawrence put up a series of oppositions between things like coupledom and solitude, men and women, parents and children, and industrialization and the natural world. The majority of the linguistic terms  focus on duality, which is frequently challenging to combine or reconcile. Lawrence urges readers to acknowledge diversity and grasp the conflict of being an independent while being expected to dissolve into and become a part of something else.

*Key words: D.H. Lawrence , Odour of Chrysanthemums, cognitive deixis, Stylistics*

***الملخص****:* تسعى هذه الورقة البحثية إلى دراسة قصة الكاتب دي لاورنس "رائحة زهرة الأقحوان" من منظور الادراك الادبي / الاسلوبي للنص . حيث تؤكد الدراسة على أهمية التحليل اللغوي للنص إضافة للتحليل الأدبي وذلـك باسـتخدام نظـريات في مجال الإدراك الأدبي/الأسلوبي كما ورد في (ستوكويل 2002 ، وجافنز وستين 2003). يستخدم هذا البحث تحديداً نظرية إنتقال الإشاريات كما جاء في ستوكويل ( 49 – 45 : 2002)، ويـناقش البحـث أنـواع الإشـاريات المختلفة المستخدمة في النص ومدى مسـاهمتها فـي فهم القارىء للشخصيات والأفكار الرئيسية. .يوضح البحث كيف وضع لورانس سلسلة من الازدواجية بين أشياء مثل الاقتران والعزلة، والرجال والنساء، والآباء والأطفال، عالم الثورة الصناعية ، والعالم الطبيعي.تركز غالبية المصطلحات اللغوية على الازدواجية، والتي غالبا ما تكون صعبة الدمج أو التوفيق حيث يحث لورانس القراء على الإقرار بحالة الصراع التي يعيشها الفرد حين يكون مستقلا و في نفس الوقت مطلوب منه ان يصبح جزءا من كيان اخر.

***1- Introduction:***

 One of the significant developments in the analysis of literature in the 20th century is the emergence of stylistics. Its origins can be traced back to important literary trends of the early 1900s, including practical criticism in Britain, New Criticism in the United States, and Russian Formalism.

Many scholars define stylistics as the study of style, viewing it as an approach that combines language and literature. Notable researchers such as Widdowson, Leech and Short, Wales, Carter and Long, and Verdonk have contributed to this field. However, despite being an iconic figure in literature, the works of H.D. Lawrence have not yet been analyzed using the cognitive poetics/stylistic approach, which emphasizes understanding a text in the context of circumstances, usage, knowledge, and beliefs.

 Deixis is a concept in both linguistics and literature that describes the reliance of certain words or phrases on contextual cues, such as the identity of the speaker, listener, or location, for their interpretation. These words possess inherent ambiguity and necessitate the context in which they are used to convey their intended meaning. Deictic expressions are contingent on context, and their understanding can shift depending on the specific circumstances.

 Deictic expressions are vital in language, facilitating effective communication among speakers through a shared understanding of contextual information. In literature, the incorporation of deixis enhances the crafting of vibrant and immersive narratives, empowering authors to ground their writing in particular times, locations, and viewpoints. Proficient comprehension of deixis is imperative for conducting a thorough analysis of linguistic and literary texts.

 This paper specifically examines the use of Stockwell’s cognitive deixis in Lawrence's story "Odour of Chrysanthemums." It seeks to demonstrate how the author employs various deictic elements to help readers understand different perspectives within the text and the internal conflicts among the events.

***2- Lawrence’s “Odour of Chrysanthemums”***

D.H. Lawrence, an author of the 20th century, was known for his controversial and prolific literary career that spanned over two decades. He consistently produced significant works every year during this creative period, showcasing his talent as a versatile writer. His most highly regarded contributions are his novels and short stories, but he also wrote descriptive essays, informative pieces, poetry, and was recognized as an outstanding English letter writer, rivaling the likes of John Keats and Gerald Manly Hopkins. Despite the fame of contemporaries such as Bennett, Wells, Galsworthy, and Kipling, Lawrence had a unique and lasting impact on his generation and beyond.

Furthermore, Lawrence possessed a prophetic vision that he integrated into his works, tackling various subjects including politics, psychology, education, religion, and more. His intellectual prowess was as innovative and unrestricted as that of the greatest prophets, and he defied the traditional techniques of fiction writing of his time. His imaginative works delve into multiple themes.

In contrast to France and Russia, where authors like Flaubert, Maupassant, Gogol, Tolstoy, Turgenev, Dostoevsky, and Chekhov pioneered realistic short stories, England adopted this genre much later. English readers favored fables, anecdotes, and tall tales until the 1890s. Writers like Joyce, Mansfield, Woolf, and Lawrence were still in school when Turgenev, Chekhov, and Verga made their breakthroughs. They followed the path set by these earlier authors, with Lawrence being the most prolific and diverse among them.

Lawrence quickly adapted his approach to the short story genre, transitioning from traditional tales with legends and anecdotes in his early works from 1907 and 1908 to embracing the new school of realism in the latter half of 1908. He immediately incorporated this new philosophy into his short stories. However, before fully integrating these ideas into his longer fiction, he had to confront and challenge the assumptions of nineteenth-century romantic novels, a process that took nearly three years.

His early visionary literature included stories like "The Prussian Officer" and "Vin Ordinaire," while "The Fox," "You Touched Me," and "The Border Line" were also written during this period. Works such as "The Overtone" and "St Mawr" indicated a shift away from masculine superiority. Lawrence's later visionary tales incorporated both male and female perspectives, and he continued to explore deeper narratives and satires throughout his anthology. Notable works like "The Rocking-Horse Winner," "The Man who Loved Islands," and "The Man who Died" emerged from this creative inspiration.

 "Odour of Chrysanthemums" is a significant short story by D.H. Lawrence that represents a transition in his writing style. It was written in 1909 but revised and published in 1911. The story is set in a mining village during winter and is divided into two parts. In the first part, Elizabeth Bates, a miner's wife, anxiously awaits her husband Walter's return, frustrated by his habitual late arrivals and intoxication. She reflects on their strained relationship while caring for their two children. In the second part, Elizabeth, after putting the children to bed, goes to her neighbors to inquire about her husband and learns of his accident. His body is brought home, and as she assists in preparing it, Elizabeth experiences a range of emotions, including curiosity, anger, sympathy, forgiveness, and self-realization. She comes to understand her true nature and the depth of her estrangement from her husband despite their children. Lawrence suggests that death has revealed the truth to her.

Critics have praised "Odour of Chrysanthemums" as a masterpiece, noting Lawrence's skill in capturing the atmosphere and life of the working-class. It is seen as a reflection of industrial working-class life, revealing the harsh realities and isolation caused by the industrial system. Symbolism and recurring themes of nighttime and fire add depth to the story, but the most prominent symbol is the chrysanthemums, which represent transition and change in Elizabeth's life, appearing at significant moments.

The narrative is characterized by a sense of anticipation and unease, with tension built around the expectation that something will happen, even though the story itself lacks a traditional plot. The pervasive presence of chrysanthemums underscores the theme of transformation and serves as a central point of reference throughout the narrative, connecting various moments in Elizabeth's life.

***3. Theoretical Background:***

***3.1. Cognitive Deixis and Stockwell (2002) model***

Since its early inception, cognitive poetry has grown in popularity and diversity. Figure and ground, cognitive grammar, prototypes, deixis, and  were all addressed in the major introductory to cognitive poetics (Stockwell 2002a), which was followed by possible worlds, mental spaces, schema poetics,   text world theory, conceptual metaphor and parable,  and models of global understanding. It is possible to analyse deviance, defamiliarization, literariness, creativity, genre, intertextuality, mind-style, parody, periodization, canonization, point of view, characterization, narratives, context, voice, fictionality, metaphor, symbol, language, archetypes, theme, plot, and other elements through the use of these criteria. These changes improve the tools available to literary linguists. The majority of these early successes were discussed in relation to meaningfulness in a conference of stylisticians and literary theorists held in 2004 at the University of Helsinki (Veivo, Petterson, and Polvinen 2005). Instead of focusing on style, emotional causes and effects, integrity, or cultural value, they concentrated on hypothetical effects of literature on readers. Cognitive poetics was revised during the discussion, and the effects are still being felt today.

According to Wales (1989), deixis is derived from the Greek 'pointing' or'showing', and in LINGUISTICS refers generally to all those features of language which orientate or 'anchor' our utterances in the context of proximity of space...and of time...relative to the speaker's viewpoint." In addition, other studies, such as Culler (1997), Leech and Short (1981), Fowler (1981), Simpson (1993), Levinson (1983), Short (1996), Duchan et al (1995),), Stockwell (2002), and Gavins and Steen (2003), have focused their attention on the significance of deixis in the context of a stylistic examination of literary works. Based on Short (1996: 100), "the use of deixis is thus one of the ways in which writers persuade readers to imagine a fictional world when they read poems, novels, and plays."

This deictic shift theory model is developed from Stockwell (2002) in the vafour for the model's analysis that will be presented in this paper.

*Stockwell categorized deixis as follows*

• Person deixis

• Space (spatial) deixis

• Time (Temporal) deixis

• Relational deixis

• Discourse deixis

• Compositional deixis

*The following is a brief overview of each element:*

• The first is person deixis , it includes personal pronouns such as "I," "me," "they," and "it," demonstratives such as "these," and "those," articles and references such as "the man," and mental processes such as "thinking and believing."

• Deixis in space includes pointing expressions that indicates specific location , spatial adverbs such as "here/there" and "nearby/far a way," locatives such as "in the valley" and "out of Africa," demonstratives such as "this/that," and motion verbs like "come/go" or "bring/take."

Time deixis reflects Expressions that indicate certain point in time, temporal adverbs such as "today," "yesterday," and "soon," "in my youth" and "after three weeks," as well as tense and aspect, are examples of temporal deixis.

• Relational deixis refer to expressions that relate  to the social viewpoints and nearby circumstances of authors, storytellers, characters that are used and readers; these expressions include modality, perspectives,  and focalization

• Discourse deixis are the  expressions emphasising the work's textuality; chapter/paragraph headings; cross-references to other contextual passages; mentions of the text itself or its creation; mentions of other texts' "intertextuality"; poetic devices; and voice delivery.

• Compositional deixis refers to aspects of the text that make clear the general type or reader-accessible standards of literature. The stylistic decisions convey a deictic link between the writer and the text's reader.

Stockwell brings to a close his summary of the deixis categories that have been discussed:

*It is essential to remember that words, phrases, and sentences can all have these deixis characteristics. Only if the viewer recognises them as grounding entity-roles in engagement interaction will they be considered deixis. Only this, of course, qualifies them. Building context while reading a literary work is necessary to understand the key elements of all these deictic elements. Deictic expressions depend on their context. Reading is dynamic and produces a reality that may be settled on cognitively.*

Stockwell recognizes the efficacy of deictic shift theory as a method for cognitive deixis and places a high weight on this theory. The following is a condensed version of its most important ideas:

• The Deictic Shift Theory describes how readers are thought to enter a literary work and choose a place inside the world that is being created in their minds. "This imaginative capacity allows the reader to understand projected deictic expressions relative to the shifted deictic centre (narrator, author, character, reader)." The concept of shifting deictic centres is an important one for explaining the perception and construction of comprehending the text .

• Expressions that are temporal, spatial, perceptual, textual, relational, and compositional in nature make up deictic elements.

 • Deictic elements are formed of statements of expression. It's possible that the literary text will have multiple deictic fields.

• Centre of the deictic field: Every deictic area has a central figure, who may be the writer, a protagonist, the storyteller, or even the viewer.

• Deictic shift: A deictic change occurs when a writer, using deixis, shifts the emphasis from, for instance, the storyteller to a setting, then to a persona, or even to the writer's real-life world.

• Pushes: the deictic transfers focus to the interior world (characters, moment, and space) of the text.

• Pops: deictic changes in favour of the text's outside voices (narrators, writers, and viewers); also referred to as "outside voices."

***3.2. Previous Studies:***

***- Aycan Gökçek (2020)*** This study's primary objective is to highlight the significance of the epiphany experienced by the character Elizabeth in D.H. Lawrence's "Odour of Chrysanthemums" within the context of the social realities of the time when the story was written. By analyzing the narrative, this research challenges assertions made by feminist critics, such as Kate Millet, who have accused D.H. Lawrence of being sexist. To provide context, the study offers a brief overview of D.H. Lawrence, his works similar to "Odour of Chrysanthemums," and the social, cultural, and economic conditions of British Industrial society. In conclusion, the study argues that D.H. Lawrence's portrayal of Elizabeth, the main character, taking apparent pleasure in her husband's death, is not a critique of femininity but rather an examination of the burdensome roles forced upon women by 20th-century British society. Additionally, the research delves into the social dynamics of industrial society, shedding light on the specific challenges and roles of women in working-class families.

***-Jin Yuan 2023*** This research focused on deixis within the framework of cognitive linguistics and primarily discussed three categories of deixis: spatio-temporal, knowledge-related, and empathy-based deixis. Furthermore, it conducted a literature review of recent studies in this area using resources such as China National Knowledge Infrastructure (CNKI) and Web of Science. The conclusions drawn from this review include the understanding that deixis associated with terms like "this" and "that" is more connected to psychological distance rather than solely physical proximity. Additionally, emerging areas of research, such as children's deixis and the integration of deixis with sign language, have been gradually gaining attention and development.

***-Youwen Yang 2011*** The objective of this paper was to suggest a cognitive framework for understanding discourse deixis, which entails using deixis to organize and shape our perception of reality, leading to an internalized experience of reality that can, in turn, be reproduced or altered. Additionally, the paper contends that discourse deixis is metaphorically derived from spatial deixis. This analysis aligns with and supports the hypothesis of spatialization of form, which posits that there's a metaphorical mapping from physical space to a conceptual space. To elaborate further, discourse deixis relies on the metaphorical conceptualization of discourse as time and time as space.

***4. Method***

This study combines descriptive data analysis techniques with qualitative research methodologies. Then, this is expressed through language and words. Sugiono (2010: 9) defines qualitative research as study in which the principal instrument is the researcher. The technique for gathering data involves merging and analysing inductive data. Additionally, content analysis is a technique that can be applied to quantitative or qualitative research. The primary or fundamental goals of quantitative are to interpret and to understand. For the quantitative, however, it serves the purposes of measurement and counting.

Hsieh & Shannon (2005) claimed that there are several ways to content analysis.

A method used in this is directed content analysis. The goal of this form of content analysis is to interpret and comprehend.

Another goal of this strategy is to support the current idea. In addition, the second strategy uses traditional content analysis with the aim of describing a phenomenon in society. The summative method is the final strategy, nevertheless. This method aids in understanding or exploring how a specific text is used. As a result, the final strategy is consistent with the researcher's goal of understanding the deixis in the short narrative and how it functions. When using the last strategy, the researcher's stages consist of reading, taking notes, analysing, categorising, and summarising before moving on.

***4.1. Results and Discussion***

The sorts of deixis that we identified after analysing the short narrative will be categorised in the following tables:

4.1.1- Person Deixis

Person deixis distinguishes three pronouns: first-person (I, we, my, our, and us), second-person (you or names), and third-person (he, she, it, or they). Dylgjeri and Kazazi (2013) call the speaker and the person spoken to "person deixis". The speaker addresses himself/herself while being addressed. Third-person pronouns refer to someone other than the speaker or addressee.

Table 1: Persona deixis in the novel " Odour of Chrysanthemums" by D.H. Lawrence

|  |  |  |
| --- | --- | --- |
|  | Person Deixis  | Quantity |
| First person  | I | 65 |
| We | 6 |
| Us  | 1 |
| Me | 7 |
| Myself  | 3 |
| My  | 10 |
| Our  | 2 |
| Mine  | 1 |
| Second person | You  | 56 |
| Your  | 8 |
| Third person  | He  | 90 |
| She | 197 |
| It  | 70 |
| They  | 44 |
| Him  | 25 |
| Her  | 3 |
| Them | 16 |
| Himself  | 6 |
| Herself  | 19 |
| Its  | 12 |
| Their  | 18 |
| Total  |  | 650  |

4.1.2- Spatial Deixis

Spatial deixis is exemplified by location adverbs like here and there as well as demonstratives like this and that. In English, there is a location deictic system using the phrases proximal and distal. The proximal phrase in this sentence indicates the term, referring that the location is close to the one who speaks. The region is far away from the speaker when the proximal phrase is used, which denotes the word there.

Table 2: Spatial deixis in the novel " Odour of Chrysanthemums" by D.H. Lawrence

|  |  |
| --- | --- |
| Spatial Deixis ‎ | Quantity  |
| Proximal | Here | 4 |
| Come  | 7 |
| Distal | There  | 2 |
| Go  | 2 |
| Total |  | 15 |

4.1.3- Temporal Deixis

Three tenses in English—present, past, and future tense—are connected to temporal deixis. The present tense differs from the past and future tenses in that it takes the proximal form.

Table 3: Temporal deixis in the novel " Odour of Chrysanthemums" by D.H. Lawrence

|  |  |
| --- | --- |
| Temporal Deixis ‎ | Quantity  |
| Present  | now | 18 |
| tonight  | 2 |
| Future | then  | 21 |
| total  | 41 |

4.1.4- Social Deixis

The linguistic expression known as social deixis reflects the referent's position in respect to the speaker or in terms of social standing. social deixis types that are present in the book.

Table 4: Social deixis in the novel " Odour of Chrysanthemums" by D.H. Lawrence

|  |  |
| --- | --- |
| Social Deixis  | Quantity  |
| Mr | 2 |
| Mrs | 7 |
| Master | 3 |
| Total  | 12 |

4.1.5- Discourse/ Textual Deixis

Textual deixis, or discourse deixis, is the use of a language phrase within an expression that refers to the appropriate, preceding, or following expressions in the same spoken or written discourse.

Table 5: Discourse deixis in the novel " Odour of Chrysanthemums" by D.H. Lawrence

|  |  |
| --- | --- |
| Discourse Deixis  | Quantity  |
| This  | 23 |
| That  | 25 |
| Total  | 48 |

**4.2. Meaning References:**

The following section shed some light upon the cognitive indications of some of the deixis used in the novel through samples of utterances.

**4.2.1- Person deixis**

**a. First person deixis**

**- Subject pronouns "I", "We" and possessive adjectives "My" and "Our"**

*"Poor child! Eh, you poor thing!" she moaned. "****I*** *don't know what* ***we****'re going to do,* ***I*** *don't--and you as you are--it's a thing, it is indeed!"*

The deictic terms "I," "We,"are used to encode the personal deixis that already exists in this encounter. A person who assumes the role of the conversations' main topic is indicated by the deictic word "I," which also implies first person deixis. It's classified as a subject pronoun and refers to the speaker who converses with the addressee about other characters. In such case , the grandmother speaking to her daughter in low about her misfortune if her son's condition.

 *"The old woman, who stood just behind Elizabeth, dropped into a chair, and folded her hands, crying: "Oh, my boy, my boy!""*

The possessive pronoun "my" is seen as belonging to the speaker and is classified as such. Which in this case was the grandmother grieving her dead son.

**- Object pronoun "Me " and "us"**

*"I'll go, Lizzie, let* ***me*** *go,"*

"Me" is an example of an object pronoun, which is typically used after a verb or preposition to refer to the speaker of the sentence who discusses his business with the addressee.

*"Don't say so, Elizabeth! We'll hope it's not as bad as that; no, may the Lord spare* ***us*** *that, Elizabeth.*

The first person singular 'us' in this exchange refers to both the speaker and the addressee. In both cases, The speaker was the grandmother and the addressee was her daughter in low.

**- The reflexive pronoun "Myself"**

*"What am I working* ***myself*** *up like this for?" she said pitiably to herself, "I s'll only be doing* ***myself*** *some damage."*

In literary contexts the use of "Myself" usually refers to the speaker or the subject talking his mind to an addressee or , as such in this case, talking to oneself.

**4.2.2- Second person Deixis "you" and "your"**

*"****You*** *know the way to* ***your*** *mouth,"*

*"Good gracious!" cried the mother irritably, "****you****'re as bad as* ***your*** *father if it's a bit dusk!"*

The deictic words "you" and "your" demonstrate the presence of second person deixis in this discussion. The word "you" serves as both a subject and an object pronoun. The addressee, or the person who interacts with the speaker, or the first singular person, is present in both cases. While 'your' is a possessive adjective and also refers to the addressee, it is in the middle of this. In that dialogue the mother was the speaker while her son John was the addressee.

**4.2.3- Dominant Third person Deixis**

**- Subject pronoun "She" , object pronoun "Her" and reflective pronoun "herself"**

***She*** *hurried along the edge of the track, then, crossing the converging lines, came to the stile by the white gates, whence* ***she*** *emerged on the road. Then the fear which had led* ***her*** *shrank.*

***She*** *silenced* ***herself****, and rose to clear the table.*

In most of the occurrences of "she", "her" and "herself", it was in a perceptual shift in which the author speaks about Lizabeth and how she counters the events.

**- Subject pronoun "He" , object pronoun "Him" and reflective pronoun "himself"**

*She had denied* ***him*** *what* ***he*** *was--she saw it now. She had refused* ***him*** *as* ***himself****.--And this had been her life, and* ***his*** *life.--She was grateful to death, which restored the truth. And she knew she was not dead.*

In most of the occurrences of "he", "him" and "himself", it was in a perceptual shift in ‎which the author speaks about Lizabeth and how she thinks of her feelings towards her husband as she pictured it inside her mind.

**4.2.4- Proximal Spatial deixis "Here" and "Come"**

*It is a scandalous thing as a man can't even come home to his dinner! If it's crozzled up to a cinder I don't see why I should care. Past his very door he goes to get to a public-house, and* ***here*** *I sit with his dinner waiting for him--"*

In this dialogue, the deictic word "here" stands for the proximal form in spatial deixis. In this exchange, the speaker wishes to emphasise that, despite her desire to alter the circumstances, all she can do is wait for her inebriated spouse at the same spot.

 *"****Come****,* ***come*** *on in," she said more gently, "it's getting dark. There's your grandfather's engine coming down the line!"*

In this discourse, the deictic verb 'come' denotes the proximal form and refers to the speaker inviting her boy to approach her.

**4.2.5- Distal Spatial Deixis "There" and "Go"**

*"Twenty minutes to six!" In a tone of fine bitter carelessness she continued: "Eh, he'll not come now till they bring him.* ***There*** *he'll stick!*

In this exchange, the deictic word "there" stands in for the distal form of spatial deixis. It signifies a location far away from the speaker. In such dialogue the speaker, Lizabeth, is talking to herself assuring that no matter it gets late, her husband will be bound to the his place until somebody helps him get home.

*"I'll go, Lizzie, let me* ***go****," cried the old woman, rising. But Elizabeth was at the door. It was a man in pit-clothes.*

In this context the grandmother was taking to daughter in low in desperate to relief herself after getting the bad news of her son.

**4.2.6- Temporal Deixis "now" and "then"**

*"Lay th' stretcher at th' side," snapped the manager, "an' put 'im on th' cloths. Mind* ***now****, mind! Look you* ***now****--!"*

In temporal deixis, the deictic word "now" is classified as a present form. When the speaker sees her dead kid, she reacts to the circumstance in the present.

 *Indoors the fire was sinking and the room was dark red. The woman put her saucepan on the hob, and set a batter pudding near the mouth of the oven.* ***Then*** *she stood unmoving.*

"Then" in such context is categorized as temporal deixis that indicates the sequence of a certain set of actions done by first person of the situation and described by the author.

**4.2.7- Discourse Deixis "this" and "that"**

*"Eh, what a fool I've been, what a fool! And* ***this*** *is what I came here for, to* ***this*** *dirty hole, rats and all, for him to slink past his very door. Twice last week--he's begun now-"*

The deictic word "this" denotes the statement that the speaker will make in his or her next phrase and is classified as discourse deixis. In this utterance the speakers "Elizabeth" is speaking in her mine complaining of how low-leveled her life became by accepting to a part of her drunk husband.

*"Don't say so, Elizabeth! We'll hope it's not as bad as t****hat****; no, may the Lord spare us* ***that****, Elizabeth.*

The deictic word "that" alludes to the statement the speaker made in her previous phrase and is classified as discourse deixis. In the previously mentioned utterance, the speaker was Elizabeth's mother in law praying for her son's safety. "That" in that context referred to Elizathes' thought that her husband might be dead.

**5. Conclusion**

The analysis presented in this paper illustrates how cognitive poetics, which is based on Stockwell's (2002) deictic shift theory model, offers a strategy that fosters higher semantic and poetic connection by fusing the text's language characteristics with the reader's background information (narrative attributes, literary theory, writer, viewer, social and cultural context, and history). The reader is provided an engaging journey through the interpretation and analysis processes using the deictic shift theory framework in order to produce visually appealing illustrations and a comprehension of the participants in the text—the writer, the storyteller, persona, and world. Through deixis, H. D. Lawrence  seems to be successful in revealing the speakers' motives, emotions, and thoughts.

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