CHAPTER VI
CONCLUSIONS

5.8 Introduction
The objective of this study has been to explore the phenomenon of deixis in plays and novels. This is done in the light of Elam’s finding concerning the use of deictic items in drama and fiction. An attempt is made to find out whether there is any interrelationship among different categories of deixis with reference to plays and novels. Different passages are selected from the plays and novels and they have been analysed with reference to different categories of deixis.

5.9 Conclusions
The dramatic texts are analysed with reference to proximal and distal deixis under the different categories of deixis - person, spatial, temporal, discourse and social deixis. The term ‘Deixis’, which derives from the Greek word for ‘showing’, applies to linguistic expressions (e.g. I, that, here, then) that refer to entities and spatial or temporal locations from a particular subjective position. According to Lyons (1977:637), ‘By deixis is meant the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically of a single speaker and at least one addressee’. The identity of the interlocutors in a communication is called person deixis; and the place or places in which these individuals are located is called place deixis; the time at which the communication act happens is known as time deixis. In discourse deixis deictic reference is made to a portion of a discourse, which is related to the speaker’s current location in the discourse. The social relationship among the participants in the conversation is identified as social deixis. The choice of honorifics,
polite, intimate or insulting speech levels can be grouped as social deixis. In face to face interaction, which is described by Lyons as the ‘canonical situation of utterance’, deictic expressions take the speaker’s position as their point of anchorage and can be interpreted with reference to that position. This refers, for example, to the interpretation of here in the utterance ‘if you come here you can see the lake’. In this utterance here refers to the specific point where the speaker is standing, and the hearer needs to know this position in order to interpret what the speaker is saying. Deixis is often described as ‘egocentric’, because the ego of the speaker represents the centre of orientation. Thus, in any discourse the speaker is the deictic centre because everything which is related to the speech act is centred around him/her and connected to her/his viewpoint. Deixis involves a distinction between what is perceived as ‘proximal’ to the deictic centre and what is perceived as ‘non-proximal’. In general, this and that, and other proximal and distal deictics, make difference between two different locations relative to the deictic centre within the speech situation. This is clearly evident in what is the most prototypical dimension of deixis, spatial deixis. Spatial deixis includes references to locations in terms of their positions related to the deictic centre. The contrast is between proximal deictic expressions like this and here, which refer to locations closer to the speaker, and non-proximal deictic expressions like that and there, which refer to locations far from the speaker’s position. The perception of proximity is context-dependent. For example, here is associated with the location of the speaker, but can change dramatically according to how wide an area it refers to around that location. In the example mentioned above, here refers to the few square centimetres from where the speaker is standing, but in an utterance such as ‘The prices do not change much here’ larger areas are referred to as here. Spatial deixis makes a basic distinction between motion verbs come and go to indicate, respectively, motion towards the speaker and movement away from the speaker. Time deixis makes a contrast between now and not now or then, and includes deictic expressions such
as **now**, **then**, **tomorrow**, **last night** and **today**. **Now**, which refers to proximal time indicates ‘the pragmatically given span including coding time’ (Levinson, 1983). In contrast to **now**, **then**, which refers to distal time applies to both past and future and can be explained as **not now**. Tense contrasts are also deictic. Lyons (1977:678) believes that ‘it grammaticalises the relationship which holds between the time of the situation that is being described and the temporal zero-point of the deictic context’. Thus, the present tense can be considered as a proximal form and past tense as a distal form. The distal forms of temporal deixis are deployed to communicate not only distance from current time but also distance from reality or facts. The temporal deictic use of **this** and **that** in expressions such as **this year** or **that night** contains a metaphorical extension to time of the spatial difference between **here** and **there**. Person deixis involves references to the roles of speaker and hearer in communication. It includes ‘first person’, ‘second person’ and ‘third person’ pronouns such as **I**, **you** and **he**. The principle role is played by the first person **I**, as it normally refers to whoever is currently speaking. The role in connection with the first person is the second person, and all other roles are played by the third person. **I** and **you** are considered proximal deictic items as they are the only active roles, but the third person is considered the non-participant and contrasts with the two participants. Thus, the addresser and the addressee must be mostly present in the speech event; and even where the non-participant is physically present, he still stays out of the deictic bond of conversation except as one of many referents. The third person is considered as a negative term in the category of person deixis, indicating a non-person who does not belong to the situation of speech itself. In addition to person, place and time deixis, there are two other deictic categories: ‘discourse deixis’ and ‘social deixis’. ‘Discourse deixis’ is an expression that has its reference within the text. Demonstratives **this** and **that** are often examples of discourse deixis. The demonstrative expressions can be categorised in terms of proximal vs. distal distinction. **This** can be used to refer to the upcoming part
of the discourse and is proximal and that to the preceding part and is distal. Distinction must be made between discourse deixis and anaphora. When an expression refers to another linguistic expression, it is called discourse deixis. When that expression refers to the same referent as a prior linguistic expression, it is called anaphoric. Social deixis concerns ‘the encoding of social distinctions that are relative to participant roles, particularly aspects of social relationship between speaker and addressee(s) or speaker(s) and some referent’ (Levinson, 1983:63). The most obvious one is the referent honorific system. It can be found in polite pronouns and titles of address. In some languages social contrast is encoded within person deixis by making difference between the pronouns used for a familiar or a non-familiar addressee. T/V distinctions refer to Latin tu and vous (singular and plural versions of you), by that it is possible for the speaker to indicate something about the relation between the addresser and the addressee. Tu shows familiarity and vous shows non-familiarity. Tu can be used to address a person that is from the same social level (proximal form) and vous can be used to mark a difference between the social status (the addressee must be higher or older). Titles are socially absolute deictic information, which are for authorized recipients and marks the distance and inequality between the participants. For example, the title Mr. President shows the power and superiority of the addressee. According to Elam (1980), dramatic discourse is egocentric and the speaker defines everything in respect of his own place in the dramatic world, which includes himself, the listener, the time of utterance Now and the location of utterance Here. The Here and Now show his position as the speaker. He observes that ‘Proximal’ deictics have a far more important function in drama than ‘Distal’ deictics, which are typical of the language of fiction as a genre.

An attempt has been made in this study to verify Elam’s claim and find out to what extent it is valid. The analysis of the selected passages indicates that the plays employ more proximal deictic devices than distal deictic devices. The total number
of the occurrence of proximal deictic devices in the selected conversational passages is 8911 and that of distal deictic devices is 4357. The percentage of the occurrence of proximal deictic devices in the selected passages is 67.16 per cent. The maximum percentage of proximal deictic devices in a passage in these plays is 74.38 and the minimum percentage of proximal deictic devices in a passage is 49.46. This analysis reveals that Elam’s claim (1980) regarding the use of proximal and distal deixis in drama is substantially true and valid and this reflects Elam’s insight into the phenomenon of deixis. In the second category spatial and discourse deixis, it is found that the number of distal deictic devices is greater than that of proximal deictic devices. For the convenience of the analysis, the categories- Spatial and Discourse Deixis- are combined together because, at times it is difficult to distinguish between them in real-life contexts and sometimes there is an overlap between the two of them. In the fourth category ‘Social Deixis’ the number of distal deictic devices is more than proximal deictic devices in both the plays. The Main characters in both the plays try to maintain a difference in social status and make a distance among themselves by using titles such as Mr. and Sir many times in entire play. They try to minimize praise of themselves and maximize it to the others to make a good relationship.

Two novels are analyzed with reference to proximal and distal deixis under the different categories of spatial, temporal, person, social and discourse Deixis. Elam believes that ‘distal’ deictics have a far more important function in fiction than ‘proximal’ deictics, which are typical of the language of fiction as a genre. It has been tried in this study to justify Elam’s finding and find out to what extent it is true. The analysis of the selected passages indicates that the novels employ more distal deictic devices than proximal deictic devices. The total number of the occurrence of proximal deictic devices in the selected passages is 2123 and that of distal deictic devices is 4093. The percentage of the occurrence of distal deictic devices in the selected passages is 65.85 per cent. The maximum percentage of distal deictic devices...
devices in a passage is 96.51 and the minimum percentage of distal deictic devices in a passage is 27.51. It is considered that in both the novels the number of distal temporal deictic items is more than proximal deictic items. The feelings, anxieties and decisions of the characters of the two novels are described with reference to the past events. In *Animal farm* the animals are promised a better and equal life after the revolution, but as they move on they find the promises failed and they just compare their present situation more with the past, which makes the number of distal deictics more than proximal deictics. In *Lucky Jim* the main character of the novel expresses his emotions, decisions and worries in connection with some past occasions.

The other point which has emerged from the study is the number of social proximal and distal deictic devices in these two novels. The number of social proximal deictic devices is more than distal deictic devices in *Animal Farm* and it is the reverse in *Lucky Jim*. To bring the equality and unity among the animals on the farm, all of them are called *Comrades*. It gives them the same social status and more proximity. In *Lucky Jim* because of differences in relation to age, sex and the position of the characters a lot of distal deictic items are used to bring the social differences among them.

Comparison of tables 11 of the plays and the novels reveals some interesting points. It is noticed that among all the types of deixis the lowest frequency is that of social deictic items. It is also found that the highest number of deictic categories in any text is that of person and temporal deixis. But the number of person and time proximal deictic markers is more in the plays and that of person and time distal deictic markers is more in the novels. On the contrary, the number of spatial, discourse and social deictic markers is the lowest in any text. It is noticed that the percentage of proximal and distal deictic markers is almost the same in each of the two plays. The percentage of proximal deixis is 66.16 in *The Caretaker* and it is 68.05 in *Enter a Free Man*. However, in the two novels there is a wider variation in the percentage of
proximal and distal deixis. In *Animal Farm* the percentage of proximal deixis is 21.59, whereas in *Lucky Jim* it is 43.55. It is also marked that the numbers of proximal and distal deictic devices under spatial and discourse deixis in the novels are almost the same. In *Lucky Jim* the numbers are exactly the same and in *Animal Farm* there is a slight difference between these two categories. The other point which is noticed is that in three of the texts except *Animal Farm* distal social deictic markers are greater in number, but in *Animal Farm* proximal social deixis is greater in number. To bring the equality and unity among the animals on the farm, a lot of proximal deictic devices such as *Comrades* are used several times in the text.

On the whole, there is no necessary and inherent relationship among the different categories of deixis. Each category is independent and not many regular patterns of correspondence among different categories have been observed in this study.

As it is observed the analysis in this study combines a contextual account along with linguistic support through an analysis of the theory of deixis. It examines the working of deixis in drama and fiction and shows how the writer’s employment of different deictic elements helps the reader to find out the different perspectives in the text, mainly those of the main characters and the writer in the light of other contextual aspects.

### 5.10 Implications of the Present Study

A detailed analysis of different categories of deixis, as has been carried out in this study, can help to improve the reader’s perception of the play and novel as a work of art. Literature teaching can be made more interesting if teachers pay attention to pragmatics, take students through the play and novel and help them to explore the hidden points in their structural design. Students and teachers struggle with the problem of interpreting dramatic conversation and no conversation can be fully interpreted without probing into the working of deictic elements. The present study offers students and teachers an effective approach to the analysis of drama and fiction. Teachers can teach students how to consider utterances in the play and
novel in terms of interlocutors’ intentions and their psychological status. Through this approach, readers can be encouraged to discover different kinds of meaning suggested on the basis of both linguistic evidence and contextual information in the drama and novel. They can teach them how to overcome the problem of interpretation by showing them how deictic devices are used. Teachers can make students capable of exploring the intended communicative goals that are to be achieved by utterances. In this way readers’ interpretation of utterances becomes more accurate, concrete and comprehensive.

5.11 Scope for Further Study in the Area

The present study concentrates on the use of language as a special instrument with its focus on the context of utterance and principles that function in this situation. It focuses mainly on seven major categories of deixis - person, spatial, temporal, discourse, social, proximal and distal deixis. By applying these different categories of deixis in the selected plays *The Caretaker* and *Enter a Free Man* and novels *Animal Farm* and *Lucky Jim*, an attempt has been made to demonstrate different kinds of meaning concerning the context of utterance and linguistic evidence. This has been done in case of two plays and two novels. To validate the findings further, more plays and novels need to be analysed using the same framework.