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### **TEXTUAL DEIXIS IN WORKS OF FICTION: THE FAMILY NOVEL**

*SUMMARY. The purpose of this paper is to study "deixis" based on the realistic novel by Gustave Flaubert "Madame Bovary". The present article is a reflection of the increased interest in the problems of language modeling of textual worlds. The author uses scientific and special methods and techniques, and methods of the component, text, stylistic and conceptual analysis. In this work, there are different levels of linguistic means that decode textual world of the protagonist. In order to follow the implementation of the fiction world, the author has a number of procedures. Existing points of view on the theory of deixis, deictic categories are collected and organized, the technique of "entry" into the multiworld of the protagonist is defined. A considerable attention is paid to the deictic categories, which are original contours of the world of Emma Bovary.*

*KEY WORDS. Deixis, family novel, reference.*

An essential characteristic of man, that distinguishes him from all surrounding him, is language. Language does not simply reflect the reality in the minds of the people, it is, first of all, the most important means of human communication. Depending on the purpose of the utterance it is often necessary to determine the semantic links between objects, context, and refer to those already known, to oppose all kinds of things, and give the subject a particular qualification, and highlight the feature. For such a purpose there are such concepts as reference and deixis.

In this paper, we will focus our attention on the concept of "deixis" in the textual world of fiction.

The theory of "the text world" is a theory of discourse (first introduced by Paul Werth [1]) which was developed to describe the way in which the reader recognizes the statements heard or read. Paul Werth assumes that the reader constructs a mental interpretation of the so-called "textual worlds" [1, 7].

Werth defines such worlds as "conceptual scenarios' in which enough information is decoded to make sense of the saying" [1, 7]. The necessary conditions for the textual world are: the author, the text and the reader. Werth wrote that "the author creates only the text, projecting his own particular world into the text, but there is no guarantee that the reader will be able to reproduce the same world. Thus, the textual world takes place only when there are all three components" [1, 155].

In any text you may select the elements that shape the world. Text World Theory can thus determine the mode of generating the world in our minds through the determination of its cognitive parameters, which are called "deictic categories".

Deixis is a phenomenon that links the statement and its context. Although researchers generally agree with this characterization of deixis, in various theoretical approaches, there are still differences: 1) differences in definitions of deixis in linguistics, and 2) the use of the concept of deixis outside of linguistics (e.g. literary theory, semiotics, philosophy, and other areas) with further terminological differences.

The main reason for these differences in the approaches to deixis is associated with the chosen context for the interpretation of so-called “deictic categories” and the localization of its referent.

The concept “deixis” originally came from ancient times, but only in grammar, and it is likely to have come from philosophy. Protagoras stated that man is the measure of all things that exist and don’t [2].

In ancient times, the first to draw attention to deixis were Greek grammarians and they brought it to the linguistic usage (Aristotle, Apollonius, Diskola etc.). The ancients understood by deixis demonstratives, and the term “deixis” was defined as a means of reference to the subject. This tradition is to associate deixis almost exclusively with pronouns, whose feature in comparison with nouns is that they do not add any properties to the object, but only point to it. “Demonstrative pronoun” in European languages is a Latin term meaning “deixis”.

In the second half of the 20<sup>th</sup> century, deixis acquired new relevance and became a universal category, operating at all levels of the language. Currently in linguistics there are different views on the nature of deixis as a linguistic concept or the number of deictic categories (A. Ufimtseva, F. Sternin, J. Lyons, J. Apresyan, R. Jakobson, E. Erzinkyan, C. Pierce, etc.).

In 1940, Charles Peirce suggested calling demonstratives indexical signs, creating a direct link between the word and the object. O. Jespersen is the ancestor of another tradition in the study of deixis, proposing in 1922 the term “shifter” to define linguistic units, the use and understanding of which depend on the speaker and the listener. Deictic elements are typical examples of shifters.

The universality of deixis is that the speech process is impossible to imagine without deictic units focused on the speaker and the listener. Moreover, the sentence cannot be pronounced without reference to time and space.

On the basis of morphological criteria, K. Brugmann identified some types of deixis: neutral deixis, pointing in the direction of the speaker, deixis, indicating the distance between the object and the speaker.

Charles Fillmore [3, 70] describes personal, spatial, temporal, social and discourse deixis. In this case, the researcher does not connect discourse deixis directly with the text. According to him, in language the means expressing discourse deixis may be oral and written.

G. Rauh [4, 26] identifies extralinguistic deixis, deixis of fiction and fantasy, textual deixis, analogical deixis, not egocentric deixis and anaphoric deixis.

K. Bühler (in his famous work) [5], based on the functional principle, distinguishes three types of deixis: visible deixis (an indication to what is in the

field of view of the speaker), contextual deixis (anaphoric deixis that contains an indication of the earlier use of the word) and conceptual deixis (points to the fact that is not mentioned in the context, but is known to the interlocutors).

Personal, locative and temporal deixis, which is identified by G. Bondarenko [6, 12] is directly connected with reference to the components of the situation: the communicators, the place and the time.

An inconsiderable number of studies on the role of deixis to form a text gives it some special significance.

All the definitions refer deixis to speech. Thus, deixis is considered only pragmatically and is not realized in the text of fiction. The idea of deixis in the text was interesting for many linguists such as Ch. Fillmore, S. Levinson, J. Lyons, highlighting the discursive, or text deixis (discourse deixis) [3, 70-71], [7, 85].

**Textual deixis** is a new little-studied concept, in linguistics deixis is mainly analysed in the material of natural speech (dialogue). Thus, it is assumed that textual deixis is a secondary, derivative creation, which is considered as a paraphrase (I say that I walked through the alley). [8] Narrative deixis is not directly related to the speech situation. Its constructive property is the difference of the spatial location of the speaker to the point of the report. Deictic words are used to denote the consciousness of others and they also have the anaphoric function. In relation to the text deixis is named "deictic projection". [9]

The focus of this article is **deixis in fiction** associated with the creation of a space-time framework, the assessment of events and characters from the point of view of the reader. Narrative deixis is realized in a literary text through a series of features called "deictic projection." Deixis is projected in a literary text through universal categories of space, time, point of view of an observer, a character by participating in the creation of the chronotope. These categories form the mental space of the work of fiction.

Directed text deixis correlates the linguistic text, and may alternatively be regarded as a spatial field and as the time line.

An example of this fiction world can be seen in the **family novel** by G. Flaubert "Madame Bovary" [10].

The novel consists of three parts: Part chapters 1 — 9, Part chapters 2 — 15, Part chapters 3 — 10.

Using examples from the novel, we may illustrate the implementation of textual deixis.

The composition of the novel is not typical for the style of Flaubert's time. He made a feature of the exposure — 260 pages, the main action was depicted only on 120-160 pages, and the final part — the description of Emma's death, her funeral and the mourning of her husband, 60 pages. Thus, the "descriptive" part took about 320 pages — two times more than the description of events. This was caused by the task to create a close connection of cause and effect in the actions of characters.

The chronotope of the novel is clearly traced. The time of the main action is between the 1830s and 1840s. The first chapter begins in the winter of 1827, and in

the epilogue the story of some of the characters is traced back to 1856, to the reign of Napoleon III, and in fact — until the date when Flaubert finished his novel. The novel ends with the death of the main character, as the goal was not to describe her life line, but to show the manners of contemporary France.

Stylistic analysis helped to come to the conclusion that in the novel the author often uses the Imparfait in the syntactic structures — a tense in the French language that expresses an action in duration. With the help of the tense form of Imparfait, as noted by Proust, Flaubert manages to express the continuity of time, its unity.

In the novel, Flaubert uses the maneuver that is more suited to poetry than prose: it is a manner to transmit emotions or states of mind by exchanging meaningless remarks.

The image of Madame Bovary is initially contradictory. On the one hand, she lives in the only familiar and comprehensible world for her — a world of illusions and dreams. On the other hand, the world that surrounds her is totally different to what she is seeking in her dreams. Getting more and more involved in the philistine existence, Emma seeks to break out of it with the help of love — the only feeling that she believes can raise her above the hateful gray world.

The subject of the study is the linguistic unit. An invariant function of these units is marking the various dimensions and parameters of speech interaction. Such units are called (by Alexander Alferov) **deictic speech units (DSU)** and function as focal points (operators that change intentionality, illocutionary, interpersonal and argumentative orientation and the strength of statements), as well as connectors for the organization of an utterance.

The present study is based on a functional approach in its onomasiological incarnation.

Onomasiologically DSU displays itself as a category marker of different aspects of verbal interaction.

Let's define the symbolic notation of deictic categories that are the original contours of the world of Emma Bovary:

1. Spatial deixis — **DSU 1**;
2. Temporal deixis — **DSU 2**;
3. Personal deixis — **DSU 3**;
4. Social deixis — **DSU 4**;
5. Empathetic deixis — **DSU 5**.

One of the examples that reflect a microcosm of Emma on the farm, is a fragment on page 45. In this textual world the semantic microblock is formed as the author's speech, the compositional form of which is presented in the form of a description, introducing the family of Emma Rouault.

Thus, we distinguish deictic categories, denoting the textual world of Emma on the farm:

1. **DSU 1**: des Bertaux, la maison, chez un voisin;
2. **DSU 2**: depuis deux ans;

3. **DSU 3:** les Rois;
4. **DSU 4:** un cultivateur, sa demoiselle;
5. **DSU 5:** accroché.

— Êtes-vous le médecin? demanda l'enfant.

Et, sur la réponse de Charles, il prit ses sabots à ses mains et se mit à courir devant lui.

*L'officier de santé, chemin faisant, comprit aux discours de son guide que M. Rouault devait être un cultivateur des plus aisés. Il s'était cassé la jambe, la veille au soir, en revenant de faire les Rois, chez un voisin. Sa femme était morte depuis deux ans. Il n'avait avec lui que sa demoiselle, qui l'aidait à tenir la maison.*

*Les ornières devinrent plus profondes. On **approchait des Bertaux**. Le petit gars, se coulant alors par un trou de haie, disparut, **puis**, il revint au bout d'une cour en ouvrant la barrière. Le cheval glissait sur l'herbe mouillée; Charles se baissait pour **passer** sous les branches. Les chiens de garde à la niche aboyaient en tirant sur leur chaîne. **Quand il entra dans les Bertaux**, son cheval eut peur et fit un grand écart.*

Thus, we have pointed out the main outlines of a microcosm of Emma on the farm with her father. After the death of her mother, she was the only lady (sa demoiselle), who helped him on the farm. The adjective "plus aisés" emphasizes the social status of her family.

The space-time components of this microcosm are represented by spatial (la maison, des Bertaux), temporal (depuis deux ans, puis, quand il entra) vocabulary as well as verbs of motion (passer, approchait). These space-time coordinates are the exact localization of events in the time and space of its reality. The exact time periods (depuis deux ans), place names (des Bertaux), personal names (Charles) make the description plausible and accurate. M. Bakhtin wrote that in a work of fiction there are "meaningful moments with spatial, temporal, and semantic meanings."

The person-space-time frame of the work of fiction introduced in the first sentence, is the antecedent in the following text and is further confirmed by numerous anaphoric elements throughout the text. This ensures the consistency and integrity of the text. The following is an example of anaphoric links within one microblock. Indicators to the character, place and time of action are repeatedly confirmed in the text by deictic elements.

In the semantic microblock on page 76, the author describes the life of Emma in the monastery, her passion for music with her friends.

The contours of the textual microworld are:

1. **DSU 1:** au couvent;
2. **DSU 2:** À la classe de musique;
3. **DSU 3:** Emma;
4. **DSU 4:** Mademoiselle Rouault;
5. **DSU 5:** neutre.

*À la classe de musique, dans les romances qu'elle chantait, il n'était question que de petits anges aux ailes d'or, de madones, de lagunes, de gondoliers, pacifiques compositions qui lui laissaient entrevoir, à travers la niaiserie du style et les imprudences de la note, l'attrayante fantasmagorie des réalités sentimentales. Quelques-unes de ses camarades apportaient au couvent les krepstakes qu'elles avaient reçus en étrennes. Il les fallait cacher, c'était une affaire; on les lisait au dortoir. Maniant délicatement leurs belles reliures de satin, Emma fixait ses regards éblouis sur le nom des auteurs inconnus qui avaient signé, le plus souvent, comtes ou vicomtes, au bas de leurs pièces.*

The microblock given is organized by Flaubert as the author's speech, in which Emma appears to be an exquisite personality who is in love with songs: "les romances qu'elle chantait", "petits anges aux ailes d'or, de madones, de lagunes, de gondoliers".

The analysis of the deictic field reveals that the center of the fragment is Emma, the referential correlation is carried out through a proper name (Emma), a personal pronoun (elle).

The spatial deixis is defined in the microblock through the monastery (au couvent). Spatial localization is depicted in the expression: "au dortoir", which directly determines the spatial identity (relative location) with Emma. Dynamics of action are supported through the verb of motion (movement in space) "apportaient". It should be noted that the author uses a potential deictic periphery deictic word: camarades.

Temporal deixis is presented in the form of a temporal expression "le plus souvent".

Deixis and its projections in the text are also expressed by grammatical means. In the example above, deixis is primarily expressed through categories of time. A widely used Imparfait (était, chantait, apportaient) and Plus-que-Parfait (avaient signé) indicate the presence of the observer and provide a description of events, and point to the preceding events.

According to the theory of K. Bühler, deixis is observed as pointing to the field of the person, which is a space-time coordinate system, built with respect to the subject of perception. The starting point of this system — Origo — can be represented by the index, deictic words: "I'm here now" [5, 60]. It is quite clear that the well-known theory in philology of M. Bakhtin also goes in the same direction.

Summarizing the properties of deixis in the work of fiction, we define it as an explicit or implicit reference in the semantics of the text to the person, place, time of the event from the perspective of the observer, which has a subjective far or near location in space and time.

This is exactly what we observe in the analysis of the textual worlds of Emma Bovary.

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