

DEICTIC EXPRESSIONS AND THEIR TRANSLATION SHIFTS IN STAND UP-COMEDY BY PAUL SNYDER

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Submit, 03-08-2026

Accepted, 15-08-2026

Publish, 16-08-2026

ABSTRACT

This study aimed to analyze the use of deictic expressions and translation shifts in three Paul Snyder stand-up comedy performances: *Only Introverts Will Understand*, *Stand-Up at Blue Ridge Club*, and *Cracking Up for Adoption*. Using Levinson's (1983) five categories of deixis—person, spatial, temporal, social, and discourse—and Catford's (1965) translation shift classification—level, structure, class, unit, and intra-system shifts—the study employs a qualitative descriptive method. Data were obtained through total sampling of YouTube transcripts and translated using AI-assisted translation with post-editing, following Bowker (2023). The findings identified 100 deictic expressions. Person deixis was the most dominant (38 occurrences), followed by temporal (18), discourse (17), social (16), and spatial deixis (11). Regarding translation shifts, structure shift was the most frequent (47 occurrences), followed by intra-system shift (24), class shift (13), unit shift (12), and level shift (4). The dominance of person deixis reflects Snyder's self-deprecating comedic style, which frequently refers to himself. Meanwhile, the prevalence of structure shifts indicates grammatical differences between English and Indonesian, particularly in possessive forms, word order, and tense usage. These findings demonstrate that deictic expressions often require grammatical reorganization during translation while maintaining their contextual meanings. The study contributes to pragmatics and translation studies by demonstrating how context-dependent deictic expressions are systematically adapted in the translation process.

Keywords: Deictic expression, Deixis, Translation shifts

INTRODUCTION

Deixis is a crucial linguistic phenomenon that is crucial to communication, particularly in casual exchanges. Deixis, to put it simply, is the

usage of words or statements whose meaning is contingent upon context, such as allusions to time, place, or discussion participants (Widiarini, 2025). This phenomenon is important in stand-up comedy specifically to help convey the jokes accurately and connect audiences with the jokes that being conveyed. Expressions whose meaning cannot be grasped without reference to the context in which they are said are the best example of how language is a dynamic and context-dependent system.

These expressions, often referred to as deictic expressions, are essential to how human communication is tied to particular people, places, and periods. Pronouns like "I" and "you," spatial adverbs like "here" and "there," temporal adverbs like "now" and "today," address terms, and discourse markers are examples of deictic expressions. They all derive their meaning from the deictic center that the speaker established at the time of utterance (Levinson, 1983; Yule, 1996).

Recent studies have examined deictic expressions in political discourse (Sitorus et al., 2025), news headlines (Noreen et al., 2025) and folklore narratives (Simbolon et al., 2026). However, research focusing specifically on deictic expressions in stand-up comedy performances remains limited. Stand-up comedy is a unique genre of speech in which a solo speaker writes a monologue for a live audience, relying heavily on personal narrative, audience interaction, and contextual securing to produce humorous effect (Attardo, 2020). These features are what make stand-up comedy a rich and analytically productive site for the study of deictic expressions, as the comedian's communicative success depends significantly on the audience's ability to track and interpret deictic references in real time.

The translation of stand-up comedy, especially when done through YouTube subtitles, is challenging because deictic expressions (words like "this," "that," "here," and "there") are deeply tied to specific cultural and contextual meanings. These expressions often do not have direct equivalents in the target language, making accurate translation difficult (Fitria, 2020). Translation shifts, which can involve changes in grammatical structure, lexical class, linguistic rank, or the internal realization of equivalent grammatical systems, are common formal changes that English deictic expressions undergo when translated into other languages (Catford, 1965).

Prior research has looked at translation shifts in audiovisual texts (Ahmad et al., 2024; Fitria, 2020; Hidajati & Zanatia, 2021; Qotrunnada & Aulia, 2023) deixis in stand-up comedy (Jeriko Nadeak et al., 2025; Meliyana & Laksono, 2024) and However, there is still limited studies that integrate both deictic expressions and their translation shifts in stand-up comedy. By analyzing the deictic expressions and translation shifts in three performances by American

stand-up comedian Paul Snyder—whose reflective, self-deprecating humour offers a corpus rich in first-person narration, audience address, and temporal and spatial anchoring—this study fills that gap.

Paul Snyder 'stand up-comedy uses a huge and various number of deictic expressions, his performances mainly employ first-person narration, direct audiences address, temporal references and discourse organizing expressions to build a humorous situation and maintain audience's engagements.

This study is guided by two research questions: (1) What deictic expressions occur in Paul Snyder's stand-up comedy performances? (2) What translation shifts occur in the English-to-Indonesian translation of those deictic expressions? By answering these questions, the study contributes to the growing body of research on pragmatics and translation studies and offers analytical insights applicable to audio-visual translation practice.

LITERATUR REVIEW

Deictic Expression

Deixis is a term taken from the Greek word meaning 'pointing', which reflects its primary purpose of drawing attention to particular people, places, or moments during a communication (Huang, 2021). It is the process through which the context of an utterance or speech occurrence is conveyed in a language through lexical or grammatical techniques (Tauchid et al., 2022). Deixis refers to language utterances whose meanings depend on contextual factors such as the speaker's identity, the time the remark is made, and the location of the utterance; these factors collectively form the deictic center (Levinson, 1983). deixis and reference have a close relation when it comes to identifying the source of a statement. It can also be used to refer to something in an utterance (Nisa & Rohbiah, 2024).

While deixis refers to the broader linguistic phenomena of context-dependent reference, deictic expression refers to the precise linguistic forms — words or phrases — that carry out this pointing function in actual utterances (Yule, 1996). Personal pronouns like I and you are examples of deictic expressions, as are locative terms like here and there, temporal adverbs like now and yesterday, social address forms like you guys, and discourse markers like this and there. These statements differ from non-deictic language in that they rely on the deictic center for interpretation (Levinson, 1983). The concrete, analyzable level of deictic expressions, rather than the abstract system of deixis as a whole, serves as the fundamental unit of analysis in the current study.

Yule (1996) distinguishes three types of deixis based on the fundamental features of an utterance: person deixis, spatial deixis, and temporal deixis, which encode the participants, location, and time of a communicative event relative to

the speaker. Building on this foundation, Levinson (1983) provides a more thorough taxonomy that includes two more categories, social deixis and discourse deixis, for a total of five basic types. This study uses Levinson's (1983) five-category classification as its primary analytical framework because it includes Yule's three core categories as well as the social and textual dimensions of deictic reference that are especially relevant in stand-up comedy performance.

Person deixis refers to expressions in speech that encode referents' participant roles, using pronouns like I, you, we, and they to situate the speaker, listener, and other individuals within the communicative event (Levinson, 1983). Spatial deixis refers to terms that imply a location relative to the speaker, such as here and there, and are dependent on the physical or conceptual positions of the speech participants. Temporal deixis refers to terms that represent time in connection to the moment of speaking, such as now, today, and yesterday. Social deixis encodes speech participants' social relationships by using address forms like honorifics and informal vocatives to indicate levels of formality, solidarity, or social distance. Discourse deixis refers to terms that point to specific parts of the discourse, such as this and that, which are employed to allude to previous or impending sections of speech (Levinson, 1983).

In spoken discourse, such as stand-up comedy, deictic expressions play an especially important role in building the communicative link between comic and audience. Comedians use person deixis to establish direct address and shared identity with the audience, spatial deixis to create imagined performance spaces, temporal deixis to anchor autobiographical narratives, social deixis to signal informality and solidarity, and discourse deixis to organize and evaluate their own speech content (Filani, 2021; Yule, 1996)

Translation and Translation Shifts

Translation can be defined as the process of conveying the meaning or information contained in one language into another language (Wardoyo, 2015). It is more than just substituting words from one language with those from another; it is a complex process that takes linguistic, cultural, and contextual aspects into account. According to Newmark (1988), translation is the process of transferring the meaning of a text into another language in the same way that the author intended, with an emphasis on faithfulness to the author's intention rather than word-for-word substitution. Similarly, Nida and Taber (1969) argue that translating entails replicating in the receptor language the closest natural counterpart of the source-language communication, first in terms of meaning and then in terms of style. Building on these foundations, House (2021) argues that translation aims to reconstruct meaning in the target language in a functionally equivalent manner, taking into account both linguistic structure and pragmatic context.

The translation of a text from the source language into the target language cannot be same since each language has its own uniqueness or even distinction and also each language is widely different in structure and cultural background (Donatus, 2017). Translation shift is an important topic in translation studies because it compensates for formal differences between source and destination texts. The phrase "translation shift" relates to how an expression from the source language gets translated into the target text (Fitria, 2020). Shift, also known as transposition, is the key method that a translator needs consider while translating a text from one language to another (Frihatmawati et al., 2025).

Catford (1965) defines translation shifts as deviations from the formal connection between the source and target languages. Catford classifies translation shifts into two types: level shifts and category shifts. A level shift happens when a feature from one linguistic level in the source language gets reproduced at a different level in the target language, for as from grammar to vocabulary. Category shifts surrounds alterations in the grammatical framework and are subdivided into four types: structure shifts, which involve changes in grammatical word order (e.g., a black cat → *kucing hitam*); class shifts, which involve a change in grammatical category (e.g., economic → *ekonomi*); unit shifts (or rank shifts), which involve a change in linguistic rank such as from word to phrase (e.g., homesick → *rindu rumah*); and intra-system shifts, which occur within equivalent grammatical systems in the two languages but at different internal points (e.g., English plural -s → *Indonesian reduplication buku-buku*) (Catford, 1965).

Empirical studies on English-to-Indonesian translation have consistently shown that structure shift is the most common type in audiovisual translation contexts, caused by systematic differences in word order, possessive marking, and the expression of grammatical features like tense and aspect (Fitria, 2020; Ahmad et al., 2024). In the context of deictic expressions specifically, translation shifts are particularly important because these expressions are secretly linked to the speaker's viewpoint and situational context — requiring the translator to make pragmatic decisions about equivalence that go beyond lexical substitution (House, 2021).

Stand up-Comedy

Stand-up comedy, or solo comedy, is a performing art form or genre of comedy in which material containing comedic elements is presented to an audience on stage in the form of a monologue by the stand-up comedian (Sudjatmiko & Hariyanto, 2024). Unlike written texts, it is inherently context-dependent: the comedian adjusts language in response to

audience feedback and environmental cues, and humor frequently relies on shared knowledge, immediate context, and pragmatic strategies such as deictic expressions, implicature, and common ground (Constantinescu, 2023). Stand-up comedy has grown significantly as a medium of social commentary and cultural expression, and its discourse has been described as pragmatic architectonics in which the performer creates a distinct personal image and uses interactivity to produce humour.

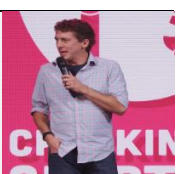
Stand-up comedy translation, generally via subtitling for YouTube audiences, offers significant issues because humor is not only linguistically encoded, but also pragmatically and culturally located. Subtitles must transmit meaning within the screen's time and spatial limits, which may result in the exclusion or adjustment of deictic statements whose meaning is dependent on contextual anchoring (Pedersen, 2011). According to research on humor translation, translators' interpretive choices leave traceable marks on the target text as they try to re-contextualize the original for new audiences (Abualadas, 2019). Hajuningdyah (2024) also illustrated that good humor translation necessitates a balance of literal integrity and pragmatic adaptation to maintain the humorous effect for target-language audiences.

RESEARCH METHOD

This study uses a qualitative research design, with deixis analysis serving as the major technique of inquiry. The qualitative approach is excellent for identifying, classifying, and interpreting linguistic phenomena, such as deictic expressions and translation shifts, rather than measuring or quantifying variables (Miles, Huberman, & Saldaña, 2014). Discourse analysis allows for the systematic and reproducible investigation of communication content in order to derive conclusions about the linguistic patterns found in the data (Creswell, 2014)

The data sources are the transcripts of three Paul Snyder stand-up comedy performances on YouTube:

Table 1. Information of videos used in this research

NO	Video Title	Video Duration	Video Views	Video Likes	Video upload date	Picture
1	Only Introverts Will Understand	10.49 minutes	2.411.700 Views	55.000 Likes	7 August 2024	
2	Stand-Up at Blue Ridge Club	22.03 minutes	2.631 Views	107 Likes	13 May 2022	
3	Cracking Up for Adoption	7.20 minutes	2.097 Views	61 likes	3 October 2022	

Paul Snyder was chosen as the research subject because his introspective, autobiographical humor style generates a large number of deictic expressions, notably in the person, temporal, and social categories. The three performances have a slightly longer duration than his other videos and longer videos means more data and these videos cover distinct venue situations while maintaining the comedian's signature communication approach, providing a typical corpus of his deictic language use.

Purposive sampling was applied as the data gathering technique, with all deictic expressions satisfying the established inclusion criteria selected from the three transcripts. The inclusion criteria required that each datum: (1) be a deictic expression according to Levinson's (1983) five-category of deixis, (2) appear in a contextually meaningful utterance with a clearly identifiable source and target text, and (3) show an identifiable translation shift according to Catford's (1965) classification. Data points with unclear deictic functions or uncertain shift types were eliminated. The obtained corpus includes 100 deictic expression data points.

The source texts were translated from English to Indonesian using AI-assisted translation, followed by post-editing. An AI language model was utilized as a translation support tool to generate initial target text renderings, which were then reviewed and corrected by the researcher to ensure naturalness, contextual accuracy, and pragmatic meaning retention. This approach is congruent with Moorkens et al.'s (2018) post-editing process, which Bowker (2023) supports as a credible way for producing research translations in corpus-based translation studies.

Data condensation, data display, and conclusion drawing/verification are the three iterative stages of the interactive paradigm that Miles, Huberman, and

Saldaña (2014) presented for data analysis. Deictic expressions were found in the source texts during the data condensation stage and classified using Levinson's five categories. Each datum was added to an analysis table with the source text, target text, deictic type, and shift type during the data presentation step. The study's conclusions were drawn by interpreting, cross-tabulating, and comparing the patterns found with earlier research findings.

FINDING

This section shows the findings of the study in response to the three-research question. The analysis was conducted on 100 deictic expressions find from three Paul Snyder standup comedy video, namely *only introverts will understand*, *stand-up at blue ridge club*, *cracking up for adoption*. Full data is shown at appendix 1.

Deictic Expressions

Table 2. Frequency of Deictic Expression Types

Type of Deictic Expression	Frequency	Deictic Expression	The dominant Deictic Expression
Person Deixis	38	I, my, we, me, you, us, our, yourselves, you're, I'm	'I' with 35 occurrences
Temporal Deixis	18	Tonight, today, this year, right now, for 3 years, first time ever, over Christmas, the next day, every day, a year ago, now, after 10 years, lately, too soon, the next morning, late one night	'Tonight' with 2 occurrences
Discourse Deixis	17	That, this, here's, these	'That' with 11 occurrences
Social Deixis	16	You guys, guys, man, ma'am, my friend	'You Guys' with 13 occurrences
Spatial Deixis	11	Here, in the room, there, in, here's	'Here' with 7 occurrences
Total	100		

The table 2 shows the data of all the deictic expression occur on Paul Snyder standup comedy. It is shows that person deixis is more dominance than other deixis the reason behind the dominance of person deixis is because Paul Snyder uses personal narrative comedy and often uses self-deprecating jokes as his main punchline, because of this the word 'I' is often occur in the standup comedy of Paul Snyder with 35 occurrences, followed by 'my' with 12 occurrences, this also strengthen Paul Snyder self-deprecating jokes because 'my' also refer to himself. This is also the consequences of using personal narrative

comedy because every time he talks about his life experience, he must use word ‘I’ or ‘my’ to properly deliver his experience to the audiences, for example: ‘**I**’m a huge introvert you guys’ and ‘**my** mother didn’t raise a quitter’.

Followed by temporal deixis with overall 18 occurrences, the reason behind this is because most of Paul’s comedy is in a form of story (anecdote)-example:” I went to Waffle House for the **first time ever**.”, “**Earlier this year** we celebrated our anniversary.”. This form of structure naturally needs a temporal deixis to convey the message clearly, without it the audiences will struggle to follow the story. So, temporal deixis is important in making sure the story is conveyed well to audiences. Social deixis with overall occurrences of 16, also contribute to how Paul Snyder maintains his communication with the audiences. The word “you guys” appear a lot in his performances because this word maintain informal relationship between the speaker and the audiences while also building a deep relaxed state and also help audiences feel involved throughout Paul Snyder’s whole standup comedy. Example: “I am not prison material **you guys**.”, and “I love **you guys**.”

Followed by discourse deixis with also 17 occurrences, discourse deixis has function to refer to discourse that have been already conveyed before, so the reason behind the use of this deixis is to connect the setup to punchline. The word that often occur in discourse deixis is word “that”, this is because “that” is practice and commonly use to point to story that have been conveyed before. Example: “**That’s** how they get you.”, and “**That** is my time.”. Lastly spatial deixis with only overall 11 occurrences. In standup comedy the description of places is not too important unless the comedian use a lot of jokes that require description of a places, but in Paul Snyder standup comedy he mainly use self-deprecating jokes and the only places he referring is the venue, that is why the word “here” is often occur with 7 occurrences. Example: “Google Maps showed me five places right **here**.” And “where the other introverts are **here** tonight.”. This shows that Paul Snyder doesn’t use much of spatial deixis.

Translation Shift

The existence of translation shift in Paul Snyder’s stand-up comedy will be shown in Table 3 below:

Table 3. Frequency of Deictic Expressions and Translation Shift

Type of Deixis	Str. Shift	Intra Shift	Class Shift	Unit Shift	Level Shift	Total
Person Deixis	28	9	0	0	1	38
Social Deixis	2	12	2	0	0	16

Temporal Deixis	8	3	0	7	0	18
Spatial Deixis	6	0	0	5	0	11
Discourse Deixis	3	0	11	0	3	17
Total	47	24	13	12	4	100

Table dominance of structure shift with total of 47 occurrences indicates that English and Indonesian language have a very different arrangement of structure especially in possessive, for example, word like “my mama” and “my people” in English, possessive always be placed in front of noun but in Indonesia possessive always be placed after noun, so “**my** mama” in Indonesia is “*Ibuku*” and “**my** people” in Indonesia is “*orang-orangku*”. The dominance of structure shift also affected because Paul uses a lot of person deixis in his standup comedy. Followed by Intra system shift with 24 occurrences and mostly occur on social deixis and person deixis, it is because English and Indonesia have different pronoun, for example, word “you guys” and “*kalian*” has the same function and that is to greet more than one people, but the grammatical structure is different.

Class shifts with 13 occurrences and mostly occur on discourse deixis; this is because discourse deixis that we found on the three of Paul’s performances is word “that”. This word when translated to Indonesia it’s become “*itu*”, but here it is not enough because in sentence “that’s what my people do” if translated to Indonesia it’s become “*itulah yang orang orangku lakukan*”. They added “-lah” to make it more expressive. Unit shift occur 12 times and only occur on temporal and spatial deixis, this is because the two languages have a different way of forming word, in English there is “today, tonight” but in Indonesia its translated to “*hari ini, malam ini*”. So, in English it’s a single word but in Indonesia it become two words or a phrase that is where the unit shifts occur. Level shift is the least frequent translation shift, with only four occurrences in the corpus. This is because most deictic expressions can be translated through structural or lexical adjustments without changing the linguistic level. The few level shifts occur when English expresses meaning through grammatical forms, while Indonesian conveys the same meaning lexically. For example, “have been taking” is translated as “*sudah mengambil*”, where the English grammatical aspect is rendered by the Indonesian lexical marker *sudah*. below is an example of mixed deictic expression and translation shift:

Person deixis and structure shifts:

In data 1:

ST: "I am a huge introvert and I left the house for this today."

TT: "*Aku* adalah seorang introvert sejati dan *aku* sudah keluar rumah untuk ini hari ini."

The pronoun I anchors both identity and action to the speaker's deictic center (Levinson, 1983). The structure shift occurs in the clause reorganization: left the house today is restructured as sudah keluar rumah hari ini, where the perfective aspect marker sudah is added — a grammatical requirement absent in the English source (Catford, 1965).

Person deixis and intra system shift:

In data 7:

ST: "I am not going to talk to either of you."

TT: "*Aku* tidak akan berbicara kepada salah satu dari kalian."

The first-person pronoun I is rendered as aku within the same first-person singular paradigm — an intra-system shift because both languages grammaticalize first-person singular reference but through different lexical forms (Catford, 1965).

Person deixis and level shift:

In data 39:

ST: "I have been taking 49 out of it every month."

TT: "*Aku* sudah mengambil 49 dolar darinya setiap bulan."

The English present perfect continuous have been taking is rendered through the Indonesian lexical aspect marker sudah — a level shift from grammatical to lexical encoding of aspect (Catford, 1965).

Social deixis and intra system shift:

In data 12:

ST: "I just want **you guys** to feel safe."

TT: "*Aku* hanya ingin **kalian** merasa aman."

The two-word English solidarity address you guys shifts to the single Indonesian informal plural pronoun kalian, both performing the same social deictic function of informal plural address (Abualadas, 2018).

Social deixis and class shift:

In data 42

ST: "No **ma'am** I would like one waffle."

TT: "*Tidak, Bu, saya hanya ingin satu wafel.*"

The English honorific ma'am is rendered as Bu, which in Indonesian carries additional connotations of seniority and social respect, reflecting a shift in the social categorization encoded within each language's honorific system (Levinson, 1983).

Social deixis and unit shift:

In data 35

ST: "I say from **one introvert** to **another**."

TT: "*Aku berkata dari **satu introvert** ke **introvert lainnya**.*"

The English indefinite pro-form another is rendered as the two-word Indonesian phrase introvert lainnya, since Indonesian requires the head noun to be repeated rather than substituted with a pro-form (Catford, 1965).

Temporal deixis and Structure Shift:

In data 50

ST: "**A year ago** after a show a guy came up to me."

TT: "***Setahun yang lalu** setelah pertunjukan seseorang menghampiriku.*"

The English three-word construction a year ago is restructured as setahun yang lalu, fusing the article and numeral into the Indonesian prefix se- and rendering ago through the relative clause yang lalu.

Temporal Deixis and Intra system shift:

In data 90

ST: "it was just **too soon** for that sort of thing."

TT: "*itu hanya **terlalu cepat** untuk hal semacam itu.*"

Too soon and terlalu cepat both encode temporal proximity-to-present as the basis for the evaluative judgment, functioning within the same temporal evaluation paradigm in both languages.

Temporal deixis and Unit shift:

In data 45:

ST: "for being here **tonight**."

TT: "*karena sudah hadir **malam ini**.*"

The single-word English temporal adverb tonight is rendered as the two-word Indonesian demonstrative phrase malam ini — a systematic pattern where English fuses deictic and temporal elements while Indonesian expresses them separately (Catford, 1965).

Spatial deixis and structure shift

In data 28

ST: "A lot of great representation **out there**."

TT: "***Banyak representasi yang bagus di luar sana**.*"

The English two-word directional construction out there is expanded into the three-word Indonesian prepositional phrase di luar sana, adding an explicit locative preposition that English encodes more compactly through the particle out.

Spatial deixis and structure shift

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Spatial deixis and Unit shift

In data 28:

ST: "We just don't want to be **here** right now."

TT: "*Kami hanya tidak ingin berada **di sini** sekarang.*"

The single-word English proximal adverb here consistently shifts to the two-word Indonesian prepositional phrase di sini, one of the most systematic unit shift patterns documented in this corpus.

Spatial deixis and level shift

In data 59:

ST: "**Here's** just something I wanna share."

TT: "***Ini** sesuatu yang ingin aku bagikan.*"

The English presentative here's — a spatial adverb repurposed as a grammatical subject — is rendered through the Indonesian demonstrative pronoun ini, shifting the deictic encoding from a spatially-derived grammatical construction to a lexical demonstrative (House, 2021).

Discourse deixis and structure shift

In data 21:

ST: "**That** probably should have led with that actually."

TT: "***Itu** sebenarnya seharusnya aku sampaikan di awal.*"

The English impersonal passive-like construction is restructured into an Indonesian active construction with an explicit agent aku, a significant structural reorganization while preserving the discourse deictic reference of itu.

Discourse deixis and class shift

In data 19:

ST: "**That** is what my people do."

TT: "***Itulah** yang dilakukan orang-orangku.*"

The neutral English demonstrative that is rendered as itulah, where the emphatic particle -lah compensates for the prosodic stress English achieves through intonation — a class shift from a neutral pronoun to an emphatic particle-suffixed form (Yule, 1996).

Discourse deixis and Level shift

In data 22

ST: "**Here's** how much I know I don't like confrontation."

TT: "**Begini** seberapa besar aku tahu bahwa aku tidak menyukai konfrontasi."

The English presentative *here's* is likewise rendered through the lexical manner adverb *begini*, confirming the systematic level shift pattern for cataphoric discourse-presentative constructions in this corpus.

DISCUSSION

The dominance of structure shift aligns with the findings of Fitria (2020) and Ahmad et al. (2024), who similarly showed structure shift as the most prevalent type in English-to-Indonesian translation. In this data, structure shifts are concentrated in two principal patterns. First, the pre-nominal to post-nominal possessive shift: the English possessive construction *my + noun* is consistently restructured as *noun + enclitic possessive -ku* in Indonesian. This reflects a fundamental difference between English and Indonesian in possessive marking: English positions possessive determiners pre-nominally, while Indonesian marks possession post-nominally through bound enclitics fused to the noun (Catford, 1965). Second, structure shift also occurs because English and Indonesian organize sentences differently. Some English sentence patterns cannot be translated literally, so the sentence structure must be reorganized to sound natural in Indonesian. For example, the phrase "*the way I want to be treated* is translated" as "*cara yang aku ingin diperlakukan*," which follows Indonesian grammatical patterns while preserving the original meaning.

Intra-system shift is the second most frequent type, occurring predominantly in person deixis and social deixis. In person deixis, intra-system shift mainly occurs because English distinguishes between the subject pronoun *I* and the object pronoun *me*, where in Indonesian language uses "*aku*" for both functions. As a result, different English pronoun forms are translated into the same Indonesian pronoun without changing the deictic meaning. Indonesian does not grammaticalize the subject-object distinction in the first-person pronoun pattern, resulting in a systematic intra-system shift wherever English uses *me* as a distinct object pronoun.

A second pattern is the English "*we*" → Indonesian "*kita/kami*" shift, where the translator must make an explicit pragmatic decision about the inclusive/exclusive of the first-person plural. In Data 9 (*Earlier this year we celebrated our 25th wedding anniversary* → *Awal tahun ini kami merayakan pernikahan kami yang ke 25*), *we* is rendered as "*kami*" (exclusive) because the

referent is the comedian and his wife, excluding the audience. In Data 78 (we are in this together → *kita ada dalam ini bersama*), we is rendered as “*kita*” (inclusive) because the comedian is addressing the attendant as a co-participant (Levinson, 1983).

Since English has only one first-person plural pronoun (*we*), while Indonesian have two and that is “*kita*” and “*kami*”, the translator must choose the appropriate form based on the context. In social deixis, the most common intra-system shift is the translation of “*you guys*” into “*kalian*”. Although the expressions have different forms, both are used to address more than one person in an informal situation. Therefore, the translation maintains the same social deictic meaning while adapting it to the Indonesian pronoun system (Abualadas, 2018).

Class shift is almost exclusively concentrated in discourse deixis. The most common pattern is the translation of the English demonstrative “*that*” into the Indonesian form “*itulah*”. where the emphatic particle *-lah* is added to the demonstrative “*itu*”. The addition of *-lah* gives emphasis to the demonstrative, allowing the Indonesian translation to sound more natural and expressive while maintaining the same discourse reference as English equivalent (Yule, 1996). This finding is consistent with the pattern documented by Abualadas (2019) for discourse deictic shifts in translated fiction, where target-language equivalents consistently employ additional grammatical resources to compensate for source-language features.

Unit shift is concentrated in temporal and spatial deixis, showing the differences of English and Indonesia temporal and spatial deictic expressions. This occurs because English expresses deictic expressions such as “*today*”, “*tonight*”, and “*here*” as single words, whereas Indonesian translates them as phrases, such as “*hari ini*”, “*malam ini*”, and “*di sini*”. As a result, the translation changes from a single word into two words or a phrase, which is classified as a unit shift according to Catford (1965). The unit shift also operates in the reverse direction in Data 91, where the English three-word phrase the next morning is rendered as the single morphologically complex Indonesian word “*keesokan harinya*”, demonstrating that unit shifts are bidirectional because the two languages organize expressions differently. (Fitria, 2020).

Level shift is the least frequent translation shift in this study, occurring only in a few instances of person and discourse deixis. This shift occurs when meanings expressed through grammatical forms in English are translated using lexical items in Indonesian. For example, the English present perfect construction “*have been taking*” is translated as “*sudah mengambil*”, where the grammatical aspect in English is expressed by the lexical marker “*sudah*” in Indonesian. This shows that English and Indonesian use different linguistic strategies to express

aspectual and deictic meanings. These shifts reflect Indonesian's reliance on lexical markers for aspectual and deictic reference rather than grammatical morphology (House, 2021).

CONCLUSION

This study examined deictic expressions and their translation shifts in three stand-up comedy performances by Paul Snyder. A total of 100 deictic expressions were found and identified based on Levinson's (1983) deixis classification and Catford's (1965) translation shift theory. The findings show that person deixis is the most frequently occurring, followed by temporal, discourse, social, and spatial deixis. In terms of translation shifts, structure shift is the most dominant, followed by intra-system shift, class shift, unit shift, and level shift. This study contributes to pragmatics and translation studies by providing an analysis of deictic expressions and their translation shifts in the context of stand-up comedy, a genre that has received limited attention in previous research. The findings may also serve as a reference for future studies on audio-visual translation and for translators dealing with context-dependent expressions in humorous discourse. This study is limited by its focus on a single comedian, which limit the generalizability of findings to other comedians or comedy styles. Future research may extend this framework to comparative analyses of multiple comedians or to other audio-visual genres, and may incorporate native speaker evaluation of target text naturalness as an additional measure of translation quality.

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