# Deixis in to the Lighthouse: A Syntactical Context Analysis

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**Abstract:**

➢ *Introduction:*
This research examines deixis in Virginia Woolf's to the Lighthouse, focusing on how meaning depends on speaker, listener, time, and location.

➢ *Aim:*
This research aims to reveal how deixis functions in to the Lighthouse and to analyze its role in the forms of sentences.

➢ *Materials and Methods:*
The study uses a qualitative descriptive method to identify person, spatial, temporal, social, and discourse deixis, analyzing their contextual roles in the narrative.

➢ *Results:*
Woolf employs deixis as a stylistic device. Person deixis drives shifts in focalization, while spatial and temporal deixis enable fluid movement between memory and present experience.

➢ *Conclusion:*
Deixis in to the Lighthouse deepens readers' engagement with characters' consciousness and supports Woolf's themes of perception, time, and reality, linking linguistic and literary insights.

*Keywords: Deixis, Virginia Woolf, to the Lighthouse, Narrative, Discourse Analysis, Stream of Consciousness.*

## I. INTRODUCTION

Virginia Woolf's to the Lighthouse (1927) stands as one of the foremost achievements of modernist literature, notable for its narrative experimentation, shifting perspectives, and psychological introspection. Central to Woolf's narrative technique is her sophisticated use of language to reflect consciousness and perception. One such linguistic feature is deixis words or expressions whose meaning depends on the context of utterance.

The conceptual theory proposed by Levinson (1983) is deixis theory that enables us to reveal the functions of deixis and analyze how deixis operates within syntactical contexts, contributing to the novel's narrative style in Virginia Woolf's to the Lighthouse. Levinson defines deixis as expressions used to "point" to people, objects, times, or places relative to the speaker's context. In literary texts, deixis functions not only to establish reference but also as a stylistic and structural device. However, in Woolf's complex narrative style, the role of deixis extends beyond its typical referential function, interacting deeply with syntax and narrative technique. This paper investigates how deixis functions within to the Lighthouse, aiming to reveal both the linguistic and artistic roles of deictic expressions, especially as they appear in syntactic structures.

"To the Lighthouse" is the 5th novel by Virginia Woolf which tells about the Ramsay family and their guests during visits to their summer home in Scotland. The story moves from a single day of family interactions and unspoken tensions, through a poetic interlude marking the passage of war and death, and finally to a return visit where personal and artistic resolutions are sought. Using stream-of-consciousness narration, Woolf explores themes of time, memory, perception, and the search for meaning, crafting a novel more focused on inner lives than external events. The novel was first published in 1927. The main characters are

Mr. Ramsay, Mrs. Ramsay, Lily Briscoe, Charles Tansley, Andrew, Prue, and two of Mr. Ramsay's children, James and Cam.

The aim of this research is to reveal the functions of deixis in Virginia Woolf's to the Lighthouse and to analyze how deixis operates within syntactical contexts, contributing to the novel's narrative style. The reason for choosing Woolf's to the Lighthouse is because the novel full of sentences that reveal both the linguistic and artistic roles of deictic expressions, especially as they appear in syntactic structures.

Deixis frequently goes beyond its fundamental referential role in literature to serve as a stylistic device that enhances thematic depth, character development, and narrative viewpoint. An understanding of deixis is essential for linguistic study as well as for understanding the complex ways that language shapes social interaction and reality. Therefore, every researcher studying deixis should reflect on the past and think about what deixis is, as Fillmore (1975) emphasized: "The role of speaker's psychological viewpoint, coining the term "deictic center" to explain how linguistic expressions relate spatially, temporally, and personally to the speaker. Unlike Levinson's taxonomic approach, Fillmore's work focuses heavily on cognitive and spatial perspectives in deixis, influencing later research in cognitive linguistics." Lyons (1977) explored deixis as part of indexicality, highlighting how expressions refer directly to extralinguistic reality. He distinguishes between deictic reference and anaphoric reference, clarifying that while both require context, deixis inherently relates to the situation of utterance. Lyons' treatment expanded deixis into broader semantic theory and clarified its difference from mere referential expressions.

Another view of deixis is highlighted by Levinson & Wilkins (2006). Although Levinson is involved, this work moves beyond his 1983 pragmatics model. With Wilkins, he focuses on spatial deixis across languages, showing how different cultures conceptualize space. They analyze spatial frames of reference (intrinsic, relative, absolute), revealing enormous cross-linguistic variation in how deixis encodes spatial relations. This represents a shift toward cognitive and

"The syntactic context (e.g., the grammatical structure of the sentence) is often crucial in determining the interpretation of anaphora, ellipsis, and even deictic expressions." (p. 63)

In this passage, Levinson emphasizes that understanding the grammatical environment in which a term appears such as whether it's the subject or object of a sentence, or embedded in a subordinate clause can directly influence how we interpret its referent. Aspects of Syntactical Context (1) Word order: The order of words in a sentence can affect the meaning and emphasis. (2) Phrase structure: The way phrases are organized and related to each other can

Anthropological linguistics. The example below as provided by Clark (1996). He investigates deixis from a psycholinguistic perspective, focusing on how speakers and listeners coordinate shared attention. He argues that deixis operates within "common ground," a set of mutual beliefs and knowledge. This approach connects deixis to real-time language use and conversation, expanding the field from purely linguistic forms to interactive pragmatics.

The next work is by Ullmann, though older, Ullmann offers foundational insight into deixis as part of meaning in context. He introduces the idea of "contextual meaning" where words shift their reference based on speaker and situation. His work is crucial for bridging semantic theory and pragmatics, even though he didn't fully formalize deictic categories as later scholars did.

In line with the statement, Grundy (2000) also gives an opinion deal with deixis. He explains deixis in an accessible way, ideal for students. He provides numerous examples of how deixis functions in everyday conversation, including subtle uses of person and temporal deixis. Unlike Levinson's technical taxonomy, Grundy emphasizes practical implications for how speakers achieve mutual understanding, thus connecting deixis to teaching and applied linguistics.

In linguistics, syntactical structure refers to the rules and patterns that govern how words are arranged into phrases, clauses, and sentences (Rahman & Weda, 2019; Asba et at al., 2019; Yaumi et al., 2024; Asha et al., 2025). It is a core area of syntax, a subfield of linguistics concerned with sentence formation. The study of syntactical structure allows linguists to understand how language encodes meaning through grammatical organization.

Syntactic structures provide the framework for interpreting relationships between elements in a sentence such as subject, verb, and object and are essential for analysing how meaning is constructed beyond individual words (Kyeongjae et al., 2025; Kaharuddin et al., 2025; Sachiya et al., 2025; Ko et al., 2025). For example, the difference between *"The dog chased the cat"* and *"The cat chased the dog"* lies purely in syntactical arrangement, yet it changes the entire meaning. Levinson highlighted:
impact the overall meaning. (3) Clause relationships: The relationships between independent and dependent clauses can influence the meaning and interpretation.

Importance of Syntactical Context consist of: (1) Disambiguation: Syntactical context can help disambiguate words or phrases with multiple meanings. (2) Meaning construction: Syntactical context contributes to the construction of meaning in a sentence or phrase. (3) Communication effectiveness: Understanding syntactical context is crucial for effective communication. By considering the syntactical context, we can better understand how language works and improve your communication skills.

## II. OBJECTIVE

The objective of this research to reveal how deixis functions in *to the Lighthouse*. It also aims to analyze its role in the forms of sentences. In doing so, the study seeks to show the contribution of deixis to the novel's narrative style and meaning.

## III. METHODOLOGY

The data for this research were taken from the text in forms of narration and dialog of the characters from the novel to the Lighthouse by Virginia Woolf. The data are all the texts which considered contain deictic expressions contained in the forms of sentences. To reveal the deixis from the text,

Levinson (1983) five-step procedures is applied to identify the deixis in the forms of sentences; (i) Collecting sentences as data; (ii) identifying potential deictic words or phrases; (iii) Classifying each deictic element by type; (iv) Analyzing contextual meaning; and (v) Creating a table sheet to document. After doing the steps, the researcher will further analyze the functions of deixis in the forms of syntax.

## IV. RESULTS

This research aims to reveal the functions of deixis syntaxes in the novel and after carefully read the novel and scan the all of the categorization of deixis. During data analysis, it shows that there are six points to be discussed:

### A. Function of Personal Deixis

Woolf frequently shifts narrative perspective among characters. deixis such as I, here, now, and that serve to point to aspects of the speech situation, allowing speakers to refer to people, places, times, and discourse elements relative to their position in context. Here are the data: "Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added. (part I. p.1) The pronouns "you" and "it" are deictic elements conveying the utterance in a specific communicative context. "You" refers to James, her son, though the referent is not specified in the line itself, requiring contextual knowledge a hallmark of personal deixis in narrative.

### B. Function of Spatial Deixis

Spatial deixis refers to the description of a speech event's location in relation to anchorage points. The usage of demonstrative pronouns like "this" and "that," as well as demonstrative adverbs of location like "here" and "there," can help us understand spatial deixis. Spatial deixis in Woolf's text often signals transitions between internal and external scenes. Here are data deals with the spatial deixis: Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores,1

endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. (part 1, p.1) In the excerpt, spatial deixis is subtly embedded within the narrative, shaping the reader's perception of physical position and presence. Spatial deixis refers to expressions that locate entities in space relative to the speaker or some other point of reference (e.g., here, there, above, below, on the floor). In literary texts, especially modernist works like to the Lighthouse, spatial deixis is often used not only to position characters physically but also to connect psychological and emotional states to physical settings.

The phrase "James Ramsay, sitting on the floor" is a clear instance of spatial deixis. The expression on the floor anchors James in a specific physical position within the scene, inviting the reader to visualize his low physical placement, which may symbolically reflect his youth, vulnerability, or emotional grounding in the moment. His physical closeness to the floor also contrasts with the elevated nature of his imaginative and emotional experiences, such as imbuing a picture of a refrigerator with "heavenly bliss."

This spatial detail, while seemingly mundane, contributes to the immersive quality of the scene. It draws attention to the embodied nature of James's experience: his thoughts and feelings are not abstract but grounded in a specific location and activity. The spatial deixis thus serves a dual function locating James physically and anchoring the reader's attention on the interaction between physical space and inner consciousness. Woolf's use of spatial deixis is subtle and non-intrusive, consistent with her stream-of-consciousness style. Instead of relying on overt spatial markers like here or there, she embeds deixis in descriptive details that convey spatial relationships indirectly. This technique allows the reader to experience the physical and psychological space simultaneously, emphasizing the fluid interplay between perception, sensation, and environment a hallmark of Woolf's narrative style.

### C. Function of Temporal Deixis

Temporal points and spans are encoded in relation to the time at which a speech was pronounced (or written / imprinted), Temporal deixis is frequently grammatical zed in tenses beyond all else in deictic adverbs of time such as now and then, yesterday, and this year. Temporal deixis like now, then, and yesterday manage Woolf's nonlinear narrative. Here are the data deals with temporal deixis: To her son these words conveyed an extraordinary joy, as if it were settled, the expedition was bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. (Part 1, p.1) Several temporally deictic expressions operate in this sentence. The phrase "for years and years it seemed" draws attention to an indefinite, prolonged past—an internal, subjective measurement of time from the child's perspective. It reflects James's psychological experience of waiting, emphasizing how deeply the anticipated event (the expedition) has been rooted in his consciousness.

Similarly, the expressions "after a night's darkness and a day's sail" project the imagined event into the near future.

These deictic markers are not merely references to clock time; rather, they represent the child's imaginative compression of time. What may take place tomorrow is envisioned in mythic, narrative terms structured almost like a fairy tale journey through darkness and light. This illustrates how temporal deixis not only grounds the event in a linear timeline but also reveals how characters' experience and manipulate time emotionally and mentally.

Woolf's use of temporal deixis here reflects her modernist emphasis on subjective temporality how time is felt rather than simply measured. The child's perception is both expansive (stretching "years and years" into the past) and anticipatory (compressing the future into a symbolic day's journey). This non-linear experience of time challenges objective chronology and instead invites the reader to inhabit James's temporal perspective. Temporal deixis in this excerpt functions not just to situate the event in a temporal frame but also to evoke the inner temporal landscape of James's longing and anticipation. Woolf masterfully employs temporal deixis to mirror emotional intensity and highlight the fluidity of time as experienced by her characters.

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### E. Function of Discourse Deixis

The usage of terms that refers to a specific section of the conversation is known as discourse deixis. Words like this, that, but, so, however, in conclusion, etc. Discourse deixis helps maintain narrative cohesion in Woolf's fragmented storytelling. Here are the data deals with discourse deixis: To her son these words conveyed an extraordinary joy, as if it were settled, the expedition was bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. (Part 1, p.1)Discourse deixis refers to the use of expressions that point to parts of the discourse itself either earlier or later in the text. This type of deixis helps readers track the structure and flow of a narrative, referencing linguistic elements within the unfolding discourse rather than objects, people, or places in the external world. Common discourse deictic terms include *this, that, these, those, the following, the former*, and similar referring expressions when used to gesture toward sections of the discourse.

The phrase "these words" is a clear instance of discourse deixis. It refers anaphorically to what Mrs. Ramsay has just said in the previous narrative line (though not included in this isolated excerpt), most likely her assurance about the long-awaited trip to the lighthouse. By using "these words," the narrator directs the reader back to the immediate discourse context, creating cohesion between the current statement and the previous utterance. This use of discourse deixis plays a crucial role in shaping the emotional impact of the moment. The deixis not only points to a specific segment of dialogue but also conveys how powerful and emotionally significant that segment is for James. In other words, Woolf is not just linking back to a sentence she is anchoring the meaning of the boy's emotional transformation to the discourse itself.

The phrase "the wonder to which he had looked forward" may also carry a trace of discourse deixis. While primarily referring to the expedition, it functions within the discourse as a summarizing reference to an earlier, broader context in the story: James's longstanding desire and imagined experience of the journey. Through this, Woolf layers the narrative, using deictic references to manage the story's temporal and emotional threads within the act of storytelling.

Discourse deixis in this passage is not only a structural tool but also a psychological one it ties a child's joy directly to language, to speech, and to narrative memory. Woolf uses discourse deixis to emphasize how language itself becomes a vessel for emotional resonance, especially within intimate relationships and internal consciousness. The words "these words" is small but powerful instance of discourse deixis, marking a turning point in the boy's perception and emotionally linking dialogue to internal transformation. Woolf's subtle deployment of discourse deixis demonstrates

her mastery in navigating the delicate intersections between language, thought, and feeling in narrative form.

*F.  Function of Social Deixis*

Social deixis examines language's pronoun systems and grammatical zed details about the status, identities and relationships of those participating in the speech act itself. Titles like Mrs. Ramsay represent social deixis, signifying respect and social position. Here are the data deals with social deixis: "But," said his father, stopping in front of the drawing-room window, "it won't be fine." Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought), but also with some secret conceit at his own accuracy of judgement. (part 1, p.2)Social deixis refers to expressions that signal aspects of the social relationships between participants in a speech event, such as their relative status, roles, levels of familiarity, and degrees of respect or intimacy. This can include titles, pronouns, forms of address, and descriptive references that encode or reflect social hierarchy and identity. In this emotionally charged excerpt from *to the Lighthouse*, social deixis appears most notably through the referential titles and evaluative expressions that highlight the interpersonal tensions and power dynamics within the Ramsay family.

The title "his father" is a key example of social deixis. It anchors Mr. Ramsay not just as an individual, but as a socially defined role in relation to James. This reference encodes the formal and hierarchical relationship between parent and child. Yet, in this context, the deictic term "his father" becomes loaded with emotional conflict. The use of a relational term rather than a name emphasizes the impersonal and oppressive authority Mr. Ramsay holds in the eyes of his son. "his wife" as used in the phrase *"casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought)"* also functions as social deixis. It reflects Mr. Ramsay's role within a patriarchal marital structure while simultaneously revealing, through James's internal commentary, a disruption of expected power dynamics James admires his mother and resents his father's emotional tyranny, which reverses the typical social respect usually granted to the father figure.

The deictic contrast is further enhanced by descriptive terms such as "lean as a knife, narrow as the blade of one," which, though not strictly deictic in form, contribute to the social deixis by constructing Mr. Ramsay's social identity cold, sharp, emotionally invasive. His physical presence, described almost as a weapon, underscores the psychological dominance he exerts, merely by "standing" before the window. Here, social deixis blends with evaluative deixis, highlighting how Woolf uses language not only to situate characters in social roles but to critique those roles through narrative voice and internal focalization.

Woolf's use of social deixis in this passage especially through referential terms like "his father" and "his wife" serves to position characters within a family hierarchy, while simultaneously exposing the emotional fractures and power imbalances in those relationships. These deictic markers do more than indicate roles; they encode authority, resentment, intimacy, and disillusionment, revealing how deeply social identity is embedded in language and shaped by emotional perception.

*G.  Deixis in Declarative Sentences*

Levinson categorizes deictic expressions such as *I*, *here*, *now*, *that*, *you*, and *then* and shows how they appear in various sentence forms: declarative, interrogative, imperative, and exclamatory. The functions of deixis in declarative sentences.  The theory of deixis says that declarative sentences convey an idea or make a claim. In writing, it concludes with a period. Here are the data deals with Deixis in the forms of sentences: What he said was true. It was always true. He was I incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being, least of all of his own children, who, sprung from his loins, should be aware from childhood that life is difficult; facts compromising; and the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness (here Mr. Ramsay would straighten his back and narrow his little blue eyes upon the horizon), one that needs, above all, courage, truth, and the power to endure.(part 1, p. 2)In this excerpt, Virginia Woolf employs deictic expressions within various sentence forms particularly declarative and exclamatory to articulate character perspective, establish truth claims, and reflect psychological positioning. According to Levinson (1983), deixis appears across sentence types to situate the speaker (or narrator), listener, and referents within the context of the utterance. The opening sentence, "What he said was true. It was always true.", is some declarative form rich in discourse and temporal deixis. The expression *"what he said"* points back to previous discourse (anaphoric discourse deixis), while *"was"* and *"always"* are temporally deictic they locate the truth of Mr. Ramsay's statements both in the past and universally across time. These declarative sentences assert a perceived reality, framing Mr. Ramsay as someone who is unbending in his relation to "truth" and "facts."

The clause "our brightest hopes are extinguished, ourfrail barks founder in darkness" carries exclamatory force, and although not marked by an exclamation point, it expresses heightened emotion and a near-mythical generalization of human struggle. The use of "our" here is a clear example of personal deixis in inclusive first-person plural form. It draws both narrator and reader (or Mr. Ramsay and his imagined audience) into a shared existential space, typical of Woolf's blending of narrative voice and character interiority.

Spatial deixis also emerges with "here Mr. Ramsay would straighten his back and narrow his little blue eyes upon the horizon." The term *"here"* is a classic deictic marker of location, used within a parenthetical descriptive aside. It roots the reader in the physical setting of Mr. Ramsay's action and

emphasizes the momentary theatricality of his gestures linking spatial deixis with character performance in the narrative.

These varied sentence forms declarative for truth claims, exclamatory for emotional emphasis, and descriptive clauses embedding spatial deixis demonstrate Woolf's complex use of deixis to construct layered meaning. Each form shapes how the reader interprets the narrative's orientation in relation to time, space, person, and discourse. Through this, Woolf mirrors the internal philosophies of Mr. Ramsay while subtly questioning the rigidity of his worldview. Woolf's use of deixis in different sentence forms in this passage reflects not only grammatical function but also deeper thematic concerns truth, endurance, and perception. It aligns closely with Levinson's theory that deixis operates as a fundamental link between language structure and the contextual reality in which it is used.

*H. The Functions of Deixis*

In Interrogative Sentences For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? she would ask; and to have no letters or newspapers, and to see nobody; if you were married, not to see your wife, not to know how your children were,--if they were ill, if they had fallen down and broken their legs or arms; to see the same dreary waves breaking week after week, and then a dreadful storm coming, and the windows covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea?

The passage is composed as a single, extended interrogative sentence, punctuated by multiple embedded clauses and conditional phrases. Within this complex sentence structure, deixis functions at several syntactic levels: The main structure is a rhetorical question: *"how would you like…?"* This creates an immediate engagement between the speaker and the imagined audience, a hallmark of Woolf's dialogic style. The sentence includes a series of infinitival clauses (e.g., *"to have no letters…,"* *"to see nobody…,"* *"not to know…"*), which accumulate to simulate the oppressive monotony of the situation. Within each clause, deixis is used to point toward absences (*"no letters," "not to see," "not to know"*), creating a semantic field of deprivation. There are conditional hypotheticals (*"if they were ill," "if they had fallen…"*) deictic markers of possibility and anxiety. These contribute to the emotional realism of the imagined scenario and reflect how deixis in Woolf is often tied to states of potential and certainty. The syntactic form reflects the stream of consciousness style, where deixis marks a fluid psychological space that allows multiple shifts in focus, time, and imagined interaction.

*I. The Functions of Deixis*

In Imperative Sentences Nothing now withstood them; nothing said no to them. Let the wind blow; let the poppy seed itself and the carnation mate with the cabbage. Let the swallow build in the drawing-room, and the thistle thrust aside the tiles, and the butterfly sun itself on the faded chintz

of the arm-chairs. Let the broken glass and the china lie out on the lawn and be tangled over with grass and wild berries. (part 2, p. 94)

The excerpt prominently uses imperative constructions, with deixis embedded in expressions that signal spatial and temporal permission or inevitability: The structure *"Let [X] [verb]"* forms a series of imperative sentences, which are unusual in narrative prose but effective here. This imperative form is not commanding human characters, but rhetorically acknowledging nature's reclamation of human space. Each imperative acts as a symbolic resignation to entropy. Deictic expressions such as *"now," "in the drawing-room," "on the lawn"* occur within compound and complex sentences, integrating deixis with descriptive syntax to paint a vivid tableau of collapse. The juxtaposition of short declarative sentences (*"Nothing now withstood them."*) with longer, elaborated imperatives enhances the rhetorical force, moving from statement to dramatic visualization.

*J. The Functions of Deixis*

In Imperative Sentences Indeed, she had the whole of the other sex under her protection; for reasons she could not explain, for their chivalry and valour, for the fact that they negotiated treaties, ruled India, controlled finance; finally for an attitude towards herself which no woman could fail to feel or to find agreeable, . . . something trustful, childlike, reverential; which an old woman could take from a young man without loss of dignity, and woe betide the girl--pray Heaven it was none of her daughters!--who did not feel the worth of it, and all that it implied, to the marrow of her bones! She turned with severity upon Nancy. He had not chased them, she said. He had been asked. (part 1, p. 3) Exclamatory and parenthetical insertions: The interjection *"pray Heaven it was none of her daughters!"* stands out as syntactically and emotionally charged. It breaks the declarative flow with a heightened appeal, expressing Mrs. Ramsay's urgent moral position. Such structures are ripe with social deixis signaling both relational expectations and emotional boundaries. Short dialogue tag: *"She said."* This minimal reporting clause concludes a long and ideologically dense narrative segment with a sharp return to the present interaction. It marks a shift from internal rumination to verbal assertion, highlighting how Woolf uses even brief syntactic forms to manage shifts in narrative level.

The result of data analysis shows that there are in total of 898 data. The amount consists of 150 for every deixis, namely, personal deixis, temporal deixis, spatial, discourse deixis and social deixis. The remaining 148 data are from others. Declarative sentences amounts to 107 data where 27 of them are from interrogative sentences whereas 9 of them are from exclamatory sentences and 5 of them are imperative sentences.

## V. CONCLUSION

After analyzing the finding, the researcher concludes there are five types of deixis and four types of sentences in the novel to the Lighthouse. Those are: personal, temporal, spatial, discourse and social deixis and the four types of

sentences are declarative, interrogative, imperative and exclamatory sentences. The number is the type of deixis with 750 which is 83 percent from the total of data in the novel to the Lighthouse by Virginia Woolf.

This study reveals that deixis in Woolf's to the Lighthouse serves multiple functions. It operates as a referential mechanism, anchors narrative transitions, and contributes significantly to Woolf's syntactic and stylistic innovation. Deictic expressions embedded within complex sentence structures enable Woolf's exploration of consciousness and reality, central themes in modernist literature. Finally, the researcher suggests that further research should be conducted to compare whether deixis in Indonesian language and English language are similar in terms of the use.

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