Comparative Study of the Dectic Expressions in *Twelfth Night* and *Daren Sha Biyu*

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Abstract

This study undertakes a comparative analysis of the deictic expressions in William Shakespeare's Twelfth Night and Daren Sha Biyu's literary work, exploring how deixis functions as a linguistic and narrative tool in both texts. Deictic expressions, which rely on context to convey meaning, play a crucial role in shaping character interactions, spatial and temporal orientation, and audience engagement. By examining the use of person, place, and time deixis in Twelfth Night—a classic example of early modern English drama—and contrasting it with the Hausa translation, this research highlights the evolution of deixis across different literary periods and cultural contexts. The study reveals how Shakespeare's intricate use of deixis contributes to the comedic complexity and thematic depth of both tye English original and its Hausa version. Through this comparative lens, the paper sheds light on the universality and adaptability of deictic expressions in literature, offering insights into their role in enhancing textual meaning and reader interpretation. This analysis not only enriches our understanding of deixis as a linguistic phenomenon but also underscores its significance in bridging historical and cultural divides in literary studies.

1.1   Background

The term "deixis" describes a phenomenon in which the meaning of a verbal expression is influenced by the utterance's context, particularly by the geographical, temporal, and individual aspects of the speech situation (Levinson, 2004). Deictic expressions are words or phrases whose referents depend on contextual elements like the speaker's location, the time of speech,

or the listener's and speaker's respective identities. Deictic expressions are always interpreted in relation to the speech context, and if that context changes, so can the expressions' meaning. Deixis is a key component of human language, and it is important to analyse it in order to comprehend how language users interact with their environment.

Both linguistics and literary studies have shown an interest in the study of deixis in literary texts. Deixis contributes to the development of meaning, voice, and perspective in literary texts, which is an important function. Deixis in literary writings can be studied to learn more about how language is utilised to convey meaning and influence how a reader interprets a book. Scholars can get a better knowledge of the interrelationship between language, literature, and culture by analysing the usage of deixis in literary works. In linguistic and literary studies, deixis is a crucial component of stylistic analysis. According to Aikhenvald (2004), the employment of deictic expressions can help achieve a variety of stylistic effects, including a sense of proximity, intimacy, or distance between the reader and the characters.

The manipulation of spatial deixis is one method deixis employed in writing (Levinson, 1983). Deictic expressions allow a writer to portray a character's viewpoint or emotional state while also describing a setting. In James Joyce's "Ulysses," for instance, the protagonist wanders aimlessly through Dublin's streets, which is vividly described through the use of spatial deixis and serves as a reflection of the character's psychological state. Literature can also use temporal deixis to build suspense, tension, and dramatic effect. The reader's perception of time can be manipulated by writers by using deictic terms like "now" and "then," which can also evoke a sense of urgency or anticipation. A character's voice and point of view can be expressed through the use of personal deixis, which is the use of deictic terms that are specific to the speaker or listener. Deictic language, such as "I" and "you," allows writers to convey a sense of proximity or distancing between the reader and the characters.

Deixis' use in establishing voice and perspective has a stylistic impact. Writers can evoke a sense of individuality and a unique perspective by incorporating deictic statements that are pertinent to the speaker or audience. The use of deixis to convey a sense of proximity or distance is another way it contributes to a stylistic effect. Writers can convey a sense of presence or absence by using spatial and temporal deixis, which either draws the reader closer to the action or distances them from it (Green, 2013). For instance, the use of spatial deixis gives a strong feeling of the characters' surroundings in Virginia Woolf's work "Mrs. Dalloway," whereas the use of temporal deixis produces a sense of fluidity and fragmentation. Deixis can also be used to create sarcasm and humour, which can have a stylistic impact.

Writers might generate a sense of irony or humour that defies the reader's expectations by utilising deictic terms in novel ways. In Mark Twain's "The Adventures of Huckleberry Finn," for instance, the author uses personal deixis to humorously juxtapose formal English grammar conventions with Huck's illiterate speech.

A key idea in comparative analysis, which compares the linguistic structures of several languages or dialects, is deixis. Deixis is utilised in comparative analysis to find similarities and variations in the ways that other languages use deixis to refer to individuals, things, and events in the context of immediate communication (Levinson, 2004). The fact that deixis can be expressed differently in different languages presents one of the main difficulties in comparative analysis. For instance, there can be significant differences in how personal pronouns are used to refer to people in different languages, with some employing more or fewer pronouns than others. Similar to how the use of tense, aspect, and mood can change significantly, deixis can likewise do so (Palmer, 1990). The cultural and social circumstances in which deixis is used vary depending on the comparison (Silverstein, 1976). As an illustration, different languages may employ various varieties of deixis to denote social standing or politeness, which may reflect cultural variations in the way that social interactions are built.

When translating literary materials, translation and deixis are crucial factors to take into account. Deixis, or the way that language refers to things and people in the current context of the communication, may be extremely difficult for translators to interpret in the target language while maintaining the text's intended meaning (Herman & Manfred, 2007). Deixis in literary writings can be difficult to translate since it frequently has a strong connection to the cultural and historical setting of the original text (Fludernik, 2001). For instance, readers in the source language may be familiar with a specific historical occurrence or cultural practise, but the reference may need to be clarified or modified in the target language. This may entail changing the translation to better reflect the target culture or adding more notes or commentary to clarify any cultural allusions. Deixis' ability to produce specific aesthetic effects, such irony, ambiguity, or comedy, presents another difficulty. These impacts could be challenging to translate into the target language without using awkward or complicated linguistic constructions. Because of this, translators frequently have to choose between keeping the stylistic effect and accurately communicating the text's original meaning. Against this background this study investigates the deictic expression in William Shakespeare's "Twelfth Night" and Ismaila Babaminchichi's "Daren Sha Biyu". The use of deictic expressions in "Twelfth Night" and "Daren Sha Biyu" will be compared and contrasted in order to determine how the translation process affects these expressions. The analysis

focuses on how the portrayal of the plays' spatial, temporal, and personal context is impacted by the translation of deictic terms from English to Hausa. Gaining a deeper grasp of how language and translation impact how context is portrayed in literature is the goal of this approach.

2.1 Review Of Related Concepts
2.1.1 Translation Theory

The concepts and methods used in translating writings from one language to another are examined by translation theory. A variety of translation techniques are discussed by academics, including literal translation, cultural adaptation, and the difficulties in communicating linguistic and cultural nuance in translated texts. Among other sources, Bassnett and André (1998) and Venuti (1995) are pertinent for translation theory. The study of translation theory is a comprehensive area that includes numerous viewpoints and methods for comprehending the translation procedure. It involves researching the theories, tactics, and difficulties associated with translating meaning from one language to another. Equivalence, functionalism, skopos theory, cultural translation, postcolonial translation, translation and gender, as well as translation ethics, are important concepts in the theory. These are briefly covered in the paragraphs that follow.

Equivalence, which describes the connection between the source text (ST) and the target text (TT), is a key idea in translation theory. It entails determining the most suitable grammatical, semantic, and cultural translations of the source language's components into the target language. Different levels of equivalency are possible, including lexical, grammatical, and cultural equivalence (Nida & Taber, 1969). To aid translators in their decision-making, a number of equivalence theories, such as formal equivalence (literal translation) and dynamic equivalence (transmitting the same effect), have been developed (Newmark, 1988).

The relevance of a translation's communication function and goal is emphasised by functionalism. The translation should put the intended impact and effect on the target audience before maintaining the formal structure of the source text, according to functionalist approaches. Functionalists contend that the translation must adjust to and take into account the target audience's cultural expectations as well as the text's communication requirements (Newmark, 1988).

Hans Vermeer's Skopos theory focuses on the goal and function of the translation. This idea states that the translation approach to be used depends on the goal of the translation. Translators must modify their strategy in accordance with the intended purpose and target audience of the translation (Vermeer, 2012). Skopos theory emphasises the dynamic character of translation and the importance of situational awareness and adaptability.

The difficulties of conveying cultural concepts and aspects between various languages and cultural contexts are examined in the field of cultural translation (Hermans, 2014). It acknowledges that translation includes more than just linguistic transfer because it must properly convey cultural allusions, idiomatic expressions, and sociocultural norms. To ensure that the target audience comprehends and engages with the translated work, cultural translation requires making decisions and adaptations.

The power dynamics and cultural ramifications of translation in postcolonial situations are examined by postcolonial translation theory. In translation practises, it criticises the historical disparities and uneven interactions between dominant and marginalised cultures (Venuti, 1995). Theorists of postcolonialism emphasise the necessity for translators to be aware of power imbalances and to question dominant cultural norms in their work.

Gender studies and translation both look at the translation of gender roles, identities, and representations. It investigates how cultural and gender prejudices might be reproduced by translation or challenged by it. The need of gender-sensitive translation practises that take into account the socio-cultural settings and ramifications of gendered language and representation is argued for by gender theorists (Simon, 1996).

The moral and ethical obligations of translators are covered by translation ethics. The accuracy, fidelity to the original text, cultural sensitivity, and potential effects on the intended audience must all be taken into account when making decisions by translators (Cronin, 2013). The preservation of marginalised voices and cultures, political sensitivity, and censorship are only a few examples of the topics covered by ethical considerations.

Last but not least, translation theory is a dynamic and developing area that is constantly being discussed and debated. To better comprehend translation and its function in international communication, scholars and translators are always experimenting with novel methodologies, multidisciplinary viewpoints, and technological advancements.

2.1.2 Adaptation Theory

The process of converting literary works from one media or cultural environment to another is examined by adaptation theory. The difficulties of adapting textual features, such as deictic phrases, to new cultural and linguistic contexts, as well as potential repercussions on the interpretation and reception of the adapted work, are discussed by scholars (Boller & Wexman, 2010). A topic of research called adaptation theory looks at how and why literary works are transformed from one medium to another. It examines how narratives, characters, and ideas are changed and reinterpreted when they are adapted for the screen or

stage from one form (such as a novel or play) to another. Theoretical frameworks, analytical techniques, and the broader implications of adaptation in various artistic contexts have all been extensively examined by scholars in their work on adaptation theory (Desmond, 2006; Leitch, 2007; Murray & Stam, 2010).

2.2 Review of Related Literature

Deictic phrases are extensively analysed by Smith (2018) in "Deictic Expressions in Literary Texts: A Comprehensive Review" to show how they are used and serve various purposes in literary writings. In order to comprehend deictic phenomena in literature, it investigates numerous theoretical frameworks, linguistic viewpoints, and stylistic factors.

In their work titled "The Translation of Deictic Expressions: Challenges and Strategies" published in 2017, Zhang and Chen look at the difficulties experienced by translators while converting deictic statements between languages. It covers several techniques used by translators to uphold the communicative aim of the original text and discusses the cultural, linguistic, and contextual aspects that influence how deictic features are translated.

The relationship between deictic expressions and narrative point of view in literary works is the main topic of Brown and Davis' (2016) paper, "Deictic Expressions and Narrative Point of View: A

Comparative Analysis." It looks at how varied deictic expressions affect the reader's viewpoint, the narrative voice, and the creation of fictional worlds across a range of literary genres.

"Deictic terms in Literary Translation: Strategies and Implications" by Li & Wang (2015) examines the methods used by translators to deal with deictic terms when translating literary materials. It talks about how translation decisions affect how spatial, temporal, and personal deixis are represented and what that means for reader interpretation and comprehension.

Johnson and Thompson (2014) explore the difficulties and factors to be taken into account when adapting deictic expressions from literary works when translating them into various artistic forms in a paper titled "Deictic Expressions and Cultural Specificity in Literary Adaptations." It looks at how cultural specificity, linguistic quirks, and narrative context affect how deictic features are adapted and what that means for cross-cultural comprehension and audience reception.

A comparable study by Anderson and Martinez (2019) titled "The Pragmatics of Deictic Expressions in Literary Discourse: A Critical Review" critically explores the pragmatic facets of deictic expressions in literary discourse. It explores how deictic expressions construct meaning, aid in the growth of characters and storyline, and influence how readers interact with

and understand literary texts. The review also covers the theoretical foundations and methodological techniques for analysing deictic phenomena in literature.

Hernandez and Smith's (2018) work "Translating Deictic Expressions: A Comparative Analysis of English and Spanish Literary Texts" focuses on the translation of deictic expressions in English and Spanish literary writings. It contrasts how deictic features are used and translated in the two languages, taking into account how linguistic and cultural differences affect the transmission of geographical, temporal, and personal deixis. The article looks at the translation techniques used by translators to preserve the aesthetic and communicative aspects of deictic statements.
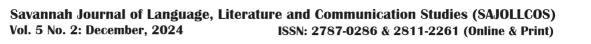
2.3 Authors' Biography
2.3.1   William Shakespeare

One of the most renowned and significant playwrights in the annals of English literature is William Shakespeare. It is still unclear exactly when he was born at Stratford-upon-Avon, England, in April 1564. Shakespeare's works, which were mainly created in the late 16th and early 17th centuries, are still studied, performed, and highly regarded all over the world.

Shakespeare was conceived by John Shakespeare, a prosperous glove maker and local authority, and Mary Arden, a rich landowner farmer's daughter. He most likely attended the King Edward VI Grammar School in Stratford-upon-Avon, where he majored in rhetoric, Latin, and literature. Shakespeare married Anne Hathaway, who was eight years older than him, in 1582 when he was 18 years old. Susanna and the Hamnet and Judith twins were their three children. Shakespeare's life remains rather mysterious after his marriage, with nothing known about his activities until he becomes a well-known writer in London.

In the late 1580s, after relocating to London, Shakespeare got immersed in the theatre community. He was a dramatist, actor, and stockholder in the Lord Chamberlain's Men, a playing troupe that eventually changed its name to the King's Men under King James I's patronage. The Globe Theatre, which he co-owned, was one of the London theatres where Shakespeare's plays were played. Shakespeare produced comedies, tragedies, and chronicles, among other types of plays. He is most known for his plays "Romeo and Juliet," "Macbeth," "Hamlet," "Othello," "A Midsummer Night's Dream," and "The Tempest." His sonnets, which are renowned for their emotional heft and literary skill, are among the poems he also produced.

Early in the 17th century, Shakespeare moved back to Stratford-upon-Avon and concentrated on his family and business. At the age of 52, he passed away on April 23, 1616. Shakespeare's writings were compiled and made available in a number of editions, including the First Folio, which was released in

1623 posthumously and is still a crucial resource for his plays. He is one of the most renowned and influential writers in the English language since his plays are still performed and studied on a global scale.

2.3.2 Ismaila Babaminchichi

Nigerian author and translator Ismaila Babaminchichi is well-known in his country. Ismaila Babaminchichi is well recognised for his literary translations into Hausa, one of the most widely used languages in Nigeria. He has devoted his efforts to promoting and preserving Hausa literature and culture by making literary works available to Hausa-speaking readers.

Babaminchichi's rendition of "Twelfth Night" as "Daren Sha Biyu" in Hausa, which bridges the divide between English and Hausa literature, demonstrates his proficiency as a translator. His approach emphasises how crucial linguistic and cultural adaptation are to reaching new readers for foreign literature.

Hausa literature has grown and gained popularity both within Nigeria and outside of the country because to Babaminchichi's translations and works. His creations stand as evidence of the depth and variety of Hausa culture and language.

3.1 Methodology

This study adopts textual analysis as its primary research method. This is because it is based on comparative analysis of deictic expressions in the selected texts. This involves close reading of selected texts to identify and categorize how the translation of deictic expressions from English to Hausa affects the portrayal of the spatial, temporal, and personal context of the plays and their contribution to the overall stylistic effect of the novel.

3.1 Data Description

The two primary sources of information for analysis in this study are "Twelfth Night" by William Shakespeare and "Daren Sha Biyu" by Ismaila Babaminchichi. Shakespeare's "Twelfth Night" is a drama that is thought to have been composed in 1601 or 1602. The romantic comedy-style play explores themes of love, deception, and mistaken identity. Illyria, a made-up nation in the Adriatic Sea, serves as the play's backdrop. The protagonist of the play is Viola, who poses as Cesario in order to work for Duke Orsino. Orsino and Olivia fall in love, and Olivia then falls in love with Cesario, who is really Viola in disguise. Viola falls in love with Orsino.

"Daren Sha Biyu" is the Hausa name for "Twelfth Night." Over 70 million people in West Africa, mostly in Nigeria and Niger, speak Hausa, a Chadic language. The Hausa phrase "Daren Sha Biyu" translates exactly as "Twelfth Night" in English. Ismaila Babaminchichi, a Nigerian writer and

translator who has translated several works into Hausa, translated the play.

3.2 The Sampling Method

This study employs the purposive sampling technique. This involves selecting a sample of text that is relevant to the research objectives, and which provides enough data to fulfil the inquiry that informs the conduct of this research exercise. Thus, the researcher purposively selects excerpts or scenes from both plays, William Shakespeare's "Twelfth Night" and Ismaila Babaminchichi's "Daren Sha Biyu", that prominently feature deictic expressions. Selected excerpts from the texts are used as a representative of the novel as a whole to provide rich and diverse examples of deictic expressions, allowing for meaningful comparisons between the original English version and the translated Hausa version, and is sufficient to provide reliable and valid results

4.0 data presentation

The data used for analysis in this study and drawing conclusions are presented in table below. These are selected texts' excerpts containing instances of the deictic expressions in the selected text. For ease of analysis, instances of deictic expressions in the text are classified into personal, spatial, temporal and discourse deictic expressions.

4.0.1: Datum A and B presentation

	DATUM A		DATUM B	
Type	**TWELFTH NIGTH**	**REF**	**DAREN SHA BIYU**	**REF**
Person/ Personal	"Give **me** excess of **it**, that, surfeiting…" (L2)		''to a buga mi **ni shi**.	
	"O spirit of love! how quick and fresh art **thou…**"		''**ka** cika da hawa da sauka …''	
	"Why, so I do, the noblest that I have…"		''I, hakika za ni, domin ita kuwa barewa ….'	
	"Methought **she** purged the air of pestilence!…"		''Sai na tabbatarwa da raina cewa kyan **ta** zai iya kashe duk miyagu cutukan da iska ke kawowa…''	
	"But from **her** handmaid do return **this** answer"		Amma **ta** aiko da sako ta hannun yar aikenta cewa..	
	"Perchance **he** is not drown'd: what think **you**, sailors?"		Watakila Allah ya kubutar da **shi**. Me kuka gani bayin Allah.	
	"**They** say, she hath abjured the company…and sight of men."		A halin yanzu ance…. Ta boye kanta, ba wanda yake ganinta.	
	"That will allow **me** very worth **his** service."		…wanda za sa ya ga amfani **na** a fadarsa	
Place/Sp atial	"Receiveth as the sea, nought enters **there**,…"		…tankar yadda furen kanshi irin na bakin teku ke yi wa mutane kyauta da zobe	
	"And what should I do in **Illyria**?"		Yau kuma me kuma zan dauke a **wannan gari**	Place
	"My brother he is in **Elysium.**"		Gashi dan uwana ya sheka **barzahu**	
	"Not three hours' travel from **this** very place."		Baza muyi tafiyar fiye da sa'a uku ba za	

	"Who governs **here**?"		Wa ke sarauta a garin	
Temporal/Time	"**That instant** was I turn'd into a hart"		Sai na ga rikida da zato ba tsammani na zama barewa.	
	"It is perchance that you yourself **were saved**."		Ai kema Allah ne ya kubutar da ke..	
Social Deixis	"Will you go hunt, **my lord**?"		**Ranka ya dade** za ka fita farauta kuwa	
	"True, **madam**: and, to comfort you with chance…"		Amin, **baiwar Allah**, kema bari in kubutar da zuciyar ki daga fargaba	

4.1 Data Analysis

4.1.1 Deictic Expressions in Datum A ("Twelfth Night")

Type	TWELFTH NIGTH	REF
Person/Personal	"Give **me** excess of **it**, that, surfeiting…" (L2)	• 'me' - first person singular (objective) pronoun which points to the speaker; • 'it' - third person singular (objective) pronoun which points to an entity (i.e., music) which the speaker is talking about.
Person/Personal	"O spirit of love! how quick and fresh art **thou…**"	'thou' – *archaic* version of 'you', a second person singular (objective) pronoun which points to the entity which the speaker is talking about.
Person/Personal	"Why, so **I** do, the noblest that **I** have…"	• 'I' - first person singular (subjective) pronoun which points to the speaker;
Person/Personal	"Methought **she** purged the air of pestilence!..."	'she' - third person singular (subjective) pronoun which points to the object of the

		speaker's love interest, Olivia.
Person/Personal	"But from **her** handmaid do return **this** answer"	'her' – possessive adjective which refers to a female person "Olivia" about whom the speaker speaks. 'this' – determiner identifying an abstract entity (i.e., answer) the speaker was about to reveal/deliver
Person/Personal	"Perchance **he** is not drown'd: what think **you**, sailors?"	'he' - third person singular (subjective) pronoun which points to the person the speaker, Viola, is talking about (i.e., her brother). 'you' – second person singular (objective) pronoun which points to the entity which the speaker is talking to (i.e. sailors).
Person/Personal	"**They** say, she hath abjured the company…and sight of men."	'they' – third person plural (subjective) pronoun pointing to persons from whom the speaker heard the information about the person (i.e., Olivia) who is the subject of the conversation in this speech situation.
Person/Personal	"That will allow **me** very worth **his** service."	• 'me' - first person singular (objective) pronoun which points to the speaker; 'his' – possessive adjective which refers to a male person "Duke Orsino" about the speaker speaks. • 'that' – demonstrative (singular) pronoun identifying an entity (i.e., songs/music) which the speaker is

		talking about and plans to use to his advantage.
Place/Spatial	"Receiveth as the sea, nought enters **there**…"	'there' – an adverb of place pointing to an abstract location, far from the position or location of the speaker, where an event take place. It is a distal spatial deictic element.
Place/Spatial	"And what should I do in **Illyria**?"	'Illyria' – is proper noun and name of place/State
Place/Spatial	"My brother he is in **Elysium.**"	'Elysium' – is proper noun and name of place/State
Place/Spatial	"Not three hours' travel from **this** very place."	'this' – determiner pointing to a physical geographical location (i.e., where the speaker was born).
Place/Spatial	"Who governs **here**?"	'here' – an adverb of place pointing to a physical location of or near the speaker. It is a proximal spatial deictic element.
Temporal/Time	"**That instant** was I turn'd into a hart"	'that' – a demonstrative (singular) pronoun identifying a temporal event that had occurred before the speaker produce this utterance in the speech situation. This shows that the event has occurred before the speaker spoke of it.
Temporal/Time	"It is perchance that you yourself **were saved**."	'saved' – transitive verb with the past perfect tense marker 'ed' pointing towards past events. In other words, the event the speaker is talking about had occurred before the time of the producing the utterance.

Social Deixis	"Will you go hunt, ***my lord***?"	'My lord' – absolute social deixis pointing to the fact that the speaker (i.e., Curio) is addressing someone who is higher and superior in status to him and a sign of respect for the person's authority.
Social Deixis	"True, ***madam***: and, to comfort you with chance…"	'madam' – is a relational social deixis pointing to the existence of a social relationship between the speaker (i.e., Captain) and the addressee (i.e., Viola) and it indicates a level of politeness on the part of the speaker in expression of his opinion.

4.1.2 Deictic Expressions in Datum B ("Daren Sha Biyu")

Type	DAREN SHA BIYU	REF
Person/Personal	''to a buga mi ***ni shi***.	***'ni'*** **-**first person singular (objective) pronoun which point to the speaker ***'Shi'*** – third person singular (objective) pronoun which point to an entity (i.e music) which the speaker is talking about.
Person/Personal	''***ka*** cika da hawa da sauka …''	***'Ka'*** **-** a second person singular (objective) pronoun which points to the entity which the speaker is talking about
Person/Personal	"I, hakika ***za*** ni, domin ita kuwa barewa ….'	'***za'*** **-** first person singular (subjective) pronoun which points to the speaker;
Person/Personal	'Sai na tabbatarwa da raina cewa kyan ***ta*** zai iya kashe duk miyagu cutukan da iska ke kawowa…''	***Ta*** - third person singular (subjective) pronoun which points

		to the object of the speaker's love interest, Olivia
Person/Personal	Amma *ta* aiko da sako ta hannun yar aikenta cewa..	• *Ta* - third person singular (subjective) pronoun which points to the object of the speaker's love interest, Olivia
Person/Personal	Watakila Allah ya kubutar da *shi*. Me *kuka* gani bayin Allah.	• *Shi* - third person singular (subjective) pronoun which points to the person the speaker, Viola, is talking about (i.e., her brother) • *Kuka* – second person plural (objective) pronoun which points to the entity which the speaker is talking to (i.e. sailors).
Person/Personal	A halin yanzu *ance*….*Ta* boye kanta, ba wanda yake ganinta.	• *Ta* - third person singular (subjective) pronoun which points to the object of the speaker's love interest, Olivia • *Ance(they say)* – third person plural (subjective) pronoun pointing to persons from whom the speaker heard the information about the person (i.e., Olivia) who is the subject of the conversation in this speech situation.
Person/Personal	…wanda za sa ya ga amfani *na* a fadarsa	• *Na* - first person singular (objective) pronoun which points to the speaker; 'his' – possessive adjective which refers to a male person

		"Duke Orsino" about the speaker speaks. •
Place/Spatial Deixis	...tankar yadda furen kanshi irin na bakin teku ke yi wa mutane kyauta da zobe	
Place/Spatial Deixis	Yau kuma me kuma zan dauke a **wannan gari**	
Place/Spatial Deixis	Gashi dan uwana ya sheka **Barzahu**	• **Barzahu** – is proper noun and name of place/State
Place/Spatial Deixis	Baza muyi tafiyar fiye da sa'a uku ba za	
Place/Spatial Deixis	Wa ke sarauta a garin	
Temporal/Time	Sai na ga rikida da zato ba tsammani na zama barewa.	
Temporal/Time	Ai kema Allah ne ya kubutar da ke..	
Social Deixis	**Ranka ya dade** za ka fita farauta kuwa	• **ranka ya dade** – absolute social deixis pointing to the fact that the speaker (i.e. Curio) is addressing someone who is higher and superior in status to him and a sign of respect for the person's authority.
Social Deixis	Amin, **baiwar Allah**, kema bari in kubutar da zuciyar ki daga fargaba	• **baiwar Allah** – is a relational social deixis pointing to the existence of a social relationship between the speaker (i.e., Captain) and the addressee (i.e., Viola) and it indicates a level of politeness on the part of the speaker in expressing his opinion.

5 Findings and Conclusions

The analysis of the texts above reveals the predominance of personal deixis in the text. Findings from both Datums reveal that the characters used personal deixis more than other forms of Deixis in their interchange. In other words, this shows that the author, through the predominance of several personal deixis, intends to make the readers' attention be more focused on characters' thoughts, perception, and speech in reaction surrounding events and occurrence than on the events and occurrences in the play. It was also observed that characters who made use of personal deixis the most are the major characters. This further lend strength to the fact that the key characters' speeches and utterances were constructed in a way to draw the audience's attention to their personality and the happenstance that surrounds their interaction and relationship with other characters in the play. It can therefore be logically inferred that the predominant use of personal deixis in these Datum indicates that play was intended to expose the characters and their experiences closer to the readers/audience more than the events that prompt their actions and speech.

Place or spatial deixis are the second most commonly used form of deixis in the texts. This serves to show and or inform the readers/audience the location of the speakers during their exchange and it serves as an additional clue intended to help the readers become aware of how the setting influence the attitudes and decisions of the major characters in the play and in the long run, the plot of the selected texts. It can therefore be logically inferred that spatial deixis helps the characters to be able to inform the readers of their movement/location and in so doing, redirects the readers' attention back to the main plot of the text which eventually brought all the characters together. In a way, the author prepared the play in such a way that the readers/audience are only informed by characters of the setting of the play without the author necessarily having to state that information by himself. Hence making it possible for the character, the text and the reader to connect, communicate and interact without the author/playwright.

Temporal and social deixis were used in little amount. While temporal deixis' were majorly used by writer/characters to inform readers/audience of events or occurrences that took or had taken place before the time of the utterance by the speaker/character. This inference is not farfetched given that the temporal deixis' were usually followed by or, as with tense deictic elements, appear in their past form. On the other hand, social deixis is used by the author to indicate differences in the status and nobility of the characters. When used by characters, it shows respect for the authority of the person/character being addressed.

Comparatively however, translational analysis of the Datum

indicates that while there are instances of direct naming of places in the English version of the play, these names were replaced with different names in the Hausa version of the text. Also, some place and temporal deixis present in the English version of the play were found absent in the translated version of the text (see Table 4.0.1 above).

In the case of social deixis as well, the findings of the study revealed that social deixis in English language are not directly translated to Hausa to be represented by a single term, rather it was observed a single social deictic element in english language is often represented by different variants of social deixis in the Hausa language depending on the context and intention of the speaker. For example, the social deixis *'My lord'* was represented with '*ranka ya dade*' and *'Yallabai'* at different times. While *'Yallabai'* was also used to replace the name 'Orsino' in English version of the play. The word *'Yallabai'* is not a proper noun in the Hausa language. Also, the social deixis *'madam'* was found to have been represented by *'yam' mata'* and *'baiwar Allah'* which are often used interchangeably in a Hausa speech situation when having a conversation with a female stranger and or a female individual whom the speaker in not really familiar with.

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