

Framing of Person Deixis Harry's Speech: A Cognitive Pragmatic Approach

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Abstract

This research paper examines the cognitive and pragmatic approaches of Harry's speech. It focuses on the persuasive strategies to communicate his decision to distance himself from royalty. The research paper examines how framing theory shapes audience perceptions by activating and integrating mental schemas. Then it also exploring the use of person deixis to establish a personal connection and reinforce his agency. Therefore, Harry enhances audience engagement and rapport for the purpose of direct the attention through deictic expressions. However, this research paper provides valuable insights into how cognitive and pragmatic aspects interplay in shaping public perception and understanding of individual decisions.

Keywords: Cognitive Aspect, Pragmatic Aspect, Framing Theory, Person Deixis.

1.Introduction

Cognitive pragmatics is about interplaying between pragmatics and cognition. It concerns on a constructed meaning and interpreted with specific contexts Bublitz and Norrick (2011). Moreover, this approach emphasizes the concept of meaning in context and highlighting the cognitive elements that influence interpretation. Furthermore, the notion of framing which emerged in cognitive psychology during the 1970s and gained traction in sociology in Erving Goffman's theories. It is a crucial framework for understanding how individuals organize their experiences. After that Goffman describes framing not only regards a social view but also as a mental schema that aids in the interpretation of various contexts.

Furthermore, framing has two interconnected contexts. The first context is to function as a cognitive strategy for individuals to make sense of their daily experiences and articulate their thoughts Goffman (1974). This aspect underscores the essential role of framing in meaning construction and human interaction Gamson (1992). Conversely, in elite discourse in which framing is pivotal in news production where it shapes public perception in order to emphasize various aspects of events over others Pan and Kosicki (1993), Gamson and Modigliani (1987). Hence, the media's selective portrayal often reflects the ideologies of those in power Edelman (1993), Shoemaker and Reese (1996). Deixis, defined as the reference point of an utterance Grundy (2000), is another fundamental element in contextual interpretation. Yule (1996) identifies deixis as a key feature for understanding how meanings of words and phrases depend on contextual factors. Deictic expressions rely on the speaker's intention and the relationship between speaker and listener, particularly in face-to-face interactions.

This paper aims to explore the role of language through a cognitive pragmatic lens, emphasizing the relationship between cognitive processes and contextual interpretations. It investigates how social situations influence interpretations and how speakers can alter listeners' mental constructs. Specifically, the study seeks to answer the following questions:

- A. How do individuals influence others, and what processes do communicators use to shift attitudes or beliefs about specific issues?
- B. In what ways can speakers effect change in social practices by framing their messages and utilizing person deixis?
- C. How do speakers achieve their communicative goals?

To address these questions, the study hypothesizes that:

- A. Harry uses framing strategies to convey social influence.
- B. Hurry articulates the connection between framing and person deixis for the purpose of delivering his message to the audience.
- C. Hurry demonstrates how an individual can persuade others for accepting ideas and change specific action.

To achieve these aims, the research paper first reviews the theoretical background of framing and person deixis, then analyses Harry's speech, and applies a cognitive pragmatic strategy.

Hence, this research paper is significant for offering valuable insights into human language and its contextual implications. It highlights the importance of framing and deixis in shaping audience perception. Therefore, this paper underscores the social messages embedded in language which are influenced by the speaker's mental constructs and the context in which a specific reaction occurs.

2. Framing

The theoretical foundations of framing theory regard as interpretive sociology which asserts that the interpretations of reality and the daily communications are fundamentally shaped by social interactions and various situations. The actions that determined by their interpretations of these situations to link the concept of situational definitions closely to behaviour and interaction Sádaba-Garraza, (2001). Its sociological origins the term frame was popularized by Gregory Bateson (1955,1972). Bateson emphasizes that framing is a psychological construct that underscores the significance of messages in shaping their construction. He stated, "Any message, which either explicitly or implicitly defines a frame, ipso facto gives the receiver instructions or aids in his attempt to understand the messages included within the frame" Bateson (1977,1972,188).

To illustrate the concept of framing, Bateson employed two analogies which are a picture frame and Venn diagrams from set theory. He argued that a frame serves a dual role: it includes specific elements while excluding others. As a picture frame organizes perception, it encourages individuals to focus on the content within it while ignoring external information. This analogy was effectively adopted by Tuchman (1978) to elucidate framing further. Gitlin (1980) also contributed to this discourse by asserting that frames are constructed through selection, emphasis, and exclusion, guiding attention to certain messages while sidelining others. Bateson's concept of frames provides interpretive keys to understanding reality, indicating that different cognitive approaches are required for messages inside a frame compared to those outside it. In the context of set theory, it messages contained within a single diagram in which share general features.

In summary, a frame enhances the interpretation of the messages it encompasses signalling to viewers that these messages are relevant and interconnected with each other, while those outside the frame should be disregarded. This meta-communicative function of language contextualizes perceived messages, although, as Bateson pointed out, most meta-communicative signals remain implicit. This inherent opacity can present challenges in the empirical identification of frames, a topic that will be addressed in subsequent sections of this paper.

3 . Definition of Deixis

Many linguists offer various definitions and interpretations of deixis. Saeed (2003: 182) describes deixis as a means of indicating or pointing out. Similarly, Yule (1996: 9) explains that the term originates from a Greek word meaning "pointing via language" and defines deixis as words or phrases like "this," "that," "these," "now," and "then," which refer to the time, place, or context of the speaker's utterance. The dictionary definition of "deictic" traces back to the Greek word "deiktikos," which also means pointing. According to Kroger (2005: 136), deictic elements are those that a speaker can literally point to while speaking. Levinson (1983) highlights the importance of context, arguing that deixis reflects the relationship between language and context, defining it as follows:

Deixis is a significant area of study in pragmatics, semantics, and linguistics. It refers to the phenomenon where understanding the meaning of certain words and phrases in an utterance necessitates contextual information. Words or phrases that depend on context for their meaning are termed deictic Levinson (1983: 54).

Richards and Schmidt (1992: 147) define deixis as a term for any word or phrase that directly connects an utterance to specific time, place, or individuals. Within linguistic theory, the term "deixis" refers to the person, time, or place attributes of the situation in which an utterance occurs, with meanings tied to that context for example, "here," "there," "I," "you," "this," and "that" are all deictic terms Crystal (2008: 133). Thus, deixis relates to the reference point of the utterance's origin Grundy (2000: 22).

3.1 Types of Deixis

3.1.1 Person deixis

Li (2009) asserts that the deixis is a crucial element of pragmatics. The person deixis indicates social standing, interpersonal relationships, and other aspects of the interactions that take place in the dialogue between the recipient and the third party at the address. Additionally, according to Eragbe et al. (2015), person deixis refers to the use of personal pronouns such the first, second, and third to locate the referents in relation to the discourse's occurrences.

3.1.2 Spatial Deixis

Spatial deixis is employed to identify locations in relation to the speaker's or listener's position Vaysi & Salehnejad (2016). Moreover, according to Saeed as cited in Vaysi & Salehnejad (2016), spatial deixis systems are also applicable in other contexts. For example, they can serve as a means of orientation within discourse, which can be referred to as "discourse" or "textual deixis." This is evident in statements like:

"Here our argument encounters some challenges."

"At this point, we must revisit our original premises."

Additional, the terms of spatial deixis, such as demonstratives, are also used to indicate time. An example of this is:

"That year was much hotter than this one."

According to Eragbe et al. (2015), it is crucial to recognize that the location from the speaker's perspective can be fixed both mentally and physically. Yule and Stalnaker (1996) further categorize spatial deixis into two types, the first is deictic projection and the other is psychological distance.

3.1.3 Temporal Deixis

A third category of deixis pertains to temporal meanings, such as "now" and "then." Temporal deixis shares similarities with other forms of deixis, as it fundamentally relates to the roles of participants. For instance, "now" can be defined as "the time at which the speaker produces the utterance containing 'now'" Levinson (1983, p. 73).

4. Model of Analysis

Yule (1996) categorizes deixis into three types: person deixis, temporal deixis, and spatial deixis. Person deixis is further divided into three categories: first person, second person, and third person. Levinson (1983, p. 17) explains that deixis involves the necessity of contextual information to understand the meanings of certain words and phrases in an utterance. Words or phrases that rely on context to convey meaning are termed deictic.

Further, Levinson (1983, p. 62), person deixis pertains to the encoding of the roles of speakers in a speech context. It operates fundamentally on three divisions, represented by pronouns for the first person *I*, second person *you*, and third person *he, she, or it*.

Person deixis is expressed through pronouns such as (I, my, mine, you, your, yours, we, ours, us) (Fromkin, Rodman, and Hyams, 2003, p. 213). These pronouns necessitate the identification of the speaker and listener for proper interpretation. Additionally, expressions like "this person," "that man," "these women," and "those children" are also considered deictic, as they require pragmatic context for the listener to establish referential connections (ibid). Lyons (1983) notes that the active participants in a speech act are the speaker, while the third person is not directly involved. Third person pronouns used deictically and anaphorically, within anaphoric use referring back to another entity.

Furthermore, Horn and Gregory (2006, p. 112) state that person deixis reflects the different roles individuals occupy in a speech event: the speaker, the addressee, and others. Every language includes first and second person pronouns. The first person is used by the speaker, indicated by "I" or "we," while the second person refers to the addressee, using "you." The third person refers to entities distinct from both the speaker and the addressee, represented by pronouns like "she," "he," and "it" Yule (1996, p. 10).

Examples include:

- a. "I live in France."
- b. "Would you like to have dinner?"
- c. "He was handsome and faintly."

First person plural pronouns indicate whether the speaker includes or excludes the addressee Crystal (2008, p. 339):

- a. "We will stay here, and you will go there" (exclusive we).
- b. "Only you and I know we are here" (inclusive we).

5. Data Collection and Analysis

Extract 1.

Before I begin, I must say that I can only imagine- what you may have heard- or-- perhaps read over the last few weeks.

The speaker's use of person deixis—specifically the pronouns *I* and *you* establish a direct and personal connection with the audience. This relational dynamic is crucial; by positioning themselves as *I* the speaker emphasizes their individual perspective and authority, while the use of *you* actively engages the audience, making them feel included and directly addressed. This duality fosters intimacy and encourages the audience to invest emotionally in the discourse, creating a more engaged listening experience.

In addition to person deixis, the temporal deixis introduced through the phrase *over the last few weeks* situates the conversation within a specific timeframe. This reference acknowledges the audience's prior knowledge and experiences, thereby validating their perspectives. Then the speaker enhances the relevance of their message. This contextual anchoring invites the audience to reflect on their own experiences during that timeframe to facilitate a deeper connection to the speaker's forthcoming arguments.

Moreover, the framing techniques employed by the speaker further enrich the communication process. The phrase *I can only imagine* serves as a strategic framing device that conveys empathy and understanding recognizing the potential thoughts and feelings of the audience. Then the speaker establishes a rapport that softens the introduction. This empathetic framing not only prepares the audience for the content that follows but also positions the speaker as approachable and relatable in order to enhance audience receptiveness.

The interplay between deixis and framing creates a multilayered communicative strategy. The speaker draws on deixis to highlight personal and temporal connections then they simultaneously employ framing to shape the audience's perceptions and emotional responses. This synthesis encourages the audience to consider their own experiences in relation to the speaker's narrative ultimately fostering a more meaningful and impactful discourse. It is effectively combining these linguistic elements the speaker clarifies their message and cultivates an environment conducive to dialogue and reflection for underscoring the significance of contextual awareness and interpersonal dynamics in effective communication.

Extract 2

So I want you to hear the truth from me as much as I could share not as a Prince or a Duke but as Harry--- the same person that many of you have watched grow up over the last 35 years but— with a clearer perspective..

In this extract, Harry effectively utilizes deixis and framing to craft a personal and engaging narrative. The use of first-person deixis is prominent in the pronouns *I* and *myself*. By stating, *I want you- to hear the truth from me-*, Harry establishes himself as the speaker for inviting the audience into a personal conversation. This direct address fosters intimacy and connection positioning him not as a royal figure but as an individual sharing his personal journey. The phrase *not as a Prince, or a Duke*, but as Harry emphasizes his intention to be seen as relatable and authentic which is crucial for building rapport with the audience.

Temporal deixis is introduced through the phrase *over the last 35 years*. This reference situates his narrative within a specific timeframe and acknowledges the audience's familiarity with his life for invoking this shared history Harry

encourages listeners to reflect on their own experiences and perceptions of him for enhancing the relevance of his message. The mention of *a clearer perspective* implies personal growth and insight to suggest that he has evolved over time and is now ready to share deeper truths with the audience.

The framing in this extract is highly significant. Harry's assertion of wanting to share "the truth" positions his narrative as honest and transparent contrasting his royal titles with his personal identity. He reframes the conversation away from status and privilege toward one of vulnerability and authenticity. This approach prepares the audience for a more intimate and revealing discourse for prompting them to listen with an open mind and heart.

Hence, the integration of deixis and framing in this extract enhances Harry's message remarkably for using person deixis to create a personal connection and temporal deixis to ground his narrative in shared history. He crafts an engaging and relatable account. The framing of his identity as Harry separate from his royal status to invite the audience to perceive him as an individual ready to share his truth, fostering empathy and understanding. This combination underscores the importance of contextual awareness in effective communication.

Extract 3

The UK is my home and a place that I love. That will never change...

In this extract, the speaker articulates a strong emotional connection to the UK employing deixis and framing to convey their sentiments. The use of first-person deixis is prominent in the pronoun *I*, which establishes the speaker's personal perspective when he says *The UK is my home*. The speaker asserts ownership and conveys a deep sense of belonging. Further, this direct expression personalizes the message that inviting the audience to understand the depth of Hurry feelings. The emphasis on *my* highlights an intimate relationship with the UK for reinforcing Hurry identity as someone profoundly connected to this place.

The phrase *That will never change* introduces a temporal aspect. It suggests a commitment to their feelings about the UK over time. Therefore, this assertion implies that the Hurry's love for his country is enduring and stable to indicate a sense of permanence in their emotional attachment. Then framing their relationship in this way when Hurry conveys a reassuring message in order to emphasize that their connection is not fleeting but rather a constant element of their identity.

The framing in this extract significantly shapes the audience's perception declaring the UK as a place they love. The speaker sets a positive tone that invites empathy and understanding. These framing positions the UK not merely as a geographical location but as a cherished home filled with personal significance. Such emotional resonance encourages the audience to reflect on their own connections to meaningful places. Hence, the integration of deixis and framing in this extract effectively communicates the speaker's profound attachment to the UK to highlight the power of personal narratives in expressing emotional truths and fostering connection with the audience.

Extract 4

I have grown up feeling support from so many of you and I watched as you welcomed Meghan with open arms as you saw me find the love and happiness that I had hoped for all my life. Finally, the second son of Diana got hitched or hurray...

In this extract, Hurry articulates feelings of gratitude and connection, utilizing deixis and framing to enhance the emotional resonance of their message. The first-person deixis is evident in the use of *I* and *my* which establishes the

speaker's personal narrative and invites the audience into their experience. By stating, *I have grown up feeling support from so many of you*. Hurry acknowledges the crucial role of the audience in their life journey to foster a sense of community and shared history. This personal connection is further emphasized as the speaker reflects on their relationship with Meghan to indicate that the audience's acceptance of her is a significant part of their happiness. This acknowledgment not only reinforces the bond with the audience but also highlights a collective investment in the speaker's personal life.

The temporal aspect of the phrase *I have grown up* suggests a long-standing relationship with the audience in order to emphasize the continuity of support throughout Hurry's life. This notion of growth and shared experiences creates a collective narrative that strengthens the bond between the speaker and the audience. The exclamation, *Finally, the second son of Diana got hitched, hurray*, introduces a celebratory tone for framing Hurry's marriage as a joyful milestone not just for themselves but also for those who have supported them. This celebratory framing transforms the event into a communal celebration for inviting the audience to share in the joy and significance of this moment. The use of *hurray* abdicates that he uses an informal and enthusiastic touch. Further engaging the audience and making them feel like active participants in the happiness being expressed.

Moreover, the framing of the marriage as a culmination of hope and happiness adds depth to Hurry's message. The phrase "the love and happiness *that I had hoped for all my life* underscores the emotional weight of this moment to suggest that it represents not only personal fulfilment but also a collective dream realized through the support of the audience. This sentiment offers the importance of community in personal achievements for reinforcing the idea that Hurry's journey is interconnected with the experiences and emotions of those around them. Then combining deixis and framing the speaker effectively conveys a heartfelt narrative that emphasizes gratitude, community, and also shared joy ultimately fostering a deeper connection with the audience and inviting them to celebrate this significant life situation together.

Extract 5

I also know you've come to know me well enough over all these years to trust that the woman I chose as my wife upholds the same values as-- I do and she does and she's the same woman I fell in love with

In this extract, Harry expresses his deep trust in Meghan and the shared values that underpin their relationship utilizing deixis and framing to convey a sense of authenticity and emotional connection. The use of first-person deixis is prominent in phrases like *I also know and the woman I chose as my wife*. This personal reference positions Harry as the central figure in his narrative, inviting the audience to engage with his story on a personal level. Then stating that the audience knows him well enough to trust his judgment. He reinforces a sense of familiarity and rapport, suggesting a long-standing relationship built on mutual understanding. The assertion that Meghan *upholds the same values as I do* highlight the importance of shared principles in their partnership. This phrase not only affirms Harry's commitment to his beliefs but also serves to validate Meghan's character in the eyes of the audience when he expresses in this phrase *and she does*, Harry strengthens the audience's trust in his choice for framing Meghan as a partner who embodies qualities that resonate with his identity. This framing is particularly significant as it addresses any potential doubts the audience may have for reinforcing the notion that Meghan is not only a romantic partner but also a person of integrity who complements Harry's values.

Harry further deepens the emotional connection with the phrase *she's the same woman I fell in love with*. This statement emphasizes the enduring nature of his feelings and suggests that his love for Meghan is grounded in a profound understanding of her character when he utters this statement *the same woman* he implies that Meghan's essential qualities have remained consistent which reassures the audience that his affection is rooted in genuine

admiration rather than fleeting attraction. This framing invites the audience to celebrate Harry's love story for fostering a sense of shared joy and acceptance as they witness the strength of his commitment.

Hence, the integration of deixis and framing in this extract effectively communicates Harry's confidence in Meghan and their shared values. Through personal references, he cultivates an intimate connection with the audience while reinforcing Meghan's character and the authenticity of their love. This combination not only strengthens the bond between Harry and the British people but also encourages them to embrace Meghan as a valued part of their narrative for enhancing the emotional depth of his message and reinforcing the sense of community surrounding their relationship.

6. Conclusions

The research paper examines that Harry uses deixis and framing for the specific intention. The findings of the research indicates that Harry uses first person pronouns fosters intimacy with the audience in order to facilitate a deeper communication with his royal experiences. The framing of significant events such as his marriage to Meghan and also the loss of his mother and further the decision to step back from royal duties provides essential context for understanding his choices and the emotional weight they carry. Further, Harry's acknowledgment of public support emphasizes the communal bond he shares with his audience and highlights the tension between royal responsibilities and personal well-being. Furthermore, his candid reflections on vulnerabilities enhance the authenticity of his narrative and inviting empathy and framing his decisions since it regards necessary steps toward achieving a more peaceful family life. generally, these findings underscore the importance of effective communication in personal narratives in which illustrating how Harry's thoughtful language transforms his experiences into a compelling story of resilience and love. Moreover, the pursuit of happiness revealing the complex human experiences that lie behind his public persona.

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