

A Study of Deixis in Relation To Lyric Poetry

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SUMMARY

This thesis is an examination of the role of deixis in a specific literary genre, the lyric poem. Deixis is seen as not only a fundamental aspect of human discourse, but the prime function in the construction of 'world-view' and the expression of subjective reference. In the first part of the thesis current problems in deictic theory are explored and the relationship between deixis and context is clarified. A methodology for the analysis of deixis in any given text is constructed and the pragmatics of the lyric poem described. The methodology is applied to detailed analyses of selected lyric poems of Vaughan, Wordsworth, Pound and Ashberry. There is a demonstration of how deixis contributes to the functioning of the poetic persona, and the changes in deixis occurring diachronically in the poetry are examined. In conclusion it is demonstrated that although deixis necessarily reflects the changing subjectivity of the poetic persona through time, there are many elements of deixis which are constant across historical and stylistic boundaries. There remains a tension between the constraints of the genre, the necessary functions of deixis and the shifting subjectivities which that deixis reflects.

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On the Notation Used in the Thesis

The notation used in the thesis is drawn from a number of sources, and has been modified by myself where appropriate.

Referential deixis:

Demonstratives take the subscripts $_1$ and $_2$ to indicate proximal and distal relations respectively. The demonstrative as head appears as D_1 or D_2 . At M it is $D\alpha_1$ or $D\alpha_2$. With a rank-shifted clause in the NG we have:

$D\alpha_1$ *wh*

Further elements exist for the indication of demonstration, as in:

$D\alpha_1$ (+i) (example: *this fleshly dresse*, Vaughan)

Anaphoric demonstratives appear as:

$D\alpha_1$ (+Ana)

The definite article used deictically appears as:

$iA\alpha$

i here indicates 'indexical' use (avoiding confusion through use of *D*)

Third person pronouns simply take the notation:

x_0 or x_1

where the subscripts determine pragmatic and anaphoric uses respectively.

Origo-deixis

The locutionary subject is *I* with subscripts relating to the position with regard to the canonical situation. Thus:

I_1 within the canonical situation

I_2 outside the canonical situation but introduced by a third party, as in direct speech.

I_3 outside the canonical situation, not introduced by third party. generally, the I of lyric poetry.

Spatio-temporal deixis:

CT, RT and ConT are known enough not to warrant further attention here.

The discourse location appears as L_d with a location variable subscript $,L_{d1,2,3}$ etc.

General:

The events, participants, speech and content of any discourse can be mapped out using a Jakobsonian analysis.

For example:

E^C content event

E^S speaker event

P^C = participants in the content

P^S = participants in the speech event

Throughout the thesis the notation of Hallidayan systemic grammar is used.

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CHAPTER ONE: DEIXIS, CONTEXTS AND LITERATURE

Farewell you everlasting hills! I'm Cast
Here... (Henry Vaughan: "Man's Fall, and Recovery")

Back in twenty minutes (note on shop door)

In this chapter I describe the semantics and pragmatics of deixis and evaluate its traditional categories. I discuss current problems relating to deixis, including demonstratives, reference, anaphora and subjectivity. I survey the scholarship concerning the deixis occurring in literary texts and describe the kinds of contexts which deixis may be 'read' against.

1. What is deixis?

There are certain elements of the above epigraphs which pose problem regarding their interpretation. In the Vaughan extract, the pronouns *you* and *I* and the spatial adverb *Here* suggest not only the subjectivity of the utterer, but a shared domain with the reader or addressee. Our interpretation of the shop door note would depend on a knowledge of when the note was written. Without this knowledge the recipient cannot tell whether he or she is likely to be waiting under a minute or nearly half an hour. What governs the interpretation of these utterances - and what causes the problems, is deixis. The linguistic phenomenon of deixis is a fundamental element of discourse. A Greek word meaning 'pointing', deixis has been adapted by linguists to refer to the encoding of the spatio-temporal

context and the subjective experience of the encoder in an utterance. Initially used of a small body of words and expressions which link the encoder with the situation of utterance, deixis has been extended to cover a broad range of language fragments.¹ A problem of delimitation arises because any utterance is the result of a relationship between the encoder, the language-system and the context in which the utterance takes place. Unless the meaning of deixis is contained, a pragmatic anarchy arises whereby it ceases to be a distinct phenomenon.

Deixis is that phenomenon whereby the tripartite relationship between the linguistic system, the encoder's subjectivity and contextual factors is foregrounded grammatically or lexically. There is both a semantic and a pragmatic element to deixis (i.e. deixis depends upon usage), although the relationship between these elements is complex. The above definition both expands the conception of deixis as a limited, if heterogeneous, body of words and expressions, and delimits later implications by including only the personal and demonstrative pronouns, certain adverbs, various aspects of tense, referring expressions and anaphora (under certain conditions). Deixis functions pragmatically, but it is also controlled by semantic determination.²

The confusion over the status of deixis surfaces in arguments about pronominalisation. Lyons (1977) points out that pronouns are traditionally thought of as noun

substitutes, and their function in discourse is essentially that of cohesion. But pronouns are actually referring expressions and are equivalent to nominals, not nouns. This makes pronouns more implicitly deictic for a number of reasons to be explained later.

The modern use of the term *deixis* can be attributed to Bühler (1934). In his pioneering work Sprachtheorie: Die Darstellungsfunktion der Sprache he sets out a theory for what he called the "deictic field of language". Deictic terms and elements (and by this we mean deictics used deictically - most deictics can also function non-deictically) relate to a 'zero-point' (the *origo*) which is set by the encoder in relation to the spatial and temporal nature of the utterance. Bühler relates other kinds of deictic phenomena to this core conception. Using the example of a signpost in the middle of the countryside he states:

Now, the concrete speech event differs from the wooden arm standing motionless in the countryside in one important aspect, namely that it is an event. But still further, it is a complex human action, and in this action, the sender has not only like the signpost a fixed position in the terrain, but also plays a role, the role of sender as opposed to the role of receiver.³

For Bühler, the deictic field covers the complexity of the speech event related to the situation of the encoder and the combined spatio-temporal co-ordinates. Citing the Greek grammarians, he sees the personal pronouns as essentially *roles* and as such they lie at the heart of the deictic field of natural language.

Deictic terms ⁴ are not devoid of semantic meaning, but rather they form a link between truth-conditional semantics and context-dependent pragmatics. Efforts have been made, in formal logic, to accommodate the fact that most human communication has a deictic aspect. ⁵ Predicate logic, on the other hand, does not take the natural role of deixis into account; yet linguists and philosophers such as Grice, Kaplan and Montague work with the assumption that the truth-value of a sentence can be assessed only in relation to a set of reference points. These points, such as who is speaking, where and when, are the deictic points of reference. Yet we must not confuse deixis with mere context-dependency. Morris's semiotic divisions of syntax, semantics and pragmatics relate usefully to deixis in this respect. Morris saw syntax as essentially the formal relation of signs to other signs, semantics as the relation of signs to objects and to the world, and pragmatics as the relation of signs to interpreters and users. It can be seen that deixis compounds the sign distinctions. Deictics 'jump the system' inasmuch as they are grammaticalisations or lexicalisations of context which must be pragmatically processed. The increasingly pragmatic and Wittgensteinian view of language-in-use has to a great extent offset the semantics of language-as-system expounded by de Saussure, Chomsky and later generative semanticists; but as I have stressed, care must be taken not to overstate the pragmatic element in any utterance, because language, and most

particularly deixis, functions at the intersection of symbolic (in the semiotic sense) and pragmatic meaning. The relation of any pragmatic frame to functioning deictic elements and terms is a central issue in the analysis of the poetic text, as I will demonstrate.

No programme of semantic analysis accommodates deixis; that is to say, deixis somehow encodes both the pragmatic and semantic functions of language, and no theory has as yet been put forward to account for this within the general framework of semantics.⁶ Some form of context-relativity (though this in itself would not define deixis, as I have said) could be accommodated by saying that the proposition expressed by a sentence in a context, that is the proposition of an utterance, is "a function from possible worlds and that context to truth values".⁷ A proposition is normally seen as a function from possible worlds to truth values. Thus context is brought into the semantic description by the focus on "how context plays a role in specifying what propositions the sentence expresses at this occasion of utterance".⁸ It is possible that deixis would then be fully orientated within pragmatics, rather than semantics, but the boundaries between the two are by no means certain. The differences seem to be in degree of emphasis, rather than of fundamental description. But the significance of context in the determination of meaning or possible meaning is vital to the study of deixis. There

are, however, various ways of viewing the function of that context.

The main concepts of the function of context in any utterance I see as: i) contexts are purely extralinguistic, but affect the range of possible meanings; ii) contexts are actually *brought about* by the utterance (that is, utterances change the context - see Gazdar 1979); iii) context is grammatically encoded in certain linguistic elements and terms. The complex relationship between syntactic form, context and pragmatic function is most evident in those elements and terms which constitute deixis. Sentences encode functions of possible contexts to transform them into utterances (where an utterance is the sentence with its full contextual possibilities). Deixis is the element by which this encoding takes place.

Further, sentences only express propositions by virtue of specific contexts and specific encoders within the deictic field. These specific contexts fill in the parameters for which the deictic terms and elements stand as variables, although the 'accessing' of these contexts is complex in all kinds of utterance. Here, pragmatics is seen as logically prior to semantics, with deixis seen as a variable. But deixis actually encodes that context to a

certain extent, so it cannot be a purely variable function. If we consider the subjectivity of the encoder, the various deictic and non-deictic uses of deictic terms, and the shifts of deictic centres that can occur in a range of possible contexts, then deixis breaks free of its restrictive definition as a context-dependent variable.

Following Donnellan (1978), Searle (1969,1979), and Strawson (1974), there is much to be said for the view that deictic terms are closely linked to the phenomenon of reference. As noted with the problem of pronouns, elements seen primarily as cohesive or intra-linguistic variables often have an essential deictic quality. With reference and pronominalisation brought into the field of deixis, it becomes a complex arena of linguistic activity. Deixis is a corrective to the view of language as a wholly internal system, because it implies that the system must operate in the world of communicative function. Meaning itself can only arise out of interaction between elements.

It is possible to ascribe and describe a dual aspect of deixis: form and function. Now, all language fragments have form and function, so the aspect must be defined further. As I have stated, deictic terms and elements do not always function deictically. Used deictically, they have fundamental links with the encoder and the context; and they may reveal mental states and perceptions. However, deictics have both an *indexical* and *symbolic* meaning.⁹ The symbolic meaning of a deictic term refers to its place in

the language system. There is an invariant (or denotative) aspect of symbolic meaning. Taking *I* as an example, we can say that the symbolic meaning might be "the encoder of this message" (though there are problems with this definition).¹⁰ The egocentric medium *I* will never (or to be more accurate, rarely) be *non-I*. *I* is a complex example, but it can be seen simply to have an invariant linguistic form and meaning; but despite this it must always have 'another' meaning for the *I* may express the subjectivity of the infinitely variable *I*. This variable quality is the *indexical* meaning of the term. Jakobson referred to deictic terms as 'shifters' - thus recognising the variable element present. It is the fact that it is variable, it is tied to the language system like any other term, and it must refer to something, that makes the deictic term interact with context in a particular way. It might be argued that all nominals work in this way; for example, *the table* refers, it is part of the linguistic system and yet there are a number of specific tables (indexical aspect) that might be cited by its use.¹¹ But it is not *table* that is encoding this activity (I am assuming a context here), it is the definite article *the*, - itself is closely related to deixis (indeed, the definite article can be *used deictically*). Thus we must make a simple distinction between the generic and deictic use of the article, and between definite and indefinite articles.

According to Rauh (1983) the indexical meaning of a deictic expression is:

... a result of assigning a referent to a linguistic expression... Thus the indexical meaning of a deictic expression can be described as the object (in the general sense of the word) related to the center of orientation (the encoder) in the manner specified by its symbolic meaning.¹²

Whenever that variant reference point has been located, then the indexical meaning of the utterance may be ascribed. Thus the symbolic meaning of *I* can be ascribed to a particular *I* figure and the indexical meaning located. The two meanings are ultimately linked: the symbolic meaning suggests the indexical within a given context (for instance, the context of the genre of Romantic poetry may assist us in the realisation of the indexical given the symbolic, textual *I* of the poetry). With other deictic terms the relationship between two meanings may be more complex, and interpreters must create possible contexts by which they are realised. In what has been termed *extralinguistic deixis* (Searle) or *deixis at its purest* (Lyons), where the utterance is accompanied by some extralinguistic gesture, the indexical meaning is more clearly located (generally, although mis-communication is by no means a rare phenomenon) and assigned by reference to an element outside the linguistic system.

It is worthwhile at this stage to summarise the various usages of deictic terms and elements, relating them to their indexical and symbolic meanings. The aspect of deixis

can be seen in terms of what Lyons (1977) calls the *canonical situation of utterance*:

... this involves one-one, or one-many, signalling in the phonic medium along the vocal-auditory channel, with all the participants present in the same actual situation able to see one another and to perceive the associated non-vocal paralinguistic features of their utterances, and each assuming the role of sender and receiver in turn.¹³

There are significant shifts from this model in different kinds of discourse; but the canonical situation that Lyons describes is the deictic centre of orientation, and that centre is the *I* or ego of the utterance. This is important as we can see the roles of first and second person testifying to this central acting out of positions of discourse.

The concept of the deictic centre of orientation allows us to draw a cline of deictic co-ordinates from where they function strongest to where they are shifted or suppressed. Roughly speaking, this is from the phenomenon of *extralinguistic deixis* to that of *non-egocentric deixis*.¹⁴ *Extralinguistic deixis* is deixis accompanied by extralinguistic phenomena such as gestures. Here the indexical meaning is most dependent upon these elements. Often the encoder is visible and there takes place a kind of indexical reciprocity whereby the specific quality of a deictic expression is only given by the assignation of the extralinguistic referent. If we use the deictic terms *here* and *there*, when pointing to a referent that same referent will be assigned but what will have altered (with respect

to the usage) is not any aspect of that referent but rather the encoded position of it with respect to the situation of the encoder. We should not overestimate the importance of extralinguistic elements in the identification of indexical meaning:

Potential referents of deictic expressions are already pre-sorted by the symbolic meaning of a deictic expression and an identifying gesture becomes necessary only if several referents correspond to the condition thus established.¹⁵

This kind of pre-sorting is crucial to the deixis of written texts. Deictic terms and elements generally can have an independence from demonstrating gestures, enabling them to be used beyond or outside the canonical situation. This further implicates reference in the problem of deictic expression, and makes the egocentric aspect more complex: deixis is mobilised within the centre of orientation; this centre governs referential functioning, but can be shifted and has a number of potential aspects.

From the phenomenon of *extralinguistic deixis*, where all elements are present within the canonical situation, a first shift may be noted. Here, the centre of orientation but not the related objects are part of the canonical situation. This is equivalent to Bühler's *deixis at phantasma*, and as Bühler himself states:

In these phenomena the index finger as the natural tool of *demonstratio ad oculos* is replaced by other deictic aids. It is already replaced in the case of discourse about currently present objects. But the help which it or its equivalent provides never disappears or is completely lacking, not even in anaphora, the strangest and most language-specific way of pointing.¹⁶

This usage is linked to the definite article and as such is implicated in the whole argument about the status of referring expressions. This is also the deictic field in which literary utterances, among others, operate. Rauh further notes that the phenomenon is close to Bloomfield's 'displaced speech'. Also included are utterances where the coding time (time the utterance is generated, CT) is not the same as the receiving time (time the utterance reaches the addressee, RT).

The third type is characterised by the exclusion of the centre of orientation and the related objects from the canonical situation. The important difference here is that the canonical situation is outside the functioning of the deixis: the relevant situational context is imagined. The extent to which this differs from that where the context is given is an area open to analysis, particularly in the light of Sperber and Wilson's (1986)-theories about the nature of that context. It is not clear that contexts are merely 'given'. A number of *possible* contexts may be encoded in any utterance. One important question is whether literary or 'dramatised' deixis functions in a different manner to other situations of deictic usage where the context and referents are not more immediately assignable. One of the characteristics of this third type is the shifting of the centre of orientation, and there seems to be a link with 'literary' utterances. As Rauh states:

Shifting the center of orientation produces interesting results especially as the process is not infrequent;

shifting which is necessary for identifying the indexical meaning of deictic expressions so that a center of orientation may be fixed, may cause problems for the encoder. The reader of James Joyce's *Ulysses* is quite familiar with such problems: the encoder...by means of an interior monologue frequently opens up different spaces in his memory and establishes in them... his shifting center of orientation.¹⁷

Uses of deictic expressions which are free from any immediate situation have this shifting characteristic which enables multiple layers of deictic meaning to be expressed. Receivers of these expressions have to create the imagined situational context by which the deixis can be given meaning. Symbolic meanings will delimit the indexical range but decoders have to create a cognitive space in which the deictic elements and terms must be realised indexically.

Of the remaining types of aspect noted by Rauh *anaphoric* usage is a special category which will be discussed at some length in respect of the traditional categories of deixis, as will *discourse* or *text* deixis. Common to both is that the so-called 'related objects' appear intra-textually, although this is by no means straightforward as far as anaphora is concerned. *Analogous deixis* need not detain us long; this is where the centre of orientation is established in a cognitive space represented by an object functioning as analogue.

Rauh finally notes a kind of deixis which is non-egocentric. Largely restricted to local deictic expressions, non-egocentric deixis is possible precisely because of the relational quality of the symbolic meaning

of such expressions. Deictic relations are essentially egocentric, but it is possible to annul this egocentric relation by expressing a relatum different from the egocentric one. Rauh's example from English is an expression such as *above the car*, where the explicit use of *the car* takes away the egocentric perspective. This is interesting, but rather problematic, because we have a nominal group with the definite article annulling this relatum, and such groups have their own deictic input. The egocentric relatum of the deictic expression *above* has been shifted to accommodate the referent, encoded in the referring expression *the car*. Part of the symbolic meaning of the deictic expression has changed in that it has become non-egocentric, but it has done so through the mobilisation of a further deictic expression. I should add here that the expression *the car* is not necessarily deictic: it can be used in a non-deictic manner ("The car is an expensive form of transport").

2. The traditional categories

So far I have discussed the relation of deixis to the encoder and its status within the boundaries of semantics and pragmatics. I now wish to look at the so-called 'traditional categories' in order to show how deixis operates. In part two I propose a new classification.

According to Levinson (1983) the traditional categories are *Time*, *Place* and *Person*, but two further categories (as Levinson notes) are now sufficiently well-known to warrant

inclusion into the standard deictic divisions. These are *Discourse* and *Social* deixis.

2.1. Time deixis

Much of the work on time deixis is based on the work of Fillmore, particularly his pioneering Santa Cruz Lectures on Deixis (1971). Time deixis essentially concerns the encoding of temporal points within the utterance and can be said to have three aspects. Fillmore distinguished between *coding time* and *receiving time* (CT and RT). To CT and RT, however, we can add *content time* (ConT); that is, the time being referred to in the utterance. Fillmore called this *referring time*, but I have preferred the term used by Sell, 1987.

Time deixis is grammaticalised in tense and the deictic adverbs of time. As is often noted, it is difficult to differentiate between deictic and non-deictic usages of terms. Levinson (1983) says:

Both time and place deixis are greatly complicated by the interaction of deictic co-ordinated with the non-deictic conceptualisation of time and space. To understand these aspects of deixis in depth it is first necessary to have a good understanding of the semantic organisation of time and space in general.¹⁸

Traditional views of tense have not taken the deictic element fully into consideration. Although all languages have deictic terms and elements, they do not all have tense. Tense is ultimately deictic because it is a linguistic system which relates elements to a reference point. This can be contrasted with the non-deictic

phenomenon of aspect which focuses on internal temporal constituency. The etymological link between elements which locate space and time is clear, but whereas 'not-here' is a definable, continuous area, 'not-now' may be composed of the past or the future, separated by the present. That is why the present tense, in certain usages, is inherently more deictic than others.

Time deixis is naturally related to the deictic centre of orientation, and in its simplest forms RT will be synchronous with CT. This deictic simultaneity is the temporal aspect of immediate deictic situations typified by *extralinguistic deixis*, but such deixis is made more complex by tense, temporal adverbs and various shifts which take place when CT and RT are not the same. Utterances free of immediate context are no less bound by tense and deictic co-ordinates than those of *extralinguistic deixis*. As Lyons (1977) says of tense:

A tensed proposition...will be, not merely time-bound, or even temporally restricted; it will contain a reference to some point or period of time which cannot be identified except in terms of the zero-point of the utterance.¹⁹

This "zero point" is the deictic centre of orientation.

Tense and deictic adverbs are examples of 'pure' time deixis, that is, deixis which is not contaminated with non-deictic terms. Of *now*, *then*, *soon*, *recently* and *later*, the most deictically demanding is *now*, although this too is subject to strong and weak uses. For example:

1) Pull the trigger now!

2) I'm now working on a PhD

In 1) there seems to be a 'pure' deictic usage: the *now* refers to a very narrow time span t , even though CT and RT need not be the same (that is, the message can be received after its initial encoding). Content time and coding time are the same, but the receiving time can be displaced to a certain extent - as in a fictional reconstruction. In 2), however, the *now* is modified, partly by the progressive aspect (though aspect itself is non-deictic). The immediacy of *now* is dispersed.

If we are to pay full attention to the pragmatic element in any text, we should treat sentences as *utterances* - that is as sentences realised in a situation and range of possible contexts. Ambiguities may be resolved by placing the utterance within this range. The utterance "I'm now working on a PhD" does not take place in isolation (at least it only does so in linguistic analyses). *Now* can indicate simultaneity of CT, RT and ConT (though this is an unlikely occurrence), but it can also be used to contrast with past activity, in which case the ConT is much wider ("I have finished my Masters, and I'm now working on a PhD").

Sometimes tense can obviate or render redundant the workings of a deictic adverb as in the following example:

I'm smoking a cigarette now

Indeed, *now* can suggest a range of deictic time, but can nevertheless still be used non-deictically, as in:

Now the point I'm trying to make is ...

Tense must never be confused with time.

Then is often contrasted with *now*, but the two expressions do more than just oppose in a deictic concept of time. Although Nunberg (1978) cites the example looking at a 1962 model Chevrolet and saying "I was just a kid then", it seems that the primary function of *then* is anaphoric or discourse-deictic. Schiffrin (1987) cites the following examples:

Sue wrote a book,

She was teaching linguistics then.²⁰

In the above examples, *then* and *now* have different deictic functions. In "I'm smoking a cigarette now" the temporal adverb only seems an addition to the deictic activity of the tense. However, in "She was teaching linguistics then", the temporal adverb functions to qualify the tense and make more precise the content time. It would seem that the present tense, mobilised deictically, has a greater deictic function than other tenses. The present tense locates the encoder in the situation of utterance as much as any other deictic element. We must of course distinguish between *deictic present* and *timeless or generic present*.

Deictic terms such as *yesterday*, *today*, and *tomorrow* pre-empt the absolute or calendrical references to the time

in question. These are related to the situation of the encoder. Also, there are expressions which mobilise the adverbials of time through a deictic modifier and non-deictic headword, such as *next week*, or *this evening*. Time references are invariably deictic.

2.2. Place deixis

Place deixis is the encoded location within the deictic field of the utterance and like time deixis is significant because of the basic fact that all utterances take place within spatio-temporal frames. The most penetrating study of this phenomenon is still that of Lyons (1977), where the psycho-linguistics of spatial deixis is discussed at some length. Reference to an object can be made either by naming or locating, and this location can relate to various points or to the encoder's deictic centre and coding time.

The church is three miles away

The church is behind the town hall .

In the first example no point of reference is made explicit and the reference must be based on the encoder's position. In the second example the adverbial group relates the object to another place within its relative location. It might be tempting to say that *behind* is deictic (encoding relative position), but it is *non-egocentric*. The nominal group takes over the deictic input. Examples of naming nevertheless retain some locating reference.

The so-called spatial-deictic words such as *here*, *there* *this* and *that* have complex uses. Fillmore's (1971)

distinction between *gestural* and *symbolic* deictic terms and elements is useful. This distinction is an attempt to account for the range of deictic usage within a single expression - as noted in the example of *now* earlier.

Levinson (1983) quotes the following example:

I'm writing to say I'm having a marvellous time *here*
In this example the symbolic usage is shown. At first, it might seem that this symbolic meaning is the meaning arising from the subjectivity of the encoder. But Fillmore cites another example:

That's a nice view

Here (providing we don't see *that* as functioning anaphorically) the symbolic use is more general. If we contrast this to the gestural the difference is apparent but difficult to substantiate theoretically:

I want you to put it *there*

With *there* there is accompanying demonstration (again in certain situations). One of the problems of Fillmore's analysis is that he does not pay due attention to the pragmatic and contextual aspects. The pragmatic perspective would necessitate an enquiry as to the kind of discourse of which the fragment was part. *There* in the above example can operate anaphorically, if it is part of a larger discourse ("Do you see the bookcase? I want you to put it *there*"). Fillmore's explanation of the distinction between symbolic and gestural is as follows:

If during my lecture you hear me use a phrase like 'this finger', the chances are fairly good that you

will look up to see what it is I want you to see; you will expect the word to be accompanied by a gesture or demonstration of some sort. On the other hand, if you hear me use the phrase 'this campus', you do not need to look up, because you know my meaning to be 'the campus in which I am now located', and you happen to know where I am. The former is the gestural use, the latter the symbolic use.²¹

There is a danger here of compounding two deictic categories. In trying to distinguish between *gestural* and *symbolic* Fillmore has failed to distinguish between non-directional pointing and sorting one from many. Fillmore's *symbolic* meaning functions as a weak identitive and his *gestural* as a sortal. In the second example no real pointing is needed because there cannot be any argument to what *this campus* refers. In the first, *this finger* is used specifically to distinguish one from others. The symbolic use is only differentiated from gestural use by virtue of the centrality of the encoder in specifying the element which is demonstrated. In both examples the situation of the utterance is immediate. But in *this finger* there is a gesture which is not necessary in *this campus*, unless, of course, other campuses had been introduced into the discourse. In that case it would be opposed on a proximal/distal basis. *This campus* can easily be replaced by *the campus here*; and this again shows the closeness of demonstratives and the definite article in certain contexts and uses.

The demonstratives *this* and *that*, though often opposed in proximal and distal spatial uses, are complicated by

both subjective and non-deictic uses. The subjective uses, which Lyons refers to as *empathetic deixis*, can be used to indicate involvement or distance from the referent on a purely mentalistic rather than spatial level, as in:

This is what I've heard

That is what I've heard

It is difficult to locate the precise meaning of the deictic terms here, but we can say that both *this* and *that* are encoding an emotional distance from the complement of the sentence *what I've heard*.

Fillmore opened his lectures on deixis with a discussion of the sentence "May we come in?". The verb *to come* has a functional deictic element, as does *to go*. These verbs encode motion to and motion from the participants in the utterance.

The relationship between spatial deixis and time deixis is a close one, because very often if the utterer is in motion temporal terms can be used to refer to locations, as in Levinson's (1983) example:

I bumped into him two blocks ago

Further, spatial deictic terms can be used with respect to the actual unfolding of the discourse. Both time and spatial deixis can be used in a number of complex ways showing the subjectivity of the encoder, the metaphorical shifts of the discourse and its unfolding in time and space. This last element is the essential aspect of the penultimate traditional category: discourse deixis.

2.3. Person deixis

The personal pronouns grammaticalise the roles of the various participants in the situation of utterance. As the Greek grammarians noted, the first and second persons function within the utterance event, while the third person is restricted to those outside it. As discourse progresses, so the deictic centre necessarily shifts from one participant to another, and various relations may be encoded by the implication of confusion between roles. The person roles may be described in the following manner:

First person = encoder included in the utterance [+E]

Second person = encoder excluded / decoder included
[-E + D]

Third person = encoder excluded / decoder excluded
[-E - D]

The roles of the participants in the situation of utterance can be marked or encoded in other ways. Kinship terms and proper names are distinguished by their use as either address or reference. As with other kinds of deictic term, they are also distinguished by use, even though they may share the same lexeme.

The vocative is of particular interest, because it is implicitly deictic. The utterance-initial summons with the vocative particle is a feature of the poetic text, and with or without the particle it can be thought of as an independent speech act. More specifically, vocatives of this type are:

... noun phrases that refer to the addressee but are not syntactically or semantically incorporated into the argument of the predicate; they are rather set apart prosodically from the body of a sentence that may accompany them.²²

The vocative is a form of address, but it also refers, and this dual function might help to explain its ambiguous status. It is as if the addressee is placed briefly outside the utterance event - in the position of third person, while at the same time it signifies a close link with the encoder. Any poetic use will exemplify this:

O Rose, thou art sick (Blake)

O chestnut tree, great rooted blossomer (Yeats)

Although I have ascribed *encoder*, *decoder* and third person participant roles, there are variations on these main roles and positions within the situation of utterance. A decoder might have to be differentiated from a more specific addressee; and there are roles implied in certain utterances such as:

You are to keep moving to the left

Here the speaker is assumed not to be the prime source of the utterance. In lyric poetry there is the familiar concept of the *overhearer*: someone who in many respects is the addressee, but is not referred to or addressed specifically. This aspect of communication and reception is a pragmatic issue, and will affect the functioning of deictic terms and elements.

2.4. Social deixis

Social deixis encodes the social roles of the discourse

participants. Honorifics are the most widespread forms of social deixis, and they typically encode relations between participants and elements, such as those between speaker and a referent, speaker and addressee, speaker and bystander (including audience and non-participant roles) and speaker and setting (and *pseudo-participants*). *Absolute honorifics* mobilise forms for certain authorised speakers and recipients. Although social deixis is not as evident in English as in other languages, it occurs, particularly in older English with the archaic second person pronoun form *thee, thou, thine* etc.

2.5. Discourse deixis

Discourse deixis relates deictic terms not to some extralinguistic phenomenon, or to a linguistic antecedent (as in anaphora), but to "linguistic entities of various kinds... in the co-text of the utterance".²³ The difference between this and anaphora is that whereas the anaphor will often refer to a fairly straightforward antecedent, the discourse deictic will refer to an element of the text in a meta-textual way, including references to the utterance itself. It can produce reflexive paradoxes such as "This sentence, which I am now uttering, is false.". Discourse takes place in time, and in the case of written texts, on a spatial plane; and so it is natural to use both spatial and temporal deictic expressions and terms to account for movement within the text itself. In a text we find such terms as *in the above, the following quotation, in the*

extract cited earlier, as well as the more usual *this* and *that* which can refer to 'chunks' of past and future discourse and to discourse to come. Such elements must not be confused with anaphora; the reference is not to some prior linguistic element (or subsequent, following the comparison to cataphora) but to an aspect of the discourse itself. As Lyons comments:

Textual deixis is frequently confused with anaphora by virtue of the traditional formulation of the notion of pronominal reference... and the common failure to distinguish clearly between linguistic and non-linguistic entities.²⁴

There are times when there is considerable ambiguity about the status of such an expression; and this depends on the saliency of the possible antecedent element.

An offshoot of discourse deixis is the phenomenon of *impure textual deixis*. This falls between discourse deixis and anaphora and encodes the relationship between a referring expression and a variety of entities such as facts, propositions and utterance-acts. Two examples, one from Philip Larkin's poem "The Winter Palace", and another from Lyons, should make this clear:

- 1) Most people know more as they get older
I give all that the cold shoulder.
- 2) a: That's a rhinoceros
b: Spell *it* for me

In 2) the seeming anaphoric *it* refers to the preceding linguistic form, but it is not coreferential with it. In example 1), the utterance has a 'lazy' aspect (following Geach's (1962) idea of 'pronouns of laziness'). *That* is not

coreferential with any prior linguistic element, nor does it refer to some element of the unfolding discourse.

Rather, it refers to the proposition contained within the initial utterance. Impure textual deixis can therefore be defined as the phenomenon whereby anaphoric and pronominal particles pick up not a clear linguistic antecedent, nor a clear discourse referent, but a third-order entity contained within the utterance.

3. Some current problems: demonstratives, reference, anaphora and the I

This thesis aims to show the functions of deixis within a specific text, the lyric poem, and to move towards a theory of those functions. It aims to shape deixis into a reasonably coherent theory before developing a methodology for its application to texts. Before this can be done, I shall discuss the relation of deixis to the phenomena of demonstratives, reference and anaphora. These phenomena are central not only to any understanding of deixis, but to the construction of any universe of discourse - the lyric poem being the specific discourse I shall be examining. At the conclusion of this part I shall begin to consider the ways in which an understanding of the central issues of deixis can assist us in the analysis of the lyric poem. In chapter two I shall describe the lyric poem in such a way as to enable it to act as a pragmatic frame within which deixis operates in a certain way.

3.1. Demonstratives

For many philosophers and linguists, demonstratives lie at the heart of deictic issues. A simple view is that demonstrative terms have an accompanying demonstration. This somewhat tautologous definition does not take into consideration the value or degree of that demonstration; whether there is any necessary egocentric component, or whether or not there is any difficulty in describing indexical or symbolic elements of essential terms. The 'purest' demonstratives are the demonstrative pronouns *this* and *that*.²⁵ *This* is a special case because of its close link with the deictic centre of orientation. Russell (1940) attempted to reduce all deictic terms (or 'egocentric particulars') to a single indexical concept of 'this-ness'; and *this* is certainly the core of the deictic field. *Here* and *there* may also be thought of as core demonstratives (demonstrative adverbs, but again we can make a distinction between the two terms, making *there* a different kind of deictic). In order to use *here* deictically as a demonstrative, I do not actually have to demonstrate or point at all. *Here* is crucially tied to the deictic field of the encoder, and an addressee, or decoder must only determine the spatial co-ordinates of the utterance in order to assign indexical meaning. In other words *here* is closely linked to *this* and *I* inasmuch as the 'pointing' involved arises from the subjective experience of the

encoder and relates to it. The demonstration is not away from the encoder, as in *that*, *you* or *him*. *This* can be used with extralinguistic activity to point to something, but this is still close to the encoder's perception within the deictic field. Many uses of *here* and *this* (such as Fillmore's example cited earlier) possess this egocentric quality. This quality is closer to the earlier meaning of 'indexical'.²⁶ All deictic elements and terms relate to the deictic field of the participants of the utterance situation, but *this*, *here* and *I* are closest to the *origo*.

The adverb *there* is close to *that* in the same way that *here* is to *this*, and indeed *I*. As with so many deictic terms, although symbolic meaning may be reasonably constant, the indexical meaning is subject to the deictic expression being *used deictically*. There are various degrees of deictic activity and usage. *This* and *that* can be used non-deictically ("we talked about this and that"). In the non-deictic uses, *I* do not include the anaphoric, for anaphora, as I will show, is close to deixis.

There has been some confusion over the categories of 'deictic' and 'demonstrative' partly because 'demonstrative' can be, and often is seen as the generic term, with the deictic terms such as the personal pronouns forming a kind of sub-class. I prefer to think of demonstration and demonstratives as part of the generic aspect of deixis. Although this might sound like an argument over terminology, I believe it is crucial to our

understanding of deixis. Both Kaplan (1978a) and Parret (1980) see the *indexical* as speaker orientated, defining a point of origin by which the demonstration can be interpreted and described. The following table expresses the relation between deixis and ostention:

DEMONSTRATIVE

<p>pure indexical (paradigm: I) DEIXIS</p>	<p>pure demonstrative (paradigm: this\that) OSTENSION 27</p>
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These two types of demonstrative use can be brought under the heading of deixis. If this is done it is possible to relate the utterance more readily to the centre of orientation and to describe the relationship between indexical and symbolic meanings with greater coherence.

The demonstrative, although 'incomplete' without the accompanying demonstratum, can fulfil its function *internally* by the mobilisation, typically, of a qualifier (in the syntactic chain). The reference is demonstrated by qualification within the language system. This kind of qualification is interesting because of its retention of certain deictic elements and shift to intra-linguistic pointing. Often a cultural reference is made, as in an example such as:

... [one of] those shirts everyone is wearing

In this example the demonstrative *those* is at M to *shirts* at H, and the phrase *everyone is wearing* is a rank-shifted

clause at Q. There is demonstration with the use of the distal demonstrative at M, but this is qualified by the rank-shifted clause. The deictic element of the distal demonstrative is reorientated to a potential referent in the universe of discourse.

Crude though it may be, it seems reasonable at this stage to keep the idea of variant use and invariant form, even though this expresses a binarism which is not capable of encoding the complexities of the relationship between demonstration and index and between symbol and index.

3.2. Reference

Reference is a vast and complex area of investigation, but my concern here is with the relationship between referring elements and deixis in general. Philosophers interested in reference (with some notable exceptions) have paid little attention to deixis. But deixis is very much implicated in the debate about reference, and recently philosophers and linguists have begun to analyse the "covertly indexical" nature of referring expressions.

It is sometimes suggested that deictic terms do not refer to the world, but are purely egocentric. I would agree that they are, as a rule, egocentric. But they are also referential. Although they are essential markers of subjectivity (as is modality) deictic terms are those which uniquely refer to world. However, they refer according to a subjective motivation. Reference always takes place within a subjective frame. Deictic reference is thus reference

tied to context and to subjectivity. Perhaps more importantly, it sets limits upon the possibilities of decontextualisation; reference is predicated through an egocentric medium, and the relationship between these two elements defines the limits of contextual possibilities. Deixis is partly tied to context, then, but it also partly creates that context. It is a crucial element for the organisation of access into the here and now of an utterance.

Language 'refers' in the broad sense of the word, but speakers also refer, and there is a difference between these two types of reference. Speaker reference is essentially deictic reference: typically the definite article, demonstratives or referring pronouns are mobilised to orientate the addressee to a particular universe of discourse. This universe is primarily the manifestation of the subjective nature of the encoder, and reflects the spatio-temporal co-ordinates of the utterance. Where deictic reference occurs, a *referential context* also occurs. Deictic reference is pragmatically accessed in a particular context. One good example of the way deictic reference 'works' is that of the definite article.

There is an enormous range of usage of the definite article, but my concern here is with those uses which carry a link to demonstration or the context of the utterance. This is a traditional view of the article - a functional element which links sentence to context. It may indicate a

reference to an object known to encoder and decoder; either because the referent has been introduced into the discourse already (anaphoric use), or because the use is clarified by the context, or because there is shared knowledge between the participants in the discourse situation. In the poetic text, there may be great ambiguity between such functions, and because many disambiguating elements are absent, extra weight is thrown onto the definite article and the demonstratives.

An example of the ambiguity and tension manifested in many uses of the definite article is shown in the phenomenon of homophoric reference. If we take a noun appearing in a poem - say, *the moon*, it would be unlikely that anyone would question *which moon*? This is because the reference appeals not only to a shared body of knowledge, but shared experience. Of course, in a pragmatic situation where two astronomers are looking at the night sky the question *which moon* would be perfectly possible. People who live in certain kinds of houses refer to *the garden*. Whether or not I am in the house that my family and I inhabit I can, with my family, refer to *the kitchen* or *the bathroom* (unless I am in someone else's house). Even with those outside the family, I can still refer to *the kitchen* and *the bathroom* without any ambiguity because here *the* is standing for *my*. The use of the definite article is not differentiating one from many, nor is it intimating proximity of speaker to object. But where does homophoric

reference end and particularised reference begin? If I talk about the town centre, although no specific town centre is mentioned the utterance has meaning because all towns (for a particular culture) have centres, or at least it is part of our shared set of assumptions that it is so. Where and when the phrase is uttered and by whom to whom will naturally have bearing on the function of the article. These are the deictic co-ordinates. The article encodes the attempt by humans to concretize the experiential universe. Thus it is possible to range from:

- the pub* (this one, the one we are in)
- the pub* (the only one in the village)
- the pub* (the one I've already referred to)
- the pub* (the one we usually go to)
- the pub* (any pub; a social institution, a shared experience)

I have specifically limited myself to those usages which seem to encode that distinction of anaphoric withdrawal and movement of approach. Usages such as *the colour purple* or *the wood mahogany* lie outside my main focus.

Further difficulty arises when there is tension between the particular and the general, the symbolic and the indexical, and the definite and zero articles. Taking the same pattern as described with reference to *the pub* and applying it to *the church* we have:

- the church* (this one, the one we are in)
- the church* (the only one in the village)

the church (the one I've already referred to)

the church (the one we usually go to)

but: *church* (any church, a social institution, a shared experience)

The church can also be used to signify institutionalised religion, that is, it can be used as a metonym. This is generally not possible with *the pub*. It is generally the context which will enable hearers and readers to decide which use is being mobilised. As I shall demonstrate, the generic frames of literature partly act as analogous contexts whereby deictic reference is realised by the reader or hearer.

Reference is a fundamental aspect of deixis, for it is not only an 'object' in the universe of discourse but also a linguistic manifestation of the subjective perception of the encoder, or speaker. Deictic reference links the objective world with the subjective world of the utterer.

3.3. Anaphora

The relationship between deixis and anaphora is not as simple as it may at first appear. This is partly due to the complexities of the phenomenon of reference, and partly due to recent theoretical work on deixis which has brought to the attention of linguists a previously under-researched linguistic phenomenon (see, for example, Levinson 1983). It is easy to take a rather literal view in the translation of 'anaphora' from the Greek 'anapherin' - meaning to 'refer'. Anaphora is a linguistic phenomenon which is

essentially backward looking: the anaphor is in backward relation to some linguistic element already present in the discourse. In the order of sequencing in discourse we would have the indefinite NG, the definite NG and the anaphor - a *cat*, *the cat*, *it*. Each item functions in relation to a previous item, and the indefinite NG introduces the item into the discourse. The logic of this relation does not alter with deviant sequencing. The familiar phenomenon of cataphora, where the so-called anaphor is introduced first into the discourse (as in many literary texts) can be seen to be merely an instance of hidden reference by anaphoric relations. The anaphor, then, is seen as a second-order relation to a prior and prime linguistic entity, and acts primarily as a 'noun substitute'.

To 'refer' is not, however, to presuppose some prior *linguistic* element. If this is so, reference *per se* and deixis become very close to anaphoric reference. The anaphor must not be seen as linguistic parasite depending upon some prior linguistic element in the discourse, but as a more 'language-specific' way of pointing or referring. The distinction between anaphora and deixis is then one of degree of language-specificity rather than *kind* of reference. Initially, as we have seen, there is a presupposition that a referent is already present and referred to in the universe of discourse, or will be in some future time (as in the case of cataphora). Without this future time the expression may seem deictic; but there

is a curious middle ground. We can say that *he* can be used deictically or anaphorically, and that if used deictically we may expect some demonstration or pointing (of some variety) to accompany the use. But of course very often this is not the case; how often is *he* a 'pure' deictic? Some other element (as in the case of metonymic deferred ostension) may trigger the referring potential of the linguistic form (symbolic meaning) of *he*. The common ground of all definite referring expressions gives a further deictic dimension. Anaphora itself cannot, by the above description, remain as merely an intra-linguistic element of cohesion in discourse.

The primary function of anaphora in natural language communication is to assist the addressee in the construction of a coherent universe of discourse. What is predicated in the context of the anaphor is particularly important in examples of what is known as 'pragmatically controlled anaphora' (following Yule 1979). In this phenomenon there is no available antecedent on the surrounding text. The weight of reference is neither strictly anaphoric, nor strictly deictic. As Yule comments:

One of the basic features of pragmatically controlled anaphora could be described as the use of a pro-form as a referring expression by a speaker who, without mentioning or having mentioned, a co-referring linguistic full-form, assumes his hearer can identify the referent.²⁸

We can see here how much this kind of reference depends on information known within and about the universe of

discourse. Anaphoric forms are used without a linguistic antecedent and, crucially without extralinguistic components necessary for the utterance to operate on a 'pure' deictic level. Lyons' example of someone saying "I was terribly upset to hear the news: I only saw her last week" in offering condolences to a friend whose wife had been killed in a car crash is potentially an example of deictic and anaphoric ambiguity. The *her* cannot be strictly anaphoric as there is no linguistic full form either before or after the utterance. I suggest, however, that we need to reorientate our view of both deixis and anaphora to accommodate this kind of utterance in an account of deictic functions. If we agree with Bühler that such a sentence must be deictic on the grounds that there is some kind of implicit pointing involved we are in fact resolving possible ambiguities by *extending* deixis to include reference to things or elements not just in the external situation, but in elements *implicit* in the universe of discourse. It is precisely this implicit context which exists in many kinds of discourse, particularly that of the lyric poem.

It could be argued that there is a simple syntactic ellipsis in the utterance quoted above (*the news about your wife* where *about your wife* has been deleted); but such an ellipsis nevertheless still implies that the speaker is controlling the reference, and the domain of discourse is

framed for the utterance to take place. As Yule (1979) states:

It must be emphasised that givenness is not a property of part of a sentence, but is a property which a speaker treats a referent as having, and as such is *outside the domain of the sentence*. Pragmatically controlled anaphora...is simply the extreme case of the speaker's control of what is 'given' in spoken discourse. (italics mine) ²⁹

This kind of control is evident in a monologic discourse such as lyric poetry. In the poem, the utterer has a great deal of control over what is given in the discourse, but this is not the only factor governing (anaphoric) reference. The interpretative frame of poetry interacts with the poet's control of given information, and deictic elements and terms are interpreted in the light of this interaction.

Pronouns and definite descriptions are often used to refer to something not present in the situation of utterance but present to a greater or lesser degree in the universe of discourse. Some kind of intersubjective experience governs saliency of reference. Deixis is often seen as the phenomenon whereby referents are *introduced* into the discourse; and anaphora the phenomenon whereby such references can be repeated. But reference is frequently not made by the mobilisation of these simple categories; that is, the referent is not so easily located either in the language (as antecedent) or situation.

The kinds of deictic reference implied in any utterance relate to the phenomenon of *discourse focusing*. Essentially

this is the establishment of a discourse topic, and one can immediately see the pragmatic aspect here. Discourse focusing is an assumption on the parts of the participants in the discourse as to the entity central to the utterances. Focusing operates within the domain of reference.

The problem with any attempt to set out a theory of reference and anaphora is that reference is often an imprecise act, as I have already suggested. Although this imprecision may be very revealing where problems of encoder and decoder exist and where the universe of discourse is implied and non-situational (as in literary texts), there is often laziness and 'competition' between anaphors and referents and anaphors and antecedents. Geach's well-known 'pronouns of laziness' are not isolated examples. Both anaphora and deixis draw attention to the discourse referent, establishing an indexical connexion between the context and the act of the utterance. The pragmatic anaphors are determined by an inference which is itself controlled by some strategy or discourse coding which enables the discourse itself to function.

In so far as poetic texts are concerned, deictic and anaphoric reference are bound up with the idea of the universe of discourse, rather than the situation of the utterance. Stenning (1978) notes:

... speaker and hearer normally share knowledge about the current scenario that provides the wanted continuity. In examining the text as a disembodied example, we reverse the normal sequence of events;

instead of being in a context with certain shared knowledge and then hearing the text, we are hearing the text and trying to provide possible characterisations of the context we might be in.³⁰

This is an important point, and relates significantly to the operations of deixis. Although we must define more precisely what we mean by context it is clear that there are different operations involved in the reception of literary texts. A pragmatics of the text would not attempt to reconstruct any 'actual' situation. Rather, by the description and analysis of deictic elements and terms a picture of the relevant universe of discourse can be built up.

The lyric poem is a specific genre, and generic expectations will assist us in the interpretation of utterances within it. But as I have stated, indexical meaning (thus the function of co-ordinates) can never be fully realised.

3.4. Subjectivity and the *I*

In my analysis of the deictic nature of demonstratives I largely rejected the epistemic function of the *I* utterer. I do not consider that the use of *I* is innately to do with the encoder's subjective knowledge of him or herself. I have defended a theory which links deixis first to the encoder's particular use of an utterance (and that is use within a set of possible contexts), and second to the linguistic system which underwrites that use. It is possible to see my analysis of deixis as a mixing of two

instead of being in a context with certain shared knowledge and then hearing the text, we are hearing the text and trying to provide possible characterisations of the context we might be in.³⁰

This is an important point, and relates significantly to the operations of deixis. Although we must define more precisely what we mean by context it is clear that there are different operations involved in the reception of literary texts. A pragmatics of the text would not attempt to reconstruct any 'actual' situation. Rather, by the description and analysis of deictic elements and terms a picture of the relevant universe of discourse can be built up.

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warring factions: the pragmatic and the structuralist. I do not consider these approaches to be necessarily antithetical, but there certainly has not been sufficient analysis of the relationship between deictic elements and terms, the linguistic system and the *subjective nature* of the encoder.

By 'subjective' I mean in the sense described by Lyons (1982) in his essay on deixis and subjectivity ("Loquor, ergo sum"). This idea of subjectivity can be traced to Bühler and is free of the pejorative implications which in the Anglo-American tradition, surround the word. Lyons comments:

In so far as we are concerned with language, the term 'subjectivity' refers to the way in which natural languages, in their structure and their normal manner of operation, provide for the locutionary agent's expression of himself and of his own attitudes and beliefs.³¹

Although this may seem a return to epistemological questions I earlier rejected in my description of deixis, I hope to show how deixis functions with reference to the subjectivity of the utterer without becoming embroiled in arguments of too complex a philosophical nature. The meanings of deictic terms and elements cannot be described purely formally, but they can be described in terms of certain procedures for relating them to an utterance-context where meaning is generated. Sentences 'exist' in a language system but not all sentences can be understood by reference to this system alone. It is precisely the deictic

elements that 'jump' the system; attempting to refer, to point and to demonstrate away from language while still working within formal constraints.

Russell (1961) first pointed out that 'egocentric' words are purely tied to the mental world and that the non-mental world can be described without the use of such words. According to Russell, deictic expressions (although Russell did not use this term) relate the outside world to the inner world of perception; indeed what we think of as a simple statement about the world is in fact a statement about one's own perceptions:

What we directly know when we say 'this is a cat' is a state of ourselves, like being hot.³²

It is not simply that deictic expressions are more fundamentally linked to the encoder; the manipulation of such expressions reveals mental states and makes the link between the subjective experience of the encoder, the context in which that utterance takes place, and the language system which underwrites that utterance.

As I have stated, deictic terms are indices of subjectivity which nevertheless refer to an 'objective' world. Benveniste (1971) refers to deixis as the system of internal references of which *I* is the key. That *I* is a function which presupposes other roles, most particularly *you*, as the 'other' of the discourse. The third person functions in a completely manner from that of the

participants *I* and *you*. However, the third person can function deictically, and often features in the referential space of the unique *I*. As Benveniste states when discussing the relationship between the linguistic system and any individual appropriation of it, language is transformed into discourse where the *I* defines the individual and centre of that discourse.

The *I* is at the zero-point of the spatio-temporal coordinates of the deictic context. Language is a drama-event in which the first person takes the principal role. However, the *I* is really no more than a linguistic role about which the encoder needs to know little in order to perform it. The grammatical category of person depends on the notion of participant roles and their grammaticalisation: only speaker and addressee are functioning in the language-drama. If the utterance is invariably egocentric, pointing can only be done by the mobilisation of second and third person pronouns.

The *I* figure is an important centre in lyric poetry. *I* can become a problem if we start to consider what the encoder knows about him or herself at the uttering of *I*. But I suggest that *I* is a function from agent to universe of discourse. The *I* will invariably be the agent of the utterance, and manipulates the deictic centre. Thus the *I* is the primary agent of subjectivity, marking out a universe of discourse where references can function. The *I* is free from epistemic angst but is also invested with

intersubjective linguistic and deictic authority whereby the utterance-context is manipulated and determined. The *I* is a designator guided by strategies rather than a fully subjective intra-linguistic base who struggles to manipulate the system of language in context. Deixis reflects the subjective agency of any utterance, spoken or written.

4. Deixis and literature

It is necessary now to analyse and discuss the relation of deixis to literary texts and to examine the generic features of such texts in the light of the possible deictic elements and terms which are mobilised. Further, a methodology must be constructed whereby deixis in poetic texts can be coherently examined.

Although the literature on deixis is dense, detailed analysis of the functioning of literary or poetic deixis is lacking. Many critics such as Culler (1975), Easthope (1984) and York (1986) have stressed the importance of deixis in poetry but failed to give sufficiently detailed reasons why this is so. Nor have such critics seen fit to investigate the relationship between 'literary' and 'non-literary' deixis. They may begin with a pragmatic account of literary functioning, but this often ends by reducing the text to an imitation-deictic discourse site - somewhere where the deixis mimics that of 'ordinary' discourse. The questions remain as to how precisely deixis features in poetry and how it differs from the deixis occurring in

other kinds of text. Moreover, ideas (rather than explicit theories) of the operations of deixis are applied to poetry in a purely synchronic fashion. There has been little attempt to locate changes in the uses of poetic deixis (but see Engler 1987).

York (1986) states:

The essential premise of pragmatic theory is that language cannot be adequately studied... without reference to extralinguistic reality.³³

This is not strictly true, but pragmatics does stress language-in-use rather than language-as-system. Reference to extra-linguistic reality is one aspect of pragmatics. If pragmatics is concerned with the relationship between text and extralinguistic reality, and we orientate deixis within pragmatics, then it is a relatively short step to see literary deixis as part of a pseudo-situation. With this focus, deictic theory may not have to be adapted to accommodate the literary utterance.

The idea of a pseudo-context may lead us to think that deixis works in exactly the same way in both the literary and non-literary utterance. But we must be wary of reducing 'context' to a given, stable extralinguistic reality which enables deictic elements and terms to be unambiguously verified. The role of grammaticalisation and the relations between participants (whether implied or actual) complexly affect the functioning of deixis in any text regardless of any stable context element (even if such a thing could exist in the universe of discourse).

Culler (1975) makes some extravagant claims for deixis:

The importance of such deictics as technical devices in poetry can scarcely be overestimated, and in our willingness to speak of a poetic persona we recognise from the outset that such deictics are not determined by an actual situation of utterance but operate at a certain distance from it.³⁴

It is not clear how deictics can operate at "a certain distance" from the situation of utterance; nor should we consider deictics to be mere "technical devices". Culler clearly wishes to separate the deixis of 'ordinary discourse' from that of the poetic utterance:

A whole poetic tradition uses spatial, temporal and personal deictics in order to force the reader to construct a meditative persona.³⁵

Poetry exploits deixis partly because of this construction of the persona; but the persona is not always evident. The deictic *I* figure is often prominent, and this *I* will often address the second person (whether inanimate or animate) and refer to elements as if they were not only present in the situation of utterance for the encoder, but also for the reader or decoder. Elements introduced into the discourse encode an assumption of both situation and subjective experience, and are not necessarily verified as the discourse proceeds. Culler's descriptions of deixis as a technical device betray a blunt formalism.

Rather than conceive of deixis as a technical device in poetry, it is better to analyse its workings based on the way in which it works in 'ordinary' discourse. The analysis would describe the extent to which the poem exploits

functioning deictics and, conversely, the ways in which deixis 'writes' the poetic text; that is, what influence deictic encoding has on the structure and meaning of the poem. It may seem simplistic to say that deixis in poetry can operate in a number of different ways, but this is an important point to remember lest it be assumed that lyric poetry is *sui generis*. I propose that deictic terms, elements and usages are part of a diachronic process. Culler is more concerned with bringing deixis to bear on a general theory of reading. He states:

[The] deictics do not refer us to an external context, but force us to construct a fictional situation of utterance, to bring into being a voice and a force addressed, and this requires us to consider the relationship from which the qualities of the voice and the force could be drawn and to give it a central place in the poem.³⁶

This is true of a certain kind of poem, but my concern is not wholly with the 'voice', or the centrality of that voice in the poetic text. Very often the deictics *do* refer us to an external context, but it will be one, or more precisely a range of possibilities, which the reader can only assume from the deixis of the text.

Consider the following lines discussed by Culler, from Ben Jonson:

On My First Daughter

Here lies to each her parents ruth
Mary, the daughter of their youth

Culler insists that the deictic adverb *here* does not primarily give the reader a spatial location, but points to

the kind of fictional act with which the reader is confronted. The conventions of poetry, he says, enable the reader to accommodate the separation of the 'fictional' situation from the empirical act which the utterance appears to embody. The reader can therefore "understand the shift from the *my* of the title to the *their* of the second line".³⁷ But the lines have generic characteristics and are read against a background of expectations which enable it to be removed from the situation in which it might normally be found. Therefore the *their* of the second line is not so much a pragmatic shift as a straightforward anaphor of *parents*. What has changed is the perspective of the *origo*: this can alter without the alteration of the speaker him\herself. Such conventions and expectations enable the third person references to *her* and *their* to be read without a fracturing of the deictic centre. The *here* cannot give us a pure spatial location, and does not relate to the location of the utterer. Rather, the decoder can accommodate *here* because he or she transposes the deictic field. Thus the problem of analysis is partly semantic and partly pragmatic.

Most of the analyses of deixis in literary texts have been synchronic and based on the readings of individual poems or prose texts. Only Engler (1987, 1989) attempts any diachronic analysis. Culler (1975) sees deixis in terms of an overall theory of reading. Sell (1987) gives a fairly detailed analysis of the role of deixis in one poet (more

particularly, one poem of that poet) Henry Vaughan. Halliday (1967), Widdowson (1975) and Flanigan (1984) see the *deictic* as a specific element functioning in the nominal group (based on Halliday's own systemic model) and analyse its function in poems of Yeats and Auden; more specifically, poems which mobilise the deictic (Halliday) when describing visual phenomena (paintings).³⁸ Little attention has been paid to the diachronic development or usage of deixis in poetry, and no systematic account of its workings or theory that might account for its workings has been put forward. This thesis aims to make some movement forward in both of these areas. Many books on stylistics suggest that deixis is an important element in literary discourse, yet there is no systematic account of its behaviour in any specific genre. Until this gap is filled, it will be impossible to tell precisely *how* and *why* deixis is crucial to our understanding of literary texts.

5. Relevance and the poetic text

Pilkington (1991) seeks to go beyond what he sees as essentially limited semantic explanations of poetic effects. He bases a pragmatic theory of poetic effects on the concept of inferencing processes. According to Sperber and Wilson (1986) communication is the interaction of a set of *possibilities* rather than contextual factors. Grammar (and by implication, semantics) has a limited function.

Semantic and grammatical elements are decoded within a frame of relevance - an inferential base or meta-context which asserts that satisfactory understanding is obtained with the minimum of processing effort. As we have seen, context does not exist in simple relation to the utterance and prior to it. It is not a stable element which enables speakers to disambiguate semantic components and assign referents to elements cited within the universe of discourse. It is a complex frame wherein assumptions modified by elements preceding in the syntagmatic chain, assumptions about the potential audience and participants in the speech act (as well as third person non-participants), and certain psychological assumptions are contained.

Pilkington utilises Sperber and Wilson's theories for the analysis of literary texts. Beginning with a summary of the relevance-theory of metaphor, he applies the concept of relevance to an analysis of Frost's "Stopping by Woods on a Snowy Evening" (1923). I propose to look at the analysis here and to relate it to my own reading of the poem - a reading which will focus ultimately on the analysis and description of deixis. The following aspects will be examined:

- 1) The likely use of relevance theory for poetic studies.
- 2) The weaknesses and strengths of Pilkington's analysis.

3) The role of deixis in relation to relevance theory.

Here is Frost's poem:

Whose woods these are I think I know,
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake,
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,³⁹
And miles to go before I sleep.

Pilkington cites two critics of the poem - Widdowson (1975) and a teacher cited by Widdowson - Bolt. Bolt considers that *sleep* (L15) must be understood in its metaphorical sense of *die*. Widdowson considers this "too weighty a construction". Of Bolt's interpretation, Pilkington says:

It is not difficult to see how it could be argued that Bolt's interpretation is guided by the search for relevance. He focuses upon the word *sleep* in the final lines. This particular instance of epizeuxis should encourage the reader to explore the encyclopaedic entries of the concepts involved here a lot more carefully. The entry for 'miles', for example, would not appear to offer promising material. The exploration of the entry for 'sleep', on the other hand, would lead to the fruitful comparison or equation of sleep with death, quite quickly in fact if the reader is familiar with a certain poetic or cultural tradition. Using the idea that the poem is about death as part of the context enables the reader to equate *woods* with 'Forest of Death' and *house in the village* with graveyard. Reference can be assigned to the third person pronouns of the first verse and

certain items like 'house' and 'woods' can be enriched.⁴⁰

Although it is necessarily true that Bolt's interpretation is "guided by the search for relevance", this must also be so of Widdowson's, for that search is is not a selective 'choice' to be consciously made by the interpreter.

There are some fundamental questions to be addressed here:

1) Why should *sleep* encourage the reader to "explore the encyclopaedic entries"?

2) Why is *miles* not noted as offering "promising material"?

3) Is the entry for *sleep* entirely dependent on this knowledge of poetic or cultural tradition?

4) How can referents (I take this to be Pilkington's *reference*) be assigned to the third person pronouns as a result of this thematic cohesion?

5) Can theme function as a context?

The concept of relevance seems to have been used synonymously with that of thematic coherence, and Pilkington's reading is fairly straightforward Anglo-American New Criticism. 'Context' becomes a thematic idea which serves to link elements within a consistent coherent frame. Pilkington goes on to assert that poetry works by virtue of its drawing on a wide range of 'weak' assumptions rather than a restricted range of 'strong' ones. The critic attempts to read a weak assumption as a strong one. He continues:

When discussing the ambiguous nature of poetry it is important to point out that it is not the case that a poem offers a set of determinate alternative meanings to choose from. Images, symbols, metaphors within the poem interact to make manifest a vast range of weak implicatures. Individual readers will not access all the same implicatures or the same number of implicatures. But if they were responding to the poem in the most appropriate way, they would not isolate one or a small set of these implicatures and privilege them above the others... To search for relevance in poems, which often requires an inordinate amount of processing effort, one needs to look for very extensive cognitive effects. If, after detective work, poems can only produce straightforward statements then they cannot be said to be relevant in the technical or everyday sense of the word.⁴¹

To what extent does deixis help to prescribe and delimit the implicatures relating to the relevance of a poem? Pilkington seems to suggest that the delimitation of the range of implicatures in poetry is a denial of relevance.

The "extensive cognitive effects" of which he speaks are related to images, metaphors and symbols; but the deixis of the poem helps the reader paradoxically both to access relevant implicatures and to indulge in a great amount of processing effort.

To take the opening two lines of the poem:

Whose woods are these I think I know
His house is in the village, though:

The proximal deictic term *these* is contained within a complex line where the opening group "whose woods these are" has shifted its normal syntactic order as rank-shifted complement of the predicators *think* and *know*. The effect is to foreground the nominal of that complement and the position of the speaker in relation to it. At this

point it is impossible to assess the exact position of the speaker in relation to the woods. The demonstrative is used with strong deictic input, for it is not occurring at M in a nominal group. The speaker must be in close proximity to the woods; but that proximity can be mental or spatial. The speaker, can be either *in* the woods, *close* to the woods in terms of spatial proximity or mental intimacy. The kind of mental intimacy involved may be that of bringing the subject to mind; but reference to something intimately recalled from the past is normally associated with or mobilised in the form of a distal demonstrative, such as *those* (woods). The reader is led to consider that the intimacy implied is spatial. This proximal demonstrative relating to spatial intimacy is then linked with the present tense verb and first person utterer in *I think*.

His house is a simple nominal at S with the deictic modifier *his*. This brings the third person, or non-participant, into the deictic frame of the poem. The nominal embedded in the preposition-headed adjunct *in the village* as competitor has its deictic force reduced slightly by its thematic opposition to *woods*. This is a feature of lyric poetry; deictic elements and terms are frequently offset by thematic oppositions and coherence. *The village* would normally, through the use of the definite article, presuppose the existence in the universe

of discourse of the element prescribed; but here *woods* and *village* can simply be thematically opposed.

The third line contains a number of deictic features:

He will not see me stopping here

He, though referring anaphorically it seems to the person referred to only through the modifier *his* in *his house* is also deictic because it points to an element in the universe of discourse without full prior or subsequent reference. The modal *will* (+neg) expresses the subjectivity of the speaker, and the use of the proximal spatial adverb *here* is combined to set up the deictic frame through which the rest of the poem will be viewed.

The first stanza suggests an interpretative frame through the mobilisation of deixis. Content time and coding time are evidently synchronous. The deictic elements and terms can be summarised as follows:

- 1) Coding time and content time synchronous.
- 2) Use of present tense main verbs - *think, see*.
- 3) Use of proximal spatial demonstrative (as H) *these* and proximal spatial adverb *here*.
- 4) Use of pronominals at S with no prior or subsequent 'full' form - *his house, he*.
- 5) Use of definite article - *the village*.
- 6) Mobilisation of *I* utterer.

Most of the deixis is set up at the beginning of the poem, and this helps to condition the frames of relevance through which the poem is viewed. Perhaps the most

important issue is that of the extent to which these deictic elements and terms *determine* our response. A pragmatic frame of relevance would imply that we create such a frame through which to view the text. These concepts of frames and contexts are crucial to the problem of deixis. According to Sperber and Wilson (1986) contexts are not 'given' in the same way that the situation of the utterance is. The situation of the utterance is an aspect of context, but it is not context itself. Context is a less stable element, or group of elements, chosen from a set which in turn is related to frames of relevance. Despite the appeal of this theory there is considerable difficulty in ascertaining the priority of context, frame of relevance and linguistic element.

According to Pilkington some kind of literary competence is one frame of relevance through which a context for the interpretation of the poem is set up. Taking the lexical item *sleep* we can examine the range and depth of frames and contexts. It is then possible to apply such an examination to a deictic element or term.

1) The item occurs as a paradigmatic choice, within a range of *possible* choices.

2) The item occurs in the company of other items in the syntagmatic chain.

3) The item occurs subject to certain pragmatic force.

4) The item occurs within a text which we take to be poetic.

5) The immediate context in which the item occurs is the experience of the majority of the poem.

6) Some aspects of that context might include our knowledge of the speaker, lexical items having already occurred and other formal constraints such as the functioning of the genre itself.

7) The frame of relevance is dependent upon our knowledge and experience of poetry, and this can affect the contexts chosen.

8) The immediate situation of the utterance does not act as a context. Any relation between the situation of the utterance and the receiver, that is, the reader, can only be glossed from the text itself.

9) From our experience of the poem we can create a 'thematic coherer'- a context through which frames of relevance are sifted.

10) The thematic coherer transforms the plethora of weak implicatures into a coherent set of strong ones.

We shall now see what processes are involved in the reading of deixis within the text, taking first the item *these* (L1).

1) The item (as with most of the deictic terms in the text) occurs in the opening lines, after a nominal (*woods*)

2) The item encodes proximity to the nominal and a closeness between speaker and the linguistic representation, or transcription, of experience.

3) Like all linguistic items, *these* is taken from a particular paradigm. But with this deictic term, the paradigm forms a closed set.

4) Again, the item must be part of a syntagmatic chain, but deictic terms and elements are often more prominent at the start of the poetic text - where the universe of discourse is being set up or implied.

5) To read the text as poetry is partly to assume that deictic activity is in some way frustrated by the absence of the immediate situation.

6) The *I* utterer is the primary deictic voice in lyric poetry. The deictic centre will invariably be the *I* that is never identified (never assigned a referent).

7) Deixis cannot stand as thematic coherer.

8) Some implicatures must remain weak, for we cannot assign referents to the deictic terms; that is, the *symbolic* meaning of a term such as *these* cannot be transformed by the assumption of a strongly implicated referent. Indeed, the symbolic element itself is strengthened in relation to (paradoxically) its deictic activity. The deictic activity of *these* is activated after the nominal *woods*; but of course we can never assign a clear unambiguous referent to the term. Because the poem is not taking place within the canonical situation of

utterance, the *indexical* meaning of such a term can only be verified intra-textually. Because of this, more weight is thrown onto the *symbolic* meaning: we consider the range of symbolic possibilities. Such possibilities include:

- a) proximity/distance (whether spatial, temporal or mental)
- b) relevance to and intimacy with the utterer.
- c) likelihood of verification within the text itself.
- d) degree of cultural assumptions implicit.

This can be further shown by an examination of the nominal group *the village* (forming a complete in the adjunct *in the village*). In canonical discourse the use of the definite article in such an utterance would presuppose either the existence of the item in the universe of discourse, (in which the article would be functioning quasi-anaphorically) or shared assumptions on the part of the addressor and addressee. *The village* is unmarked for proximity and distance: the speaker could be in the village, outside it, casually referring to it or talking in depth about it. Possibilities in the paradigm would include: *this village, that village, my village* etc. Possibly, *this* and *that* could be used to distinguish one from many.

We know that the speaker is not in the village not by any marking within the deictic term itself, but by its use and its opposition to other terms. Proximal deixis is used with the item *woods* and this necessarily sets up an

opposition between the two. The result is that *the village* takes on characteristics of homophoric rather than deictic reference. Woods and village are then opposed thematically in typical binary fashion.

The third person pronouns are *he* and the possessives with nominal at *H*, *his house* and *his woods*. In such a reading the nominals, possessives and pronouns are considered to be encoding homophoric rather than deictic or exophoric reference. Certain questions arise from this, if we consider this reading to be valid:

1) Is it part of the pragmatics of the lyric poem that deictic elements take on the characteristics of homophoric reference?

2) What part of the deixis retains its indexical force?

3) How do deictic elements which do not directly relate to reference interact with those elements and terms which have assumed a quasi-homophoric function?

The first question is a matter for further detailed analysis of poetic texts. The second question can be addressed at this point. Deictic terms and elements lose their indexical force by virtue of there being no immediate situation shared by the addressor and addressee through which deixis may function fully. However, this must necessarily be true of most written texts, but deixis functions as strongly in these as in discourse within the canonical situation. Because of certain generic expectations and the absence of immediate situation,

weight is thrown onto the *symbolic* aspects of certain functioning deictic terms, while others take on quasi-homophoric aspects. In the first verse of Frost's poem the following items have *symbolic shift*:

these , here, [+ use of present tense]

The following have *quasi-homophoric shift*:

his house, the village, his woods

Spatial and temporal adverbs and demonstratives - all elements relating to spatial and temporal deixis - have symbolic shift. All items relating to reference have quasi-homophoric shift. The *I* utterer remains the ordering voice- the deictic centre of orientation. Although the *I* does not order within the canonical situation, it mobilises a good deal of deictic activity. We can never assign the correct referent to the *I* utterer, but certain symbolic shifts are possible. In a sense the deictic centre of orientation, the *origo*, is *outside* the deictic activity of the text itself.

The third question, concerning the relationship between those deictic elements and terms which encode reference and those which do not is closely allied to the second. In one poet, for instance, the weight of the deictic activity might fall on items of reference - particularly, say nominal groups with deictic as M (or Q); in another poet such activity might be located in adverbs encoding spatial and temporal deixis; a third might exploit deixis through the manipulation of its referential aspects.

In "Stopping by Woods", most of the deictic activity takes place at the opening of the poem. Deixis is subject to the linear, syntagmatic ordering of the text, and its activity will change as that text progresses.

What I have tried to show in the above analysis is that although the processing of poetic utterances is not different in kind to the processing of utterances occurring within the canonical situation, that which is manifest to the reader is minimal. A greater degree of mutual understanding is manifest, yet paradoxically the situation in which such understanding would normally function (viz. the canonical situation) cannot be accessed. However, instead of the canonical situation forming a mutual cognitive environment for the interpretation of the text, generic frames act by analagous relation. This is not to say that every utterance occurring within the canonical situation is more accessible than an utterance occurring outside it. In some respects the generic frames of a discourse such as poetry severely limit the cognitive environment that is mutually manifest. Sperber and Wilson's model of communication is based on analyses of short exchanges (typically between 'Peter' and 'Mary') occurring within the canonical situation. Yet paradoxically, these exchanges are isolated 'on the page' for analysis. Thus there is an ironic inversion here: although the model must operate in the canonical situation, it reifies the written , disembodied

text. Cognition is thus seen as a universalist, genre and context-transcending process.

Although analysis of deixis in poetry by Culler (1975) and discussions of relevance in poetry by Pilkington (1991) are suggestive, they fail to break new ground because they lack a methodology by which serious analysis can be initiated. Consequently any idea or theory about deixis is quickly subordinated to routine stylistic analysis; an analysis which simply takes deixis into account. Deixis is an enormous topic, and a major linguistic category (as Lyons (1977) notes, not all natural languages have tense, but they do seem to have deictic expressions). It would be extremely difficult to construct a methodology for a vast range of deictic activity, albeit within a restricted set of texts. The methodology must be selective, and is best based on the matching of deictic description with generic expectation. In the present state of scholarship there is no simple formula by which deixis can be analysed, although I shall include some formulaic expressions in my proposals. My methodology is based on the description of pragmatic and semantic elements of deixis in relation to the broad concept of relevance functioning within the lyric poem.

NOTES

¹ Linguistic philosophers such as Bar-Hillel (1970, 1971) and, to a certain extent, Kaplan (1978a, 1978b) see deixis in its very broadest sense, related to the general phenomenon of the dependence of the understanding of produced sentences on the contexts in which they occur. This is close to a definition of pragmatics *per se*. However, an alternative line of thought evident in the work of Benveniste (1971), Bühler (1934) and contemporary thinkers such as Levinson (1983) and Lyons (1977), suggests that deixis is a restricted class of spatio-temporal and indexical items. My own definition of deixis is narrower than the former sense, but I expand the latter to an extent.

² There is, as Rauh (1983) suggests, a semantic aspect to deictic expressions. This semantic aspect (or *symbolic* to use Rauh's term) partly predicates the range of meanings specified. Thus although *that* can refer to an infinite number of things, the semantic aspect of this term ensures generally that the item pointed to be non-human and of a certain distance from the encoder. Often, however, it is difficult to gloss certain deictic expressions in terms of semantic aspect. Boer and Lycan (1971), for instance, suggest that the expression *now* always refers to the moment of the utterance. but *now* clearly has more complex aspects, as Smith (1991) has shown. *Now* can be used to refer to past time, imaginary time and even non-temporal time.

³ Karl Bühler, "The Deictic Field of language and Deictic Words in Jarvella and Klein, (1982) p.11

⁴ I distinguish between these two aspects of deixis because not all deictics are fully realised expressions. A deictic *term* is part of a grammatically closed set which includes the personal and demonstrative pronouns, certain adverbials, definite referring expressions and the vocative particle. A deictic *element* is not a term as such but some part of an utterance which might be said to be deictic. In other words, there is a syntactic or semantic element which might function deictically. For example, verbs are not normally deictic in themselves, except for those noted by Fillmore, (1971), notably *come* and *go*. Verbs can be used deictically, however. Similarly, most syntactic constructions are deictic in some way, but we cannot refer to syntactic moods as expressions.

⁵ See in particular Reichenbach, (1947), and Kaplan, (1978a). A clear introduction to the relationship between logic and indexicality (deixis) is to be found in Allwood, Andersson and Dahl (1977).

⁶ Bean, (1978), is the notable exception here. His Symbolic and Pragmatic Semantics seeks to bridge the gap between semantic and pragmatic meaning. Perhaps ultimately the two terms are conflated.

⁷ Levinson, (1983), Pragmatics p.58

⁸ Ibid. p.59

⁹ This distinction is made clearly by Rauh (1983). Smith (1991) gives some illuminating examples in which the *symbolic* meaning is seen to be unstable.

¹⁰ As Smith (1991) demonstrates, there are times when the *I* is in fact *non-I*. However, in my analysis of deixis I shall generally hold to an agentive, non-epistemic theory of the function of *I*.

¹¹ 'Table' is merely a sign without co-text or context. It may refer to a concept of *table* which has both intensional and extensional meaning (see Allwood, Andersson and Dahl [1977] for explanation of these terms). Reference, rather than extension, is predicated by a particular person at a particular time and place.

¹² Gisa Rauh, "Aspects of deixis" in Rauh, (1983) p.43

¹³ John Lyons, (1977), Semantics Vol 2. p.637. It is often thought that the canonical situation is that situation where deixis functions at its 'strongest'; but face-to-face communication must not be thought of as straightforward, in opposition to other kinds of communication. Genre, for instance, can be seen as a kind of context analogous to the canonical situation; that is, where certain elements are likely to exist in the universe of discourse as 'given'.

¹⁴ Again, see Rauh, (1983). A cline of deictic activity is shown in the appendix.

¹⁵ Ibid. p.44

¹⁶ Bühler in Jarvella and Klein, (1982), p.12

¹⁷ Rauh, (1983), p.44

¹⁸ Levinson, (1983), p.73

¹⁹ Lyons, (1977), p.682

²⁰ Deborah Schiffrin, (1987), Discourse Markers p.229

²¹ Charles Fillmore, (1971), Santa Cruz Lectures on Deixis p.41

- 22 Levinson, (1983), p.71
- 23 Lyons, (1977), p.667
- 24 Ibid. p.668
- 25 Any notion of deictic 'purity' however, is problematic. *Use* governs the functioning of all deictic terms, including the demonstratives. In terms of closeness to the *origo*, *this* and *here* form a stronger pair than *this* and *that*. Again, syntactic contextual considerations will affect the 'strength' of any deictic term. With the demonstratives *this* and *that*, occurrence at M or H will affect the deictic aspect.
- 26 See Kaplan, (1978a), and Wettstein (1984) for the notion of 'pure indexical'.
- 27 Herman Parret, (1980), "Demonstratives and the *I*-sayer" in Van der Auwera p.97
- 28 George Yule, (1979), "Pragmatically Controlled Anaphora" p.128
- 29 Ibid. p.134
- 30 Keith Stenning, (1979), "Anaphora as an Approach to Pragmatics" in Halle, Bresnan and Miller p.163
- 31 John Lyons, (1982), "Deixis and Subjectivity: *Loquor, Ergo Sum?*" in Jarvella and Klein p.102
- 32 Bertrand Russell, (1961), An Enquiry into Meaning and Truth p.109. Russell refers to deictics as 'egocentric particulars'.
- 33 R.A. York, (1986), The Poem as Utterance pp.44-5
- 34 Jonathan Culler, (1975), Structuralist Poetics p.165
- 35 Ibid. p.167
- 36 Ibid. p.166
- 37 Ibid. p.168
- 38 There are interesting and pertinent discussions of Yeats' "Leda and the Swan" (Widdowson and Halliday) and Auden and Yeats generally (Flanigan). Most of the analysis is based on the grammatical and pragmatic description of the definite article.
- 39 Robert Frost "Stopping by Woods on a Snowy Evening" Robert Frost: Selected Poems Penguin edition (1973) p.130

⁴⁰ Adrian Pilkington, (1991), "Poetic Effects: A Relevance Theory Perspective" in Sell, R. p.50

⁴¹ Ibid. p.53

CHAPTER TWO: SCOPE AND METHODOLOGY

1. Deixis and Literary Genres

Language primarily occurs in specific locations at specific times between specific participants.¹ Deixis encodes the relationships between these elements. It might seem that deixis operates with minimum force in the 'literary' text. Such a text is often divorced from any immediate context; we cannot ascribe referents to the indexical elements of the text, nor can we move from the *symbolic* aspects of the language to the *indexical* with any certainty. Deixis becomes problematic when contextual elements are not immediately apparent and when the utterance is not accompanied by supra-segmentals or extralinguistic activity. But this is not to say that deixis operating within the canonical situation is unproblematic and transparent. The difference is one of degree rather than of kind.

Reference is traditionally seen as being minimally operative in the poetic text; and formalist theories have tended to see the poem (or a particular kind of poem, though many critics do not admit to this generic misreading of an historical phenomenon) as a kind of intra-linguistic site where language folds into language. The poetic text is seen not to refer to anything outside its own language. Although this is an extreme version of the view, poetry has been considered as the least referential of the literary genres,² though I believe this to be the result of some

confusion between *linguistic reference* and a more 'literary' idea of referring to some possible event in the real world. But the literary text (including the poetic text) exists like any other discourse or discourse fragment by virtue of pragmatic, semantic and syntactic prescription. Every text presupposes a context of some kind, an addresser and an addressee, and will contain functional features which relate to the *origo*, the context and the language system. Much human communication actually does not take place with face-to-face interaction.

Whether free from the bonds of context or not, language contains functioning deictic features. Deixis does not merely orientate the addressor and addressee to context.³ Deixis is mobilised within a given pragmatic frame (and it helps to create that frame). The written language, literary or non-literary, is not free of deictic elements and terms, but there is frequently (though not invariably) a more complex relationship between indexical and symbolic meanings. If we consider Rauh's model of the strength of deixis in relation to symbolic meaning, we can see that the literary or poetic text functions with remarkable freedom. A simple face-to-face utterance in which the participants are known and the assignment of referents and co-ordinates is straightforward implies a relatively simple link between indexical and symbolic meanings. But the literary or poetic text is likely to be significantly removed from any easily discernible context. With a seventeenth century poet

writing within a conventional poetic form, but modifying it in certain ways for one ostensible audience while under patronage, a poet whose biography is scant, and the conditions by which his or her poem came into existence forgotten (if ever known) we are reminded of the difficulties inherent in any pragmatico-historicist reading. Such difficulties give formalisms a natural appeal.

Literary genres act as analogous contexts within which deictic elements and terms behave in particular ways. The dialogue between indexical and symbolic meanings can only take place within a given context. In the lyric poem, for instance, the *I*, *now* and *here* of the utterance are frequently dramatised. In prose fiction, indexical (deictic) meaning is generally most ambiguous in the texts' openings, and is realised by the multiplicity of voices denied, generally, to lyric poetry. In drama, actors fill, vicariously, the gap between symbolic and indexical meanings: indexical meanings are partly realised. Now there are potential problems with the dramatic text because it could be said that to read the drama as *text* is a fundamental error; that it is in the nature of drama that until the symbolic meanings are realised quasi-indexically, by actors, we are only dealing with half a text. I accept this up to a point. However, the actors and director are only 'symbolically' (not in the deictic sense), or vicariously supplying indexical meaning to the text. They

are not actually giving the spectator any 'pure' indexical meaning. This can be seen by the fact that the *now* of each performance is different, even though indexical meaning may be temporarily realised. This kind of temporary realisation is precisely the kind of act the reader must perform when confronting any text. Readers must interpret symbolic meaning within the generic or sub-generic frame in an effort to process its indexical, or deictic meaning.

Although there are no linguistic properties peculiar to the literary text, certain generic features mark out the pragmatic area of what are traditionally referred to as prose fiction, poetry and drama. There are many subdivisions and sub-genres, but a discussion of the complexities of genre *per se* is beyond the scope of this thesis. These genres generally share among themselves and with non-literary written texts the distance between the discourse itself and any context, and potentially between indexical and symbolic meanings. In prose fiction the deictic element or term is more likely to be verified intra-textually. Although this cannot be seen as a defining characteristic of prose fiction, internal verification is more usual than it is in poetry. For example, any seeming deictic third-person pronoun tends to function cataphorically. Similarly, an internal pragmatic frame enables certain elements to function quasi-referentially. Consider the following extract from Joyce's Dubliners - the opening of "A Little Cloud":

Eight years before he had seen his friend off at the North Wall and wished him God-speed. Gallaher had got on. You could tell that at once by his travelled air, his well-cut tweed suit, and fearless accent. Few fellows had talents like this, and fewer still could remain unspoiled by such success. Gallaher's heart was in the right place and he deserved to win. It was something to have a friend like that.

Little Chandler's thoughts ever since lunch-time had been of his meeting with Gallaher, of Gallaher's invitation, and of the great city London where Gallaher lived...⁴

The mingling of the authorial voice with that of Little Chandler produces deictic shifts. When the discourse is more overtly that of the character, deictic elements become more prominent and less likely to be verified intra-textually. Similarly with the shift of the deictic centre to Chandler, deictic terms are shifted to encode his subjectivity as in "...talents like *this*" , where the proximal demonstrative shows the intimacy of Chandler to the thought expressed. "Eight years before..." also locates the initial utterance within the consciousness of Chandler, being a non-calendrical time unit. Essentially, when the discourse is dramatised the deictic elements and terms are foregrounded. Generally, elements are verified at some stage. Both the *he* and *his friend* function cataphorically, the full form being introduced at a later stage. The *North Wall* is verified as an actual place in Ireland. It is beyond the scope of this thesis to give a detailed examination of the function of deixis in prose fiction, but it can be seen in this brief example that in many ways deixis functions in the same ways as it does in 'ordinary

discourse' (although the concept of 'ordinary discourse' is itself problematic) and in the poetic or other literary text. Decoders must search for relevant contexts whereby indexical meanings can be realised. Perhaps the major difference is that deictic elements and terms are more likely to be verified within the text itself, forming a coherent world and encoding its own context. In the poetic text elements are not so readily verified (if they are at all). Though less complex in terms of voice, (a poem is essentially monologic) a poem is complex deictically. This has to do not with the number of occurrences of deictic terms and elements, but with the relationship between deixis and contextual factors however we conceive them. It is a paradox that the most referential of literary discourses is less complex than the form usually deemed non-referential, the lyric poem.

2. Deixis and the Lyric Poem

The lyric poem is not one all-encompassing literary form. There are many types of lyric poem and care must be taken not to see it as one genre with specific characteristics which are a-historical. There is a danger, as I have intimated, of treating an historical phenomenon as a generic certainty. However, the analysis of deixis in the lyric poem will form a coherent thesis because first, a similar sort of subject matter is explored and dramatised in the genre (of course, there are variations), and second, its reasonably short and stable form enables it to be

discussed diachronically. In isolating the lyric poem as a deictic site I am not trying to define it, although the following assumptions are made:

i) In any lyric poem there may be an element of narrative; but I exclude narrative poetry *per se* from my analysis because in terms of deixis it shares some of the features of prose fiction. Elements are likely to be verified intra-textually.

ii) Although the lyric poem may contain one voice, it is dialogic in the sense that all language can be conceived of as a relation between participants, whether implied or actual.

iii) Roles are written into texts. In the lyric poem a role exists not only for the speaker, but for the implied addressee and the reader.

The following brief example contrasts with the Joyce extract:

Marke but this flea, and marke in this,
How little that which thou deny'st me is;
It sucked me first, and now sucks thee,
And in this flea, our two bloods mingled be;
John Donne "The Flea" ⁵

For the purposes of this very brief comparison it is necessary to ignore the fact that the examples come from two historically distinct periods. The poem dramatises a particular point in time. The present tense makes coding time and content time synchronous and also the analogous *coding place* and *content place*. The *now* refers not only to the content time, but to the coding time: a very specific

time, *t* at which the single action takes place. Proximal demonstrative uses (*this flea, this*) appear to point to some extra-linguistic reality. The pronouns *thou* and *me* are not realised cataphorically: no full form or name appears later in the poem. The imperative opening assumes the presence of another participant in the discourse situation.

The voice is projected at once to some implied addressee and an implied readership because of its dramatisation. I shall return to the question of context, but at this stage it may be sufficient to note that we are partly able to accept the reality of the functioning deictics because of generic expectation; in other words, the genre is itself a context which is interacting with other contexts and the functioning deictic elements and terms. The written discourse of "The Flea" mimics the situation of a spoken text, and the deixis functions as if the utterance were taking place within the canonical situation.

It is possible to speak generally of the pragmatic implications of poetry and to formulate some kind of idea about how deixis works in poetic utterance. But we must be careful that in using one kind of poem for analysis and exemplification, a general model is not constructed from a particular, narrow example. Culler (1975) takes the Romantic lyric as his model, but deixis need by no means function in the same way in poems from other eras, or indeed from different versions of the Romantic lyric. The following general observations may be made at this point:

1) Every text is produced within a certain context and decoded within another; but such contexts are not clear or given, and in the poetic utterance there need be no link between the two.

2) Every text encodes a certain degree of context within itself; that is, it is rarely context alone which will determine the meaning of an utterance, and there are no contexts to describe unless there are also features which in some way encode them.

3) The 'significance' of a text lies in the interrelationship between pragmatic variables, linguistic encoding and the perspectives of both the encoder and decoder.

4) In any literary utterance, spatial and temporal deictics cannot be subject to the assignment of specific context-determined particulars. Such deictic elements and terms must operate at a level whereby the reader can construct a pragmatic frame for their interpretation.

5) The construction of the pragmatic frame in the decoding of deixis in the poetic utterance is different only in degree to the decoding of deixis in other discourses.

6) Whereas in immediate discourse (discourse within the canonical situation) the range of possible contexts helps define the text, in the literary, or more particularly the poetic, utterance, the text must work to define the

possible range of contexts. The difference is only one of degree.

7) Deixis can work, in poetry, to establish an ordered range of contextual possibilities and an enunciating persona, but can also function to present them as fractured and disjunctive. At the level of symbolic and indexical meaning, the relationship between the two can be such that either their reception is fairly straightforward, or made more complex by the conflating of deictic aspects.

8) Deixis is mobilised within the interpersonal and textual functions (Halliday). In the poetic text the textual and interpersonal functions are often conflated.

In choosing for analysis poetry written in English since the Renaissance there is both an arbitrary and a particular motivation. The motivation is arbitrary because the poetry I choose may or may not form the basis of a general theory of poetic deixis; but it is particular inasmuch as I try to define specific deictic patterns occurring during this time. Any theory of deixis must grow out of analysis of the poems themselves; this statement is roughly analogous to my broad theory of description of deixis in relation to contextual factors.

The comparison of deictic occurrences and usages between one poet and another, or within one poet solely, or between one poet and another poet separated in time will be partly, perhaps greatly, stylistic. Any attempt to describe a pragmatic frame against which poems may be read must be

based on the particulars of historical phenomena, as well as on broad generic assumptions.

A pragmatic inventory of usages of particular terms or elements is a practical impossibility, although through the analysis of the individual works of one poet, it may be possible to categorise the pragmatic variables utilised.

The analysis is concerned with essentially the same *kind* of poem, the lyric poem since the Renaissance. The obvious problem with this approach is the danger of seeing an historical phenomenon as a generic model. There may be further difficulty over the definition of 'lyric'. But for the purposes of the research I gloss over the delicacy of some distinctions. By 'lyric poem' I mean the shorter poem which is dramatising some emotion or experience. This experience or emotion may well change (as indeed it does), but within my broad definition the poem does not. The lyric poem is contrasted here with the epic and with the narrative, but that is not an ultimate distinction, for some of the poetry analysed will necessarily contain epic or narrative aspects. Mine is therefore not a generic distinction, but more one of broad convenience for the analysis. This does not obviate the validity of the findings; I am not attempting to define deixis as it functions in a narrow genre. I see deixis as a fundamental element of human discourse, and I wish to expose its workings within a literary phenomenon which is distinct inasmuch as it contains certain conventional aspects. I

shall not be dealing with the longer narrative or epic poems, but shall nevertheless see such elements as contributing to the functioning of deixis.

The primary aims of this thesis are:

1) To locate and describe the deixis occurring in a range of English lyric poetry written between 1600 and the present.

2) To demonstrate a relevant methodology for the analysis of deixis in poetic texts.

3) To examine the usage of deixis in selected poets writing between the above dates: Henry Vaughan (1621-95), William Wordsworth (1770-1850) and Ezra Pound (1885-1972). The analysis includes the application of the methodology and the location and description of deictic elements and terms, and aims to show precisely how deixis contributes to the presentation and functioning of the poetic persona.

4) To examine changes in deictic uses and occurrences by the comparison of two poets writing at different times, essentially concerned with the same 'subject matter', or possessing similar 'tones'. Although this is problematic, the fact that the analysis is wholly concerned with lyric poetry suggests a certain degree of homogeneity. Although we cannot say that one poet is 'saying the same things' as another poet, for the purposes of this thesis selected poems of Wordsworth will be compared and contrasted with those of Vaughan. Through this analysis three further elements will be explored:

a) On a stylistic level, the usage of deixis in the poetry of Wordsworth, Vaughan and Pound.

b) The possible changes in deictic occurrence and usage implied by the comparison.

c) Inferences concerning the usage and occurrence of deixis in canonical discourse at the time of the poets' writing . This again is slightly problematic, and involves cross-referencing with a broad analysis of deictic change within the proposed dates.

4) To show the relationship between deixis mobilised in non-literary discourse and that in literary discourse.

5) To show how the mobilisation, usage and occurrence of deixis contributes to the functioning and presentation of the poetic persona.

6) To demonstrate the extent to which deixis is necessary for our understanding of the poetic function.

7) To show how theories of deixis must be revalued and reassessed in the light of the findings.

8) To show precisely the relationship between *grammar* and *context* in the analysis of deixis.

The analysis consists of six sections:

1) An initial analysis of a single poem with the explanation and application of the relevant methodology and the setting out of the methodological framework.

2) An analysis of a single poet writing in English between roughly 1600 and the present : Henry Vaughan (1621-95)

3) The comparison of this poet with another poet writing at a different time but roughly comparable in terms of focus: William Wordsworth: (1770-1850)

4) The analysis of a Modernist poem: Ezra Pound's "Canto II".

5) A broad historical analysis for the purposes of methodological development; the selection of poems at intervals (roughly one hundred and fifty years) in time until the modern.

6) Conclusions regarding the functioning of deixis in the specific literary genre of the lyric poem .

The poetry analysed then, will be that written in Modern English, from 1600, roughly defined as 'lyric'. It is outside the scope of this thesis to discuss developments before 1600, although the early relationship between the demonstratives and the definite article is noted. Because analysis of deixis has not been detailed enough for any conclusions to be made regarding its functioning in a particular genre, it will necessarily be detailed, focussing on a limited number of poems. Only with this depth of analysis can deixis be fully evaluated; it is not suggested that every poetic description would usefully include such detailed analysis. I have chosen the poetry of Henry Vaughan for two reasons. First, there has already been some analysis (Sell, 1987) of the role of deixis in his poetry. Second, Vaughan is a very bold manipulator of deixis, and his poetry provides stimulating texts for

analysis. Wordsworth is an important canonical poet, and I have taken him as exemplar of the Romantic vision. In choosing Pound's "Canto II" I have deliberately focused on a typical Modernist text. This is not to say, however, that there were not many poets in the early part of the twentieth century writing shorter lyrics. Pound's canto provides a more illuminating contrast and comparison with the other poems analysed, however.

It will be noticed that I have not analysed the same number of lines of poetry of each poet. The poetry of Vaughan and Pound analysed is of roughly the same number of lines, although three of Vaughan's poems are discussed, and one of Pound's. I discuss almost twice the number of lines of Wordsworth's poetry. This is largely because of the length of the "Intimations Ode". To analyse exactly the same number of lines in each poet would be to crudely reduce the analysis to a kind of 'deixis spotting' which would in itself be erroneous. There is no need for exact parity among the poets.

3. The role of pragmatics: analysis of context

Literary pragmatics has had considerable success in the analysis of conversational implicature, speech acts and presupposition. Applications of the work of Grice, Searle and Austin have succeeded at the level of the analysis of individual texts. There are, however, a number of problems relating to the range and focus of literary pragmatics which have bearing on the methodology for the analysis of

deixis. The most urgent is the role played by context. A clear description of what precisely constitutes context is lacking. Pragmatics shows the various means, both linguistic and non-linguistic, by which speakers encode their intentions and addressees decode them. Context always has a bearing on any analysis.

In the analysis of literary texts, Engler (1989) proposes a more historicist and discourse-orientated pragmatics, assuming that "linguistics and the study of literature have long parted company" ⁶ I do not believe this to be true. In his analysis of the uses of *you* in English poetry, he moves from the linguistic description of discrete items to seeing discourse as historicised:

The evidence of the text has to be complemented by evidence from outside it, from reports and critical accounts of how people read and how authors wanted their works to be read.⁷

The point about "evidence from the text" is crucial in the determining of pragmatic methodologies. The essential problem is whether we use speculation about context, history and readership as an analytical framework for viewing the literary text, or whether we look for items within the text as a way of determining the context, readership and history of that text. I wish to narrow the pragmatic frame for analysis and treat the literary text in the same way as the linguist would treat the utterance. If the analysis of deixis in poetic texts is to be useful, it must proceed with the methodological rigour of linguistics,

and not the wider speculations about readership and history.

The relationship between contextual and textual elements is roughly analogous to the relationship between indexical and symbolic elements in deictic terms. A certain semantic or symbolic range is predicated and this in turn helps in the assignation of indexical meaning. The context of an utterance is determined partly by linguistic elements, and the meaning of those elements will be determined partly by context. No satisfactory account of this relationship exists.

Engler is not convinced of the importance of symbolic determination:

...as far as literary pragmatics is concerned, a note of caution...the evidence of poetic texts...cannot be sufficient for determining how a text should be used; otherwise the text itself would actually contain its context - the very opposite of the pragmatic view of literature.⁸

The use of evidence "from the text itself" is not necessarily based on the assumption that such texts contain their own context. It is clear that natural language fragments contain elements which encode aspects of context; and they also contain elements which are almost wholly determined by that context. If this were not true we should not be able to make sense of any utterance that was not made within the canonical situation.

The word 'context' refers to a number of different aspects of extra-textual meaning. It is widely used in

literary criticism, but its meaning is often unclear. Many kinds of context have relevance for the literary text: historical, generic, literary-historical, situational, intentional etc.. For the utterance (of whatever kind) context can be seen as:

a) The surrounding semantic and syntactic elements of the co-text.

b) The situation of the utterance; that is, the *immediate* situation which exists at the time of encoding and receiving of the utterance.

c) The wider situation of the utterance - i.e. the historical situation and its place in the language system.

Much work in both literary studies and linguistics tacitly assumes that b) is the normal definition of context, and that this is given or fixed (regardless of whether anything can be gained from its exposition). When I refer to b), that is the possible physical environment in which the utterance takes place, I shall use the term *situation of utterance*. This situation of utterance is part of the context which I define as *the set of possibilities which exist in the universe of discourse for the interpretation of that utterance*. This definition is close to that given by Sperber and Wilson in Relevance (1986):

The set of premises used in interpreting an utterance...constitutes what is generally known as the *context*. A context is a psychological construct, a subset of the hearer's assumptions about the world. It is these assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance. A context in this sense is not limited to

information about the immediate physical environment or the immediate preceding utterances...

I have been arguing that the way deixis works in the literary or poetic text is different only in degree to the way it works in other discourses. It is possible to treat all utterances, whether literary or non-literary, with the same methodology if context is defined in the above manner. Context is not something present in the canonical situation and absent from the poetic or literary text, but a 'psychological construct' common to all utterances.

There are two types of pragmatic frame which are useful in the analysis of deixis: the frame of relevance and the frame of context. The frame of relevance is an inferential model for understanding how utterances conform to general principles of communication. This frame is based largely on the work of Grice (1967), and Sperber and Wilson (1986). Grice attempted to establish non-semantic explanations for various aspects of human communication. Sentences do not establish propositions, according to this view, but establish frames by which propositions may be expressed; and these frames are in turn bounded by notions of conformity to certain tacit principles of communicative action. Those aspects of propositional content which are pragmatically determined are not simply 'closed down' by the assignment of referents. These principles of communicative action are relevant not only to the encoder, but also to the decoder, for he or she will decode

utterances according to the same criteria. This pragmatic frame of relevance has implications for the study of how we understand utterances, as well as how utterers communicate. Although I have used the terms *encoder* and *decoder*, Sperber and Wilson explicitly reject the encoding/decoding model of communication. Rather, they demonstrate:

...how the principle of relevance is enough on its own to account for the interaction of linguistic meaning and contextual factors in utterance interpretation.¹⁰

Relevance, then, is a set of possibilities or inferences surrounding each utterance. By using the word 'surrounding' I am implying that relevance is a feature of context; but it is not context as either situation or 'psychological construct'. Relevance can be seen as a kind of meta-context- a theoretical superstructure governing the relationship between syntactic form, linguistic meaning and context.

In the initial discussion, I suggested that a sentence encodes a function of possible contexts to transform into an utterance. Using Sperber and Wilson's model we would see Relevance as a governing element. Sperber and Wilson develop this idea to show that the linguistic elements of any utterance do not determine the proposition recovered with any stability; and in processing utterances the decoder will alter his or her behaviour, attitudes or beliefs by virtue of the most accessible processing route.¹¹

The pragmatic frame of context is based upon the assumption that extra-linguistic and contextual features account for the meanings of utterances in the most significant and clear-cut way. Any proposition framed in the utterance must be decoded or recovered through the 'filter' of contextual information. The important question is whether the frame of relevance is independent of the frame of context. I must reject the idea that encoders respond primarily to extra-linguistic features and features of the situation of utterance: in my analysis of deixis in poetic texts context is a set of possibilities governed by the meta-contextual frame of relevance. Deixis can be seen in two ways:

- 1) Operating within a pragmatic frame which must be (re)constructed by the linguist.
- 2) An element which encodes that very context, or reduces inferential possibilities.

In my analysis of the deixis of the lyric poem I shall match the context-reducing aspects of the deictic elements and terms with the generic frame of lyric poetry itself. It is crucial that the analysis be rigorous and not merely impressionistic. The deixis must be accurately described before any analysis based on the matching of item and genre can take place. Although the focus of this thesis is primarily the deixis of poetry, I cannot merely accept a simplistic and reductive model of deixis as expounded in many books and articles of a stylistic nature. Deixis must

be described in a rigorous and coherent manner before analysis can begin.

Kryk (1986) constructs a formula for the analysis of deictic demonstratives, based on the relationship between deixis and reference. Kryk draws extensively on the work of Barwise and Perry (1983), whose concept of a 'situation semantics' bridges the pragmatic and the formalist views of language. According to Kryk (as would seem logical) an utterance gives "a partial function from referring words α to their referents $c(\alpha)$ ". Kryk sees that because of the relation between deixis and reference a similar kind of representation can be constructed. She incorporates subscripts 1 and 2 to accommodate the functioning of demonstratives (i.e. proximal and distal forms). Such a description must always take into account the pragmatic aspect of deixis. It is not desirable, however, that a metalanguage be created to account for the distribution of certain key expressions to the neglect of the focus on the lyric poem as deictic site. There will always be an element of reciprocity between linguistic description and literary-pragmatic theory.

It might seem sensible at first to ascribe all deictic elements and terms encountered to one of the 'traditional' categories. The problem with this approach is that those categories are not really detailed enough to account for the range of deictic activity. Also, one of the most important aspects of deixis, its referential function, is

not recognised. Certainly we need to be able to locate and describe deictic terms, as well as deictic elements (if deictic terms form a closed set this should not be a problem). Deixis covers a limited body of terms and elements whose use defines the function. Analysis must proceed by setting this body against specific discourses - the lyric poem, the short story, newspaper reports etc. Essentially I am taking a closed set of elements and terms and seeing how they behave in a specific discourse. Because we cannot accommodate the possible range of use and cross-referencing involved, it is advisable to extend the 'traditional' categories.

It is further possible to describe deixis in terms of conceptual functions, from *extralinguistic deixis* to *non-egocentric deixis*. But it is clearly the centre elements of Rauh's cline of activity that are relevant to the lyric poem. Analysis of other discourses, however, must take this cline into account - for it is a way of stating the manner in which deixis is likely to behave in the discourse .

Deixis is distinguished by its use. The pragmatic element interacts with the symbolic aspect. There is essentially a *symbolic* element, which can be described and glossed semantically, and an *indexical* element which can only be described according to the use and the context in which the element or term appears. Because of this indexical element it is impossible to draw up a finite list of deictic elements and their occurrences. Paradoxically,

deictic terms form a grammatically closed set, yet their use precludes absolute description in this way. The methodology must represent this binary distinction; we cannot simply catalogue the closed set of deixis and examine its occurrence in certain texts. An inventory of *possible* occurrences and usages would be pertinent, but this must always be offset by analysis and description of the deictic elements and terms as they occur and function in particular texts.

4. The deictic categories

It is neither possible nor desirable to ignore the concept of category in deictic description and analysis. I propose six categories which can accommodate the traditional notional categories and Rauh's conceptual-functioning categories:

- i) Deixis as reference [referential deixis]
- ii) Deixis and the *origo* [*origo*-deixis]
- iii) Deixis, time and space [spatio-temporal deixis]
- iv) Deixis and subjectivity [subjective deixis]
- v) Deixis and the text [discourse deixis]
- vi) Deixis and syntax [syntactic deixis]

A brief summary is as follows:

i) Referential deixis contains deictics whose function is to refer and therefore includes the demonstrative pronouns at H and demonstratives in certain instances at M. The definite article, linked diachronically to the demonstratives, will be part of referential deixis under certain conditions. Some pronouns and pronominal expressions are located here.

ii) Origo-deixis includes the first and second person pronouns and vocatives. It can be argued that all deictics relate to the *origo*, but I am concerned here with those elements which specifically do so in relation to participant voice. The vocative particle is included because metonymically it signifies the *origo*, although it does not have semantic meaning.

iii) Spatio-temporal deixis includes the temporal adverbs, the spatial adverbs, all non-calendrical time-units, the concepts of *coding time*, *content time* and *receiving time*, and the analagous *coding place*, *content place* and *receiving place*

iv) Subjective deixis includes those elements and terms which encode the subjective experience of the encoder primarily through epistemic and deontic modal verbs. Although all aspects in some way reflect or encode the subjective position of the speaker, the modals explicitly do so.

v) Discourse deixis includes all elements which orientate the text to itself, the encoder and the addressee. All elements of traditional discourse deixis are included, whereby spatial and temporal expressions, for instance, are used intra-textually. Also included is the phenomenon of *impure textual deixis* - where the element functions somewhere between anaphora and discourse deixis.

vi) Syntactic deixis Most of the discussion of deixis is concerned with the semantics\pragmatics border, but we must not forget that deixis operates within a certain syntactic frame. Syntactic features alone may account for some deictic activity, and syntactic moods such as the interrogative and imperative (used without other pragmatic activity) may be said to operate deictically.

It is clear that categories i,ii,iii,iv and vi are likely to be found in most utterances; that is, each utterance will issue from a particular *origo*; it will refer to something; it will be uttered at a particular time and place within a syntactic frame, and may express the subjectivity of the speaker or encoder.

Following Kryk (1986) I propose a similar yet modified account of referential deixis beginning with the demonstratives. For the demonstrative pronouns *this, that these, those* two essential features must be included in any formula: proximal and distal marking, and position as either head or modifier (H or M). A feature such as marking for plurality does not affect the deictic functioning of

the terms and will not be included in the description. A further feature might be the inclusion of rank-shifted *wh*-clauses at Q. For *that* as head, therefore, we have:

D_2

The demonstrative only needs the further classification of distal. *This* would be D_1 .

The demonstrative at M turns the item into a referring expression, and so Kryk's α must be included:

$Da_2 - that + NG$

The demonstrative at H with rank-shifted clause at Q is as follows:

Da_2wh

The definite article need only be described when functioning deictically. This in part can be accounted for by occurrence in the discourse (i.e. deictic if first use), but it cannot be completely reduced in this way. An attributive use of the definite article can also be introduced into the discourse before any other element ("The man who can lift this stone"). There may also be confusion between deictic and homophoric usage, as I have noted. The deictic use of the article, including the syntactic element of first use can be formulated as:

$iA\alpha$

where *i* = 'indexical use' (to avoid the confusion over the use of *D*).

The third person pronouns represent the non-participants in the discourse situation. The kind of

subscript we need to add to any description is essentially syntactic. If the pronoun occurs first in the discourse (whether the 'full form' occurs later or not) the item is primarily deictic. Despite the necessary link between deixis and anaphora, the description needs to be able to pick out reference to an antecedent. The set of third person pronouns, of which, say, *he* is a member ($x \in EA$), has its individual members described thus:

x_0 , or x_1

where the subscripts determine pragmatic and anaphoric uses respectively.

Within category *origo*-deixis, I include the first and second-person pronouns (including the archaic forms *thee*, *thou* etc.) and the vocative particle. The particle may be a contentious inclusion in this category, but as has been noted, it is a conventionalised feature of address, metonymically signifying "the passion that caused it" (Culler). The vocative further establishes with an object or person a relationship which helps constitute the utterer. Crucially the *object* is treated as *subject*, and is thus part of the *origo*.

The *I* utterer is the primary indexical figure, but it is beyond the scope of this thesis to try to account philosophically for the functioning of that figure. The only kind of subscript we could build into its description is one that tells us whether or not the *I* is functioning within the canonical situation, or we are introduced to the

I by a third party. In lyric poetry the *I* is likely to function without these two elements. These can be arranged in terms of information known or given about the *I*, as in:

$I_1 = I$ within the canonical situation, indexical meaning ascribed

$I_2 = I$ outside the canonical situation, but introduced by a third party- as in direct speech in prose.

$I_3 = I$ outside the canonical situation, not introduced by third party, indexical meaning not clearly ascribed.

It has been generally held that *I* is a 'pure indexical', and that it can never refer to anyone other than the utterer of *I* to refer to that *I*. I have already collapsed the distinction between indexicals and deictic terms, and Smith (1989) leans towards the same reasoning in his analysis of the "multiple uses of indexicals". He argues that the symbolic meanings of indexical terms are by no means fixed. What he discovers is that deictic terms can be shifted from the usual symbolic determination and that analysis must in some way account for this. He offers the following definition of the indexical:

Locution *L* is an indexical =Df. The locution *L* is such that: (a) The referent of *L* is dependent upon the context of its use. (b) *L* is governed in different sorts of contexts by different reference-fixing rules, one for each different sort of context; each such rule determines the reference of *L* in context *C* in terms of features of *C*. (c) Each reference-fixing rule of use of *L* is governed by a rule-fixing rule of use, a metarule, which remains constant from use to use and which determines which reference-fixing rule of use governs *L* in any given context.¹²

The important point about this definition is that it sets up not a symbolic invariant to be opposed with a pragmatic variable, but a metarule which enables further sub-rules to be fixed. This is in effect a way of accounting for shifts in symbolic meaning without abandoning the semantic relation to pragmatic variables. It is possible to account for the activity of L_3 , above, in this way.

You is included as an aspect of the *origo* rather than under the category of reference because it is egocentrically determined. *We* similarly implicates both the speaker and the addressee in the discourse situation. *You* is deictic when the addressee has not been verified by the text.

Temporal deixis is complicated by the interaction of deictic and non-deictic co-ordinates. The important concepts are:

RT = Receiving time - time utterance is received by addressee.

CT = Coding time - time when utterance is made by utterer.

ConT = Content time - time to which the utterance refers.

Deictic temporal references pre-empt their absolute or calendrical uses; and almost all time references are deictic up to a point. *Then* is most likely to be used anaphorically (notwithstanding Nunberg's famous example of a man looking at a 1963 Chevrolet and saying "I was just a kid then").

Now, soon, recently, in a while, later = strict temporal deixis.

Today, tomorrow, yesterday = interaction of calendrical and deictic.

Words such as *today*, *tomorrow* and *yesterday* can also be used in a 'symbolic' way - particularly in literary texts. Here the reference broadens to include a general time span which is nonetheless deictic. Examples include:

Life is hectic today

Tomorrow, things will be different

I was happy yesterday

There are further manifestations of deictic and non-deictic interaction discernible in complex time adverbials which typically comprise a deictic term at M and a non-deictic Head. Examples include:

last week, next year, this afternoon

An expression such as *the following day* seems to have the deictic term at M, but the use is primarily anaphoric.

Tense is deictic because it is essentially a system which relates particular entities to reference points.

There is the possibility of interaction between spatial and temporal concepts, and it has been noted that temporal-location expressions are often derived from spatial expressions.

Preposition-headed adverbials have largely been ignored by analysts of deixis. The reason for this seems to be because their function is primarily non-egocentric. In an

earlier example from Rauh (1983), the sentence *above the car*, it was suggested that the egocentric element was annulled by the definite article. But the article itself can possess deictic potential.

Spatial deixis encodes the objective world primarily in relation to the utterer. Objects can generally be described or located, but there is a more usual interaction of naming and locating, and few utterances which locate objects in space can be free from deictic input. The most common terms are:

here, there, this, that

As can be seen, these four terms embrace considerable cross-referencing of the categories. The following:

yon, yonder, hither, thither

are archaic terms of spatial deixis. *Yon* and *yonder* are of particular interest, being spatial deictic terms which cannot be used intra-textually. Perhaps paradoxically, they survive as a *literary* archaism.

Following Lyons (1982) we can say that subjectivity refers to the way language provides for the encoder the expression of attitudes and knowledge. This is not simply to do with the propositional content of an utterance, but the perspective the utterer has in relation to any proposition expressed. Much of deixis is linked to the mental world, but it is attitude and knowledge which come under the direct heading of subjectivity. Subjectivity and

objectivity are distinguished in the phenomenon of modality.

In discourse deixis expressions are used to refer to the discourse in which it is contained. Spatial and temporal expressions are the most common:

in the above passage

in an earlier quotation

here is an extract

see note below

in the last chapter

the next point I want to make

Discourse takes place in time and, in the case of the written word, is represented on the spatial plane. It is not surprising that spatio-temporal expressions are used to orientate the reader around the text. Demonstratives are also commonly used, either at M or H:

this is how the author continues .

that text was a good example of

Spatial deictic terms can, as shown in the above example, point the addressee to the utterance to come. Other elements and terms which encode a relationship to the discourse as it unfolds are:

nevertheless, but, anyway, however, of course

Some commentators, including Levinson (1983), consider the many words that indicate the relationship between one part of an utterance and prior discourse to be deictic. The set

includes *but, therefore, in conclusion, still, however, anyway, well, after all* etc. Levinson says:

It is generally conceded that such words have at least a component of meaning that resists truth-conditional treatment... What they seem to do is indicate, often in very complex ways, just how the utterance that contains them is a response to, or a continuation of, some portion of the prior discourse.¹³

I reject this treatment of this set of potential deictic terms, for although it is true, as Levinson says, that a component of the words' meaning resists truth-conditional treatment, they cannot be said to have indexical (therefore deictic) meaning. Further, as they encode relationships *between themselves and the discourse*, they often function like logical connectors. More conventional discourse-deictic elements are usually deictic *terms* employed for the purposes of orientation around the text. The same cannot be said of expressions such as *therefore*.

Some terms such as *ago* are rarely used discourse-deictically (as in the odd expression *a paragraph ago*).

Impure textual deixis, of which an example has been given earlier, is the phenomenon where a deictic term refers (most likely) to the proposition contained within the initial utterance.

Syntax, which Morris saw as essentially the formal relationship between signs and other signs, can be deictic. Certain syntactic structures have deictic activity, irrespective of further pragmatic or semantic activity.

Simple declarative sentences can be generic or deictic.

Compare:

- a) The sea is blue (the sea = seas)
- b) The sea is blue (spoken when near the sea)

With such declaratives, it is often only contextual elements which enable us to determine the utterance quality. The declarative is potentially ambiguous in terms of deictic activity, and the poetic text will often exploit this.

The imperative is quite different, for its subjectless construction means that there is less ambiguity about reference. The imperative must be deictic because it is a direct address. Whether the addressee is a person, a thing, or a concept is irrelevant. The imperative presupposes the existence in the universe of discourse the element addressed.

The interrogative is also deictic because of the element of address - even if the address, or question, is not to a specific person and does not elicit or require an answer. The so-called rhetorical question presupposes or imitates a dialogic situation, but the paradox of such a question is that it actually obviates any response implied by its locution. Traditionally, the rhetorical question is one which elicits no answer, but it can also be one which betrays a different kind of pragmatic activity to that of the interrogative. The syntax of the *locution* is often at odds with the pragmatics of the *illocution*, as in the

following much-discussed line from Yeats' "Among School Children":

How can we know the dancer from the dance?

The implication here is that we cannot know the dancer from the dance.

5. An aspect of deixis occurring in poetic texts: the vocative

In this part I shall take a particular deictic term, the vocative, and analyse its function in the lyric poem.

Jonathan Culler in The Pursuit of Signs (1981) insists that apostrophe, a form of direct address found, conventionally, in poetic texts, is a linguistic embarrassment, because it disrupts the "circuit of communication" and raises questions about "who is the addressee". It seems to be an embarrassment for literary critics. According to Culler critics tend to:

...turn aside from the apostrophes they encounter in poetry; to repress them or rather to transform apostrophe into description... one can read vast amounts of criticism without learning that poetry uses apostrophe repeatedly and intensely.¹⁴

There are two issues here: one literary and one linguistic. Culler attempts to give a new reading of apostrophe under the general heading of semiotics, but as Engler (1987) acutely points out, not one work of linguistic pragmatics is cited in his attempted reorientation of focus. Engler himself, however, despite his accurate reading of Culler's neglect of both linguistic pragmatics and historicism, never really submits the apostrophe to great scrutiny.

We need first to clarify the terms *vocative*, *apostrophe*, and *direct address*. The *vocative* is a kind of direct address, with or without the particle *O*, which is separated from the rest of the clause in which it features. In poetry the *vocative* is commonly used as an *apostrophe* for some absent element, be it animate or inanimate.

It is easy to see how *apostrophe* might be neglected by linguists and literary critics: it is a 'convention' which seems to have no semantic relevance to an utterance; it is confined to particular types of literary utterance; it is no longer current inasmuch as its conventional activity is reduced in modern, as opposed to classical, poetry. So why bother with the *vocative apostrophe* at all? First it is a conventionalised feature of address and as such must be considered a deictic term. Second, it is a pragmatic and graphological anomaly which has an uneasy position in the universe of discourse. *Apostrophe* is defined as "the sudden turning away from the ordinary course of speech to address some person or object present or absent".¹⁵ Quintilian insisted that the person must be present, but its modern use has included both the absent and the inanimate. This makes *apostrophe* a particular kind of speech act.

The most familiar use and construction in poetry is the utterance-initial *vocative* with or without the *vocative* particle preceding the NG as in:

- a) O Rose, thou art sick (Blake)
- b) O Chestnut tree... (Yeats)

c) O welcome Messenger.... (Wordsworth)

The apostrophe has implicit deictic features (*the rose to whom I am addressing this utterance*), and the utterance-initial vocative is seen as an independent speech act. Vocatives in the poetic examples cited above are syntactically and semantically set apart from the propositional content of the sentence; yet they are pragmatically incorporated into the underlying speech act. In example c) above, from Wordsworth's The Prelude, the body of the sentence that accompanies the vocative is actually itself a separate sentence headed by the NG referring to the utterer:

O welcome Messenger! O welcome Friend!
A captive greets thee, coming from a house
of bondage...¹⁶

The conventional form of the vocative with particle sets it apart from any feature which is mere interjection (Oh blast!) or that seems to encroach upon its tenor (Ah! Sunflower). Yet this last parenthetical example is very much what we would call apostrophe, with the exclamation *Ah!* rather than the vocative particle *O*. This shows how close certain kinds of vocative are to exclamation. What is signalled seems to be an internalisation of the thing apostrophised. At every level of apostrophe and particularly with reference to the particle, the subject as *subject* is foregrounded. But what is the relationship between apostrophic elements and the universe of discourse? I intend to relate the apostrophe to the deictic centre of

orientation, that is the centre, normally the *I* of the utterance from which point and aspect features of context are grammaticalised. Culler's thoughts on this aspect are based on a theory of Romantic internalisation. As Engler (1987) notes, Culler's theory of apostrophe is based entirely on Romantic apostrophe and he is therefore accused of using the romantic lyric "in constructing a generic system that is not explicitly limited to a particular period".¹⁷

To apostrophise is to refer, but then to restrict that referential function, not allowing it full realisation in the syntax of the predicate. The item apostrophised is frequently not 'given', nor is it being introduced into the universe of discourse via normal pragmatic or discourse-focusing operations. Very often it does not even feature as a latent discourse referent. Thus, according to Culler, to apostrophise is to "will a state of affairs". I wish here to briefly summarise Culler's four essential ideas which relate the apostrophe to the psycho-linguistic system:

1) The vocative posits a relationship between two subjects regardless of the nature of what or whom is being addressed.

2) The function of the apostrophe is to constitute encounters with the world as relations between subjects.

3) The vocative establishes with an object a relationship which helps to constitute the utterer. The object is treated as subject.

4) The figure can be read as an act of "radical internalisation and solipsism".

As can be seen, Culler's reading is very much the reading of the literary theorist, where deconstructionist ideas of language are evident. Culler's apostrophiser is one who seeks to make contact and union with a referent by linguistic means, but who in the end can only indulge in helpless solipsism. There seems therefore to exist a curious paradox; the apostrophe is a feature of direct and conventionalised address, and yet it functions ultimately as the internalisation of form. The apostrophe evokes 'poetic presence' because the nominal group representing that which is addressed becomes a second person animate you "only in the moment the poetic voice constitutes itself"¹⁶ The non-participant becomes a participant in the discourse situation.

The vocative particle *O* is devoid of semantic meaning; yet it is not mere interjection. Compare the vocative in the following examples of the lexical item *rose*:

Rose is sick

A rose is sick

The rose is sick

This rose is sick

That rose is sick

O Rose thou art sick

The vocative, unlike the definite article, does not presuppose an existence in the universe of discourse of the

referent. However, neither does it appear to introduce the referent for the first time. Further, it is not marked for proximity, either mentalistic or spatial, as in the demonstratives *this* and *that*. The apostrophe mobilising the vocative particle is distinguished graphologically from other expressions. The archaic second person pronoun form *thou* heads the syntactically complete unit *thou art sick*. *Thou* is therefore anaphoric, although the anaphor is functioning across not one complete syntactic unit (as in something like "Fred came in and then he sat down") nor across two full units (as in "Fred came in. He sat down"). Rather the anaphor functions between one syntactic unit and a speech act fragment which, as we have said, is neither semantically nor syntactically incorporated into the body of the predicate. The anaphor refers to the mental representation of an item suddenly introduced into the discourse. This item itself seems to call the referent into a discourse function.

I have called the vocative a *deictic term*, and the deixis of "The Sick Rose" is important in terms of the functioning of the poem as a whole. So far I have isolated the vocative in trying to account for its activity; but this is to the neglect of both co-text and context. Such features assist the pragmatic activity of the vocative. There are two strong features of context and co-text in Blake's poem: the title and the illustration. It could be argued that the presence of the image of the rose means

that the item is effectively in the universe of discourse as the text begins, therefore the vocative cannot be said to 'call into being' its referent. My objection to this would be that the drawing is a representation of the referent, not the referent itself; the vocative can still be said to be addressing a referent, not a pictorial representation of that referent.

The title relates to the same issue. It could be said that the title itself introduces the referent into the discourse; if this is the case then we need to look into the deictic activity of the NG "The Sick Rose" in order to see how the vocative functions. The problem centres on whether one considers that a) the title precedes, in terms of linearity, the subsequent text yet is part of that text; or whether one considers that b) the title is set apart from the main body of the text and does not act as part of the linear reading process, but as a kind of thematic coherer which need not be read literally or in sequence. If we agree with b) the "The Sick Rose" is not a deictic NG (that is, the definite article is not functioning deictically). If we agree with a) the NG is deictic and the deictic function of the vocative is lessened.

In the line:

Tyger! Tyger! burning bright

The direct address is close to that of *O rose*. Other pragmatic co-textual and contextual factors might influence its functioning. Whether the vocative is a public or private act (or whether one reads it in a particular way) is an issue central to our understanding of Romantic poetry. The vocative particle draws attention to the vocative act; and such a construction (or constructions) evident in apostrophe- a 'free floating' NG followed by a sentence often mobilising anaphoric pronominal reference signifies a rare speech act. It is comparatively rare for a nominal to take an anaphor in this way, and it is possible to view the relationship between the addressee and the addressor as an address in both second and third person. As Engler comments in a footnote:

The primary addressee is temporarily put in a third-person position. At the same time some kind of complicity between the speaker and addressee is established.¹⁸

Direct address is not necessarily apostrophe but the apostrophic nominal, with or without the vocative particle, juxtaposed with the second person pronoun, forms a particular kind of address.

In the Blake example, and others like it, the nominal appears to be deictic because its place in the linear sequencing of the text suggests that it is functioning as if it were introducing the referent for the first time. The relationship between anaphor and antecedent is more complex than that which might normally exist. There is a closeness

of referring functions which shifts the anaphor from a cohesive to a deictic function. The pronoun is therefore not anaphoric in a purely textually cohesive sense, for it is pragmatically implicated in the address itself. Rather than say that the addressee is temporarily put in a third person position, it would be more accurate to say that the third person address is pragmatically reorientated to accommodate the deixis of you. In the case of the address with the vocative particle, the conventional graphologically and pragmatically marked term introduces a conflict between what may be addressed and what is being introduced into the universe of discourse. Deixis registers this complex relationship and the Romantic lyric has mobilised this form of address. In Renaissance poetry the object of the direct address is typically a lover or God (Montgomery points out that the reader is rarely addressed). In Romantic poetry the objects of apostrophe and vocative address are much more varied; but most typically we have the living elements of the natural world, abstractions of the human psyche, and cultural artefacts. Compare a typical address from each of the periods:

Sweetest love, I do not goe
For weariness of thee. (Donne: "Song")

O wild West Wind, thou breath of Autumn's being.
(Shelley: "Ode to the West Wind")

In Donne's "Song" the direct address is semantically and syntactically registered by a NG without a pronominal determiner. The object addressed is the lover, and the

anaphoric pronoun *thee* clearly picks out a conventionalised antecedent. The participants in the discourse situation are made evident in a very short space; this is an intimate address. Here the discourse situation is one which is 'overheard' by the reader. In both examples there is a clear division between the NG of the direct address and the initial predicated utterance. However, the anaphor does not pick up the initial NG in the Donne extract until line two. There is not an immediate reinforcement of the nominal, but rather the introduction of the *I* utterer. This quickly determines the intimate nature of the discourse situation. In the line from Shelley's ode the NG is a phenomenon from the natural world and it is evoked through the additional use of the vocative particle- something which gives it the 'feel' of an exclamation. The second person pronoun *thou* quickly picks up the initial NG reference; no intimate situation is being dramatised.

Martin Montgomery considers that despite the fact that the Romantic and Renaissance addresses differ in terms of private and public functions, the reader is still "placed in an overhearing relation". This is really an issue of literary pragmatics and relates crucially to the kinds of processing undertaken by the reader with regard to deictic elements and terms.

6. Concluding remarks

The *I* utterer is evident in a vast number of lyric poems; it is the discernible, controlling linguistic

element and the centre of the deictic field. Yet what further can we say about such an element? Are all *I* utterers in lyric poetry functionally the same? Are they simply the controlling voices whose symbolic meaning we assume and whose indexical meaning we can never ascribe? Is the *I* constant throughout the text? So far, the description of the *I* utterer in poetry is as I_3 . It is possible that in some discourses the *I* can undergo shifts in the same way as any other indexical element. Smith (1989) has given some illuminating examples, but these seem rare. We need to look at the pragmatics of the lyric poem in order to say something about the functioning of the *I* utterer. The poem is a complex deictic site, and the *I* is often at its centre. Jakobson (1971) discusses the personal pronouns, and in particular *I* in terms of its relation to aphasia and child language acquisition. We should compare and contrast Jakobson's views with a description of the pragmatics of the lyric poem. Jakobson states:

The indexical symbols, and in particular the personal pronouns, which the Humboldtian tradition conceives as the most elementary and primitive stratum of language, are, on the contrary, a complex category where code and message overlap. Therefore pronouns belong to the late acquisitions in child language and to the early losses in aphasia. If we observe that even linguistic scientists had difficulties in defining the general meaning of the term *I* (or *you*), which signifies the same intermittent function of different subjects, it is quite obvious that the child who has learned to identify himself with his proper name will not easily become accustomed to such alienable terms as the personal pronouns: he may be afraid of speaking of himself in the first person while being called *you* by his interlocutors...*I* is so rigorously substituted by the child for his proper name that he readily names any person of his surroundings but stubbornly refuses to

utter his own name: the name has for its little bearer only a vocative meaning, opposed to the nominative function of *I*.¹⁹

This lengthy quotation from Jakobson is interesting for a number of reasons, but primarily in its link suggested between 'vocative meaning' and the proper name. This link is evident with certain types and in certain stages of aphasia (inability to express thought). In the lyric poem we frequently encounter an *I* utterer; but rarely the proper name which fixes that utterer, for the name is only a version of that *I* which does not originate the poem. This may sound like a Barthesian anti-author stance; but my view is based on linguistic evidence and pragmatic assumptions. There has been a move, largely linked with pragmatics (see Roger Sell's "The Unstable Discourse of Henry Vaughan" 1985) to reinstate the 'actual' author as an object of critical study in relation to the text; but I would suggest that it is part of the pragmatics of the lyric poem that the *I* utterer is divorced from the name which would fix it. We encounter an *I* utterer who does not operate beyond the nominative confines of its voice. Some suggestions as to the pragmatic implications of the lyric poem may help here.

I have assumed, somewhat in contrast to Sperber and Wilson (1986), that there is no pragmatic activity or context without features which in some way reveal or encode them. This is a little like a chicken-and-egg argument, but I believe it is vital to our understanding of deixis. Texts are received against a background of

assumptions, and these interact with the textual evidence. I make the following part pragmatic and part textual observations about the lyric poem:

- i) The poem is essentially monologic discourse.
- ii) The poem mobilises an *I* utterer whose indexical meaning we can never fix, but which readers strive to realise in some way.
- iii) The poem may be the result of or be written during, an immediate situation, but this is of little consequence for its reception.
- iv) Features of context may be *imitated* and there may therefore be a greater density of deictic elements and terms.
- v) The poem can be seen as an implied dialogue between reader and text.
- vi) Given that there is no discernible immediate situation for the reader of the poem, deixis will be mobilised and shifted to assume one.
- vii) There may be ambiguity over the status of the assumed situation. Is it dramatic, psychological or both?
- viii) Because of the density of the text, referring expressions, spatial and temporal expressions and demonstratives will be used in particular ways, often assuming knowledge or intimacy on the part of the reader.

If we cannot ascribe indexical meaning to the *I* utterer, then the poem presents a strong, controlling force which must make its egocentricity felt through the manipulation

of deixis. Typically the *I* as subject will be attached to a predicator which is in itself deictic. All expressions involving *I* must be deictic because they cannot take on a generic sense. The predicator (verb) which accompanies the *I* must necessarily be deictic. There is a powerful deictic force operating without an immediate situation.

In this part I have discussed the potential deictic features of lyric poetry and put forwards a revised categorisation of deictic elements and terms. The poetry and the noted deixis must now be matched to test both the validity of the theory and the relevance of the categorisation. In the subsequent chapters I shall demonstrate the methodology - initially through the description and analysis of a single poem. The analysis will provide readings of the openings of all the poems discussed (as they are important deictic sites). The poems will then be subject to rigorous classification and analysis according to the prescribed categories of *referential deixis*, *origo-deixis*, *spatio-temporal deixis*, *subjective deixis*, *discourse deixis* and *syntactic deixis*. I shall use the genre of lyric poetry as analogous context whereby indexical or deictic meaning will be realised in my interpretations.

Notes

¹ John Lyons, in Semantics Vol.2 (1977), pp. 637-8 further suggests that the phenomenon of deixis is evidence that language is primarily designed for face-to-face communication. Deictic elements and terms, however, are as evident in non-canonical discourse as they are in face-to-face interaction. This may mean that they are in some way transcribed, but such a concept need not contradict Lyons' point.

² In particular, the Anglo-American New Critics - Crowe Ransom, Tate, Brooks et al.- generally conceived of poetry as a non-referential genre. The New Critics concentrated their energies on poetry, which they saw as a kind of verbal 'object'. They were less successful with prose fiction, a genre which presumably is more open in its reference to a 'real' world. Poems were essentially 'things' for the New Critics, and this concept of poetry is shown in the titles of their critical texts, for example The Verbal Icon, (Wimsatt and Beardsley), The Well-Wrought Urn, (Cleanth Brooks).

³ See Auer, P. (1988) "On Deixis and Displacement" p.263. Auer suggests that it is a primary human capability to communicate beyond the canonical situation. Although this may seem obvious, in fact it is not just a human capability. Primatology research has shown that apes at least in part can learn to use their 'language' symbolically; that is not tied to the specific 'here and now' of the utterances' expression.

⁴ James Joyce Dubliners Penguin edition (1956) p.68

⁵ John Donne, "The Flea" in John Donne: A Selection of His Poetry, edited by John Hayward p.48

⁶ Engler, (1989), "'Yon' and the pragmatics of poetry" p.560. Although this article is slight, it is still one of the few attempts to describe any deictic activity diachronically. There is a vast amount of research still to be carried out in this area.

⁷ Ibid. p.565

⁸ Ibid. p.565

⁹ Sperber and Wilson, (1986), Relevance p.15

¹⁰ Ibid. p.vii

¹¹ The notion of interpreters altering behaviour in processing utterances is not as behaviourist as might first

seem. The concept of *optimal relevance* - the maximum relevance achieved with the least processing effort - is central to Sperber and Wilson's thought. This accounts for a variety of interpretative strategies. The alteration of behaviour can only be witnessed in what Austin (1962) would call the *perlocutionary act*: the *result* of a particular illocution.

¹² Quentin Smith, (1989), "The multiple use of indexicals" pp.189-90. This is a most illuminating paper on the shifting symbolic meanings of indexical (deictic) items. Although some of his examples are unusual, the argument that the *symbolic* meanings of indexical terms are unstable is convincing. The arguments do not relate particularly easily to literary texts, although the case of *now* is an exception. The *now* of narratives is a very varied now, and cannot merely refer only to the moment of utterance (as its symbolic meaning might suggest).

¹³ Levinson, (1983), Pragmatics pp.87-88

¹⁴ Jonathan Culler, (1981), The Pursuit of Signs p.136. Culler discusses as some length why critics have suppressed, or marginalised the apostrophe. He suggests that writing, in its innate hostility to voice, constantly avoids the vocative.

¹⁵ This is a typical dictionary definition.

¹⁶ William Wordsworth, The Prelude in Gill, S. p.375

¹⁷ Engler, (1987), "Deictics and the status of poetic texts" p.69. In this paper, Engler takes issue with Culler's (1975) Romantic definition of apostrophe. he accuses Culler of privileging generic homogeneity over historical particularity.

¹⁸ Ibid. p.68

¹⁹ Roman Jakobson, (1971), "Shifters, verbal categories and the Russian verb" in Selected Writings II pp. 132-3

CHAPTER THREE: DEMONSTRATION OF METHODOLOGY AND ANALYSIS:

A READING OF HENRY VAUGHAN'S "THE RETREAT".

The Retreat

Happy those early dayes! when I 1
Shin'd in my Angell-infancy.
Before I understood this place
Appointed for my second race,
Or taught my soul to fancy ought 5
But a white, Celestiall thought,
When yet I had not walkt above
A mile, or two, from my first love,
And looking back (at that short space,)
Could see a glimpse of his bright-face; 10
When on some *gilded Cloud*, or *flowre*
My gazing soul would dwell an houre,
And in those weaker glories spy
Some shadows of eternity;
Before I taught my tongue to wound 15
My Conscience with a sinfull sound,
Or had the black art to dispence
A sev'rall sinne to ev'ry sence,
But felt through all this fleshly dresse
Bright *shootes* of everlastingnesse. 20
O how I long to travell back
And tread again that ancient track!
That I might once more reach that plaine,
Where first I left my glorious traine,
From whence th'Inlightned spirit sees- 25
That shady City of Palme trees;
But (ah!) my soul with too much stay
Is drunk, and staggers in the way.
Some men a forward motion love,
But I by backward steps would move, 30
And when this dust falls to the urn
In that state I came return.¹

The main purpose of this part of the thesis is to demonstrate and test the methodology through the analysis of a single poem. The methodology can then be modified where necessary for subsequent analysis.

Six categories for analysis were put forward in part two:

- 1) Reference [referential deixis]
- 2) The *origo* [*origo*-deixis]
- 3) Time and space [spatio-temporal deixis]
- 4) Subjectivity [subjective deixis]
- 5) The text [discourse deixis]
- 6) Syntax [syntactic deixis]

The text is disembodied in that as with many written texts its existence is far removed from the canonical situation of utterance. The lyric poem is a particular kind of pragmatic site and the description of deixis must interact with a conception of this site. I have chosen a poem by Vaughan particularly for a number of reasons. First, some work on deixis in the work of Vaughan has already been done (viz. Roger Sell (1987) "The Unstable Discourse of Henry Vaughan"). Sell's analysis typifies the current problem of the discussion of deixis in literary texts. Though often illuminating, it generally lacks a theoretical framework and methodology which would link the description and analysis of deixis with a theory of poetic function. Second, as I have stated, Vaughan's poetry is particularly interesting in its mobilisation of deixis. I maintain that the process of interpreting the deixis of Vaughan, however, is the same as that of other texts or discourses. Despite showing some idiosyncratic uses of

deictic elements and terms Vaughan's poem does not present a methodological problem. The notion of 'idiosyncrasy' of deictic use is itself problematic, as we cannot say that there is a particular norm which is a feature of lyric poetry. Vaughan's idiosyncrasies, if we are to view such elements in this way, are really no more than more dense clusters of occurrences of, say, a particular deictic term. There are no deictic elements or terms which are used by Vaughan and by Vaughan only.

In the analysis I shall discuss the deixis of the six categories, relating it to pragmatic, syntactic and semantic features of the text. I shall also discuss the opening of the poem, as I see openings as having a vital part to play in the deictic anchoring of the text.

1. Referential deixis

The following expressions relating to reference (according to the prescriptions of Chapter Two) occur in the poem:

Demonstratives:

those early dayes	L1
this place	L3
that short space	L9
those weaker glories	L13
this fleshly dresse	L19
that ancient track	L22
that plaine	L23
that shady City	L26

this dust	L31
that state	L32

The definite article

the black art	L17
th'Inlightned spirit	L25
the way	L28
the urn	L31

Third-person pronominal expressions

his bright-face	L10
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The selection of categories is in the first place based on syntactic or grammatical criteria. However, occurrence according to such criteria cannot be sufficient. This is a prime factor in the methodology: the functions of deictic terms and elements are offset against syntactic criteria. The third person pronominal expression *his bright-face* is included because although it is a possessive, it is a definite referring expression relating to a non-participant in the discourse.

All the demonstratives function at M (d). Of the ten occurrences, four form the only element at M in the NG. My analysis does not recognise marking for plurality as a significant factor in deictic functioning. Therefore, three of the occurrences are marked for proximal functioning, and

four for distal. Following earlier notational conventions we have for *those early dayes*:

D α ₂

This first occurrence of the demonstrative is vital:

Happy those early dayes! L1

Syntactically, the seeming omission of a main verb brings the clause closer to a kind of deictic exclamation. There are a number of possibilities of selection and combination:

- i) The clause contains an ellipted main verb, most likely *were*.
- ii) The verb is *were* because the distal demonstrative encodes a distance, whether thematic, spatial or temporal, between the utterer and the object.

iii) Compare:

x) Happy *were* those early dayes

y) Happy *are* those early dayes

z) Happy *will be* those early dayes .

Both y) and z) suggest a generality of experience; while x) encodes a particular experience *having taken place*. In y) *are* and *those* set up a kind of opposition; *are* may be the immediate present, that is, coding time, but *those* encodes distance. They can be reconciled in two ways:

- i) The *are* becomes deictic not because the event is actually taking place, but because the utterer has mobilised it to *imply* that it is taking place. The *are* links the deictic element to a mental perspective.

ii) The subject is generalised, as in:

Happy are those early *dayes that we all love*

This expression transforms the copula verb from deictic present encoding coding time to timeless, non-deictic present. The construction of z) is not unusual, even though the modal indicating futurity may initially seem to contrast with *early dayes*. *Those* encodes anything taken to be roughly *not this*, that is, not any element x which is tied to the *origo* of the utterer. This applies to temporal as well as spatial references. In all the above sentences, *those* encodes a distance between the utterer and the object, in this case *dayes*. In x) the coupling of the demonstrative at M (in complement position) with the past tense of the copula verb creates a consistency lacking in both y) and z). Both encode a distance from the deictic centre. *Those* has been discussed; *were* is simple past encoding action completed. The coding time reflects upon content time set in the past.

Those can be used to distinguish between elements of both similar and different nature. Taken as part of a NG without qualification (postmodification), *those* may encode a pointing which is essentially to separate and pick up discrete elements (*those* apples as opposed to *those* or *those* apples as opposed to *those* bananas). *Those early dayes* can function to locate particular early days (as distinct from other early days) or to locate a latent

discourse referent (those working as pragmatically controlled anaphora).

The clause may not hide an ellipted main verb, but display an inversion of modifying terms. This can only be so if we take the clause to be one NG comprising MMMH. Inverting the normal order, which might be taken as *those early, happy dayes* (one demonstrative determiner, two epithets) the deictic distal demonstrative is positioned one further along the syntagmatic chain. The deictic term would normally be in initial position.

Within this clause the modifier *early* functions itself as a deictic term, and this will be discussed under the heading 'spatio-temporal deixis'.

There is an ambiguity concerning the status of the following clause:

Shin'd in my Angell-infancy. . .when I L1

The exclamation mark at the close of the initial clause (or what we have taken to be the initial clause) suggests a complete unit, an alpha clause. But the lower case *w* in *when* suggests a continuation of an earlier clause. Without the exclamation mark we would naturally read the clause (and others following) as rankshifted functioning at Q. If this is the case we need to know what influence the syntactic addition has on the functioning of deixis.

The construction is typically referential. The syntax is that which is normally associated with reference to

cultural phenomena ("one of those wigs that everyone is wearing"). But Vaughan uses the construction here to refer to a personal experience. The rankshifted qualifier gives the addressee further information regarding *those*, so crucially the deictic aspect is lessened to an extent. The *dayes* become not days with which the addressee is wholly unfamiliar, but ones which are associated with a particular experience of the encoder. But the clause does not give the addressee any further specific temporal information, for the experience is encoded through deictic non-calendrical references to time. The verb *shin'd* encodes past activity, but only in relation to the utterance's internal system of time referencing, which has already been set up and controlled by the deictic references of the earlier elements *those early dayes*. Similarly, this happens retrospectively, for the simple past of *shin'd* enables us to read the deixis of *those early dayes* in a particular way. Linked with the first person *I*, the *dayes* become personal and particular, as opposed to general. *I shin'd* therefore, is in direct deictic relation to *those early dayes*. To show this backward relation we might consider various possibilities:

- i) those early dayes when I shin'd
- ii) those early dayes when we shin'd
- iii) those early dayes when I shine

- iv) those early dayes when we shine
- v) those early dayes when one shines

Example ii) can encode only a specific *we*, because of the completed action signified by the past tense of *shin'd*. Example iii) is not possible given that *those* and *shine* must include some conceptual distance from the utterer and not simply include an *I* utterer. Sense can only be made of iii) if we replace *those* with *these*, thus bringing about a unity of tense, proximity and voice. Both iv) and v) encode generalised experience. Further, and this is the crucial point, in iv) and v) *those early dayes* become a matter of shared experience, where those points to cultural phenomena. In i) *those* is dependent upon the element at Q for the assignment (potential) of indexical meaning. Even though this is syntactically true of iv) and v), there is nevertheless a residue of indexical potential in iv) and v) which is not fully realised by the rank-shifted qualifying element.

Those weaker glories (L13) refers to the *gilded cloud* and the *flowre*, being therefore anaphoric with semantic change at M and H after the demonstrative. Syntactically similar to the earlier use, *those* in this instance is characterised by the presence in the discourse of the element required for successful assignment, for the reader, of the referent.

This is used three times:

this place

L3

this fleshly dresse L19

this dust L31

The first usage points to an ambiguity of the kind noted in line 1 - "Happy those early days! when I..". This hinges on whether the *wh*-clause can be read as a rankshifted element functioning at Q. In my reading above I have assumed that it cannot be so; and the use of *this place* looks syntactically similar. The question is whether the clause *Appointed for my second race* can be read as Q to *this place*. In the earlier example the deictic activity of the initial demonstrative would be weakened if the following clause were to function at Q, because *those* would look forward to the qualifying element. But in the case of *this place*, the problem of possible rankshifting does not alter the deictic activity of the demonstrative. *This* functions symbolically and is linked more directly to the *origo*. Nothing functioning at Q can alter the symbolic status of the demonstrative. It must encode mental, spatial or temporal proximity.

In an initial description of *this* we had:

$D\alpha_1$

where the subscript indicates proximal functioning. I suggested that the distal demonstrative of a group such as *those early days when I shin'd* has its deictic input lessened, and that with a similar construction incorporating *this* (*those*) it need not be so. The qualifying clause *when I shin'd* serves to give a cataphoric

quality to the construction. Notice, however, that *early* in its position as modifier, encodes deictic activity. In fact the whole construction works with a curious backward focus, for it is precisely the deictic input of the past tense verb *shin'd* which makes us reinterpret the previous deictic terms *those* and *early*. We can build up a picture of the way that deictic terms and elements interact by taking one at a time and analysing subsequent shifts. To begin with *those* on its own (*Happy those*),- the demonstrative has strong deictic input because being at the beginning of the utterance it imitates, or rather performs, the function of near-extralinguistic deixis. If we now add *dayes* (we cannot just have the modifier after the determiner standing as a NG) we have our initial construction, Da_2 . Normally, the epithet as modifier will not contain any deictic input, and therefore not affect the status of the construction as a referring expression. *Those dayes* has a demonstrative being used to modify a referring expression dealing with temporal elements.

If we add the epithet *early* we effectively introduce a temporal perspective; but it is entirely relational. Only the choice of demonstrative gives us any indication of the utterer's position with regard to *early*. *These early dayes* puts content time (ConT) and coding time (CT) as synchronous; *those early dayes* sees them as separate times.

If we further add the clause functioning at Q when I *shin'd*, a further temporal perspective is introduced with the past tense *shin'd*. Each successive deictic element and term qualifies the previous one. I shall refer to this complex set of relationships when I discuss spatial and temporal elements of the poem in greater detail. But for now my concern is with reference and the difference between the usage of *this* (+*these*) and *that* (+*those*). If the clause under discussion were to read:

Happy these early dayes! when I...

it would be inferred that *these* makes coding time and content time synchronous unless some complex mental proximity were being dramatised. *Early* as a consequence performs a function which is closer to standard epithet function, for it cannot encode a time other than the one implied by *these*. It is possible that *these* and *those* could be contrasted if, say, a collection of photographs were functioning as analogue. One could then distinguish between kinds of *early dayes*. [the early days signified in photograph x, or the early days signified in photograph y] Poetry can and does use these kinds of devices (describing paintings or photographs); but another use is that of signifying empathy or mental proximity to the referent. In this case, if Vaughan were talking about the past but referring to it using the demonstrative *these* there would be a deictic shift, where the speaker is projecting himself into the temporal perspective and deictic field which

would operate at that time. These kinds of deictic shifts are common both in free indirect speech (usually in prose) and in lyric poetry.

Slightly modifying Kryk's (1986) descriptions we find that both *this place* and *this fleshly dresse* would be described as:

$D\alpha_1$

But we would want to enquire as to whether there is any essential differences between the two occurrences. It is possible that something along the lines of Fillmore's (1971) distinction between gestural and symbolic uses would be helpful. I questioned this distinction initially, because Fillmore seemed to have confused two different functions- sorting one from many and a kind of non-directional pointing. The question here is whether there is any difference in the indexical activity of the two constructions. The expressions have different referents, but the question is whether the activity of the demonstrative is the same - essentially to encode proximity to the referent. Proximity is accounted for in the subscript $_1$, but there is a sense in which there need be no accompanying index of demonstration built into *this*. *That* will always refer 'outwardly' in a sense, for it encodes a movement away from the speaker (in many possible senses, both mental and physical); but *this* can be used for pointing in the same way as *that*, but also refers in the same way that *I* refers. Within the description of *this* we

need to build in the subscripts relating to pointing or not pointing. *This* place becomes:

$D\alpha_1(-i)$: where (-i)= not containing demonstration

This fleshly dresse, however, becomes:

$D\alpha_1(+i)$

The third occurrence, *this dust* is different again. It refers to *this fleshly dresse* and is therefore anaphoric in one respect; but there is also a demonstrative element. *This dust* is not distinguishing one from many, or dust a from dust b, and the reference to *this fleshly dresse* is oblique. It cannot be replaced by *my*.

There are five occurrences of *that*:

that short space	L9
that ancient track	L22
that plaine	L23
that shady city	L26
that state I came	-L32

That short space refers anaphorically to a location ("a mile or two from my first love"). With *that* we do not have to account for demonstrative activity because there is always 'outward' movement with the term. *This* is much more closely linked to the *origo*, but *that* 'refers', whether that reference is anaphoric, demonstrative or textual (or impurely textual). These are the elements we need to add to our description:

1) Anaphoric = $D\alpha_2 (+Ana)$: here the referent is part of the previous linguistic universe.

2) Textual = $D\alpha_2 (+T)$: here the reference is to a 'chunk' of discourse already featured.

3) Demonstrative = $D\alpha_2 (+i)$: here the reference is to an element not previously included in the universe of discourse.

4) Impure Textual = $D\alpha_2 (+IT)$

Those, which I have described as functioning the same as *that*, then looks like the following in the construction *those early dayes*:

$D\alpha_2 (+i)$

In "The Retreate" most of the occurrences of *that* seem superficially to function anaphorically. But *that ancient track* is ambiguous, and shows the complexity of deictic usage in the lyric poem. The poet is looking back and the construction and deictic term used for this activity is the distal demonstrative. The 'backward motion' of which Vaughan speaks is encoded grammatically, but this also is rendered quasi-iconically by virtue of the fact that the anaphoric terms refer to previous elements of the text (e.g. *that short space*). But the time references (which will be discussed in greater detail under the heading *spatio-temporal deixis*) have previously been to *early dayes*, these days being within the poet's lifetime (second life). It is hard to see how *ancient* could fit in with this time scheme. The reference appears to be part anaphoric and part homophoric. *That plaine* again falls somewhere between referring anaphorically to a previous NG and looking

forward, because of the information-adding clause beginning *where first I left.... That shady City* is the first homophoric reference proper, referring to an item which is known within a particular culture (i.e. Jericho). The qualification of *Palme trees* does not alter the homophoric element because it is not an additional clause but an adjunct rankshifted at Q. This kind of homophoric reference assumes that the element is already present in the universe of discourse, even though it is not. The use of *that* as opposed to *the* is not to separate one from many but to indicate that something must be recalled in the reader's mind. This again is not necessarily a latent discourse referent, for the referent exists within none of the prescribed contexts or situations.

That state... must be read with its full qualifying element, *I came*. The element here refers backwards in time. It would seem that *that* could easily be replaced by *the*, but its use enables the anaphoric element to co-exist alongside a demonstrative force which draws attention to the item modified by the demonstrative. Within one demonstrative usage, in other words, more than one 'movement' can be signified.

The definite article is used only four times:

...the black art	L17
...th'Inlightned spirit	L25
...the way	L28
...the urn	L31

I refer here to articles used within the main body of the text. The title of the poem also contains a definite article, but its function is to thematically cohere the reference in the rest of the poem. Most of the reference, it can be seen, is made through the mobilisation of demonstratives in a variety of ways. *The black art* shows a use of the definite article which is not linked with deixis. *Th'Inlightned spirit* is similarly non-deictic, referring to 'anyone who is Inlightned'. This is the attributive use of the definite description. *The way* is also general and non-deictic. The only NG with the definite article which has deictic input is *the urn*. Although there is no urn to be 'pointed to', the urn functions as metonym and the reference is to some culturally shared element. Apart from the usage noted with *the urn*, the definite article is not used to introduce concepts or objects into the poem, but to refer to some generalised aspect of a particular theme. Nearly all the reference, be it deictic, anaphoric or homophoric, is made through the use of demonstratives.

His bright face is the only third-person pronominal expression. This expression refers anaphorically to *my first love*. Some editions of this poem have *His* with the H

in upper case. In this instance it would signify God - the only use of third person reference where no further full-form is necessary.

2. Origo-deixis

Origo-deixis includes the first and second-person pronouns and the vocative particle. Social deixis can also be analysed under this category, as choice of term of address, for instance, will relate to the standing of the speaker in relation to the addressee. The *I* utterer in the poem is represented : I_3 - being outside the canonical situation, not introduced by a third party and having no indexical meaning ascribed. There are nine occurrences of *I* in the poem:

when I shin'd	L1
before I understood	L3
when yet I had not walkt	L7
before I taught my tongue	L15
O how I long to travel	L21
that I might once more	L23
where first I left my glorious traine	L24
but I by backward steps would move	L30
in that state I came return	L32

The first person possessives occurring are:

my Angell-infancy	L2
my second race	L4
my soul	L5
my first love	L8

my gazing soul	L12
my tongue	L15
my conscience	L16
my glorious traine	L24
my soul	L27

The adjunct group, *in my Angell-infancy* contains the preposition *in* and the completive is headed by the possessive *my*. Although prepositions reflect spatio-temporal relations, they do so internally, that is, according to the relations set up in conjunction with other linguistic elements. Thus *in* is non-egocentric, since it refers primarily to the completive *my Angell-infancy*. It is a feature of the poem that certain temporal references are made by the mobilisation of the possessive pronouns. *My Angell-infancy* sets up a syntactic parallel with *those early days*. But to what extent are these terms interchangeable? It may be that the possible substitution of one deictic term or element for another indicates that the usage of such terms is a stylistic rather than historical or linguistic variation. The possibilities of substitution with *my Angell-infancy* are:

- i) the Angell-infancy
- ii) that Angell-infancy
- iii) this Angell-infancy
- iv) Angell-infancy

Of these, iii) is not possible unless the weight of meaning is placed upon *shin'd*, because the proximal element of *this*

contrasts with the distal quality of the past tense *shin'd*. The sense would then be *when I shin'd (as opposed to, say, glowered) in my Angell-infancy*. Or it might be possible to construct a reference mobilising *this* as distinguishing one from many; that is, one Angell-infancy from any other Angell-infancy. Given the logic of the proposition, this is unlikely. *That Angell-infancy*, ii), would correctly encode a distance between two times, but would also seem to act anaphorically, referring to some aspect of *those early days*. It could also act homophorically, referring to something which is not necessarily an assumed element in the discourse (a latent discourse referent), but an element in the wider linguistic and cultural field.

It is unlikely that i) could be substituted here. Again, the definite article could be used anaphorically or presumably in this case, cataphorically. Because *Angell-infancy* is a particular coding of experience it cannot function exophorically. The definite article encodes an anaphoric and general function which the specificity, in terms of subjectivity, of the term *Angell-infancy* opposes. iv) is more likely, signifying a particularity related to the semantic encoding of the subjective experience. The zero-element v) is non-deictic.

There are possible substitutions for the possessive pronoun in *my second race*:

- i) the second race
- ii) that second race

iii) this second race

iv) our second race

Example iv) would be a reasonable substitution, because the previous reference had been to a general experience (the experience of *this place*). ii) is unlikely again because *that* must encode either distance or anaphora. The *second race* encompasses all temporal points of the encoder's life. Here I am taking the *second race* as an expression of a Neo-Platonic vision. The difference between i) and *my second race* lies in the particularity of that generalised experience.

3. Spatio-temporal deixis

As I have previously stated, tense is deictic because it relates elements to a reference point. I have further stressed that the deictic present is stronger, in terms of deictic functioning (and in some uses), than the past tense. In the line:

...I long to travel back

Coding time (CT) and content time (ConT) are synchronous. Coding time is simply the moment of the utterance's taking place and has nothing to do with tense. I can produce a verbless, tenseless utterance which will nevertheless have a coding time. If I say, or write:

ten blue cups on the table

the utterance will have phonic or graphic substance and form. If the utterance is produced in the canonical situation of utterance, coding time will be an important

element in respect of the responses of the participants to the utterance, and the pragmatic inferencing involved with those responses. If the utterance is not produced within the canonical situation, coding time simply becomes a way of saying that it has taken graphic or phonemic form. With many written texts, therefore, coding time (CT) only becomes relevant through an interaction with content times and receiving times. It is the content time (Cont) which will invariably have tense. Thus the written text mobilises situation and meaning through the immediate encoding of time and various representations via tense.

In certain uses such as the performative, coding time becomes more than just a function of the utterance's form; it is not merely linked with the content time, it *is* the content time. The element and reference point are identical. Tense and time must not be confused, but tense nevertheless encodes a relation to time in the way that non-calendrical time-units encode a relation to the utterer's perception of time and any *absolute* time reckoning.

The difference between:

I long to travel back and

I longed to travel back

is essentially the difference between past and non-past tensed propositions. The past tense does encode past time here. The bound morph *ed* grammaticalises the distinction between something completed at point *x* and something other

than that point *x*. The *I* can only exist in the functioning present (otherwise there would be no encoding). The coding time, in a sense, is to be found not with time references, but with the existence, in graphic form, of the deictic *I*. *I* therefore has to set up the functioning reference point with which time and tense interact. The *I* utterer must use the non-past with a greater degree of performative functioning. It is unusual for the *I* utterer to mobilise the present tense for past activity. Consider the headline from a newspaper:

Prime minister wins ballot

Past time is being represented through the use of the present tense. It is unlikely, however, that the following utterance would occur:

I win ballot (spoken by the Prime Minister)

The two utterances occur in completely different discourses. There is a situation when *I win* might be used in the maner indicated above - after a game of cards for instance.

In "I longed to travel back" the *I* once again carries the reference to coding time; but now that element is offset by the mobilisaton of a tense which encodes past activity. It is still deictic, because it relates the element *I* to a reference point (past activity, or one could say that the element of past activity is related to the reference point *I*). When considering present activity, we

see that Vaughan uses the present tense related to the *I* utterer. References to past activity are invariably embedded within subordinate clauses typically containing spatial and temporal adjuncts and prepositions:

When I shin'd	L1
Before I understood	L3
When yet I had not walkt	L7
where first I left	L24

These elements and terms contrast with possible generic, non-deictic uses of the present tense. Particularly in the case of *I shin'd* it is the past tense which enables us to read the ambiguous *happy those early dayes* as particular rather than general. This is made possible by the functioning of the *I* utterer.

So far I have expressed the distinctions between *coding time* (CT), *receiving time* (RT), and *content time* (Cont). This is as far as pragmaticists have generally gone in the analysis of the deictic functioning of time and tense in discourse (but see Reichenbach, 1947). However, for the purposes of the analysis it would seem best to modify and refine these distinctions. With such modification and refinement, it should be possible to have a deeper insight into the workings of the lyric poem with regard to these elements, and to move towards a more coherent methodology for analysis. In such an analysis the concept of RT is likely to be less important; for any 'actual' reader is going to receive the text at a time (linguistically

speaking) which is generally unrelated from the functioning of that text (that is, CT and RT are unlikely to be synchronous, and there is little likelihood a close relation between the two event-times being exploited). This is not to say that the concept is redundant: all texts are produced and received (if only by the producer), and there will be instances of lyric poetry playing on the assumed RT.

Modification and refinement are needed in the category ConT, because the content times of any utterance need by no means be tied to a single reference. If this element is modified, we shall begin to see the interaction, for instance, of tense, time and aspect. The complexities of tense *per se* are beyond the scope of this thesis, but it is clear that the combinations of tense and aspect can refer to different ConTs. ³ In narratives and to a certain extent in lyric poems, a discourse can proceed where a single reference point covers different time references. Time adverbs can serve as reference points in the same way that tenses can. In "The Retreat" the modifier (epithet) *early* acts as a time adverb, by orienting the reader to a particular reference point. The *early dayes* then serve as the reference point through which the coding time interacts. Thus we have:

t^1 , CT ; t^2 , ConT

Within ConT different time references can exist, and

different tenses and aspects can be mobilised. Within subordinate clauses we have:

when I shin'd	(past)
before I understood	(past)
when yet I had not walkt	(past perfective)
looking back	(progressive)
could see	(past\modal)
would dwell	(past\modal)
spy	(present)
before I taught	(past)
...had the back art	(past)
felt	(past)

The present perfective would much more likely be associated with CT, because the *early dayes* is a completed reference point, distinct from the *now* of the utterance. In the latter part of the poem, Vaughan uses the present tense, and so shifts to a different reference time (ConT). Here again, different times can be referred to, and different tenses and aspects mobilised:

I long	(present)
tread	(present)
I might once more reach	(modal indicating poss.)
where ...I left	(past)
th'Inlightned spirit sees	(present)
Is drunk	(present)
staggers	(present)

love	(non-deictic present)
would move	(modal indicating wish)
I came	(past)
return	(present)

It is clear from the above that we need to build into the description elements which would accommodate the various internal shifts. In "The Retreat" the two primary times are the present of the utterance and the past of the content; but in the later part of the poem these elements come together.

4. Subjective deixis

The 'subjectivity' of the lyric poem is greater only in degree than the subjectivity of any other utterance in natural language; it is not a difference in kind. The utterer of the lyric poem is going to construct the universe in which he or she inhabits as much as 'reflect' it. Deictic elements and terms have a dual function which is present in canonical discourse but magnified in the lyric poem. On the one hand they exist to orientate both utterer and decoder to the world in which they are both part; on the other they help to create that world by giving anchorage points and references which although inherently egocentric, enable the reader, hearer, receiver or decoder to make sense of the utterance. This sense-making operation is what links deixis to contexts and meta-contexts.

In "The Retreat" subjectivity is expressed primarily through the use of demonstratives. The demonstratives are

used to refer to both space and time, and also to refer to the speaker himself (*this fleshly dresse*). As we have seen, deictic uses (indeed all uses) of the definite article are rare, so the demonstratives act not only as a more forceful determiner in the referring expressions, but to set up an opposition between *this* and *that* (Da_1 , Da_2). This is repeated in our understanding of CT and ConT. Within this series of oppositions, there is temporal movement, as I have shown. Thus there is a close interrelation between two primary deictic categories: referential and spatio-temporal.

Explicit modal subjectivity is expressed in the following lines:

Could see a glimpse of his bright-face (L10)

My gazing soul would dwell (L13)

That I might once more reach... (L23)

But I by backward steps would move (L30)

This is different kind of subjectivity from the subjectivity expressed by the use of demonstratives, for instance. This explicit subjectivity is quite prominent in the poem: there is in a sense a subjectivity within the subjectivity prescribed by the other deictic elements and terms.

5. Discourse deixis

Discourse deixis does not feature in "The Retreat". This is not to say that the category is redundant, for the poetic text is often selfconscious, and there are evidences

of both discourse deixis and impure textual deixis occurring in poetry.

6. Syntactic deixis

By syntax I mean little more than the traditional sentence moods: imperative, declarative, interrogative, moodless. The *performative*, though not a sentence mood, is an significant syntactic element. It is important to note the lack of connexion between the formal mood of the sentence and any pragmatic activity - this is a basic pragmatic stance. Nevertheless, as I have stated, certain sentence constructions are active deictically. The imperative assumes an addressee, as does the interrogative (except when used rhetorically, then complex role-shifts come into play). The declarative must be split into *deictic* and *generic*, because the truth conditions will be different in each type. In the poetic text, all of these kinds of sentences will be encountered, and the relationship between form and function will be exploited.

In "The Retreat" the *I* utterer is naturally associated with sentences of the deictic declarative, particularly in the first part of the poem where the utterer is looking back on *those early days*. In the second part (from L.21) two variations appear: a generic declarative and a performative. The performative is:

O how I long to travell back
This is performative because of the verb *long*. The second part of the poem begins not just with the present tense

declarative, which would, as I have suggested, set up an opposition with the past tense and ConT of the earlier part, but is strikingly set into play the present declarative deictic performative. At the moment when CT and ConT become synchronous, the performative is mobilised. The generic declarative is:

Some men a forward motion love

This is generic due to the occurrence of the NG *some men*; and within the poem as a whole this sets up another opposition between the utterer and others. This runs parallel with the use of the deictic and generic present.

7. Concluding remarks

So far I have developed a methodology of analysis through the recognition of certain deictic categories. I have described the occurrence and performance of elements and terms from these categories as they function in "The Retreat". I have described the pragmatic nature of the lyric poem. I have suggested the likely activity of the lyric poem while stressing the need for the analysis of the features as they occur. I would not wish to underestimate the pragmatics of the methodology; I am essentially investigating the behaviour of a specific (if fairly wide-ranging) body of linguistic elements and terms as regards a specific and reasonably coherent discourse (lyric poetry). There are consequently five areas, loosely pragmatic in focus, which I shall examine with specific reference to

"The Retreat". These areas, however, are of importance to the analysis of subsequent poems:

i) With deixis, if the conditions specified by any of the co-ordinates are altered, the context is altered. How then, do we 'receive' the deixis of a lyric poem?

ii) Does the fact that we read by *analogy* (with previous texts) significantly affect our reading of deixis in the poem?

iii) How does deixis assist in both the identification and construction of objects, and how, in a 'disembodied' form such as the lyric poem, does this interact with the field of relations from which are chosen the relevant properties?

iv) What happens to deictic elements and terms once the initial frame of relevance has been set up by the opening of the poem?

v) Is it possible to account for the deictic activity of lyric poetry *per se*? Every sentence has a truth value relative to person, spatio-temporal and referential co-ordinates. Although it would be impossible to define the range of contexts for each utterance in every possible world, is it possible to delimit the contextual and pragmatic factors governing lyric poetry?

Although lyric poetry is a reasonably stable genre (as opposed to fragments of conversation), some aspects, particularly the beginnings of the texts, present us with the same problems. In my initial analysis I did not

consider larger discourse possibilities, but focused rather on the possible meanings and functions of the deictic elements and terms of the opening line:

Happy those early dayes! when I shin'd
I considered the line (together with line 2) in terms of the referential functioning of *those* and the spatio-temporal possibilities of *early dayes*. There was further ambiguity over the status of the clause beginning *when I shin'd* (as to whether it functioned as Q to the preceding NG). My analysis was largely descriptive and syntactic. In the line there are three deictic terms and one deictic element:

Deictic terms: *those, early, I*

Deictic element: past tense verb *shin'd*

Given the opening of the poem and the deixis it contains, what kinds of contexts are manipulated? In the notation of Barwise and Perry, and Kryk and adapted by myself we have:

u [[Happy those early dayes! when I shin'd]] e

iff

There is an individual I_3 such that in T^1 (CT)

in u : speaks, L_3 , yes

in e : speaks, l_3 , yes

and such that in T^2 (Cont)

l_3 [[those early days]] [[shin'd]] e

which can be reduced to:

l_3 [[$D_2\alpha T_2$]] [[T_2]] e

In the last line the two occurrences of T_2 account for

early and *shin'd*. It is important to notice that there are two parts to this analysis: the analysis of the speech event and the analysis of the content. The utterance represents an unknown speaker referring to a particular past content time (speaking at a different coding time), and mobilising demonstrative reference.

In terms of its being a speech act or speech event, the opening of the poem is going to be important because there is no previous discourse through which to interpret it. As the poem progresses, the assumption of contextual or latent discourse referents is likely to be weaker, for we read and interpret in the light of what has gone before - of previous elements in the utterance. This is evident in my initial example of the 'backward-looking' function of the deictic element *shin'd* [L1]. I have stressed that we construct a context from the deixis of the text (a context, it will be remembered, is the set of possibilities which exist in the universe of discourse and situation of utterance for the interpretation of the utterance); but the initial elements of the utterance must be more dense in terms of pragmatic activity. We cannot merely say the poem represents a kind of null context, where context is partly situation of utterance and partly based on previous elements in the discourse. Deictic expressions, certainly in the first part of the poem, are often qualified in some way so as to present the reader with further information; but that information often, too, comprises deictic elements

or terms. My first example of this was the opening line. The following are the occurrences of deictic expression qualified by deictic element or term:

- i) {those early dayes} +Q {when I shin'd}
- ii) {this place} +Q {appointed for ++q{{REF}} }
- iii) {above a mile...} +Q {from my first love}
- iv) {that plaine} +Q {where first ++q{{REF}} }

Three of the above occurrences are in the opening eight lines. iv) occurs at lines 24-25. Essentially, deixis is qualified by deixis. In the second and fourth examples:

++q{{REF}} }

indicates a further qualification (a referring expression) embedded in the initial element, as in:

+Q {appointed for} ++q{{my second race}}]

It would be unwise to suggest that this introduction and qualification of deictic elements and terms might be a feature of poetry *per se*, at this stage; but it does appear that because the initial deixis cannot point to anything that is in both the encoder's and the decoder's situation of utterance, but can only go so far in helping delimit contextual possibilities; help must be given to the reader - and this takes the form of further deictic elements or terms. When the element is firmly located in the universe of discourse, then the mobilisation of anaphora is likely. But there is often not time enough in the lyric poem to set up the syntax which would enable anaphora to function strongly straight away, and even then, a 'new' element must

be introduced into the discourse in order for it to be subsequently referred to anaphorically. Further, the elements receiving this kind of deictic qualification are all *personal*; that is, they refer to elements related to the *origo*. When, later in the poem, reference is made to cultural elements and spatio-temporal phenomena, such qualification is missing. *That ancient track* is thus anaphoric; *that plaine* I have cited above; *that shady City of Palme trees* is homophoric. There is one further ambiguity:

In that state I came
which can be transposed into:

{that state} +Q {I came}

This is exceptional because on reading the poem up to this point, the reader has in his or her mind the reference which is being mobilised. This is not a new reference, as in *those early dayes! when...*; nor is it fully anaphoric, as in *that ancient track*. We do not really need the qualification *I came* to locate the referent.

So far I have been working backwards from the specific linguistic deictic terms and elements of the poem to contextual possibilities and other pragmatic considerations. If we go one further stage in this direction we reach the meta-contextual concept of relevance. Relevance is that frame which governs interpretation. Three questions cited earlier relate to the concept of relevance and the lyric poem: how do decoders

'receive' deixis? ; how relevant is the analogy with other texts? ; and is it possible to delimit contextual and pragmatic factors as regards lyric poetry?

The first two questions can be taken as one in the consideration of how readers receive the text. What kind of speaker is presupposed to be uttering *Happy those early days!*? The poetic voice or persona is a recognisable post-Renaissance phenomenon. As readers we expect such a persona to describe a scene, dramatise some situation, and express feelings.³ Beyond this we need know nothing more about the author even though Sell (1987) insists:

We must always be allowed, when due occasion arises, to take poetry straight, and to take it as personal, just like much other discourse.⁴

It is not clear how we are to know "when due occasion arises"; but there is frequently a 'personal' element in poetry, although this element is couched within a highly formalised and conventional genre. This must affect and delimit the range of contextual possibilities and the frame of relevance; so this in part also answers the third question.

One of the problems of applying 'pure' linguistic insights to literary texts is that they are often , after considerable prefacing, used to produce rather less than startling or curiously naive readings. I have stressed that I am taking a particular linguistic phenomenon, deixis, and examining its occurrence and behaviour in a specific genre. This leaves the possibility open of finding new

perspectives on deixis *per se* as well as into its behaviour within a particular discourse. Because of this, I have not said that the analysis of deixis in the poetic text will necessarily be a useful *stylistic* procedure - giving greater insight into individual poems or poets. Most of the analysis of literary deixis has proceeded along this course of using deixis as a kind of stylistic lever. I do not reject this out of hand, and indeed I hope to show some stylistic analysis; but it is not my primary purpose here. It would be of little use my pronouncing after constructing a linguistic and pragmatic methodology for analysis, that in "The Retreat" there are many demonstrative occurrences, and that this might be a feature of Vaughan's poetry: a theory of deixis is not required for such an analysis. Having said that, however, the location and description of such deictic elements and terms as demonstratives is an important part of the methodology. Such is the lack of serious methodology thus far in the analysis of deixis in literary texts that even a detailed description with regard to a small number of poems would be of considerable use. Such a methodology might enable us to gain insights into the functioning of the lyric poem *per se*, while always being mindful of the dangers of seeking generic overviews to historical phenomena. In "The Retreat" a complex linguistic and pragmatic site is displayed, and it is deixis which largely holds this together; enabling frames of context to be created and leading the reader around and

into the work. It is the same in other discourses - and we should not be surprised at this. We need only remember two fundamental points I made at the beginning of part two: language seems to be designed for face-to-face interaction (that is, the canonical situation of utterance); and it is a primary capability of humans that they can mobilise discourse beyond this canonical situation and operate language free of contextual boundaries. It is the interrelationship of these points that enables the analysis of deixis in the genre of the lyric poem to proceed.

References

¹ Henry Vaughan "The Retreat" in Martin, L.C. pp.419-420. As with other Vaughan poems discussed in the thesis, the poem is taken from L.C. Martin's collection Vaughan's Works (1957). This edition is authoritative, and retains contemporary spelling conventions.

² Aspect can combine with tense to produce, for instance, a reference to a time *t* which is between the completed and 'distant' past and the 'now' of an utterance. This is the traditional 'present in the past' quality of the perfect(ive) verb forms. Sell (1987) discusses the relationship between the perfective form and time referred to in his analysis of Vaughan's "I Walkt the Other Day".

³ This is a rather traditional view of the lyric poem, but these two aspects seem to me to be fundamental to the function of that particular genre.

⁴ Roger Sell, (1987), "The unstable discourse of Henry Vaughan" in Rudrum, A. p.315.

CHAPTER FOUR: Three Poems from Vaughan's *Silex Scintillans*

1. Introduction

In the following two chapters I shall develop my analysis from the methodology expounded in part three, analysing a further three poems of Vaughan's and three of Wordsworth's. The poems for analysis of Vaughan's are:

- a) Corruption
- b) Man's Fall, and Recovery
- c) I Walkt the Other Day

and from Wordsworth:

- d) Nutting
- e) The Solitary Reaper
- f) Ode: Intimations of Immortality

Of the above "I Walkt the Other Day" has been analysed in terms of deixis by Sell (1987). Sell's stylistic analysis is based on the traditional deictic categories, and will be compared and contrasted with mine where appropriate.

Wordsworth's "Intimations" ode is considerably longer than the others, but this does not conflict with my initial consideration of the kind of poem chosen for analysis.

Indeed, the "Intimations" ode has been compared to Vaughan's "The Retreat". Throughout the analyses I shall build up a picture of the relationship between the deixis and the internal workings of the poetry, and between contextual and meta-contextual frames and the deixis. The analysis is presented after the data from the six poems. It is essential that such data be both examined and presented

in detail, if spurious or superficial conclusions are to be avoided.

In part two I sketched out the pragmatic frames which might be said to operate as regards the reception of lyric poetry. These frames were both generic and cognitive; and I suggested that any analysis of deixis must proceed from a reading of deictic elements and terms within a frame of interpretation. I further stated that context is a psychological subset which enables us to make sense of utterances. Deixis encodes both subjectivity and contextual features, partly implying the pragmatic frame which utterances are realised into. But conventional discourse analysis has shown that to alter one of the co-ordinates of the discourse is to radically transform its function. In the lyric poem the issue is somewhat like the 'chicken and egg' puzzle: whether we interpret deictic elements and terms because we know how lyric poetry works, or we know how lyric poetry works because of our ability to interpret the deixis. It is important that we understand the discourse co-ordinates set up by the enunciating voice of the lyric poem. 'Lyric poetry' can stand as one frame, (with all the elements mentioned earlier), but other elements need to be taken into consideration; such as historical conditions and our knowledge of the poet.

These questions and issues lead us into the relationship between specific linguistic items and any context which frames them. It is yet to be ascertained that the deixis of

Henry Vaughan's poetry is operating within the same general frames as that of Wordsworth. If it is so, there may be an underlying assumption that they are the same kind of poem, indeed that all lyric poetry is of the 'same kind'. 'Same kind' means that it operates within the same pragmatic frames. That the deictic features themselves change has no relevance to this theory: deixis can naturally (and indeed must) change within a given pragmatic frame over time.

Essential characteristics of a wide pragmatic frame govern our reading of the deixis of any lyric poem; but there are also frames relevant to a particular poet or historical period, which form further, internal frames. This is analogous to the changing of discourse co-ordinates in the interpretation of any utterance. The relevance and importance of deictic features shifts in conjunction with the shifting of analogous co-ordinates. Linguists must (re)construct those frames for the analysis of each poet: deixis is fundamental in lyric poetry because the enunciating voice constructs a world primarily through the mobilisation of deixis.

One important frame for the analysis of Vaughan's poetry is the religious or devotional. Devotional utterances have their own system of 'rules', and are often a dialogue between one in authority, and one simultaneously submitting to and resisting that authority. I am not suggesting, however, that the *genre* of devotional poetry produces a special kind of deixis which is necessarily different from

that of Wordsworth's poetry. Lyric poetry invariably dramatises a relation between the *I* utterer and the *other*; but whether this *other* is God, another man, a lover etc. is not going to be the crucial factor in determining the functions of the deictic elements and terms.

Roughly one hundred and fifty years lie between Vaughan's Silex Scintillans (1650, Part One) and Wordsworth and Coleridge's Lyrical Ballads (1798). The occurrence and use of deixis differs not only among poets, but across historical periods; but there is a difficulty in separating stylistic difference from historical change. Wordsworth's poetry shows some marked differences from Vaughan's, but there are also surprising similarities. Both, for instance, evince an *I* utterer who moves from the general to the particular, but Vaughan's *I* is much more strongly dramatised. Conventional deictic theory suggests that the *I* is always the stable, indexical utterer; but this is not so in lyric poetry. Perhaps the most important differential feature is the amount of knowledge assumed on the part of the reader. These and other similarities and differences are discussed during the analyses

2. Occurrence of Terms and Elements According to

Prescribed Categories:

2.1. Referential deixis

In the three Vaughan poems there are 24 occurrences of the demonstrative (pronoun or adjective). Of these:

In Cor (hereafter used as an abbreviation for "Corruption"): 7 demonstratives:

1 = proximal

6 = distal

Further:

At M (d) = 3

At H = 4

And further:

Proximal at M = 0

Distal at M = 3

Proximal at H = 1

Distal at H = 3

In IW (hereafter used as an abbreviation for "I walkt the Other Day"): 8 demonstratives:

6 = proximal

2 = distal

Further:

At M (d) = 6

At H = 2

And further:

Proximal at M = 4

Distal at M = 2

Proximal at H = 2

Distal at H = 0

There is one element at Q in the NG in each of the poems.

The definite article

Deictic usages = 15

Further in:

MF = 0

Cor. = 8

IW = 7

Pronominal expressions relating to reference

There are 39 pronominal expressions (re: reference) in the poems:

Third person singular = 17

Third person plural = 6

Third person possessive singular = 9

Third person possessive plural = 2

In MF: 6 occurrences:

Tps = 1

Tpp = 1

Tpps = 2

Tppp = 2

In Cor: 24 occurrences:

Tps = 14

Tpp = 5

Tpps = 5

Tppp = 0

In IW: 9 occurrences:

Tps = 6

Tpp = 0

Tpps = 3

Tppp = 0

2.2. Origo-deixis

First person singular pronoun:*I* = 27 (inc. 6 object case *me*)

First person plural pronoun = 2 (*us*).

First person possessive pronoun = 7 (all det. function)

Second person singular\p pronoun = 5

Second person possessive pronoun = 9

Vocative = 3

In MF:

Fpsp = 9

Fpplp = 0

Fppp = 5

Spsp = 1

Sppp = 1

In Cor:

Fpsp = 1

Fpplp = 0

Fppp = 0

Spsp = 1

Sppp = 4

In IW:

Fpsp = 17

Fpplp = 2

Fppp = 2

Spsp = 3

Sppp = 4

The vocative occurs in each of the three poems.

2.3. Spatio-temporal deixis

CT, ConT and RT:

By far the most complex poem with respect to these elements is IW.

In MF:

CT = as ConT₁

ConT = present (ConT₁), past (ConT₂)

RT = x (x = variable)

In Cor:

CT = as ConT₂ from line 33

ConT = past (ConT₁), present (ConT₂)

RT = x

In IW:

CT = as ConT₁ (present) line 48

ConT = past (ConT₁) past (ConT₂) present (ConT₃) present
(ConT₃₍₄₎)

RT = x

In IW various shifts of time referencing, particularly at the beginning of the poem, are noted.

Spatial and temporal expressions:

In MF:

here	L2
those sunshine dayes	L10
e're	L23

In Cor:

those early dayes	L1
hither	L6
hence	L7
thither	L8
what bright dayes were those	L20
here	L25

In IW:

the other day	L1
now	L5
there	L7
heretofore	L7
here	L11
then	L15
that place where...	L17
there	L23
come forth	L28
now	L34
below	L35
here	L38
here below	L49
that day	L52

2.4. Subjective deixis:

Cor

They seem'd to quarrel with him...	L13
Thy bow \ Looks dim too...	L34

MF

Nor can I ever make...

L4

IW

Thought with myself there might be other springs

L10

2.5. Discourse deixis

There are few expressions which are used to orientate the reader around or to the text. In MF *thus* occurs twice. *Thus* can be glossed as 'in this or that manner', and therefore has potential deictic aspect. In MF further, there is an occurrence of *impure textual deixis*:

This makes me span

L27

This expression refers to the proposition contained in the previous lines, rather than to a 'pure' linguistic antecedent or chunk of previous discourse. In Cor there is a further occurrence of the phenomenon in the lines:

... and Crackt

The whole frame with his fall.

This made him long for *home*...

L17

This is used as an *impure textual deictic* term, referring as it does to an event specified in the proposition of the utterance. *This* refers to a narrative event spanning time *t*. Such deixis can have a temporal function. In IW there

is one occurrence of *thus* - at the close of the poem. *This* is also used as an impure textual deictic term (L22). In IW further, the pronominal expression *such doctrine* (L36) is an impure textual reference.

2.6. Syntactic deixis

In the poems analysed the following syntactic elements relating to deixis are noted:

Cor

i)	Declarative, past tense with deixis	L1
ii)	Declarative, non-deictic present	L7
iii)	Interrogative (with direct speech)	L20
iv)	Interrogative (the <i>I</i> utterer)	L29
v)	Declarative, non-deictic present tense	L35
vi)	Declarative, deictic present tense	L35
vii)	Imperative	L39
viii)	Interrogative	L40
ix)	Imperative	L40

MF

i)	Moodless	L1
ii)	Declarative, deictic present tense	L1\2
iii)	Declarative, deictic past tense	L12
iv)	Declarative, deictic present tense	L32

IW

i)	Declarative, deictic past tense	L1
ii)	Interrogative	L35

iii) Declarative, non-deictic present	L36
iii) Imperative	L48
iv) Declarative, deictic present tense	L63

3. Further Syntactic and Semantic Considerations

3.1. Referential deixis: Demonstratives

In the column labelled 'function' I give a basic description of the function of the term; in the column labelled 'referent' I describe the essential referent of the demonstrative:

In MF

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>this sully'd flowre (L3)</u>	<u>Gestural</u>	<u>Utterer</u>
<u>this drowsie state (L7)</u>	<u>Anaphoric\Gestural</u>	<u>State</u>
<u>those Sun-shine dayes (10)</u>	<u>Deictic</u>	<u>Temporal</u>
<u>those famous tables (L17)</u>	<u>Homophoric</u>	<u>Object</u>
<u>these (L18)</u>	<u>Anaphoric</u>	<u>Object</u>
<u>this Inward awe (L19)</u>	<u>Gestural</u>	<u>State</u>
<u>that Holy one (L22)</u>	<u>Homophoric</u>	<u>Deity</u>
<u>this Adamant (L25)</u>	<u>Gestural</u>	<u>Utterer</u>
<u>this (L27)</u>	<u>Impure Textual</u>	<u>Events</u>

In Cor

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>those early dayes (L1)</u>	<u>Deictic</u>	<u>Temporal</u>
<u>those weak rays (L3)</u>	<u>Anaphoric</u>	<u>Capability</u>
<u>those (L11)</u>	<u>Anaphoric</u>	<u>Object</u>

<u>that act (+0) (L13)</u>	<u>Deictic</u>	<u>Action</u>
<u>this (L17)</u>	<u>Anaphoric</u>	<u>Action</u>
<u>those (L20)</u>	<u>Anaphoric</u>	<u>Temporal</u>
<u>that (L39)</u>	<u>Deictic</u>	<u>Object</u>

In IW

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>this (l11)</u>	<u>Gestural</u>	<u>Object</u>
<u>that place (+0) (L17)</u>	<u>Anaphoric</u>	<u>Location</u>
<u>this air (L26)</u>	<u>Symbolic</u>	<u>Place</u>
<u>this (L29)</u>	<u>Impure Textual</u>	<u>Event</u>
<u>this frame (L46)</u>	<u>Gestural</u>	<u>Utterer</u>
<u>these masques/shadows (L50)</u>	<u>Symbolic</u>	<u>Aesthetic</u>
<u>those hid ascents (L52)</u>	<u>Anaphoric</u>	<u>Objects(met)</u>
<u>this Care (L57)</u>	<u>Gestural</u>	<u>State</u>

All the demonstratives have been assigned to one of the functions *deictic*, *anaphoric*, *homophoric*, *gestural*, *symbolic*, *impure textual*, *discoursal*. Although I isolate a specific category *deictic* they are all deictic up to a point. The only function with slight ambiguity is the *symbolic*; but here I am roughly following Fillmore (1971), though I am aware of the limitations of this functional category. I have loosely categorised the referents, and they fall under a number of headings which are likely to recur: *object*, *location*, *temporal*, *event*, *utterer*, *action*,

capability, person (deity) element. The aesthetic represents an object or objects signified metaphorically.

The definite article

For the definite article, the procedure is the same:

In MF there are two occurrences of the article:

the law (L20)

the grave (L26)

Both are non-deictic uses.

In Cor

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
the Curse (L15)	Deictic	Element
the whole frame (L16)	Deictic	Object
the valley (L22)	Non-deictic	Location
the mountain (L22)	Non-deictic	Location
the fields (L27)	Non-deictic	Location
the thread (L32)	Non-deictic	Object(met)
the cloud (L34)	Semantic	Location
the centre (L36)	Homophoric	Concept

In IW

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
the other day (L1)	Semi-deictic	Temporal
the soil (L3)	Semantic	Object
the bowre (L5)	Semantic	Location
the flowre (L13)	Anaphoric	Object
the warm Recluse (L19)	Anaphoric	Object
the Clothes (L29)	Non-deictic	Object

the dead (L33) Non-deictic Persons

The following functions are noted for the article: *homophoric, anaphoric, deictic, semi-deictic, semantic*. The specific category of *deictic* exists for those expressions which though deictic are not strongly exophoric. In these cases the deictic term is functioning partly because of the setting up of a semantic field in which the expression with the article can operate. When the semantic field is governing the expression to the extent that it almost seems to function anaphorically, it is labelled *semantic*, as in the case of *the soil* (IW) where obviously it is not 'new' soil which is being introduced into the discourse. The function *semi-deictic* exists for an expression such as *the other day*; there is clearly a deictic element here because it sets the utterer apart from the actual day of encoding. But it is non-deictic in the sense that it does not point to a specific day and indeed is often used non-deictically.

Pronominal expressions

The initial description consisted of noting the occurrences of a range of pronominal expressions relating to reference: third person singular, third person plural, third person possessive singular, third person possessive plural. Here I take each poem in turn and describe the pronominal expressions as they relate to the co-text.

In MF

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>his (L5)</u>	<u>Anaphoric</u>	<u>Utterer</u>

<u>he sleepes (L7)</u>	<u>Anaphoric</u>	<u>Utterer</u>
<u>his saving wound (L24)</u>	<u>Deictic</u>	<u>Wound</u>
<u>their pilgrimage (L29)</u>	<u>Anaphoric</u>	<u>Journeys</u>
<u>their Red Sea (L32)</u>	<u>Deictic</u>	<u>Sea</u>
<u>they wade (L32)</u>	<u>Anaphoric</u>	<u>Man</u>

In Cor

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>It was so (L1)</u>	<u>Deictic</u>	<u>Situation</u>
<u>he shin'd (L3)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his birth (L4)</u>	<u>Anaphoric</u>	<u>Birth</u>
<u>he (L5)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his head (L5)</u>	<u>Anaphoric</u>	<u>Head</u>
<u>he came (L6)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his mind (L8)</u>	<u>Anaphoric</u>	<u>Mind</u>
<u>him (L9)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>himself (L11)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>they (L12)</u>	<u>Anaphoric</u>	<u>Plants</u>
<u>they (L13)</u>	<u>Anaphoric</u>	<u>Plants</u>
<u>him (L13)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>him (L14)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>them all (L14)</u>	<u>Anaphoric</u>	<u>Plants</u>
<u>he drew (L15)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his fall (L16)</u>	<u>Deictic</u>	<u>Fall</u>
<u>him (L17)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>he sighed (L19)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>him (L21)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>them (L26)</u>	<u>Anaphoric</u>	<u>In nature</u>

<u>he was sure (L28)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>them (L28)</u>	<u>Anaphoric</u>	<u>In nature</u>
<u>he raves (L31)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his shroud (L36)</u>	<u>Deictic</u>	<u>Shroud</u>

In IW

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>him (L17)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>he lived (L21)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>he now did (L24\25)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>as befel him (L26)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>his head (L29)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>rock him asleep (L35)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>to raise it (L40)</u>	<u>Anaphoric</u>	<u>Flower</u>
<u>his life (L61)</u>	<u>Anaphoric</u>	<u>Flower</u>

In the above description I have not included any instances of zero anaphora, and have therefore only included such pronominal anaphoric expressions which are grammatically and semantically realised in the text. Pronominal expressions with the possessive determiner *his* plus NG are either described as deictic or anaphoric. They can be considered deictic because of the function of the following NG. An example of this is the expression *his shroud* from Cor. The shroud is not anaphorically associated with (i.e. from the same field) the possessor (being human). An expression such as *his head* is anaphoric by contrast.

3.2. Origo-deixis

First person

In Cor the *I* utterer features only once, towards the close of the poem in line 33.

I see, thy curtains...

In MF the *I* utterer is more dominant with nine occurrences - six as *I* and three as the object case *me*. The occurrences with their immediate co-text are:

I'm cast [Here under Clouds]	L1/2
Nor can I ever make	L4
Leaves me a slave	L8
I've lost [A traine of lights]	L10
and only with me stayes	L11
I sojourn'd thus	L16
Yet have I found	L21
This makes me span	L27
I wash	L33

In IW the *I* is particularly prominent in the early part of the poem. There are fourteen instances of *I* and three of the object case *me*. In their immediate co-texts they are:

I walkt	L1
Where sometimes I had seen	L3
I knew there heretofore	L7
Yet I whose search	L8
taking up what I could nearest spie	L15
I digg'd about	L16
That place where I had seen him	L17

I saw the warm recluse	L19
Did I there strow	L23
But all I could extort was	L24
threw the clothes	L29
Grant I may so	L48
I may see	L50
Show me thy peace	L55
Lead me above	L58
shew me his life again	L61
all the year I mourn	L63

The first person plural occurs just twice, both times in
IW:

sees us but once a year	L12
He lived of us unseen	L21

The first person possessive pronoun occurs most in MF:

my fate	L8
my sure guides	L11
unto my cost	L12
my sense	L14
my father's journeys	L28

There are two occurrences in IW:

to spend my hour	L1
Thought with my self	L10

Second person

The second person pronoun occurs just once in both MF and
Cor:

you everlasting hills	L1 MF
where art thou now?	L29 Cor
In IW the pronoun occurs towards the close of the poem:	
O thou!	L43
Which breaks from thee	L53
hid in thee	L61

The second person possessive is the final sub-category of person. This most frequently occurs in Cor (in relation to the length of the text).

In MF the one instance is:

your Calme	L4
------------	----

The item appears superficially to be anaphoric.

In Cor:

thy curtains	L33
thy bow	L33
thy people	L38
thy sickle	L40

In IW:

Thy steps	L49
Thy sacred way	L51
Thy peace	L55
Thy mercy, love, and ease	L56

In IW these occur once again towards the close of the poem.

The vocative

All forms of direct address are included here. There is a form of direct address in each of the poems. In MF:

Farewell, you everlasting hills! L1

In Cor:

Almighty Love! where art thou now? L29

In IW:

O thou! L43

Each of these is a different kind of direct address. The second and third examples are similar in that they are utterance-initial expressions, although one features the vocative particle and the other does not.

3.3. Spatio-temporal deixis CT, RT, and ConT

In the initial analysis of MF it was recognised that CT and ConT₁ were synchronous. This is expressed in the opening two lines, after the direct address (which itself shows the synchronicity of CT and ConT₁):

I'm Cast \ Here under Clouds...

The expression *I'm Cast...* reflects both a spatial and temporal relation to the *everlasting hills*; they become both 'in the past' and somewhere 'other'- although again this is not fully realised until the spatial adverb *here* occurs.

In line 9 there is a shift into the present perfective:

Besides I've lost

In the notation this is subscript ₁ and relates naturally to ConT. We cannot say, however, that this is a second ConT, as the present perfective aspect does not encode significant movement away from the initial content time. Thus we would most naturally have for line 9: ConT₁(1).

A further ConT is shown in line 10 :

...which in those Sun-shine dayes

This is ConT₂ : a time in the past before both the CT and ConT₁ and ConT₁(1). This ConT is continued in line 16:

I sojourn'd thus...

In line 21 there is a return to ConT₁(1):

Yet have I found...

The e're in the expression "all that e're was writ in stone" points back again to ConT₂; and this is fully realised with the tense shift (simple past) in lines 24/25.

His saving wound / Wept blood...

In line 27 there is a shift to the present tense:

This makes me span

This is not really the deictic present, for it is suggesting a continuous function. Thus we need to give the tensed expression the subscript ConT₁(2). In the final line there is the deictic use of the present tense:

...I wash, they wade.

Here, CT and ConT₁ are again synchronous.

Cor: Until line 29 the poem evinces a clear split between CT and ConT, the latter being represented by the past tense. The poem mobilises ConT₁ (simple past tense). In lines 29/30 the tense shifts to present, and a new ConT is evident: ConT₂. However, this ConT is a more general present tense than that which exists in line 33. Compare:

...mad man / Sits down

L29/30 with

I see, thy Curtains...

L33

This difference is really governed by the NG: the choice of NG influences the deictic functioning of the present tense verb. In the latter example, the *I* utterer immediately makes the expression more deictic. This deictic present continues to the close of the poem.

In IW the greater part of the poem is a narrative in past tense, ConT_1 . There is a significant shift in line 36:

And yet, how few believe such doctrine springs
The shift is to the present tense, but it is non-deictic. The past perfective of line 3 gives a ConT which is further back in time from ConT_1 (ConT_2):

Where some times I had seen the soil to yield
 ConT_3 without the non-deictic subscript is realised in the final line of the poem:

Thus all the year I mourn.
Again the mobilisation of the *I* utterer gives the sentence greater deictic aspect.

Spatial and temporal expressions

In MF there were three expressions noted. With co-text they are:

- i) ...I'm cast / Here under Clouds L2
- ii) ...which in *those sunshine dayes* L10
- iii) ...all that e're was writ in stone L23

In i) the demonstrative adverb is used symbolically (after Fillmore 1971). If the stress is put on the adverb itself

(I'm cast *here*), then the usage is closer to gestural; if it is put on *clouds*, it is more symbolic.

In ii) the NG is used to refer to ConT_2 .

In iii) the adverb is used to refer to ConT_2 .

Cor : There are six expressions evident. With their co-texts they are:

- | | | |
|------|--|------|
| i) | Man in <i>those early dayes</i> / Was not... | L1/2 |
| ii) | He came... <i>hither</i> | L6 |
| iii) | ...so from <i>hence</i> / His mind.... | L7 |
| iv) | His mind sure progress'd <i>thither</i> | L8 |
| v) | ...what bright days were <i>those</i> ? | L20 |
| vi) | Angels lay leiger <i>here</i> | L25 |

Two temporal references are made through the use of the distal demonstrative *those*. i) is deictic; v) is anaphoric. *Hither* (L6) is strongly deictic because it encodes a movement towards the utterer. The expression combines the proximal and the symbolic functions of *here* with a further deictic function of movement. *Thither* (L8) is also deictic, but encodes movement away from the speaker; roughly combining the distal and symbolic functions of *there* with a deictic movement away from the utterer. *Hence* (L7) is a term which can encode either spatial or temporal deictic functioning (*from this place* or *from this time*). It combines the proximal element of the demonstrative (Da_1) with a deictic movement away from the centre of orientation. The use of *here* (L25) represents a deictic shift, and it functions quasi-anaphorically. It refers to elements

already described, but the centre of orientation had shifted from a distal to a proximal perspective.

IW : The expressions with their co-text are:

- | | |
|---|-----|
| i) I walkt the other day | L1 |
| ii) But Winter now had ruffled.... | L5 |
| iii) I knew there heretofore | L7 |
| iv) I knew there heretofore | L7 |
| v) Besides this here | L11 |
| vi) Then taking up what I could... | L15 |
| vii) I digg'd about / that place where... | L17 |
| vii) I digged about / that place where | L17 |
| viii) Did I there strow | L23 |
| ix) And would e'r long / Come forth... | L28 |
| x) What peace doth now | L34 |
| xi) Rock him asleep below | L35 |
| xii) all the Winter sleeps here... | L38 |
| xiii) Thy steps track here below | L49 |
| xiv) That day which breks from thee | L52 |

3.4. Subjective deixis

It is well-known that the closed set of modal auxiliaries has a variety of functions. One of the main functions is the encoding of subjectivity ; but another, perhaps more prominent is its mobilisation for the expression of future time. It is easy to think of the 'future tense' as expressed in English as not a tense at all, but a modal category, because expressions of future time are not realised in morphological change, but through

the 'addition' or supplementation of modals. The dual functions of encoding future time and subjectivity makes modality as expressed through modal verbs problematic as regards the relationship with deixis. When a speaker says:

I shall go to the shops

Is he or she expressing a deictic relationship between him\herself and time or between him\herself and a subjective experience? Rauh (1983) rejects the idea that the future tense as expressed in English is just a modal category on the grounds that he sees the future as a clearly defined deictic area, not simply a vague subjective impression. I feel that the modals do not mark out such a deictic area; but modals expressing this function are often assisted by temporal adverbs- and these may give the impression of greater deictic functioning. Thus in my analysis "I shall go to the shops" may express a subjective deictic function; whereas "I shall go to the shops tomorrow" may express a temporal deictic function with a subjective element.

I located one instance of modality in MF:

Nor can I ever make.....

L4

Can in this instance must be glossed as 'am able to' and has a present tense aspect.

In Cor the copula verbs *seem'd* (L13) and *looks* (L34) relate directly to the encoder's experience of the events. In IW the subjectivity lies in the reflexivity of the

But hark! what trumpet's that? what Angel cries
Arise! Thrust in thy sickle.

Both the imperative and the interrogative cannot be responded to according to their syntactic form, for the reader has no basis upon which to construct a meaningful context for reply. However, such syntactic forms have specific pragmatic functions in the lyric poem, and readers will identify these. Rather than refer to some extralinguistic contexts, the syntactic forms suggest some internal pragmatic function; readers and interpreters relate the syntax to the internal functioning of the lyric *origo*.

In MF the situation is somewhat different. The opening seems to be the poetry of experience, and the deictic declarative dominates. In fact the declarative is seen throughout the poem; movement is registered more through tense and aspect shifts. Only at one point is the declarative non-deictic, in the lines:

...at last *Jeshurun's* king
Those famous tables from *Sinai* bring;

In IW the declarative again dominates until line 43 where a series of imperatives (entreaties) begins. The direct address and plea in imperative form is typical of prayer; and the imperative marks a tension between the *origo* of the utterer and the deity addressed. The present tense declarative is embedded in the imperative construction beginning "shew me his life again" (L61).

The openings of Vaughan's poems

The opening clause(s) in each of the poems are as follows:

- 1) Farewell you everlasting hills! I'm cast
Here under clouds... (MF)
- 2) Sure, it was so. Man in those early dayes
Was not all stone... (Cor)
- 3) I walkt the other day (to spend my hour)
Into a field... (IW)

In 1) we have a direct address to a location, L. The I is set in opposition to the you being addressed and is at a discourse location, Ld₁. Thus we have:

L - everlasting hills [[you]] = a (addressee)

L₃ [[I'm]] + Cont₁

Ld₁ [[here]]

The L₃ is the locutionary subject without the assignment of indexical aspect. Not only is I opposed to you, but here is opposed to *everlasting hills*. Although here refers to a specific discourse location, Ld₁, it operates in the poem as somewhere not of location L. Further, more information has to be given to the implied reader, for we are not yet in a position to understand the location of here. Because of this the reader is supplied with information such as *under clouds* and a qualifying clause beginning *where stormes...* There is a tension between the general and the particular, which is suggested by the tense of the second

clause The passive present suggests a time span wider than the immediate moment - something between a present perfective *I have been cast* and that more immediate present.

The presence of the *I* utterer along with the use of the present tense and the proximal spatial adverb suggest a subjective, experiencing locutionary subject. Yet the title of the poem, "Man's Fall, and Recovery" enforces the suggestion that there is tension between a particular experience of a locutionary subject and the experience of 'man' in general. In subsequent lines, indeed, references to the *I* of the utterance shift to *this sully'd flowre, his* and *he*. In lines 16 and 17 the *I* is transformed fully into the general man, yet his presence as *I* continues.

Two thousand yeares \ I sojourn'd thus...
In such devotional poetry the deixis is constantly shifting from the general to the particular and back again; the deixis of individual experience is mobilised for the expression of general activity.

In 2) more clearly a general experience is being expressed, because the significant NG is simply *man*. Thus we have moved from the (supposed) immediate dramatisation of the present to the general comment upon the past. The opening does presuppose the existence of prior discourse; the *it* is anaphoric (rather than a 'dummy' subject). This is governed by the past tense copula *was*:

[[it]] - X₀ (pragmatically controlled)

[[was]] - Cont₁

There is an ambiguity over whether the *so* looks forward to the second sentence or backwards to a implied earlier sentence (or perhaps both). If the former, the pronoun would be cataphoric. The opening is a dramatisation of a ongoing discourse and the pronoun is thus pragmatically controlled (deictic). The second sentence is:

[[man]] (non-deictic subject)

D α_2 [[those early dayes]]

Unlike the use of the same phrase in "The Retreat", the indefinite NG enables us to locate the *days* with greater precision early in the discourse.

In 3) the *I* utterer appears immediately, but the Cont *i* separate from CT, as in 2). We have, therefore:

L₃ [[I]] Cont₁ [[walked]]

The expression *the other day* has deictic aspect, but is not fully deictic. However, Cont₁ is linked to:

iA α [[the other day]]

The title "Corruption" alerts us once again to general experience, but IW is known only by its opening phrase. This suggests, as it mobilises the locutionary subject, a more personal experience. The 'personal' experience is located in the past.

All three poems, as their openings suggest, mix the general and the particular. In Cor there is a striking shift to the locutionary subject in line 33:

I see, thy Curtains are close-drawn...

In IW the latter part of the poem comprises general addresses to God. In MF a personal *I* blends with a historical witness.

5. General analysis of "Corruption"

Many aspects of the deixis of "The Retreat" recur in "Corruption". The general theme -lost innocence -is the same, although Cor is less personal. The *I* utterer is not nearly so evident in Cor and the centre of orientation is established in the opening lines:

Sure, it was so. Man in those early dayes
Was not all stone, and Earth,

The definite referring expression *those early dayes* occurs in the opening line of "The Retreat" (Da_2). Unlike "The Retreat", however, we are alerted to the possibilities of the indexical meaning of the demonstrative by an item preceding it, namely *Man*. This works in reverse fashion to the opening lines of "The Retreat", where it was not until we reached *I shin'd* that we were able to assess the indexical meaning of *those early dayes*. In Cor, *those early dayes* refer to a time scheme of man's life on Earth - that is, it has anthropological reference. Although we cannot be precise about the time being referred to, we can narrow down the indexical meaning to an extent that we comprehend the initial theme and workings of the poem. In this case the indexical meaning of the deictic term is in part pre-

sorted by features of the co-text, and in part by the symbolic meaning of the term.

Cor opens with an affirmation of something the reader is unclear about at this stage. The *it* of the opening clause does not function as an anaphoric pronoun because there is no clear antecedent in the universe of discourse, - there is no latent discourse referent. Rather, the term acts as if it were a 'dummy' pronoun, although some kind of referent is also implied. There are a number of deictic possibilities. The *it* seems to refer to something which could be glossed as 'the situation to which we (the participants in the discourse event) have just been alluding'. The *so* could refer to the following situation described in the text, or it could refer to a previous latent referent or situation - both are possible uses. *He* then continues with anaphoric reference to the full form *Man*. A generalised reference, *Man* is subsequently referred to pronominally by the third person singular *he*. *Man* does not occur again, so each occurrence of *he* must refer to this original item. the reader will have established a referent which is based on a conception of the discourse, and subsequent references relate back to that initial representation. The reader has to hold that referent

representation throughout the poem to accommodate the subsequent anaphoric repetition of *he*.

The past tense of *he shin'd* does not function to anchor the temporal aspect of the utterance in the same way as it does in "The Retreat". *Man* has already fulfilled this function. The definite referring expression with distal demonstrative (Da_2) *those weak rays* looks superficially to be an anaphoric reference; but again, there is no clear antecedent.

Hither (L6) is an archaic deictic term (that is, archaic from a twentieth century perspective) roughly synonymous with *here*, but implying *towards this place*. A further archaic proximal deictic term *hence* occurs in line 7; but this is accompanied by the pleonastic *from*. In line 8 the archaic term *thither* suggests a general movement away from the encoder's position. Finally, in line 9, the demonstrative adverb *here* completes the quartet of deictic spatial terms. *Here* in this instance occurs within the NG *things here*. *Here* does not refer to encoder's position at the time of utterance, but rather it is an example of deictic projection which refers to the *thither* of the previous clause.

Lines seven to twelve contain several instances of anaphora, based on the information and the items given in the preceding lines. This is a way of consolidating the new information given at the opening of the poem. Pronominal reference is to *man* in *his* and *him*; and *those* is fuzzy

because its linguistic antecedent seems to be *those weak rays* located in line 3. There is a significant gap between the first occurrence, itself an anaphoric expression, and its recurrence in line 11.

There is an oblique deictic reference in lines 13-14:

· ...for that Act\ that fel him, foly'd them all,
Here, the initial deictic expression, $D\alpha_2$, has an additional element at Q ($D\alpha_2 [+Q]$). This gives the reader more information about the indexical component of the term, but it is still the demonstrative *that* coupled with the lexical item *Act* which leads the decoder to infer the correct reference. The discourse of the poem has set up a certain semantic and thematic field, and the use of the distal demonstrative is entirely in keeping with both the spatio-temporal referencing of the poem and its expressive function.

The pronoun *them* in line 14 at first appears to have neither a full linguistic antecedent, nor an antecedent implied in the universe of discourse. It seems to refer to the original referring expression *those early dayes*. Both *the Curse* and *the world* are homophoric expressions, *the world* being subsequently referred to by the definite referring expression (incorporating semantic anaphora) *the whole frame*.

This (L17) is an example of impure textual deixis, for the proximal demonstrative does not appear to locate a 'pure' linguistic antecedent (for instance *the whole*

frame), and is therefore not anaphoric; and it does not refer to a portion of the text itself, so it cannot be discourse deixis. Rather, it refers to the actions and the propositions expressed in the previous lines, in particular the 'fact' of man's fall. *Home* (L17) is a deictic term, as it relates to the subjective experience of the encoder.

In line 20 the *those of what bright dayes were those* is also an imprecise reference. The implication is of a fuller syntactic form, roughly 'those dayes that I spent in Eden', which is further derived from 'the time that I spent in Eden'. Both *the vally* and *the mountain* are non-deictic uses of definite referring expressions, although because of the mix of general and particular experience, the NGs have some deictic aspect. We would treat them as general aspects of the situation, yet the direct thought of the experiencing subject (*man*) in the previous lines also adds a particularity to the references.

There is a deictic shift with the occurrence of the spatial adverb *here* in line 25. The speaker has shifted the centre of orientation to presuppose his centre is at the place of the previous NG, *paradise*. *Here* could be said to function closely to *this*, as the item could be glossed as 'in this place', where *this* is not proximally deictic but anaphoric.

In line 29 there is a vocative exclamation *Almighty love!*. This is followed by the interrogative with second person pronominal address 'where art thou now?'. Following

this there is a shift to present tense activity; but this is non-deictic, as the NG subject is *mad man*. *The thread* (line 32) suggests an introductory movement with the definite article, but this is difficult to incorporate semantically with the previous parts of the text.

In line 33 the present tense is accompanied by the deictic *I* figure. The second person possessive pronoun *thy* refers to the previous *thou* and to *Almighty love*. This is accompanied by the NG *the cloud*. Because of the introduction of the deictic *I* and the present tense, the definite referring expression is not homophoric, but deictic. There is movement from the general to the particular despite the syntactic similarity. If we compare:

- i) Mad man sits down, and freezeth on, with
- ii) I see, thy curtains are Close-drawn and
- iii) Thy bow looks dim too in the cloud

we find that in i) the NG governs the deictic activity of the phrase. In ii) the presence of the *I* utterer changes this; and the embedded close beginning with the pronominal *thy* gives it further deictic status. By the time we get to iii) the deixis has been mobilised so that the deictic element of the present tense and the deictic term *thy* enables us to read the definite NG *the cloud* as also deictic, rather than homophoric. Thus there is an easy shift between the general and the particular. In line 35 there is a shift back towards the general :

...man is sunk below\ The Centre...

Lines 37-38 are ambiguous as regards their status as either homophoric or deictic:

All's in deep sleep, and night; Thick darkness lyes
And hatcheth o'r thy people:

The final two lines comprise significant syntactic shifts. initially there is an imperative (*But hark!*); this is followed by the interrogative with demonstrative. This demonstrative is important because it signifies deixis which does not depend on cohesive elements of the text for its functioning. It is functioning close to extralinguistic deixis. Finally there is an imperative call:

Arise! Thrust in thy sickle.

6. General analysis of "Man's Fall, and Recovery"

The poem opens with a direct address to *you everlasting hills*. An opposition is set up immediately between that which the poet is saying *farewell* to and the deictic centre, or *origo*, the *I* of the poem. The *I* figure speaks in the present tense, mobilising the deictic adverb *here*. Thus coding time (CT) and content time (ConT) are synchronous. There is a spatial opposition between the *here* of the deictic centre and the *everlasting hills*. The *I* figure then uses a definite referring expression with the proximal symbolic deictic element, *this sully'd flowre*, to refer to himself. He casts himself in the role of 'other' while using proximal terms.

The referent relating to the possessive *your* in line 4 is ambiguous. It might refer to the *everlasting hills* of line 1; but the reference could be to God. The absence of initial capitals slightly undermines this argument. Thus, line 5 is discourse deictic. The possessive pronoun, *his*, seems to refer to the non-participant in the discourse, but Vaughan constantly conflates the roles played by the various participants and non-participants. He is then opposed to *I*, although the third person pronoun also takes the present tense active verb predicators (*sleepes* and *droops*). *This drowsie state* ($D\alpha_1$) is essentially an anaphoric reference.

There is a shift in line 9 to the present perfective tense; and with this comes a referring expression which points to a new content time. Thus:

those Sun-shine dayes = $D\alpha_2$ Cont₂

Non-finite verbs follow - the past of *were* and the present of *stayes* - giving a multiple time\tense shift.

In lines 15 and 16 time references become extreme; for the *I* figure must now be seen to be Adam and\or man in general. The NG (in adverbial position), *two thousand years* provides a stark contrast to the immediate coding time and place references of the earlier part of the poem. Thus sets the time back before coding time. Effectively, this a further content time; before the coding time and before *those sunshine dayes*. It is thus Cont₃.

In lines 17 and 18 there is an opposition set up between proximal and distal elements, despite the fact that both *those* and *these* refer to the same thing. *Those* occurs in the definite referring expression *those famous tables* (Da_2). This reference would seem to be anaphoric; yet no previous linguistic antecedent appears in the universe of discourse. It is linked to *Jeshruns king*, but this cannot act as an antecedent. Rather, the expression is homophoric, but based on both deixis (because it points to something not previously mentioned in the discourse), and ellipsis (a qualifying element such as *that...* may serve to lessen the deictic force). *Those*, here, encodes a temporal, spatial and mental distance; yet on subsequent mention, the anaphoric *these* (at H) is used, thus conveying the fact that such items have been brought into the universe of discourse.

This in the phrase *all this Inward Awe* (line 19) is not anaphoric, but an example of symbolic proximal deixis (Da_1). There is clearly demonstration here; but there is no sorting of one from many (it is not *sortal*). In line twenty there is a further shift into the present perfective tense. The referring expression *that holy one* (Da_2) opposes *this Inward awe* (line 19). *Before* (line 23) refers to $Cont_3$. *His* (line 24) is an anaphoric reference to *that holy one*. *This Adamant* (line 25) refers to the speaker, the *I* utterer, who is at once himself, Adam and all men.

This (line 25) is an impure textual deictic reference, pointing neither to a specific 'chunk' discourse, nor a clear linguistic antecedent. A new nominal group, the possessive *my fathers*, is introduced in line 28, and is referred to anaphorically in line 29 (*their*).

The final two clauses again encode opposition; this time between *I* and *they*. Both terms mobilise the present tense.

7. General analysis of "I Walkt the Other Day"

The poem opens with the *I* utterer speaking of a content time (ConT₁) in the past tense. The succession of adjuncts leads us into other potential deictic areas. *The other day* is deictic inasmuch as it encodes a relation which can be glossed as other than the day of the coding time (CT), but it is non-specific. The definite article is not functioning deictically here; although it is a reference to a specific 'other day', to the reader it is non-specific (although it also must be remembered that most non-calendrical time references are non-specific in some way). The *I* utterer begins by mobilising the possessive pronoun *my* to refer to a time-unit, *hour*. The past perfective *I had seen* points to a different content time, one removed from ConT₁ - that is, ConT₂. It is the distinction between the present and the past perfectives which makes the shift in content time possible. If we compare:

where sometimes I have seen	with
where sometimes I had seen	

we see that have suggests a 'present in the past', to use traditional terminology. Aspect itself is not deictic, but here it does encode a separate content time because of its relation to the simple past of the opening clause.

In the following clause:

But Winter now had ruffled all the bowre
the temporal deictic adverb *now* occurs in the chain before the past perfective *had ruffled*. This is a relatively common kind of deictic shift, where the utterer projects the deictic centre into the $ConT$, and consequently *then* becomes *now*. The content time is then treated as synchronous with coding time. The content times can be summarised as follows:

I walkt... = $ConT_1$

I had seen... = $ConT_2$

But Winter now... = $ConT_1$ with deictic shift

In my earlier analysis of tense, I proposed subscripts to accommodate the various complexities of tense, aspect and modality, where the deictic function is encoded within a complex set of relationships. The past perfective would be a further subscript $_2$; so for *I had seen* we have:

$ConT_2(2)$

The final line of the opening stanza is an unusual mixture of temporal deictic terms and elements:

I knew there heretofore

At this point we are still within $ConT_1$ with deictic shift.

The *I knew* is then a simple past predicator after *I* at S ;

but *heretofore* (after the anaphoric *there*) casts the content time into a further content time before ConT_1 , with deictic shift. This we assume to be the same as ConT_2 , but the deictic shift means that ConT_2 must recur as simple past rather than past perfective. Sell (1987) suggests that the line narrows the gap between coding time and receiving time. I think that this may be implied by the archaic *heretofore*. Conflating temporal and spatial terms, *heretofore* can be glossed as *before this time*, but there is ambiguity as to what 'this' time is. *This* can be anaphoric, though still proximal and retaining some deictic force, or more evidently deictic, as in 'this time of coding'.

The deictic shift continues into the second stanza where the indirect thought encompasses the deixis of direct speech, particularly in the double-deictic expression *this here*. This gestural proximal deictic term with the deictic adverb of place suggests a strong deictic centre. The *us* in line 12 includes both the speaker and an addressee, though this is not specified. Although this use might strike us immediately as non-deictic, there is a hint of the reader being brought into the discourse. Superficially, the referring expression *the flowre* seems to be anaphoric; yet in this case it appears to take on not a deictic function so much as a homophoric function. Definite articles are sometimes received in this way as the reader strives to find thematic significance in the individual elements.

The anaphoric *then* begins the third stanza which returns us to Cont₁. This is affirmed by the use of the distal demonstrative NG *that place* (Da₂). In lines 19-21, a succession of pronouns (*I, he, us*) draws the participants and the non-participants of the discourse together. This occurs after a strong return to Cont₁ encoded by the use of the past tense, the distal demonstrative, the past modal *could* and the anaphoric *then*.

References to Cont₁ are continued in stanza four where the past tense (*did*) is mobilised with the *I* utterer and the distal adverb *there*. However, in line 24 the indirect speech construction introduced by the subordinating conjunction *that* contains another deictic shift with the introduction of the temporal adverb *now*. But this is conflated by the use of *there* in the same clause. Further the symbolic use of the proximal demonstrative *this* seems to conflate it further. *E'r long come forth* refers to a time shortly after Cont₁.

Stanza five begins with the anaphoric *this past*; here the proximal demonstrative indicates mental proximity to the event described in Cont₁. The sequence of events in Cont₁ continues with *the* in line 33. The non-finite verb *sighing* leads us into the direct speech of *Happy are the dead*. Though superficially a proposition mobilising generic use of the present tense, the context built up around the utterance suggests that the use is deictic, for it is being directed at a particular item in the universe of

discourse. *The dead* thus becomes a deictic expression. With the occurrence of direct speech, the deictic centre of orientation shifts, and content time and coding time are once more synchronous. This is evidenced in the use again of *now* and the interrogative form at the close of the stanza.

In stanza six despite a shift in the centre back to the *I* of the poem the synchronicity of coding time (CT) and content time (ConT) continues. In the line:

Which all the Winter sleeps here under foot
there is ambiguity about the status of *the Winter* in terms of deictic activity. Homophoric and deictic usages are conflated.

Stanza seven begins with a direct address with the vocative particle *O thou!*. This is a deictic use not only because the vocative has intrinsic deictic properties, but because the second person addressed has not figured in the discourse up to this point. We are plunged into a direct address, but this is linked to a more general state of affairs, and the deixis slackens slightly. There is, however, the recurrence of the symbolic proximal term *this*, used, as is often the case in Vaughan's poetry, to refer to the utterer's body. There follows then a plea couched in the imperative mode, *Grant I may so*; and the discourse returns to the personal and the deictic. The address continues with *thy* and the synchronicity of coding time and content time is also renewed with *here below*.

In stanza eight the symbolic proximal element of *this* frame is picked up through the use of *these Masques and shadows* (Da_1). This then sets up an opposition between proximal and distal elements :

these masques = Da_1

those hid ascents = Da_2

Those hid ascents is anaphoric. The opposition is further enforced by the use of *that day* ($Da_2 + Q$). The address continues with the use of *thee*. The stanza concludes with the imperative construction and the utterer referring to himself as *me*.

In the final stanza the proximal element is continued with the phrase *this Care*. But what the poet is ultimately searching for is couched in distal terms:

There, hid in thee...

The *thee* is then the flower being addressed. The final line begins with a discourse-deictic term, *thus* and contains the deictic referring expression *the year*, although this does have homophoric aspect.

8. Analysis according to prescribed categories

8.1. Referential deixis

Demonstrative reference dominates in MF. The two uses of the definite article are non-deictic (*the law* and *the grave*). Vaughan mobilises the demonstrative for many different uses. The proximal demonstrative at M, Da_1 is used gesturally to refer to the utterer, or some aspect of the utterer, himself (see tables). *This* at H is used once

to refer to a previous proposition (and is therefore ITD). The distal demonstrative at M, Da_2 , is used to refer to time, God and tables, and is both homophoric and deictic. Whether the reference is deictic, homophoric, or anaphoric, the demonstrative signals a different mode of processing for the reader. It is not merely used for emphasis, but indicates that the referent may not be easy to locate, and that extra processing effort will be necessary. Oblique homophoric references illustrate this point: for instance, *those famous tables* (L17). The phrase *the famous tables* would indicate an easier reciprocity of knowledge and assumption between addressor and addressee, but the demonstrative indicates that the addressee must search for the referent. Such a referent may be outside the immediate discourse, or further back in the discourse so that immediate anaphoric reference is not apparent. Thus in MF generally, it can be said that the reader has to work hard to access the potential indexical meaning of some of the referents indicated by the demonstratives. Although the poem may be devotional, the difficulty Vaughan has with the assumption of knowledge on the part of the reader is evident.

Third person pronominal reference is entirely anaphoric, although *he* and *his* both refer, curiously, to the *I* utterer. In fact, the *his* refers to *this sully'd flowre*, but in the seventeenth century the possessive *its* was by no means fully established in literary use. As Hutchinson

(1947) suggests, Vaughan's use of pronouns is unusual in that he frequently adopts the masculine or feminine forms to refer to inanimate things. The use of such pronouns with inanimates was restricted to where there was conscious personification. It was a literary convention that masculine or feminine forms were applied to more clearly personified elements, such as Time, Death, Nature, The Sun etc. Hutchinson shows that Vaughan's usage can be in part attributed to the influence of Welsh:

What strikes the English reader in Vaughan's usage is that he has *he* and *she* of inanimate things without personifying them, besides the possessives *his* and *her*, often with genders that differ from such English usage as can be said to be common or established. This singular fact must be ascribed to the absence of a neuter gender in Welsh and to Vaughan's generally following the gender of the Welsh equivalents of the words he uses. ¹

In MF the usage seems more conventional because of the obvious personification; but in IW the pronouns *his* and *him* refer to the flower without clear personification.

In terms of reference, in Cor the balance is tipped towards the definite article. Only three demonstrative references are at M, and these are distal, $D\alpha_2$. The two deictic references are to time (*those early days*) and to the fall (*that act +Q*). *Those weak rays* is a reference to *shin'd*, but the reference is itself weak, and the demonstrative indicates more work to be done on the part of the reader.

References with the the definite article are somewhat ambiguous - usually between deictic and homophoric

reference. Items such as *the valley, the mountain and the fields* are essentially non-deictic; but *the curse, the whole frame and the centre* are problematic. Clearly, there is more of an assumption of shared knowledge in these references, but it is worthwhile looking at them more closely. *The Curse* occurs in line 15:

He drew the Curse upon the world

First, the upper case should alert us to the fact that this is a referent which is not difficult to access; it is known to the reader. But it is known through the discourse of the poem which sets up a body of expectations. Thus the reference seems to hover between homophoric and deictic reference: it is clearly not homophoric in the way that *the world* is. In *the whole frame* what is the referent? We might naturally consider it to be an example of semantic anaphora, but the inclusion of the lexical item *frame* seems to suggest a fairly intimate knowledge on the part of the reader, and a movement away from such an assumption.

Third person pronominal expressions abound in *Cor*, and they are nearly always anaphoric. This depends, of course, on our understanding that *man* (L1) is the antecedent of all subsequent reference (see tables). But here we have a third person pronominal expression *he* (or *him* or *his*). In my analysis, anaphora is close to deixis. The most important reason for the similarity is that pronouns are *referring expressions*. The decoder of an anaphoric pronominal expression establishes a referent from the antecedent; but

subsequent references are not to that antecedent but to its mental representation.

In Cor the third person pronominal expressions *he*, *his* and *him* refer back to the antecedent; but as that antecedent is *man* in a generic sense, the reader must constantly reassess the reference, to accommodate a personal and definite reference. The tension between the general and the particular is again manifested in the poem, but this time through the exploitation of the pronoun system. The third person *he* is naturally a non-participant in the discourse situation; but Vaughan uses the pronoun in such a way as to give it an unstable reference. The antecedent *Man* only occurs once, at the beginning of the poem, and the implication of this is that the pronoun is virtually 'set free' from its antecedent. Between lines three and sixteen, forms of the pronoun constantly occur, so that each occurrence begins to look back to neither the grammatical antecedent, nor perhaps even to the mental representation of that antecedent, but most strongly to the previous pronoun. A relationship is set up between this antecedent-free pronominal referent, third person plural pronominal references (*they*, *them*) and the distal demonstrative *those* with its temporal referent. Within these lines elements are densely distal - third person pronouns, possessives and demonstratives all suggest experience away from the speaker. This distance is further suggested by the flurry of anaphoric references, the use of

the past tense and the oblique homophoric references incorporating the definite article (*the Curse, the whole frame*). Yet even at this stage Vaughan alerts us to a possible shift in perspective by the inclusion of proximal elements. The adverb *here* in line nine is essentially anaphoric, yet Vaughan is seeing the action from the time and place of its happening. Thus there exists a paradox whereby the proximal adverb indicates mental closeness, while its use as anaphor indicates movement away from the referent. The action as a whole is also referred to anaphorically, but again through the use of a proximal term, the demonstrative *this* in line 17 ("This made him long for home"). This happens yet again in line 25, with the proximal adverb *here* being used anaphorically ("Angels lay leiger here"). Although the appearance of the *I* utterer in line 33 is startling, Vaughan in a sense has prepared us for this inclusion by the manipulation of pronominal and demonstrative reference.

In MF, third person pronominal reference occurs most densely towards the close of the poem. There are two possessives - *their pilgrimage* and *their Red Sea*, and one *they*-form. The antecedents, however, are not at all clear. *Their pilgrimage* refers to *my father's journeys*, but *their Red Sea* seems to refer to the parenthetical reference to *man* in line 30. The *I* of the last sentence is in opposition to *they*; and the third person pronominal has a fuzzy antecedent. In all, the *I* and *they* of the final part of the

poem have no clear indexical meanings attached; and again a tension between general experience and the particular experience of an individual is manifested.

There is potential ambiguity over the status of possessive pronominals. The problem lies in the fact that although the pronoun itself may refer to a reasonably clear antecedent, as in *Cor*, the item at H may imply some other kind of knowledge, and the pragmatic activity is shifted. For instance, the possessive expression in the lines:

... and crackt

The whole frame with his fall has *his* at M and *fall* at H. Although the *his* clearly refers to *man*, the *fall* implies some other knowledge. I suggest that there is some deictic aspect involved in the head.

8.2. Origo-deixis

The *I* utterer figures in all three poems, but is most prominent in *IW*. Here, the *I* narrates a personal experience and reflects upon it. In *MF* there is again personal experience, but it is realised in a much weaker narrative line and a link to a more general experience. *IW* is the only poem among the three to feature a deictic term in its title. In *MF* the title itself alerts us to the possibilities regarding the assignment of indexical meaning to the *I*. Essentially, the title could have thematic prominence and dictate our reading of the *I* utterer. If we take the title as our initial and dominant frame, then the poem will be viewed as a statement about man's condition

expressed through the language of biblical narrative. In this case, the *I* would be the *I* of the everyman; and subsequent readings of that deictic term would relate to him. However, the title may be seen as a mere appendage or perhaps more widely, a thematic coherer. With this reading the poem is the expression of an individual *I* (Vaughan or Vaughan's persona) and the title a thematic summary of that *I*'s experience. In other words, the poem could be read as the poetry of individual experience, but an experience given a general title to widen its significance. This assumption of the function of the title is analogous to the assumption of co-ordinates functioning in discourse analysis. There is a general issue relating to the functioning of the *I* utterer in the lyric poem here, but also one which relates specifically to Vaughan. Vaughan deliberately compounds the general and particular *I*; but the lyric poem in general does this. Further, lyric poem does this in particular ways at particular historical moments.

In MF the immediate constituents are the title, with its non-deictic referent *man*; the direct address to the *everlasting hills* (the direct address itself being deictic); and the initial declarative clause beginning *I'm cast here* (SPA). This clause contains the *I* utterer I_3 speaking at discourse location Ld_1 , represented by the proximal adverb *here*. If we take that reading which sees the title as dominant factor then we can ascribe some sort

of indexical meaning to the adverb - that is, a post-lapsarian Earth. The *here* in that case hardly retains its deictic aspect, at least that part which relates to place. Rather the deictic aspect is shifted to accommodate a general *time*.

The sense that the general and the particular are being compounded is reinforced in lines 15 and 16:

Two thousand yeares

I sojourn'd thus;...

Instead of making the voice a more general *we* and relating the action in the present perfective tense ("Two thousand yeares we have sojourn'd...") Vaughan makes the *I* carry the burden of the narrative. The reader, in a natural search for optimal relevance, allows the *I* to accommodate the *two thousand yeares*, because the poem has set up a relationship between biblical discourse and the discourse of personal experience.

In *Cor* the *I* utterer does not appear until line 33. Its sudden inclusion implies that the third person pronouns of the earlier part of the poem are closely related to the *I*. Although the first part of the poem appears to be a general description of man's post-lapsarian condition, the inclusion of the *I* enables the reader to look backwards and re-read the *he* as being both general and particular. It is, in a sense, a hybrid cataphoric reference ; the pronoun *he* is not given a full form later in the text. That full form

turns out to be another deictic term: the *I* of the discourse.

In *IW* a more complex narrative is evident, and the lack of a full and obvious title alerts us to the poem's potentially more personal character. There is no title to suggest the poem's thematic coherence, or through which the reader must read in order to understand the poem. "I walkt the other day" signifies the opening of the narrative and the opening of the poem. The poem's opening is as a personal narrative, and the *I* dominates until stanza six. In the final three stanzas a colloquy with God is established. Martz (1954) says of the poem's 'voice':

Now, in the fifth and middle stanza of the poem, comes the luminous moment, the revelation of its hidden theme: here the poem moves swiftly from the cool and objective to the passionate and personal. The earlier hints of personification are now intensified to endow the root with the appurtenances of the deathbed and the grave...²

The *I* of the poem, and of Vaughan's poetry generally, is a fluid and contrastive figure. The reader must constantly reassess the potential indexical aspect of that *I* as it moves from the general to the particular, through sublimated or shifted 'other' pronominal reference, weaving between the discourses of devotion and personal reverie.

The possessive NG *my hour* in the opening line of *I\W* is both definite and elliptical. It is definite in its opposition to *an hour* and its possessive determiner; but it is elliptical because *my hour* has no immediately accessible referent. It is almost as if a qualifying element such as

of contemplation were missing from the construction. Indeed, a range of weak deictic NGs are evident in the opening lines: *the other day, my hour, a field*. Of course, *a field* is a referring expression, but it is not deictic. All the possessive reference of Cor is linked to the third person, but in IW the first person possessive is more evident.

The second person possessive pronoun occurs most prominently in Cor and IW. In Cor the pronoun has to 'jump' the pronoun *he* in order to be co-referential with *Almighty love* (L29). In such devotional poetry, however, second person pronominal references (possessive or otherwise) need not (indeed they frequently do not) take a full form. In IW the possessive pronoun only refers back to another pronominal form *thou*. The two forms which generate possessive pronominal reference are both vocatives: *Almighty love!* and *O thou!* The vocative particle of the second example suggests a more conventionalised exclamation.

8.3. Spatio-temporal deixis

All three poems at some stage assume a synchronicity of CT and ConT. In MF this occurs at the beginning of the poem, as discussed earlier. At line 9, however, there is a tense shift to the present perfective:

Besides I've lost...

This tense takes the subscript ₁ and is related to the ConT. Yet we cannot say that this is a second ConT as the

perfective aspect does not encode significant movement away from the initial ConT. It is therefore labelled ConT₁₍₁₎. A further ConT is shown in line 10:

...which in those Sun-shine dayes

This is ConT₂: a time in the past before CT, ConT₁ and ConT₁₍₁₎. The e're in the expression "all that e're was writ in stone" points back to ConT₂ and this is fully realised with the tense shift (simple past) in lines 24\25:

His saving wound

Wept blood...

In line 27 a shift to present tense occurs:

This makes me span

This is not really the deictic present, for it is suggesting a continuous function. In the final line there is the deictic use of the present tense:

...I wash, they wade

The relationship between tenses and both CT and ConT is less complex in Cor. Until line 29 there is a clear split between CT and ConT, the latter being represented by the past tense. In lines 29-30 the tense shifts to the present and a new ConT is evident. However, this ConT is a more general present tense than that which exists in line 33.

Compare:

Mad man sits down L29\30

I see, thy curtains L33

The choice of NG here influences the deictic functioning of

the present tense verbs. In the latter example, the *I*-utterer immediately makes the expression more deictic.

In *IW* the greater part of the poem is a narrative in past tense - ConT_1 . There are many internal shifts (see tables) such as that which occurs in line 36:

And yet, how few believe such doctrine springs
The shift is to the present tense, but it is non-deictic and takes the subscript $\text{ConT}_{3(4)}$. The past perfective of line 3 gives a ConT which is further back in time than ConT_1 : ConT_2 :

Where sometimes I had seen...

ConT_3 without the non-deictic subscript is realised in the final line:

Thus all the year I mourn
There is considerable complexity of spatial and temporal reference in *IW*. *Here* occurs three times. The expression *Besides this here* has deictic shift because the discourse up to that point has been in past tense. Thus both *this* and *here* have been used as markers of backwards projection - the discourse shifts to the perspective of the time in which it was uttered. It essentially enacts the utterance as if CT and ConT were synchronous. This shift recurs in the line:

All the Winter sleeps here
although the main body of the discourse has shifted into a generic present. The *here* of "Thy steps track here below"

is more general, contrasting with the 'thereness' of God's position.

Now occurs twice. In the line "But Winter now..." it is further evidence of a deictic shift from the perspective of 'pastness' to that of the synchronicity of CT and ConT. The *now* of "What peace doth now..." is linked to the direct speech act that the utterer whispers. There in the line "I knew there heretofore" (L7) has an anaphoric function, and it shifts the discourse back into the 'pastness' which the *now* of line 5 (But Winter now...) breached. Then in line 15 marks a point in the narrative at which a new action occurs.

8.4. Subjective deixis

Subjectivity is rarely explicitly encoded in the poetry through the use of modals. In Cor the copula verbs *seem'd* and *looks* relate directly to the speaker's experience of the events, yet the speaker of *seem'd* is different from that of *looks*. *Seem'd* relates to a part of the narrative which is not the speaker's personal experience (and it is narrated in the past tense). *Looks* reflects the immediate dramatised experience of the speaker. In IW subjectivity lies in the reflexivity of the following expression and the shifting of the discourse to direct thought:

Thought with myself there might be other springs (L10)
Subjectivity here is explicit, yet in the three poems it is most evident in the occurrence and use of demonstratives, and in the shifting from the general to the particular.

Belief, attitude and capability are not expressed through a consistent, functioning *I* utterer, but rather displaced and dramatised through the blending and mixing of public and personal discourses, and the deictic referencing of a fluid *I* utterer.

8.5. Discourse deixis

Despite the mix of discourses noted above deictic terms are not used extensively to refer to portions of the texts themselves. My analysis does not include discourse connectives such as *but, anyway, therefore* etc. in a possible deictic taxonomy; and I restrict textual deixis to more explicit functions. *Thus*, which occurs twice in MF is deictic because it can be glossed as *in this manner* and is therefore more evidently discourse-deictic. *This* is used three times as *impure textual deixis*. The lines "This makes me span \ my father's journeys" (MF, L27-8) for instance, refer to the proposition or state implied in the previous lines. A more 'natural' discourse-deictic term would be the demonstrative *that*, because it has a distal element which would fit the often 'backward-looking' aspect of anaphora.

The lack of elements and terms occurring under the category *discourse deixis* relates to generic characteristics. Lyric poetry in general would not seem the most appropriate site for discourse-deictic references, as they are normally prevalent in more discursive genres. However, at certain times we might expect discourse deixis and its variants to be more evident in the poetry, for

instance when a longer narrative is taking place, or when direct speech or thought are expressed. Similarly, the phenomenon of *impure textual deixis* relates to 'lazy' uses of demonstrative and pronominal reference, and this is more likely to occur in more colloquial texts (although this is by no means an absolute).

8.6. Syntactic deixis

In all three poems a range of syntactic form is apparent. Although a study of the syntax of the poetry would in itself require another thesis, aspects relating to deixis must be extrapolated; and the most sensible way to do this is to concentrate on possible deictic functioning of the three major moods: interrogatives, imperatives and declaratives (although, of course, moodless structures can have deictic terms within them). The most interesting feature as regards the deixis is the shift which occurs between deictic and non-deictic uses of the declarative. In *Cor*, non-deictic declaratives are interspersed with rhetorical questions. Typically, Vaughan links general statements about man's condition with more personal commentary and representations of experience. Towards the close of *Cor* this personal commentary becomes more urgent, and imperatives and interrogatives are juxtaposed:

But hark! what trumpet's that? what Angel cries
Arise! Thrust in thy sickle.

Both the imperative and the interrogative cannot be responded to according to their syntactic form, for the

reader has no basis upon which to construct a meaningful context for reply.

In MF the situation is somewhat different. The opening (as has been discussed) seems to be the poetry of experience, and the deictic declarative dominates. In fact, the declarative is evident throughout the poem; movement is registered more through tense and aspect shifts. Only at one point is the declarative non-deictic, in the lines:

...at last *Jeshruns* king
Those famous tables from *Sinai* bring;

In IW the declarative again dominates until line 43, where a series of imperatives (entreaties) begins. The direct address and plea in imperative form is typical of prayer, and the imperative marks a tension between the *origo* of the utterer and the deity addressed.

9. A note on English in the seventeenth century

It is important to conclude the discussion of Vaughan's poetry with some remarks about general language change during the time of his writing. Although no firm conclusion may be reached from this discussion, an awareness of diachronic language change is necessary lest we confuse stylistic idiosyncrasy with linguistic difference.

First, much of my analysis (including subsequent analysis) has been concerned with the pragmatic differences between the choice of the demonstrative or definite article - in Vaughan's case the choice of the demonstrative over the article. I believe this discussion to be valid,

although in Elizabethan printing *the* and *that* were often made synonymous because of the expediency of compositors.³ This relates more acutely to prose, however, where justification on the page was deemed necessary. This may well have led to a slackening of the distinction between the two forms generally; but ultimately this may be impossible to confirm. Certainly Vaughan restricts his use of the definite article; the demonstrative is his preferred deictic determiner. As we shall see, Wordsworth almost exclusively uses the definite article, and in my analysis again, this is a pragmatic issue above all.

Perhaps the most important change during the seventeenth century is that which relates to the pragmatics of pronouns. Until the end of the sixteenth century there existed a contrast of *number* in the pronouns *ye* and *thou*. However, as Strang (1974) points out the use of the plural pronoun for polite address to one person had been evident for some two hundred years. Strang continues:

Such a use, once introduced, must snowball, since in all cases of doubt one would rather be polite than risk giving offence, and every precedent widens the range of cases of doubt. From about 1600 the 'plural' was the unmarked or normal form of address to a single person; use of *thou* marked a relationship as not belonging to the central type. It might depart from centrality in the direction of close intimacy, or in the direction of social distancing, as when a man addressed his inferiors (e.g. children) or, in a special case, his superior, God.

Curiously, the ambiguity of *thou* and *you* remained, and pragmatic analysis has not always been able to disambiguate cases of confusion, notwithstanding the work of Brown and

Gilman (1960), Alexander (1982) and Wales (1983). The ambiguity of use has largely been confined to literary texts. A particular ambiguity might arise where a 'device of heightening' (Strang) would be a possibility alongside a more traditional use of the pronoun. The Romantics, in particular, often used archaic pronominal forms, but pre-Romantic poetry is often caught between a *social* use and *poetic* use of the pronoun. Vaughan's use strictly adheres to convention, and this is most likely due to the devotional aspect of Silex Scintillans. Alexander (1982) suggests that in the social and political sphere, pronoun use was central:

The traditional pronoun address system in seventeenth-century England, then, confirmed the hierarchical structure of the social system. However, the flood of egalitarian ideas which were voiced by the revolutionary sects during the mid-decades of the century could not be encoded in this traditional system. As a consequence, "thou" and "you" became explicitly involved in social conflict and protest.⁵

Such social conflict and protest are not evident in the poetry of Vaughan.

Notes

¹ Hutchinson, (1947), Henry Vaughan: A Life and Interpretation p.158

² Martz, (1954), The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century p.3

³ Strang, (1974), A History of English p.108

⁴ Ibid. p.139

⁵ Alexander, (1982), "Politics of the Pronoun in the Literature of the English Revolution" in CARTER, R. (ed) (1982), p.229

CHAPTER FIVE: Three poems of Wordsworth

Occurrence of terms and elements according to prescribed categories

The following abbreviations shall be used: for "Ode: Intimations of Immortality from Recollections of early Childhood": Ode; for "The Solitary Reaper": SR; for "Nutting": no abbreviation.

1. Referential deixis: demonstratives

In "Nutting" there are five demonstrative occurrences:

4 = distal at M

I = proximal at M:

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>One of those heavenly days (L2)</u>	<u>Deictic</u>	<u>Temporal</u>
<u>those, who...(L25)</u>	<u>Deictic</u>	<u>People</u>
<u>one of those green stones(L33)</u>	<u>Deictic</u>	<u>Object</u>
<u>that sweet mood when... (L37)</u>	<u>Deictic</u>	<u>State</u>
<u>these shades (L52)</u>	<u>Gestural</u>	<u>Objects</u>

In SR there is one occurrence of the demonstrative:

Yon solitary Highland Lass (L2)

In Ode there are thirteen occurrences:

8 = distal at M

2 = proximal at M

3 = proximal at H:

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>that thought (L23)</u>	<u>Anaphoric</u>	<u>Thought</u>
<u>this sweet May morning (L44)</u>	<u>Symbolic</u>	<u>Temporal</u>

<u>that imperial palace whence(L85)</u>	<u>Deictic</u>	<u>Origin</u>
<u>this (hath now) (L96)</u>	<u>Anaphoric</u>	<u>State</u>
<u>unto this (L97)</u>	<u>Anaphoric</u>	<u>State</u>
<u>ere this (L101)</u>	<u>ITD</u>	<u>Action</u>
<u>those truths +Q (L116)</u>	<u>Deictic</u>	<u>Truths</u>
<u>that which is most worthy (L136)</u>	<u>Cataphoric</u>	<u>State</u>
<u>not for these (L140)</u>	<u>Anaphoric</u>	<u>Temporal</u>
<u>those obstinate questionings(L142)</u>	<u>Deictic</u>	<u>Thoughts</u>
<u>those first affections (L149)</u>	<u>Deictic</u>	<u>Memories</u>
<u>those shadowy recollections (L150)</u>	<u>Deictic</u>	<u>Memories</u>
<u>that immortal sea (L164)</u>	<u>Deictic</u>	<u>Sea(met)</u>

The greatest number of occurrences is in Ode; but this is a poem of over two hundred lines. To the categories of function I have added *cataphoric* for a usage in Ode where the referent is verified shortly after the demonstrative occurrence.

The definite article

There are a great many occurrences of the definite article, one hundred and fifteen in all, but not all of these are deictic. In SR there are thirteen occurrences:

5 = deictic

6 = anaphoric

2 = non-deictic

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>the field (L1)</u>	<u>Deictic</u>	<u>Field</u>
<u>the grain (L5)</u>	<u>Deictic</u>	<u>Grain</u>
<u>the Vale profound (L7)</u>	<u>Deictic</u>	<u>Land</u>

<u>the sound (L8)</u>	<u>Anaphoric</u>	<u>Song</u>
<u>the cuckoo-bird (14)</u>	<u>Non-Deictic</u>	<u>Bird</u>
<u>the silence of the seas(L15)</u>	<u>Non-Deictic</u>	<u>Silence</u>
<u>the farthest Hebrides (L16)</u>	<u>Homophoric</u>	<u>Place</u>
<u>the plaintive numbers (L18)</u>	<u>Anaphoric</u>	<u>Song</u>
<u>the theme (L25)</u>	<u>Anaphoric</u>	<u>Song</u>
<u>the Maiden (L25)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>the sickle (L28)</u>	<u>Deictic</u>	<u>Object</u>
<u>the hill (L30)</u>	<u>Anaphoric</u>	<u>Land</u>
<u>the music (L31)</u>	<u>Anaphoric</u>	<u>Song</u>

In "Nutting" there are twenty-four occurrences:

11 = deictic

8 = anaphoric

1 = homophoric

4 = non-deictic

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>the distant woods (L6)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the occasion (L8)</u>	<u>Anaphoric</u>	<u>Event</u>
<u>the woods (L12)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the pathless rocks (L13)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the hazels (L17)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the heart (L20)</u>	<u>Non-deictic</u>	<u>Heart</u>
<u>the banquet (L23)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the trees (L23)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the flowers (x2) (L24)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the violets of... (L29)</u>	<u>Non-deictic</u>	<u>Scene</u>

<u>the sparkling foam (L32)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the shady trees (L34)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the murmur (L36)</u>	<u>Deictic</u>	<u>Sound</u>
<u>the murmuring sound (L36)</u>	<u>Deictic</u>	<u>Sound</u>
<u>the heart (L39)</u>	<u>Homophoric</u>	<u>Heart</u>
<u>the vacant air</u>	<u>Non-Deictic</u>	<u>Scene</u>
<u>the shady nook (L43)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the green and mossy bower(L44)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the past (L47)</u>	<u>Deictic</u>	<u>Temporal</u>
<u>the bower (L48)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the wealth of kings (L49)</u>	<u>Non-Deictic</u>	<u>State</u>
<u>the silent trees (L51)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the intruding sky (L51)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the woods (L54)</u>	<u>Anaphoric</u>	<u>Scene</u>

In Ode there are seventy-six occurrences of the definite article.

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>the earth (L2)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the glory and freshness +0 (L5)</u>	<u>Non-deictic</u>	<u>Dream (met)</u>
<u>the things which I ... (L9)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the rainbow (L10)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the Rose (L11)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the Moon (L12)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the heavens (L13)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the sunshine (L16)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the earth (L18)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the birds (L19)</u>	<u>Deictic</u>	<u>Creature</u>

<u>the young lambs (L20)</u>	<u>Deictic</u>	<u>Creature</u>
<u>the tabor's sound (L21)</u>	<u>Deictic</u>	<u>Sound</u>
<u>the cataracts (L25)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the steep (L25)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the season (L26)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the echoes (L27)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the mountains (L27)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the winds (L28)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the fields of sleep (L28)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the earth (L29)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the heart of May (L32)</u>	<u>Non-deictic</u>	<u>Temporal</u>
<u>the call ye to ...(L36\7)</u>	<u>Deictic</u>	<u>Call</u>
<u>the heavens (L38)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the fulness of your bliss (L41)</u>	<u>Deictic</u>	<u>State</u>
<u>the Children (L45)</u>	<u>Deictic</u>	<u>Persons</u>
<u>the sun (L48)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the babe (L49)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the Pansy at my feet (L54)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the same tale (L55)</u>	<u>Deictic</u>	<u>Tale</u>
<u>the visionary gleam (L56)</u>	<u>Deictic</u>	<u>State</u>
<u>the glory and the dream (L57)</u>	<u>Deictic</u>	<u>State</u>
<u>the soul that rises...(L59)</u>	<u>Deictic</u>	<u>State</u>
<u>the prison house (L67)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the growing Boy (L68)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the light (L70)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the youth (L72)</u>	<u>Anaphoric</u>	<u>Persons</u>
<u>the vision splendid (L74)</u>	<u>Deictic</u>	<u>Scene</u>

<u>the man (L76)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the light of common day (L77)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the homely Nurse (L82)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the glories he hath known (L84)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the child (L86)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the little Actor (L103)</u>	<u>Anaphoric</u>	<u>Persons</u>
<u>the Persons...that (L105)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the blind (L112)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the eternal deep (L113)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the eternal mind (L114)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the darkness of the grave(L118)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the Day (L120)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the might of... (L122\3)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the years (L125)</u>	<u>Non-deictic</u>	<u>Temporal</u>
<u>the inevitable yoke (L125)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the thought of our ... (L134)</u>	<u>Deictic</u>	<u>Thought</u>
<u>the simple creed of ... (L136\7)</u>	<u>Non-deictic</u>	<u>Idea</u>
<u>the song of thanks...(L141)</u>	<u>Non-deictic</u>	<u>Song</u>
<u>the fountain light of...(L152)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the eternal silence (L156)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the Children (L167)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the shore (L167)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the mighty waters (L168)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the young lambs (L170)</u>	<u>Non-deictic</u>	<u>Creatures</u>
<u>the tabor's sound (L171)</u>	<u>Non-deictic</u>	<u>Sound</u>
<u>the gladness of the May (L175)</u>	<u>Deictic</u>	<u>State</u>
<u>the radiance which was (L178)</u>	<u>Deictic</u>	<u>State</u>

<u>the hour of splendour..(L178\9)</u>	<u>Non-deictic</u>	<u>Temporal</u>
<u>the flower (L179)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the primal sympathy (L182)</u>	<u>Deictic</u>	<u>State</u>
<u>the soothing thoughts (\1184\5)</u>	<u>Deictic</u>	<u>Thoughts</u>
<u>the faith that looks...(L186)</u>	<u>Deictic</u>	<u>Faith</u>
<u>the philosophic mind (L187)</u>	<u>Deictic</u>	<u>State</u>
<u>the more habitual sway (L194)</u>	<u>Deictic</u>	<u>State</u>
<u>the brooks (L193)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the innocent brightness (L195)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the clouds that gather...(L197)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the human heart by which (L201)</u>	<u>Non-deictic</u>	<u>State</u>
<u>the meanest flower (L203)</u>	<u>Non-deictic</u>	<u>Scene</u>

There are fewer deictic than non-deictic uses:

Non-deictic	= 38
Deictic	= 29
Homophoric	= 6
Anaphoric	= 2

Third person pronominal expressions

In SR there are nine instances of third person pronominal reference. Most refer to the *Highland Lass*:

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>Behold her (L1)</u>	<u>Deictic</u>	<u>Person</u>
<u>by herself (L3)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>Alone she cuts (L5)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>what she sings (L17)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>is it some more humble lay (L21)</u>	<u>ITD</u>	<u>Reason</u>
<u>As if her song (L26)</u>	<u>Anaphoric</u>	<u>Person</u>

<u>I saw her singing (L27)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>at her work (L27)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>it was heard no more (L32)</u>	<u>Anaphoric</u>	<u>Music</u>

In "Nutting" there are comparatively few occurrences:5:

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>its withered leaves (L16)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>perhaps it was a bower (L28)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>of its joy secure (L38\9)</u>	<u>Cataphoric</u>	<u>Heart</u>
<u>Wasting its kindness (L40)</u>	<u>Anaphoric</u>	<u>Heart</u>
<u>their quiet being (L46)</u>	<u>Anaphoric</u>	<u>Scene</u>

In Ode there are thirty eight occurrences:

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>It is not now as it (L6)</u>	<u>ITD</u>	<u>Situation</u>
<u>look round her (L13)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>their trumpets (L25)</u>	<u>Anaphoric</u>	<u>Objects</u>
<u>Give themselves (L31)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>his mother's arms (L49)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>Both of them (L53)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>Where is it now (L57)</u>	<u>Cataphoric</u>	<u>State</u>
<u>its setting (L60)</u>	<u>Anaphoric</u>	<u>Soul</u>
<u>Bue he\ beholds the light (69)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>whence it flows (L70)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>He sees it (L71)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>his way (L75)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>perceives it die away (L76)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>Earth fills her lap (L78)</u>	<u>Anaphoric</u>	<u>Earth</u>
<u>of her own (L78)</u>	<u>Anaphoric</u>	<u>Earth</u>

<u>all she can (L82)</u>	<u>Anaphoric</u>	<u>Earth (met)</u>
<u>her Foster-child,her Inmate(L83)</u>	<u>Anaphoric</u>	<u>Earth (met)</u>
<u>all he hath known (L84)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>from whence he came (L85)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his new-born blisses (L86)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his own hand (L88)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>he lies (L88)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his mother's kisses (L89)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>light upon him (L90)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his father's eyes (L90)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his feet (L91)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his dream (L92)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>shaped by himself (L93)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his heart (L96)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>he frames (L97)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his song (L97)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>will he fit (L98)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his tongue (L98)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>his humorous stage (L104)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>with her (L106)</u>	<u>Anaphoric</u>	<u>Life</u>
<u>in her equipage (L106)</u>	<u>Anaphoric</u>	<u>Life</u>
<u>his whole vocation (L107)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>her earthly freight (L127)</u>	<u>Anaphoric</u>	<u>Soul</u>
<u>his breast (L139)</u>	<u>Anaphoric</u>	<u>Man</u>
<u>be they what they may (L150)</u>	<u>Anaphoric</u>	<u>Emotion</u>
<u>their channels (L193)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>as lightly as they (L194)</u>	<u>Anaphoric</u>	<u>Scene</u>

O'er my shoulder	L4
I turned my steps	L5
my frugal Dame	L9
I forced my way	L13
my cheek	L33
my present feelings	L47

FPPP

our cottage-door	L3
------------------	----

In SR there are only six items that relate to the *origo*, and these are all first person references:

Will no-one tell me what she sings?	L17
I saw her singing	L27
I listened	L29
As I mounted	L30
The music in my heart	L31
I bore	L31

In Ode there are thirty-three first-person items occurring. Seven of these are in object case, four have the possessive form *my* and one the form *mine*:

To me did seem	L3
Turn wheresoe'er I may	L7
The things which I have seen I...	L9
But yet I know where'er I go	L17
To me alone there came	L22
And I again am strong	L24
I hear the Echoes	L27
The winds come to me	L28

Shout round me, let me hear	L35
I have heard the call	L36
I see	L37
I feel, I feel	L41
if I were sullen	L42
I hear, I hear, I hear	L50
which I have looked upon	L52
in me doth breed	L134
Not for these I raise	L140
I feel your might	L190
I only have relinquished	L191
I love the Brooks	L193
When I tripped as lightly	L194
To me, the meanest flower	L203

FPPS

Shall grief of mine	L26
My heart	L39
My head	L40
my feet	L54
in my heart of hearts	L190

FPPP

In Ode there are twenty one instances of first person plural reference. This can be broken down into four *us* (object case), six *we* and thirteen *our* (possessive):

our birth	L58
that rises with us	L59
our life's star	L59

trailing clouds...do we come	L64
who in our home	L65
Heaven lies about us in our...	L66
which we are toiling all our lives	L117
our embers	L130
our past years	L134
our mortal Nature	L146
our day	L152
all our seeing	L153
uphold us	L154
our noisy years	L155
Though inland far we be	L163
Our souls	L164
which brought us hither	L165
we in thought will join	L172
we will grieve not	L180
our loves	L188
by which we live	L201

Second person

In Ode there are twenty-five second person references:

thou	=	7
thy	=	6
ye	=	6
your	=	4
thee	=	1
you	=	1

thou child of joy	L34
-------------------	-----

thy shouts	L35
thou happy shepherd-boy	L35
ye blessed creatures	L36
ye to each other make	L37
with you	L38
in your jubilee	L38
your festival	L39
your bliss	L41
thou, whose exterior	L109
thy soul's immensity	L110
thou, best philosopher	L111
thy heritage	L112
thou eye	L112
thou, over whom	L119
thy immortality	L119
thou little child	L122
thy being's height	L123
dost thou provoke	L124
thy blessedness	L126
thy soul	L127
upon thee	L128
ye birds	L169
ye that pipe	L173
ye fountains, meadows etc.	L188
your might	L191

Vocative

In "Nutting" there is one instance of the vocative:

Dearest Maiden

L52

In Ode there are eleven instances of vocative address, some of which were previously noted under second person address:

thou child of joy	L34
ye blessed creatures	L36
Oh! evil day	L42
thou, whose exterior semblance	L109
thou, best philosopher	L111
Mighty prophet! Seer blest!	L115
thou little child	L122
O joy	L130
Sing, ye birds	L169
ye that pipe	L173\5
O, ye fountains	L188

3. Spatio-temporal deixis

ConT, CT and RT

In SR :

CT and ConT₁ are synchronous - lines 1-8

In the second stanza CT and ConT are separated by the introduction of ConT₂.

In stanza three Ct and ConT₁ are again synchronous.

In stanza four a new ConT is introduced which relates specifically to the events realised in ConT₁, but realised through the past tense. To set these times in order of temporal occurrence we would have:

ConT₁ Present
 ConT₃ Past (immediate)
 ConT₂ Past (distant\ vague)

In "Nutting" ConT₁ and CT appear to be synchronous in the opening line, but this quickly shifts to a past tense reference to this time (ConT₁).

In line 46 CT and ConT seem again synchronous, but this is a time after the events narrated under ConT₁. This must, therefore, be ConT₂.

The imperative in line 52 signals a return to ConT₂ after a brief recurrence of ConT₁.

In Ode the interrelation between tense, CT and ConT is more complex, but this is mostly seen in the sections on tense and syntax. The opening stanza essentially introduces us to ConT₁ which is separate from CT.

In line 6 ConT₂ is introduced, and this is synchronous with CT.

In line 36 the weakly deictic present perfective tense signals a time within ConT₁.

In line 45 there is a shift to ConT₂ with the present progressive form ("the Children are *culling*"). The poem makes several shifts between ConT₁ and ConT₂, and includes generic uses.

Spatial and temporal expressions

In SR:

Yon solitary Highland Lass!	L1
Stop here	L4

far-off things	L19
battles long ago	L20
Familiar matter of today?	L22
In "Nutting":	
One of those heavenly days	L2
When forth I sallied from	L3
Then up I rose	L41
Unless I now	L46
Even then, when from the bower	L48
When I beheld	L50
Then, dearest Maiden!	L52
In Ode:	
There was a time	L1
It is not now as it hath been of yore	L6
Now, while the young birds thus	L19
This sweet May-morning	L45
But there's a tree	L51
Our soul...hath had elsewhere its setting	L60
And cometh from afar	L61
trailing clouds of glory do we come	L64
From God	L65
whence it flows	L70
the east	L73
that imperial palace whence he came	L85
Then will he fit his tongue	L98
ere this be thrown aside	L101
who yet dost keep	L111

hence in a season of calm weather		L163
which brought us hither		L165
travel thither		L165
Be now for ever taken		L177
when I tripped		L194

Tense:

In SR:

Alone she cuts	Present	L5
No Nightingale did ever	Past	L9
the plaintive numbers flow	Present	L18
the Maiden sang	Past	L25

In "Nutting":

It seems a day	Present	L1
I turned my steps	Past	L5
there is a spirit	Present	L54

In Ode:

There was a time	Past	L1
It is not now	Present	L6
Turn whereso'er I may	Present	L7
I now can see	Present	L9
The rainbow comes and goes	Present (generic)	L11
I know	Present	L17\18
there came a thought	Past	L22
And I again am strong	Present	L24
No more shall grief	Non-past (ind. fut.)	L26
I hear the echoes	Present	L27
I have heard the call	Present perfective	L36

I see the heavens laugh	Present	L37\8
Earth herself is adorning	Present progressive	L39
the babe leaps up	Present	L49
Then will he fit his song	Non-past (ind.fut.)	L98
thy soul shall have	Non-past (ind.fut.)	L127
doth breed	Present	L134\5
Nor all...can...abolish	Non-past (modal)	L161
our souls have sight	Present	L164
we...will join	Non-past (ind.fut.)	L173
Nothing can bring back	Non-past (modal)	L178)
we will grieve not	Non past (ind. fut.)	L180
I feel your might	Present	L190
I have relinquished	Present perfective	L192
I love the Brooks	Present	L193
Another race hath been	Present perfective	L200
Other palms are won	Present	L200
can give	Non-past (modal)	L203

4. Subjective deixis

There are no instances of subjective deixis in SR.

In "Nutting" subjectivity is announced in the opening line:

It seems a day,

Wordsworth uses the present tense copula verb *seems*, despite the fact that the action described has already in the past.

In Ode there are four explicit epistemic modal expressions:

To me did seem	L3
I now can see no more	L9
But yet I know	L17
which having been must ever be	L183

5. Discourse deixis

No occurrences of discourse deixis in SR.

No occurrences of discourse deixis in "Nutting".

In Ode there are two occurrences of discourse deixis:

Ere this be thrown aside	L101
--------------------------	------

Thus blindly with thy blessedness	L126
-----------------------------------	------

Both instances are *impure textual deixis*, referring in the poem to events or situations previously described.

6. Syntactic deixis

In SR there is the following syntactic pattern:

Behold her	imperative	L1
Stop here	imperative	L4
Alone she cuts	declarative	L5
Will no-one tell	interrogative	L17
perhaps the...	declarative	L18
Or is it some	interrogative	L21
the maiden sang	declarative	L25

In "Nutting":

It seems a day	declarative	L1
move along	imperative	L52
there is a spirit	declarative	L54

In Ode:

There was a time	declarative	L1
Shout round me	imperative	L35
I have heard	declarative	L36
Whither is fled	interrogative	L56
Our birth is but	declarative	L58
Behold the light	imperative	L70
He sees it	declarative	L71
Behold the child	imperative	L86
See, where	imperative	L88
Then will he fit	declarative	L98
Why with such	interrogative	L124
Full soon thy souls	declarative	L127
Then sing, ye birds	imperative	L169
We in thought	declarative	L172
Forebode not	imperative	L189
Yet in my heart	declarative	L190

7. The openings of the poems

The opening clause(s) in each of the poems are as

follows:

1) Behold her, single in the field,

Yon solitary Highland Lass (SR)

2) It seems a day

One of those heavenly days which cannot die ("Nutting")

3) There was a time when meadow, grove and stream

The earth, and every common sight,

To me did seem... (Ode)

In 1) there is an implication that the speaker and another participant in the discourse are both witnessing the object *her* from the same discourse location Ld_1 . There is no evident *I* utterer, and the reference is all 'outward' - marked by the imperative mode, the deictic pronoun, the definite article heading the NG *the field*, and the distal spatial demonstrative *Yon*. Three participants are thus evident, two of whom are 'beholding' the *Highland Lass*. These opening lines immediately plunge the reader into the *origo*-perspective of the utterer. Although the *her* of the opening line is deictic, it nevertheless has subtle forward and backward reference. The forward reference is with the full NG *Yon solitary Highland Lass*; but this is not an example of straightforward cataphora, for the speaker implicitly assumes that the witnessing participant can pick out the referent. The full NG only serves to 'flesh out' the implied referent, rather than sort it from many or

disambiguate its reference. The backward reference is to the title. The reader's processing of that title is somewhat ambiguous. Although the title introduces the NG which characterises the person being 'beheld', it is in a sense outside the referential system because it frames the narrative rather than begins it. Further, despite the descriptive NG we are not initially sure whether the *her* relates to the same reference. It is only with *single* and *in the field* that we begin to tie in the title's reference and the reference of the main body of the poem.

Because the experience is *shared* there is no need for demonstrative reference relating to the *field*. *That field* would put undue processing pressure on the reader and imply that the dramatised witness was not sharing the perspective of the speaker after all.

In 2) the participle title "Nutting" does not set up any potential field of reference. The subjective experience of the utterer is quickly announced with the copula verb in the present tense *seems*; and at this point we assume that CT and ConT₁ are the same. The appositional second line includes the distal demonstrative with the NG (D α_2) with the *wh*-clause at Q. An opposition is set up between the modality and immediacy of *seems* and the distal temporal reference *those heavenly days*. The *those* does not refer to something in the past, but to something *shared*; thus the opposition is not between proximal and distal elements, but between subjective experience and shared experience.

In 3) the title is not fixed. Although the poem is commonly known as the "Intimations Ode", it is also known as "Ode: There was a Time". The opening line is therefore less affected by potential deictic functions which lie outside the main body of the poem. The opening makes a distinction between the present (CT) and the past, $ConT_1$. This is realised through the use of the past tense copula verb *was* and the reference to a *time* (a referring expression with indefinite form). Indefinite NGs follow a *time when*, apart from the non-deictic *the earth*. The *I* utterer is introduced in the object case *me* because he is essentially passive; things appeared to *him*. As with "Nutting" the copula *seem* introduces the speaker's subjectivity from the outset. Overwhelmingly, the poem's opening matches indefinite NGs with the 'pastness' of the speaker's experience.

8. General analysis of "The Solitary Reaper"

In "The Solitary Reaper" a schematic syntactic structure exists, and much of the deixis operates according to the constraints of *interrogative, declarative and imperative* modes. The imperative *Behold* is deictic because it creates the discourse situation through a subjectless construction, addressing the second person directly. *Her* refers cataphorically to the third person, non-participant who is identified as the *Highland Lass*. *The field* is a deictic use of the article, presupposing the similarity of perspective of both the utterer and the addressee. The first imperative

might seem to be addressed to the reader, but the second, *Stop here...* is, as Hartman (1964) suggests, said by the poet to himself. Thus the direct address of the imperative has three possible destinations: the speaker himself, an unknown auditor and the reader. *Yon* (L2) is the archaic distal demonstrative mentioned above. Apart from being a literary archaism by Wordsworth's time, it was the only demonstrative term which could not be used intra-linguistically. There is in a sense, then, an 'outward-looking' aspect to the opening of Wordsworth's poem; there is no ambiguity attached to *yon* in the same way that it might be attached to *that* - where anaphoric, cataphoric or deictic usage is not immediately clear.

The spatial demonstrative adverb *here* (L4) carries an assumption that the speaker and the addressee are at discourse location Ld_1 . Hartman (1964) says that the *Stop here...* is a variant of apostrophes to the passing traveller found on gravestones. Although Hartman does not pursue this idea, it relates very much to the functioning of the deixis. What Wordsworth seems to be doing here is imitating a form of discourse where the deictic centre of orientation is shifted onto the receiver of the discourse - assuming a synchronicity of spatial and temporal relations. If this is true, then the imperatives and the spatial adverb function as *shifters* in the sense that the reader does the 'shifting'. We encounter the poem in the way that we would encounter a gravestone with the words *Here lies...*

engraved upon it. Because of this the discourse location Ld_1 does not really have to imitate anything at all: the grave's analogue is the poem itself. There is an etymological link between the verbs *obey* and *listen*¹. Here Wordsworth cannot really entreat the reader to *listen*: he can only command the obedience of a reader encountering the poem and 'stopping' in the way that one would stop at a gravestone. This might explain Hartman's (1964) puzzlement with that imperative and the following lines:

His third imperative, 'O listen!', again addressed either to an auditor or to himself, is followed by an explanation ("for the Vale profound \ is overflowing with the sound") which explains nothing.²

It explains nothing because the discourse site is not, contrary to first appearance, imitative of a close relationship between addressor and addressee. The articulated NGS *the Vale profound* and *the sound* rely on the frame of the previous discourse, with *the sound* being more evidently anaphoric. In between the imperatives is the deictic use of the present tense; and the definite article is used in conjunction with the semantic field set up earlier (e.g. *field, grain*). The present tense is used, but the narrative refers to the non-participant *she*.

The second stanza is characterised by a lessening of deictic activity, but paradoxically this is precisely what is anticipated in the opening stanza: the reader has 'stopped' to listen to an extension of the philosophical thought suggested earlier in the poem. A shift to the past

tense and to the use of general, homophoric or article-less NGS characterise the language of the stanza. In contrast to the deictic force of the first stanza's imperatives, we have the non-deictic present tense. The ConT of stanza two is not a clearly defined ConT₂ to contrast with ConT₁: it is only encoded through the use of a weakly deictic past tense (this is weakened by the inclusion of adverbs such as *ever* L9).

In stanza three the interrogative dominates. In poetry, the interrogative might normally be said to have some other pragmatic function; that is, we do not normally read questions as straight questions because they are invariably not answered. Indeed, the lyric poem, being generally monologic discourse, is precisely the kind of discourse site where questions cannot be answered. The convention of *rhetorical questioning* clearly influences our reading of interrogatives in poetry. In this case we might read the initial interrogative "Will no-one tell me what she sings?" as the declarative "No-one will tell me what she sings", but it is to imply that interrogatives in lyric poetry are to be crudely translated into declarative or imperative counterparts. It is because they are in interrogative mode in the first place that we cannot merely dismiss the interrogative function of the utterance. The question is clearly not addressed to some addressee perhaps implied in the opening stanzas. It seems to function *as a question* but also as a vocative. Again, although the poem appears to

be a dramatisation of a personal experience (notwithstanding that it is a reconstruction of Wilkinson's experience) we have seen that the deixis suggests otherwise. The vocative\interrogative of "Will no-one tell me..." functions within the same implied discourse site as "Stop here...". It is not until the final stanza that 'personal experience' is fully dramatised and the deictic mode shifts.

Hartman (1964) says of the final stanza:

As the poet returns in thought from one solitary, the girl, to another, himself, and therefore uses the "I" more overtly than before, the power for communion in so random an image, and its indefinite echo, are acknowledged.³

Certainly the *I* utterer figures strongly in the concluding stanza. Accompanying this *I* is the deictic past tense and more clearly defined Cont₂. The poet and the reader have moved past the gravestone's analogue, the opening of the poem itself, and CT and Cont are clearly separated within a personal narrative.

9. General analysis of "Nutting"

In "Nutting" a particular incident in the past is being recalled, so the bulk of the poem has a Cont distinct from the CT. But the present tense and modality of the copula verb *seems* in the opening line combine to compound the present and the past - Cont₁ and CT. As in Vaughan's poetry, Wordsworth uses a distal demonstrative construction to point to time past; and this also has a qualifying element (the phrase *which cannot die*). Wordsworth sets up a

close relationship between the symbolic and potential indexical meanings of *my* and *our*. We do not know whose cottage is *ours*, but the pronoun immediately suggests both a shared experience and a familiar discourse. The two participants in the situation are finally linked through the NG with possessive *my frugal Dame*. This ease of discourse and assumption of shared experience is encoded for the reader, who does not have to work hard to process the indexical meaning of the definite description *the distant woods*. Subsequent references to Wordsworth's surroundings are made with the definite article (*the woods, the pathless rocks*). The *I* figure assumes an intimate relationship with his implied audience. However, as the poet reaches the scene of virgin beauty the definite article momentarily ceases its 'relaxed' function and pushes the reader to more processing effort. This is realised in the referring expression *the hazels*. By excluding a verb construction for the exclamation *A Virgin scene!* Wordsworth syntactically replicates the synchronicity of CT and ConT₁. The omission of the verb gives an immediacy which would be lost in a construction such as "It is a virgin scene" - where the present tense is a direct attempt to make CT and ConT₁ the same.

The modality of *seems* in the opening line of the poem, coupled with the past tense of the clause following the appositional *One of those...* sets up a deictic field where categories and functions are compounded. After the pronoun

our (which I have mentioned) the *I* utterer figures in often oblique ways. Not only is our attention focused upon the *I* through its direct realisation, first person possessives maintain an *origo* which is heavily egocentric. Elements in the universe of discourse are realised through this possessive relation. We are alerted to that egocentric nature through the very NGs which feature possessives: the *my shoulder* and *my steps* . As Wordsworth turns his steps *towards the distant woods* he shifts the *origo* to view himself in third person - as a non-participant;

...a Figure quaint
Tricked out in proud disguise of Beggar's weeds

The poem acquires a different voice, or more precisely, a different *origo*.

The possessive NG *my frugal dame* is again an oblique reference; we only infer its indexical meaning through the leftward location of the symbolic *our* (L3) which also has a previous representation. When the *I* utterer returns, he again uses the possessive pronoun:

...I forced my way

Although it is crude (and probably erroneous) to say that the possessive *encodes* possession, the use in "Nutting" is sufficiently prominent to suggest that there is not only an egocentric deictic aspect realised in the *I*, but that there is a sense of psychological 'possession' of the experience

being presented or dramatised. The possessive pronoun is the 'natural' item to accompany references to the physical self (*my shoulder, my cheek*) but we also have *my steps, my way, my Frugal dame* and *my present feelings*. The *I* and *my* swiftly leave behind the *our* and the suggested third person dramatisation. The *I* stands, watches, moves, reflects, speaks, ponders and dramatises. A specific scene is intensely dramatised in lines 12 to 41 - the bulk of the poem. The dominance of the *I* and the ease of definite reference suggest a full and detailed experience being 'mapped out' for the reader. Even reference which is accompanied by the demonstrative is not problematic, for Wordsworth supplies qualifying clauses which 'explain' the references - as in "one of those green stones / That... lay round me" (L33-5). Paradoxically, the inclusion of such detail, and the ease by which the reader can process the referents, has led Hartman (1964) to consider the action described in the poem as "almost purely psychological". He concludes:

The subject of "Nutting" is not the life in nature, or its secret manifestation, but how the child's willful consciousness matures into the sympathetic imagination.

This maturity of consciousness is dramatised in the final three lines, where Wordsworth suddenly shifts from the dominant *I* to an address to *dearest Maiden*; and the deixis again imitates the immediacy of experience with the proximal symbolic *these shades*.

10. Ode: Intimations of Immortality from Recollections of
Early Childhood: Some general points:

Wordsworth's poem of 1802-4 is extremely complex, both in the handling of its theme and the relationship between its deictic and non-deictic aspects. Because of the poem's length, my analysis will be structured in a slightly different way from the previous analyses; and I shall only make a few general points here. I shall examine the poem according to the prescribed categories of deixis, and analyse in detail stanza three. This stanza, which contains the *timely utterance*, I consider to be central to the poem. The poem generally both dramatises and explores two modes; that of *experiencing* and that of *observing or reflecting*. The most complex deictic area is that which straddles spatio-temporal aspects and reference; and this is ultimately linked with the *timely utterance*. A tension between space, time and the referents of Wordsworth's vision is manifested thematically, as the poet attempts to witness the *visionary gleam* in specific things while paradoxically bewailing the fact that he can no longer do so. As with the poetry of Vaughan, there is a tension between the general and the particular; yet this is very different in nature to that manifested in the earlier poet. Vaughan's poetic persona coheres through the manipulation of a highly deictic *origo*. Surprisingly, there is a more general persona discernible in Wordsworth's poem, and this more general persona sometimes usurps the personal and

private *origo* that one might expect of such a poem. This sway to the general can in part be accounted for by the fact that the Ode is really a public poem, yet one which paradoxically works through public issues by private reflection and private grief. The relationship between public and private modes of discourse is crucial to the understanding of the Romantic poetic persona.

11. Analysis according to prescribed categories

11.1. Referential deixis

Demonstrative reference does not dominate in the way that it does in the poetry of Vaughan. The greatest number of occurrences is in Ode; but this is in a poem of some two hundred lines. In the poem distal forms are used with reference to the past or to things recollected or elusive; proximal terms are primarily anaphoric. The distal terms relate generally to things distant (this may sound trivial and obvious but distal terms *need not* be used in this way) or *remembered*, and these primarily tend to be deictic. There are instances where this is not so - as in the phrase 'gave that thought relief' (L23), but this is part of a set of complex relationships set up at a particular point in the poem.

An *experiencing mode* is not fully registered in the deixis of the poem as a whole; for such deixis does not coherently orientate the reader to the *origo* of the poetic persona. Rather, it is evasive and elusive. Hartman (1987) discusses the poem's 'problem of reference' , but does not

attribute it specifically to deixis. But reference, particularly with the definite article, is problematic. One of the difficulties of analysis is that of processing the mass of deictic, non-deictic and homophoric definite article references. Similar things are referred to by different aspects; for instance, elements in the *situation* - such as natural phenomena and flora and fauna are referred to primarily through deictic uses. Items such as *the mountains, the winds, the fields of sleep, the sheep, the young lambs, the earth* and *the tabor's sound* are presumably *present* in some way in the dramatised situation of utterance. But we also have *the rainbow, the Moon, the earth, the seasons, the sun, the day, the shore, the mighty waters, the young lambs, the tabor's sound* and *the flower* occurring as non-deictic or homophoric uses. This suggests that Wordsworth is moving from one mode to another, from something which dramatises an experience to something which reflects and generalises. This in itself may not be startling, but it is the manner in which Wordsworth presents this shift which is crucial. The point made is not dissimilar from that which I made about the poetry of Vaughan, and indeed about lyric poetry in general.

When Wordsworth uses the definite article deictically, in *Ode*, he often refers to those elusive elements which I have mentioned; *the vision splendid, the visionary gleam, the soul that rises, the light, the glories he hath known, the thought of our past years, the primal sympathy* and *the*

soothing thoughts. These items are characterised by an abstract quality, unlike items located in the surroundings. One could substitute these definite articles for the distal demonstrative forms (Da_2 for iAx) in the way that would not be possible in items such as *the brooks*. In this example the substitution *those* would imply anaphoric reference or a less easily processed referent.

Only one demonstrative reference occurs in SR - the archaic *Yon* (L2). This reference is significantly 'outward', because the term has never been used for intra-textual reference. It is the demonstrative term *par excellence*. It contrasts with the many references which incorporate the definite article not in that it forces the reader into greater processing effort, but hints that the reader should 'jump the text' into the dramatised spatio-temporal function of the speaker. In stanza one Wordsworth sets up the spatio-temporal co-ordinates by which reference is made. The definite article is used because there is an assumption of shared experience between speaker and accomplice; and this is transferred to the reader. Once the *field* has been established in the opening lines the subsequent definite article NGs, because they are part of a separate set (*field, grain, vale*) act in quasi-anaphoric manner. In stanza two the references become non-deictic, so there is a gradual weakening of deictic impact as the experience 'recedes'. In the final stanza the deictic past tense is accompanied by weakly deictic NGs: *the theme, the*

Maiden, the sickle and the hill. Some of these are straightforwardly anaphoric (*the theme*), while others such as *the sickle* work because the reader must presume the operation of a lexical set of possibilities. For example, with *field* we might expect *grain*, but we do not get *sickle* until the final stanza. Here it is significantly *the sickle* rather than *her sickle*, although it is *her* work.

In "Nutting" demonstrative reference is largely used for items which are assumed to be part of a shared experience, and they are all deictic. All but one are accompanied by further clausal elements, as in 'One of those heavenly days which cannot die' (L2). This is rendered in the notation as Da_2 -*wh*. In the above example the *wh*-element is descriptive rather than restrictive, and this contributes to the elusive particularity of Wordsworth's experience in the poem. At the close of the poem there is a symbolic use of the demonstrative at M;

...move along *these shades*

This usage encodes the shared location experience of the addressor and addressee at CT. When narrating his experience, however, the speaker uses distal demonstrative terms to refine the reader's knowledge of latent discourse referents.

The definite article is much more prominent, and most of the reference is to the scene of enactment. Once the lexical item *woods* has been introduced in line 6 (with the definite article) subsequent references mobilising the

article draw on the assumption of a lexical set; so we have no trouble processing further articulated NGs. Examples of these NGs include *the pathless rocks* (L13) and *the hazels* (L18).

There are comparatively few occurrences of third person pronouns in "Nutting". This can most naturally be explained by the fact that the speaker is narrating a solitary experience; but if this is the case we might expect the pronouns *it* and *they* (and their variants) to feature more. In fact there are only five third person pronominal expressions, and these function in a predominantly anaphoric manner. References are always close to the antecedents, so there is little space between the item and subsequent pronoun. Anaphoric relations are generally signalled by the definite article functioning anaphorically within a lexical set. Wordsworth is thus always adding to the experience (and to the experience of the reader) by definite, yet cohesive reference.

In SR most of the third-person pronominal reference is anaphoric, with the opening *her* being the exception (it is deictic). The *her* references continue until the further reference *the Maiden* appears in line 25. The pronominal references become quite detached from the antecedent, as the poem dwells upon both herself and her song. However, stanza two has no references to the Maiden, only to a *voice* (L13). Stanza three, therefore, picks up the *her* almost afresh, and this is because the poem is dramatising a

situation where speaker and audience are present in the situation of utterance at CT in discourse location Ld_1 . The *she* of subsequent references is imitative of deictic reference because the antecedent has occurred after a gap of nearly two stanzas.

In Ode there is a striking use of third person pronominal expressions to refer to a wide variety of elements including *situation, scene, objects people, state Earth* and *man*. Although almost all the reference in the poem is anaphoric the first half of the poem mobilises far more references. From line 84 ("all he hath known") the references are predominantly to *man* - the particular singular pronoun used to refer to both man in general and Wordsworth himself. *Life* (Line 106) takes the feminine pronoun *her*, as does *soul* (L127). Towards the close of the poem Wordsworth again refers to a greater variety of things, although still using anaphoric reference. *The heart* (L201) and *emotions* pick up anaphoric references in the final line.

11.2. Origo-deixis

In this part I shall analyse Ode first, and do two things. First, I shall discuss the elements which relate to the *origo* generally; and second, I shall discuss the third stanza of the poem in detail, as this relates most crucially to the *origo*. I shall discuss all the deictic categories in relation to the stanza.

Although the first person singular figures strongly in the poem there are times when it is subsumed under the plural form, or the *I* is dramatised as a third person *he*. Wordsworth's presentation of the particular experience and the general experience makes use of a variety of pronominal forms, and these forms dictate, to a certain extent, other referring expressions which occur. The first person singular does not occur between lines 53 and 133, and during this time Wordsworth is using plural forms (first person) or third person forms. Thus the non-participant realised in third person pronominal expressions is actually a participant (not grammatically, of course), and the deixis reflects this odd relation. Although the first person pronoun in singular form inescapably realises a deictic aspect, the plural form tends more, unless used anaphorically, to be associated with generic expressions. *We*, *us* and *our* still retain a deictic aspect in most uses, however, because they depend upon mutual knowledge and an assumption of context. The plural form logically entails *I*, but there is a pragmatic issue as to how much that *I* is actually implicated in the plural form's use. I am suggesting that although for instance, *our* entails *I*, there is a lessening of the *I* in terms of deictic function. This is substantiated by my earlier point that forms such as *our* are associated with referring expressions which may be

different from those associated with the deictic *I*.

In Ode the pronoun *Our* begins that part of the poem which Wordsworth added to the initially 'complete' poem of lines 1-57. The possessive *our* comes after a stanza dominated by *I*:

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath somewhere else its setting.

This *our* would naturally be read as being mankind generally, unspecific in terms of time and place. Yet the *I* implicated in the pronoun is specific, both in terms of its function in time and place, and its deictic referent. The reader must assess whether the *our* includes him or her (as a participant) and also to assess the pragmatic involvement of Wordsworth (or the *I*) in it. A different mode is partly signalled by generic expectation; but we also have no specific possible antecedent (latent discourse referent) on to which to tag the *our*. We process the *our cottage door* of "Nutting" as specific and deictic, and this is partly because of the rest of the NG associated with it. In Ode we have *Our birth* and *our life's star*, and these modifiers and heads direct the potential deictic aspect. The sentences further include a number of non-deictic NGs such as *a forgetting* and *a sleep*. There is not, then, a transparent relationship between *our* and its referent, or between indexical and symbolic meanings. Wordsworth dramatises this further by shifting from the plural form of the first

*
person to a definite description which subsequently takes third person anaphoric reference:

Heaven lies about us in our infancy.
Shades of the prison-house begin to close
Upon the growing Boy.
But he
Beholds the light, and whence it flows,

Our shifts into *the growing boy* and then into *he*. By use of pronouns and referring expressions Wordsworth sets up a deictic field where the relationships between the private and the public and the personal and the general is dramatised.

The relevant lines from stanza three which I am going to discuss in detail are as follows:

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep;

In stanza two Wordsworth had spoken generally about *the Moon* and *the rose* (both non-deictic references) and concluded with the weakly deictic present perfective tense in the line:

That there hath past away a glory from the earth (L18)
Stanza three begins with the temporal adverb *Now*; and I regard this as referring to the CT of the utterance - CT and ConT₂ being synchronous at this point. Yet the function of *Now* is not at all clear because of the shifts in tense which occur in subsequent lines. The *Now* could be used non-deictically, as in an example such as 'Now, when I was a

boy...'. But this is unlikely given the subordinating conjunction *while* which occurs after it we interpret *while* temporally). It is likely that we have moved into the deictic present, and that *the birds* is a deictic definite reference (as opposed to homophoric or non-referring). *Thus* ('in this manner') further suggests the deictic coincidence of CT and Cont₂. Certainly, the *Now* has puzzled critics. Hartman, in The Unremarkable Wordsworth (1987) gives a reading as elusive as the poem itself:

The "Now" that begins stanza 3 of Wordsworth's Ode may therefore be more than a pivoting or idle word. Its place in time, as well as its syntactical position, is not easily fixed. It is like the anchor of hope. Its prepositional and propositional components fuse into an absolute construction. The word stands outside the event it qualifies: like a symbol in mathematics it could refer to every phrase that follows. The sequence of tenses in stanza 3 shifts from present to past to present, as everything tends towards that "Now"...The present, or this very utterance, cancels what has been. "Now" is in its virtuality the temporal world par excellence. ⁵

Hartman mixes quasi-linguistic\logical analysis ("prepositional and propositional") with a post-structuralist opacity, yet he does realise the problems inherent in that *Now*. It is foregrounded syntactically with its position at the start of the sentence (presumably this is Hartman's *prepositional*, though it is hard to see what is *propositional* about it), yet it cannot really be what he calls an *absolute construction*. Hartman's final point is a good one: the *now* of the temporal world dominates the utterance. At first it appears that the *now* refers only to the *now* of the utterance (the CT), but certain shifts take

place in subsequent lines which enable the temporal reference to broadened - or, perhaps more accurately (if metaphorically) *heightened*. As I have stated, *the birds* in line 19 appears a deictic reference; yet *the young lambs* and *the tabor's sound* are pastoral images which suggest something not immediately present in the universe of discourse, but only referred to: something, in fact, which is *decontextualised*. The referents seem to fall outside the dramatised centre of orientation of the speaker and appear to be invoked, quasi-deictic references. Thus there is a movement away from the *origo* of the utterer. This is confirmed in the remarkable following line:

To me alone there came a thought of grief (L22)

It is to Wordsworth *alone* that the thought comes (it is ambiguous as to whether Wordsworth is alone or whether the thought *only* came to him)- or rather a *thought*, for the indefinite reference is crucial. It is extraordinary that this reference should be accompanied by the *past* tense. It cannot be read as an instance of deictic shift due to the move into an indirect mode (as we saw in Vaughan's "I Walkt the Other Day"). Wordsworth is not dramatising a shift into a synchronicity of $Cont_2$ and CT because the *Now* has already been set up partly in opposition to the present perfective of *hath been* to dominate the temporal reference of the stanza. *Came*, linked with the object case first person *me*, is deictically reflecting proximal movement - and this would naturally link it further with *Now*. Yet the past

tense form of the verb sets a distance between the utterer and what is being referred to. This completes the movement away from speaker's *origo*.

Following this temporal conflation, further referents are introduced with indefinite form (although they are referring expressions); *a thought (of grief)* and *A timely utterance*. These are introduced weakly by the use of the indefinite article, yet they seem crucial to our understanding of the poem as a whole. We do not know what *a thought... is*, and many commentators have speculated on the referent of *a timely utterance*. (Ref.) The *timely utterance*, it seems, is something outside the poem's referential boundaries - we can only speculate as to its referent. Even the thought is itself unspecified. But it is curious that it should be referred to again by the distal demonstrative *that (Da₂)*. In terms of processing effort, *that* requires more than *the*, yet there seems no reason for preferring the former to the latter. *That* is a strong deictic reference encoding distance: the referent (anaphoric) *a thought* does not warrant such a strong deictic term. There is a link between the indefinite forms of *a joyous song* and *a thought of grief*, but they are separated by the verbs *sing* (present) and *came* (past). Similarly, *the birds*, *the young lambs* and *the tabor's sound* are linked in definite form. Yet they move gradually away from deictic reference until the indefinite forms

(paradoxically) of a *thought of grief* and a *timely utterance* recover it.

In the line:

And I again am strong
although the tense shifts back to the present it is not clear that this is a simple return to Cont_2 - indeed, this has the feel of the historic present. After all the problematic reference the *I*-utterer returns, but discourse location and time are ambiguous. This is suggested further in the following line:

The cataracts blow their trumpets from the steep; (L25)
Here, *The cataracts* (with the anaphoric reference *their trumpets*) and *the steep* seem again to be non-deictic, but this is not at all clear. They could be seen as present in the (dramatised) situation of utterance.

Vocative address in the Ode is mainly to the child and to things in the external surroundings such as *birds*, *fountains* and *blessed creatures*. The *I* is therefore transmuted not only onto third person, but directly addressed as second person. The *I* is 'viewed' from different deictic perspectives - feature which relates very much to the Romantic perception of self. It is not only the relationship between public and private modes which is dramatised; the very status of the enunciating and experiencing *I* is investigated through shifts in the deictic centre of orientation. The objects of address in

lyric poetry change in historical time. As Martin

Montgomery (1988) notes:

In the Renaissance period it [the object of address] tends to be an object of passionate regard such as the lover....

In the Romantic period, however, the focus shifts to elements of the natural world....

Or, alternatively, it becomes an abstraction (intellectual beauty), a mythic figure (Psyche), or an artefact (a Grecian urn).⁶

He goes on to suggest that:

...direct address in Romantic poetry is projected out into a world curiously devoid of conscious personality: or, alternatively, it aims at conferring conscious personality on ordinarily non-conscious reality.⁷

Renaissance and Metaphysical address is thus grounded more solidly in a *personal* situation: the Romantics' direct address is derived from the ode of classical antiquity. In Ode those persons who are addressed (apart from the *boy* himself) are not in an intimate social relation with the speaker:

Thou child of Joy,
Shout round me, let me hear thy shouts, though happy
Shepherd-boy!

Here, the addressee is *in* the scene, but peripheral to the social and personal functions of the speaker. There is a certain amount of abstraction in the address, as if the object is only *implicated* in the situation of utterance.

In "Nutting" the *I* is above all an *experiencing I*. The *I* leaves the cottage and also separates himself from the *other* with whom he was implicated through the pronoun *our*. The *I* is not, here, standing for any deictic centre other than that *experiencing I*: the *I* dominates the poem, whether

reflecting or narrating. For the greater part of the poem, then, a single, unified and consistent *I* narrates and reflects upon a personal experience, and that experience is not only anti-social in the sense that no other participants are present, but also ineffable. The poem's central narrative event is framed by references to other participants: the *our* of the opening (L3), and the implied *you* of the final lines' direct address. Thus the poem is essentially 'contained' by potential participants who have no actual bearing on the outcome or interpretation of the events which the dominant *I* has experienced. The final lines are almost an intrusion for the reader in the same way that the speaker feels he has 'intruded'. This is because there is a sudden shift away from the *origo* and the dominant *I*:

I felt a sense of pain when I beheld
The silent trees and the intruding sky.-
Then, dearest Maiden! move along these shades
In gentleness of heart: with a gentle hand
Touch,- for there is a spirit in the woods.

The *dearest Maiden* is an abstracted address; she is not someone who has been previously implicated in the dramatised situation of utterance - and certainly not in the speaker's experience. Wordsworth dramatises a retreat from the self through the manipulation of implied participants: at the moment of 'embarkation' and the moment of 'defeat' Wordsworth's experience is elsewhere.

In SR the first person voice does not appear until line 17, and this is tentatively with the object case *me*. There is a movement within the poem from the particular description of the third person implicating the second person, to more generic statements, to a weak first person utterer, to a stronger first person *I*. In the final lines of the final stanza the *I* utterer increases in occurrence, eventually dominating the stanza and thus the close of the poem. As Hartman (1964) states:

As the poet returns in thought from one solitary, the girl, to another, himself, and therefore uses the "I" more overtly than before, the power for communion in so random an image, and its indefinite echo, are acknowledged.

The *I* takes the following sequence of verbs: *I saw, I listened, I mounted, I bore*. This sequence culminates in the final activity of the *I*: the 'bearing' of the experience. Thus from the imperatives and the imperious tone of the opening stanza, the *origo* has moved to an internalisation of the experience so vividly and specifically announced in that opening stanza. The accomplice in the discourse situation is left behind as the *I* takes over and the tense of narrative, the simple past, is mobilised.

11.3. Spatio-temporal deixis

Much of the spatial and temporal deixis of SR is influenced by the syntactic mood of the individual stanzas. The imperative of the opening stanza suggest that CT is synchronous with Cont, and the spatial terms, such as *Yon*

(which I have already discussed) are linked with the present tense to further reinforce the synchronicity of the two modes. In the final stanza a remarkable shift takes place. Instead of a separate ConT being referred to, say ConT₂, a new CT is dramatised, for the event dramatised in imperatives, present tense and the synchronicity of CT and ConT in stanza one is realised in the past tense in the final stanza. This 'new' CT fully realises the split between the experiencing *I* and the narrating *I*. In the third stanza there is an opposition between the weakly deictic expressions *far-off things* and *today*. *Today* here refers to not a single day, but an unspecified band of time contemporary with the utterance and the discourse situation. Spatial elements (*far-off things*) are thus opposed to temporal elements (*today*). "The Solitary Reaper" ranges in spatial and temporal deixis from imitative of the strongest deictic aspect to the weakest.

I have discussed the opening lines of "Nutting", and their important spatio-temporal elements. In the poem as a whole, the definite article orientates the reader to the implied spatio-temporal functions. As the poem is mostly a narrative in the past tense, the spatial and temporal expressions tend to be 'backward-looking', as in *Then up I rose* (L41). The synchronicity of CT and ConT, hinted at by the *seems* of line one is realised again in line 46 by the use of the temporal adverb *now* and the use of the present

tense. The past tense narrative resumes quickly, however, signalled initially by the adverb *then* in the line:

Even then, when from the bower I turned away (L48)

The *then* here is not the same as the *then* of *then up I rose* (L41); for it does not have a sequencing aspect. *Then* in *Even then* locates a specific point in time and can be glossed *at that time*. The *then* of *Then up I rose* can be glossed *and after this*. In line 52 there is a further *then*:

Then, dearest Maiden! move along these shades

Then in this instance is not deictic in a spatio-temporal aspect, but is closer to a kind of text deixis. It really refers to the close of Wordsworth's narrative and can be glossed *because of this*. It therefore has a text-deixis aspect which imitates sequencing found in the narrative *per se*. The reference to *these shades* (L52) places the *I*-utterer in a particular discourse location which we presume is the same as that about which the narrative had described. This links with the *seems* of the opening line; at first we may feel that the *I* moves away, during the narrative, to a *coding place* which is different from the *content place*. But the closing lines again dramatise an equivalence of place, even though we cannot be sure that *these shades* refers precisely to that place about which the narrative was concerned. Wordsworth could be using *these shades* as, in a sense, paradoxically non-specific - that is, any shades would replicate the narrative act previously

described. This interpretation is assisted by the use of the definite article for the final spatial reference:

...for there is a spirit in the woods (*italics mine*)
The woods could be the very woods about which Wordsworth has written, or they could be woods in general- the ones where Wordsworth 'experienced' being epitomes of that narrative action.

Heffernan (1987) has discussed the temporalisation of space in Wordsworth with particular reference to The Prelude; but I believe his comments are relevant to the poems I have been discussing. After a consideration of two extract from The Prelude Heffernan states:

Wordsworth's passages intensify the effect of configuration - of meaningful totality - by integrating a succession of separate events with a particular place that seems at once as *terminus a quo* and *terminus ad quem*: a place to which the poet returns in recollection and to which he brings the experience he has had in the meantime.

This is precisely the case with "Nutting" as I have outlined above. In Ode the complex spatio-temporal references can be more easily processed by bearing this 'integration' in mind.

Certainly the poem is 'about' past and present feelings; the opening stanza opposes 'a time' represented by the past tense copula *was* with the enunciating present represented by the temporal adverb *now*. Indeed a *time* is the only definite element (although it is indefinite in construction) in the main parts of the opening statements of the poem:

There was a time...

It is not now...

'Dummy' subjects and temporal references with adverbs and tense markers characterise this language. *Now* is juxtaposed with the present perfective *hath been* and opposed to *yore*. Similarly, the present perfective embedded at Q in the NG beginning *The things -I have seen* is opposed to the modal construction of *I now can see no more*.

In stanza two, the temporal references are more generic; but we presume that the events described are taking place within the same ConT:

The rainbow comes and goes,
And lovely is the Rose,

I have discussed the complexities of temporal reference in stanza three in relation to the *origo* elsewhere. In stanza four it appears that the present ConT is continued:

Ye blessed creatures, I have heard the call
Ye to each other make: I see
The heavens laugh with you in your jubilee;

Yet the *I see* is not a dramatisation of the synchronicity of ConT and CT. Rather, it has the feel of an ellipted modal - something like *I can see*. Here, Wordsworth is doing precisely what Heffernan has suggested but with time rather than place. The integration, therefore, is not so much *terminus a quo* and *terminus ad quem*, as *tempus a quo* and *tempus ad quem*. The poet is addressing the 'creatures' who have figured in the universe of discourse, yet his *I see* is internalised; it is more to with attitude, belief and

possibility than the present perception of the *origo*. Being close to a modal in function, the *I see* must be processed through an interpretation of contextual factors.

At the mid-point of stanza four Wordsworth refers to:

This sweet May-morning,

Here, the temporal reference and the *origo* are highly focused. *This* has strong deictic aspect, but *May* is an 'outward' reference for the benefit of the reader.

Stanza four is characterised by shifts in tense. It begins in the present progressive (*are culling*) - thus CT and ConT_1 are synchronous. The verb has *the Children* as its subject, while the *I* utterer takes the simple present (*I hear*). Austin (1989) says of the progressive (continuous) form in Wordsworth:

Although the active forms of the continuous tenses were fully established in English by this time, Wordsworth uses them infrequently and hardly ever when recording the actions of human beings.¹⁰

Austin is discussing "The Idiot Boy" at this point, and she states that the progressive use "makes the scene even more immediate to the reader". This is typically said in stylistic accounts of the progressive form, but it is rarely substantiated. Certainly in the example from Ode the effect is more of *continuousness* than *immediacy*. Any immediacy is really implied by the use of the proximal demonstrative *this* and the deictic use of the article in the NG *the Children*. Austin offers no explanation as to why Wordsworth hardly ever uses the progressive form when

referring to the actions of human beings; but in Ode the use is vital to the stabilising of the spatio-temporal coordinates of the experience and of the discourse.

Wordsworth is 'holding' the experience of the May-morning, and this is achieved through the use of the simple present tense. Yet it is precisely that the *I* utterer shifts the focus on the time, the space and the experience in order to prepare us for the question:

Where is it now, the glory and the dream?

This shifting is achieved through the use of progressive and perfective forms.

In line 51 we have an ambiguous subject:

But there's a tree...

We might normally expect this to be a 'dummy' subject, but there does seem to be some deictic aspect because Wordsworth is turning away from *I* and remembering a particular referent which is away from the situation of utterance. Whether the referent *tree* is 'in' the situation or in Wordsworth's mind is not crucial to the deictic aspect of *there*.

The referring expression a *single field* takes the rank-shifted *wh*-clause *which I have looked upon*, and this sets up another ConT - in a general past. At the close of the stanza Wordsworth brings the action, place and present into sharp relief with the NG *the pansy at my feet*. Although this is not deictic in any strict sense, it places the reader close to the *origo* of the *I*, much more than, say the

use of the progressive form in *the Children are culling* does. In the closing line space, time and definite reference are brought together. To quote the line again:

Where is it now, the glory and the dream?

The *where* asks to locate the cataphoric referents *the glory and the dream* in space, and a particular time, *t*. Yet we cannot be clear about the span of that time. It is not, however, the same span as the *now* of stanza three. Compare:

Now, while the young birds thus sing... L19

Where is is now, the glory and the dream? L57

The *now* is as much the *place* of Wordsworth's experience as the time. He wishes to locate *the glory and the dream* in synchronous space and time. This is evidenced by the juxtaposition of spatial and temporal references and the tense shifts within one 'focus'.

The line *where are they...* marks the end of the poem as was originally composed. In the following stanzas Wordsworth shifts much more into a generic mode of spatio-temporal reference; He essentially ponders on the experience hitherto described. In stanza ten, however, the spatio-temporal *origo* resumes:

Then sing, ye birds, sing, sing a joyous song! L169

We in thought will join your throng, L172

What though the radiance which was once so bright

Be now for ever taken from my sight, L177

These lines are dense in spatio-temporal reference, including tense, adverbs of time and modals.

At first it would seem that there is a temporal opposition set up between the adverbs *then* and *now*; but *then* does not really have a temporal function. Rather, its deictic force lies in its textual aspect, for the term can be glossed as *in that case*. The demonstrative in the definition here brings out that textual function. The *now* (L177) is not simply the *now* of the utterance, but suggests a time leading up to the moment of utterance - a time *t* which functions after that which is suggested by the present perfective of the opening stanza *the things which I have seen*. But how do we know that the *now* in this instance refers to the time *t* which I have described? Time references of this sort are processed in a manner similar to the processing of other deictic elements and terms. The co-text in part functions as context, as do our inferences about the *origo* of the utterer. To a certain extent, generic expectations lead us to define *now* in the above manner: there is a *now* of the Romantic lyric moment.

11.4. Subjective deixis

I have stated that certain modal expressions, more particularly epistemic and deontic modal verbs, can be deictic. This does not mean, however, that modality *per se* is necessarily deictic. Modality and deixis can be very close at certain times (see Lyons, 1982); and it is difficult to say whether this is because deixis is akin to modality or because modality is akin to deixis. Certainly, the epistemic and deontic verbs have a subjective

(obviously most particularly the epistemics) component which is similar to an egocentric, indexical or deictic aspect. But it would be foolish to subsume modality as a whole within deictic theory. We are concerned only with those aspects which perform the same function as deictic elements and terms. The fact that syntax is not only a marker of modality but also a deictic indicator also alerts us to the potential similarity of the two language elements. The modality/deixis aspect of syntax I prefer to treat under the category of syntax itself. I do not include adverbials of manner and other more peripheral markers of modality under the category of subjectivity related to deixis. Although these elements may tell us something about the speaker, they do not help to orientate the reader to a particular context. Epistemic and deontic modal verbs, however, do. As we have seen, the demonstratives *this* and *that* can be used not only to express the *origo* in terms of spatio-temporal distance and proximity, but mental proximity and distance too. Deictic modality functions in a way similar to that evinced by the mental proximity/distance distinction.

There are two further points to be made before I briefly discuss subjective deixis in Wordsworth. First, there is a discourse-function distinction to be made between epistemic and deontic modals. This is expressed succinctly by Sweetser (1990) Following a discussion of Antinucci and Parisi (1971) she states:

...this analysis proposes that epistemic modality binds the speaker to believe the proposition, while deontic modality binds the subject to do the action expressed in the proposition, Antinucci and Parisi are clearly on the right track. ¹¹

Thus epistemic can be characterised as 'inward' modality and deontic 'outward' in terms of discourse function. These are clearly deictic aspects. The second point to be made - and this also clearly affects deictic function - is that such modals operating in the discourse of lyric poetry cannot, logically, have the same status. The discourse of poetry (and the discourse of literature generally) is bounded by a *non-alethic* modal system. ¹² There is a tension, therefore, between the modality of a non-alethic system and the cognitive mapping of the lyric poem - a genre which essentially dramatises experience. Even though that experience may be 'personal', most of the subjectivity is rendered by deictics. To summarise, then: both modality and deixis affect the truth-value of an utterance; and deontic and epistemic modals may reflect a subjectivity which has a deictic aspect.

The above discussion of deixis, subjectivity and the lyric poem sheds light on the fact that, according to analysis so far, *subjective deixis* is not a major deictic feature of the genre of the lyric poem. This may at first be surprising, but on closer analysis is a logical thesis, for the lyric poem is a monologic, deictically dense discourse, and subjectivity is displaced throughout.

The fact is further substantiated by the analysis of the poems of Wordsworth. In SR there are no instances of subjective deixis. In "Nutting", the subjectivity is rendered by the copula:

It seems a day
One of those heavenly days which cannot die

If the verb had been *is* or *was* we would have assumed a deictic aspect which would be described in terms of the relationship between CT, RT and ConT. But *seems* plunges us directly into the *origo* of the speaker. Although the verb does not encode or reflect interpersonal or spatio-temporal relations it must be processed pragmatically, and represents an internalisation of the deictic centre. In Ode the few occurrences further suggest that subjectivity as such lies elsewhere in the poem.

11.5. Discourse deixis

Wordsworth has few occurrences of discourse deixis. This is surprising given not only the self-conscious nature of the poetry, but the narrative strain which runs throughout, particularly, "The Solitary Reaper" and "Nutting". The instances of such deixis in Wordsworth are *impure*, and this is likely to be because of a conflation of experience and immediate, subjective impression. Caught between the anaphora of narrative and the discourse deixis of exposition, Wordsworth's text deixis reflects on the proposition of previous utterances: but even this is rare.

11.6. Syntactic deixis

Wordsworth uses all the syntactic moods, and they range in use from the intensely dramatic imperative of SR, to the rhetorical questioning of Ode. Both generic and deictic declaratives are used. The variety of syntax used suggests that although the lyric poem is essentially monologic, it mobilises a range of discourse functions. Internal, subjective reflection leads to the rhetorical question, often; yet the vocative internalises the external in its exclamation. The range of syntax is important for our understanding of the pragmatic frame through which relevant contexts are accessed. Wordsworth writes within the tradition of utilising syntactic forms for dramatic purposes.

12. The deixis of Vaughan and Wordsworth

In this part I shall examine the data presented in parts four and five and the appendix (the tables). I shall summarise the findings and attempt to draw conclusions based on the comparison of Vaughan and Wordsworth. I shall do this in the manner of the previous analyses; that is according to the prescribed categories of deixis. The analysis will then be used to compare Vaughan and Wordsworth with the final poet analysed (in chapter six): Pound. Further analysis will be made in respect of the chi-squared statistics featured in the appendix.

12.1. Referential deixis

In the 870 words of Vaughan's poetry analysed there are

24 demonstratives (at H or M), 13 of which are deictic. In the 1965 words of Wordsworth there are 19 demonstratives, 13 of which are deictic. Thus while Vaughan clearly uses the demonstrative more the percentage of *deictic* uses in Wordsworth is higher. However, Vaughan mobilises 13 proximal terms, 6 of which are deictic. There is, therefore, a high percentage (over half), of both proximal deictic and distal deictic terms. Wordsworth has only 5 proximal terms and 14 distal. Of the proximal terms only one is deictic; the others are anaphoric. Of the 14 distal terms, 9 are deictic.

It is possible to see, then, that Vaughan's deictic usage is more 'dramatic' in the sense that it is related more closely to the origo through the use of proximal terms. Wordsworth's demonstrative reference is more 'outward' - to the imagined spatio-temporal situation. A simplified reading of the data would be that Vaughan's deictic demonstrative reference is 'internal' (largely) and Wordsworth's 'external'.

Vaughan further has a greater number of occurrences at H: 8 compared to Wordsworth's 3. Of Vaughan's 8, 3 are deictic. Only 1 of Wordsworth's is, and this is an impure textual deictic usage. Vaughan, generally, is a more 'deictic' poet than Wordsworth in terms of demonstrative reference. Wordsworth is more 'distal' than Vaughan, Vaughan more 'proximal'.

From the evidence shown in both the tables and the statistics it is clear that Vaughan does not use the definite article to any extent deictically (in fact, he does not use it much at all). Only 3 of the 17 occurrences are deictic. Irrespective of deictic usage it is clear that Wordsworth uses the definite article far more - and something like 40% of the occurrences are deictic. The number of occurrences per thousand words is significantly lower in Vaughan. Most of Vaughan's uses are to do with objects and locations in the universe of discourse. The deictic uses (including the semi-deictic *the other day*), are themselves close to homophoric use (*the curse, the whole frame*). Wordsworth's uses also refer partly to the location and objects within, although he includes more abstract uses such as *the philosophic mind*). Generally, there seems to be a shift from Vaughan to Wordsworth where the article takes more of the weight of deictic reference. Deictic and non-deictic uses of the definite article tend to appear in groups in Ode; and it is not the case that the opening parts of the poem are more deictic, in terms of the article, than later parts. In SR, however, once the initial semantic and pragmatic frames were set up, subsequent reference with the article tended to be anaphoric.

The deictic use of third person pronominals is not very apparent in either Wordsworth or Vaughan. This can in part be accounted for by a consideration of that element which takes the third person role in the poems. Neither Vaughan

nor Wordsworth write about a loved one, for instance. Where there is sustained focus on the 'other' of the poem, pronominal reference tends to be prefigured by an antecedent (*man* in Vaughan's case, *the child*, for instance, in Wordsworth). I have discussed Vaughan's use of *he* in "Corruption", and the way in which it is close to deictic reference, but such intratextual reference is comparatively rare. Most third person pronominal occurrence, then, is anaphoric. In my discussion of the theory of anaphora I suggested that deixis and anaphora were closely linked. Although in the data anaphora is separated from deixis they are included precisely because of this link. In the lyric poem pronominal anaphora does not feature strongly because of its *in medias res* aspect (notwithstanding some modern and postmodernist poetry). Even in the light of this feature of poetry, Wordsworth has comparatively few occurrences considering the number of lines. Vaughan has a greater percentage of occurrences in proportion to the number of lines, and this suggests that whatever the third person role is, Vaughan's poetry uses pronominal forms to a greater extent than Wordsworth's.

12.2. Origo-deixis

Vaughan and Wordsworth's usage of the first person singular is roughly the same in terms of occurrence per thousand words of poetry. In fact, Vaughan's poetry has a very slightly higher percentage of first person singular forms than Wordsworth's. It cannot be said, then, that

Wordsworth's poetry (or perhaps poetry of the Romantic era) is more *I*-centred than Vaughan's. I have mostly discussed the *I* figure in relation to the centre of orientation, but there is a further pragmatic issue regarding the reader's inferences of the nature of that *I*. I have suggested that the *I* is not a static, unchanging *I*, but it is nevertheless an *I* of poetic convention (even if that convention changes). Elena Semino (1992) in a reply to my discussion of "The Retreat" and "Nutting" (Green 1992) states:

The degree to which readers assimilate the constructed poetic *persona* to the author will, however, vary from case to case, depending, presumably, on their knowledge and expectations about different writers and genres, and on their perception of each individual text. Green, for example, repeatedly wonders about the identity of the first person speaker in "The retreat"...but decides to identify the poetic *persona* of "Nutting" with the author himself.¹³

This is certainly true, and conventional discourse-theory states that to change any of the co-ordinates of discourse is to change the *value* of the utterance. But my description of the *I* is based more on the evidence of the deixis in the text within a meta-contextual frame of relevance, than speculation about individual authors. The *I* is then a function from possible worlds to relevance. This is so because as Wettstein (1984) states:

It is a rule of our language, internalised by every competent speaker, that 'I' refers to the agent of the context. Thus I am the referent of some appropriate utterance of the first-person pronoun not because I stand in some causal relation to myself, but rather because *I uttered it*. It is then a fact about the context which bridges the gap between meaning and reference.¹⁴

Although Wettstein warns us not to take "the agent of the context" as a synonym for 'I', this is a convenient description, for it not only brings into play the function of context, it unexpectedly highlights the difficulty of ascribing a context to any poetic 'agent'. The I of the lyric poem is temporally and historically determined, yet functions in a non-canonical context.

There is a similar number of occurrences per thousand words of the second person in Wordsworth and Vaughan, although again the percentage in Vaughan is slightly higher. This seems to suggest again that irrespective of who takes the roles of addressee and third person, the function and occurrence of the pronouns is similar, if not in lyric poetry generally, then certainly in poetry from Vaughan to Wordsworth.

Wordsworth uses the vocative far more than Vaughan, but the use is largely restricted to Ode, and per thousand words the difference is not so great (see appendix). The vocative suggests turning away from the speech situation to address something or someone directly. The vocative adds a conventional aspect to Wordsworth's Ode, as he addresses both elements in the situation of utterance and persons real or imaginary. The most conventionalised vocative in Vaughan is that at the opening of MF:

Farewell, you everlasting hills...

As Montgomery (1988) has noted, and as was elucidated earlier in this part, the Romantic lyric is more likely to

feature *abstracted* direct address, than Metaphysical poetry.

12.3. Spatio-temporal deixis

Both poets have periods in the poems where CT and Cont are dramatised as synchronous; indeed, this seems to be a feature of lyric poetry *per se*. In Wordsworth, generic sentences without deictic input are more likely to occur, and there is a juxtaposition of 'timeless' and deictic utterances.

Both poets mobilise spatial and temporal deixis; but Vaughan again is comparatively 'stronger' in this respect. Vaughan's poetry tends to dramatise the immediate moment, and although Wordsworth's has this quality too, it is broken up by periods where it breaks free from its deictic anchors- particularly in respect of temporal reference. This is perhaps to be expected in a poet we have described as being more 'distal' than Vaughan. Wordsworth uses, as I have noted, definite article reference for such nominals as *the philosophic mind*, and his temporal reference shifts in focus, as in his complex use of *now*. But Wordsworth also writes the most spatially-deictic centred lines at the beginning of SR. Not only is this strong in terms of *origo* relations, but also the spatial relations are very prominent. The use of *Yon*, as I have noted, is particularly interesting. A form archaic by the time of Wordsworth's writing, it is curious that this term which encodes

distance further than *that* should survive in what has been seen as the most 'enclosed' of literary forms, the poem. ¹³

12.4. Subjective deixis

Use of modal forms to express subjectivity is not prominent in either poet. Vaughan's subjectivity is rather expressed through a clear deictic term: the demonstrative. Vaughan further uses reflexive forms (*thought with myself*). I have stated that in Wordsworth's poetry, too, subjectivity is located in areas other than epistemic modality. Wordsworth's troubled subjectivity is expressed by the interrelation of generic and deictic statements, and his use of the definite article. Complex or troublesome spatio-temporal references, such as the *now* of *Ode*, also reflect, albeit obliquely, attitude, belief and subjective position.

12.5. Discourse deixis

It is evident that forms of text deixis are not prominent in lyric poetry. This is not really surprising, given the fact that such poetry, despite the differences between Vaughan and Wordsworth, is not overtly meta-discoursal. This is not to say that the phenomenon does not occur; in Wordsworth's *The Prelude* there are many references to the actual composition of the poem, and these are essentially meta-poetic deictic elements. However, in the poems I have analysed, sheer length alone would probably dictate that expressions which orientate the reader around the text are not prominent. However, it must

be remembered that I have excluded from my description of text deixis certain discourse connectors such as *but*, *therefore*, *however* etc. which Levinson (1983) had included. There is also an issue of generic *function*: the lyric poem is not discursive in the way that certain kinds of expository prose, for example, are. Vaughan, however, makes most use of discourse or text deictic expressions, notably *thus*. There are also ambiguous uses, as exemplified by the discussion of *then* in Wordsworth's Ode. It is perhaps surprising that the self-conscious Romantic lyric of Wordsworth is not fuller in discourse deictic expressions than the poetry of Vaughan.

12.6. Syntactic deixis

Wordsworth uses a non-rhetorical imperative (by this I mean that it is, pragmatically, an imperative in an implied context), particularly in "The Solitary Reaper". statistically, there is little between Wordsworth and Vaughan in terms of imperative and interrogative occurrences - syntactic forms which possess some deictic aspect. Again, one might expect Wordsworth to mobilise the rhetorical question more, but this is not so. Both poets seem to be working within the same tradition here. Thus, despite the object or 'other' of the poetry (the thing essentially being addressed) being different in each poet, the syntactic variants are mobilised in a similar fashion. This suggests that the pragmatic frame set up by the implied 'other' is a deictic function.

With the declarative, Wordsworth has slightly more generic, or non-deictic sentences. But this in itself is of little use to the analysis. As Bar-Hillel (1970) says:

I have no statistics available, but I guess that more than 90 per cent of the declarative sentence-tokens we produce during our lifetime are indexical sentences and not statements; it is plain that most sentences with tensed verbs are indexical, not to mention all those sentences which contain expressions like "I", "you", "here", "there", "now", "yesterday" and "this".¹⁵

What is important is what of these sentences is indexical (deictic) and how such sentences function in particular contexts (and how they assist in the accessing of contexts). This is no different in lyric poetry from that of other discourses, of course, or from discourse within the canonical situation.

The following part of the thesis will be concerned with the deixis of Modernist poetry, and this will conclude the main diachronic analysis. Following this, I shall summarise the findings as a whole and indicate further directions for the analysis of deixis in relation to the lyric poem.

Notes

- 1 See Eve E. Sweetser, (1990), From Etymology to Pragmatics: Metaphorical and Cultural Aspects of Semantic Structure pp. 34-36
- 2 Geoffrey Hartman, (1964), Wordsworth's Poetry 1797-1814 p.7
- 3 Ibid. p.8
- 4 Ibid p.75
- 5 Geoffrey Hartman, (1987), The Unremarkable Wordsworth p.158
- 6 Martin Montgomery, (1988), "Direct Address, Genre and Audience" Parlance Vol I, (2) p.197
- 7 Ibid. pp.197-8
- 8 Hartman, (1964), p.8
- 9 James Heffernan, (1987), "The Temporalisation of Space in Wordsworth, Turner, and Constable" in Heffernan, J. p.70
- 10 Francis Austin, (1989), The Language of Wordsworth p.34
- 11 Sweetser, (19910), p.57
- 12 See Katie Wales, (1989), A Dictionary of Stylistics p.302. Sweetser, (1990), also refers briefly to the alethic system. (pp.58-9)
- 13 Elena Semino, (1992), "Notes on Keith Green's 'deixis and the poetic persona'" forthcoming.
- 14 Wettstein, (1984), "How to bridge the gap between meaning and reference" in DAVIS, S. p
- 15 Yehoshua Bar-Hillel, (1970), Aspects of Language p.76

CHAPTER SIX: DEIXIS AND MODERNISM: AN EXAMINATION OF
POUND'S "CANTO II"

The formal, technical and cultural aspects of Modernism have been copiously documented and explored, and common elements are said to be present in such seemingly diverse writers as Hemingway, Lawrence, Pound, Eliot, Williams and Joyce. In particular ideas of impersonality and fragmentation have dominated perspectives on Modernist poetry.¹ Both of these central Modernist issues relate to deictic theory. If deixis foregrounds contextual possibilities and orientates the reader to a particular *origo*, it would seem natural to expect the deixis of a Modernist poem to differ from that of earlier texts. There is a problem, however, in identifying Modernist poetry from a collection of well-known characteristics. One could accept uncritically that Modernist poetry has features x, y and z, and expect the deixis to conform to a text containing those features. But as with my discussion of the lyric poem *per se*, what I discern as being the qualities of Modernist poetry are not absolute. I work from the initial premise that Modernist poetry 'exists' in the same way that lyric poetry in general does: as a generic or sub-generic construct containing certain features by which it is characterised. It is not my purpose, therefore, to challenge or re-write theories of Modernism, but to observe the behaviour of deixis in that literary phenomenon. As my reading of Pound's canto demonstrates, preconceived ideas

about the language of Modernist poetry do not always the evidence from deictic analysis.

Culler (1975) has suggested that the deixis of Romantic poetry is a technical device necessary for the projection of the ordered enunciating persona. Further, it is a commonplace to speak of the Modernist persona as fractured, disjointed, impersonal and problematic - drawing more from Metaphysical wit than from Romantic disaffection. Culler sees this problematic impersonality in the deixis not of Modernist poetry (which he does not mention) but in 'contemporary poetry' (he specifically refers to John Ashberry):

In contemporary poetry, of course, impersonality is exploited to [more] disruptive ends. Play with personal pronouns and obscure deictic references which prevent the reader from constructing a coherent enunciative act is one of the principal ways of questioning the ordered world which the ordinary communicative circuit assumes.²

We have seen in Vaughan and Wordsworth deixis which is employed both to maintain a coherent enunciating *persona* and to conflate assumed knowledge and possible contexts. The deixis of these poets is by no means straightforward, and I would not want to suggest that Pound and the Modernists stand in crude opposition to pre-Modernist poets in terms of deictic function. It is crucial to our understanding of deixis in lyric poetry to note what elements conform to our expectations of Modernism, and what elements resist that conformity. For purposes which relate to these points, then, it is necessary to be relatively

uncontroversial in the choice of Modernist texts to analyse. After a discussion of potential misreadings of Modernist use of deixis, I shall analyse Pound's Canto II.

1: A problem of reading deixis

In his article "Modernism: The Manipulation of Context", Nanny (1988) links theories of the orally-implied context with the deixis of Modernist poetry:

One of the most important and also most familiar features of Modernism is its suggestive implication of an oral situation of communication in which participants have a shared knowledge of each other and of the past. Now, it can be said that whereas in a literate tradition the meaning is primarily in the text, in an oral tradition the meaning is in the context....

The orally inspired contextualization of communication may, for instance, be recognized in the Modernists' pervasive use of deictic and anaphoric devices which create a sort of *in medias res* technique.³

As we have seen in the analysis of poetic texts ranging over some three hundred and fifty years, this *in medias res* 'technique' is hardly restricted to Modernist texts. I would suggest that precisely the opposite takes place in modernist poetry: the deictic devices serve to create a disjunction between text and reader or between addresser and addressee. Deixis seems to be 'orally inspired' because it lacks coherent co-textualisation; but this is not to be confused with con-textualisation (although it can be part of it). As I shall demonstrate with reference to Pound, the Modernist poem is superficially coherent: what shift are the potential indexical meanings associated with specific terms. The fragmentation of Modernist poetry lies not so

much in the divisibility of the poetic voice as in the continued shifting of the centre of orientation.

It is worth looking at Nanny's argument in more detail, for the deixis clearly cannot suggest both an oral tradition and a highly textual mode (or at least it would be paradoxical for it to do so). Nanny cites two early poems of T.S. Eliot: "Before Morning" (1908) and "Morning at the Window" (1915) as examples of pre-Modernist and Modernist texts respectively. "Before Morning" is a short lyric:

Before morning
While all the East was weaving red with gray,
The flowers at the window turned toward dawn,
Petal on petal, waiting for the day,
Fresh flowers, withered flowers, flowers of dawn.

This morning's flowers and flowers of yesterday
Their fragrance drifts across the room at dawn,
Fragrance of bloom and fragrance of decay,
Fresh flowers, withered flowers, flowers of dawn. ⁴

There is nothing remarkable about this poem in terms of its use of deixis: there is a typical mobilisation of the deictic definite article and shifting of implied times (CT, RT and ConT). The adverbial non-calendrical time reference, *yesterday* refers to a fairly specific time (as does *this morning*) and also has a more general, conventional aspect. Nanny, however, states:

The fact that this poem uses "dawn" four times at line end explicitly associates it with the long tradition of dawn-poems (*albae*), thus weakening its present context. Both the temporal and spatial definitions of the poem's context of reference are rather vague and general ("Before Morning," "This morning's," "dawn," "day," "yesterday," "East," "at the window," "across the room"). What is rather unconventional is the context-

sensitive use of deictics, obviously a Modernist trait ("the window," "This morning," "the room").⁵

Nanny sets the conventional elements of the poem against context-sensitive elements. The conventions associated with *albae* help to weaken its contextual force, and hence its deictic impact. Presumably as a consequence of this, temporal and spatial definitions are "rather vague and general". There are elements in Nanny's list which certainly are vague and general, such as *Before Morning*; but this generality is expressed by the absence of the article and the capitalised *M* in *Morning*. *Day* and *dawn* are specific inasmuch as they are governed by other elements of the text such as the preceding NGs with the definite article (*the day*, *the room*). But as far as deictic aspect is concerned, items such as *This morning's* and *yesterday* are not vague and general - they point to specific context-functions of the discourse. Although they are context-sensitive, they are not in the least a Modernist trait. To make a generalisation based on the research so far, they are a trait of lyric poetry *per se*. Nanny further confuses the analysis of deictic expressions by having items such as *This morning's* as representative of both the "vague and general" and "context-sensitive" categories. Similarly, the preposition-headed adjunct groups *across the room* and *at the window* feature in the "vague and general" category; yet the NGs embedded in the groups feature in the "context-sensitive" one. As I have stated, the NG in the

the phenomenon of Modernism. Nanny's reading of the poem is as follows:

Apart from a number of context-sensitive deictic expressions ("*the window*," "*They are rattling*," "*the street*," "*I am aware*," "*the roofs*"), further manipulations of context may be discerned in the first stanza in such displacements as "*the damp souls of the housemaids / Sprouting despondently at area gates*", where both "*damp*" and "*sprouting*" actually belong to the context of basement and area and not to the housemaids within it. But whereas the first stanza offers us contextual contamination, the second stanza provides contextual amputation: it contains such synecdoches as the tossed up "*twisted faces*" and a hovering "*aimless smile*." Thus, while the nonhuman context affects the human world in the first stanza, detached human features affect the non-human context, as well as the human observer which is enclosed by it.⁸

It must be said that Nanny has made an odd choice of poem for his representative of a Modernist text, and it is not clear how it differs from "*Before Morning*".

The first important feature of the poem is the title. Although the *morning* of "*Before Morning*" has no article attached to it, it need not be a non-deictic use. Indeed, there is no article in "*Morning at the Window*" (other than that embedded in the adjunct). Both titles *could* refer to repeated aspects of morning: the rest of the poems will enable us to ascertain the extent to which the *morning* is particularised. *The window* is a definite reference used in this instance (as is often the case in lyric poetry) to indicate at once a general and a particular element. In "*Morning at the Window*" the first deictic reference is the third person pronoun *they*. This is not given a full form later in the text. *They* thus has a strong deictic aspect.

The first deictic reference in "Before Morning" is the item *the East*. This is really a homophoric reference, but it does have global spatial deictic aspect. In terms of the openings, then, "Morning at the Window" has greater deictic aspect.

Nanny's points about "contextual contamination" and "contextual amputation" are interesting and relevant to an analysis of the poem as a whole, but they do not relate very clearly to his overall discussion of the deictic aspects of Modernist poetry. His analysis demonstrates the problem of attempting to incorporate deixis into stylistic analysis without a clear methodological framework. He makes familiar errors: although deixis is seen as an important element in the construction and function of the poetic text, and diachronic change in such deixis is inferred, there is no theoretical basis for Nanny's argument. Any diachronic inferences made by Nanny must necessarily be highly speculative.

"Before Morning" is a more conventional poem than "Morning at the Window"; but the deixis of the poems does not differ markedly. Both poems mobilise deictic uses of the definite article (*the flowers at the window; the street*) and juxtapose these with non-definite NGs (*flowers of dawn; basement kitchens*). There is an *I* utterer in "Morning at the Window", but this is by no means a

Modernist trait. "Before Morning" juxtaposes strong temporal deictic expressions with relatively weak ones:

This morning's flowers and flowers of yesterday (italics mine)

Spatial relations linked to the deictic centre of orientation are evident in "Morning at the Window" (up to me; the bottom of the street). In "Before Morning" spatial relations are not fixed in line with the *origo*, but function according to the conventions associated with the NGs (*across the room*). As well as the strongly deictic proximal demonstrative, the deictic aspect of the NG, *This morning* depends largely upon the semantic field set up by the dominant NGs (*window, flowers, room*).

"Morning at the Window" is more consistently dramatised in the present, where CT and ConT are synchronous. This synchronicity is encoded through the use of present progressive forms (*They are rattling*, ConT₁₍₄₎) and the present tense copula linked with the *I* (*I am aware*). "Morning at the Window" has a greater number of deictic elements and terms and has stronger deictic aspect. At the beginning of the second stanza the definite article is used in a deictic manner, but this does not indicate a shared frame of reference on the part of the *I* utterer and the implied addressee. Rather, the NG *The brown waves of fog* functions to invert the imagery of the previous stanza. *The* would most naturally pick up an item from the same semantic field as that set up by the opening stanza. The article

introduces the item into the discourse, but this introduction is based not on the assumption of a latent discourse referent, but on the imagery of the opening stanza. Thus there may be some element of the usage of the definite article which, with further investigation could be seen as a function of Modernist poetry; but there is hardly enough evidence for Nanny to confidently assert that the poem is "fully indebted to context-sensitive devices", let alone that this is a peculiarly Modernist trait.

If we are to come to any conclusions about the function of deixis in Modernist poetry then there must be a thorough examination of a Modernist poem. Roughly the same gap exists between the poetry of Vaughan and Wordsworth and the poetry of Wordsworth and Eliot. The gap is sufficiently large for diachronic change in the use and function of deictic elements and terms to be located and described. In order for the research to be properly matched with previous findings, it is important that any move from the particular to the general be based on the same kind of analysis as had previously taken place. It is important also that the poem(s) analysed should be truly Modernist and not ambiguous as in the case of Nanny's examples. For the analysis of deixis in Modernist poetry, therefore, I have chosen Pound's "Canto II". This is a Canto of some one hundred and fifty lines and is generally accepted to be representative of the Modernist movement. Nassar (1975) has said of the Canto:

Canto 2, in fact, seems to me to be Pound's most crucial achievement until *The Pisan Cantos*....It seems to me central to all of his thought and style in *The Cantos* from then on, the dominant vortex piece...to which he continually returns.⁹

The analysis will proceed in the same manner as was developed with the poetry of Vaughan and Wordsworth. First I shall set out the data of the poem according to the prescribed categories.

2: Occurrence of Terms and Elements According to Prescribed Categories: Pound: "Canto II":

2.1 Referential deixis

Throughout the entire poem there are only two demonstratives, both embedded within direct speech.

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>"Not that way"</u>	<u>Deictic</u>	<u>Spatial</u>
<u>"...that way is Naxos"</u>	<u>Deictic</u>	<u>Spatial</u>

The definite article

There are seventy-two occurrences: 34 = Non-deictic, 32 = Deictic, 3 = Homophoric, 2 = Anaphoric, 1 = Semi-deictic.

<u>OCCURRENCE</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>the one "Sordello" (L2)</u>	<u>Semi-deictic</u>	<u>Text</u>
<u>Lo Sordels (L4)</u>	<u>Deictic</u>	<u>Persons</u>
<u>the sea (L5)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the spray-whited circles(L6)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the wave (L10)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the beach-groove (L10)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the sea-surge (L13)</u>	<u>Non-deictic</u>	<u>Scene</u>

<u>the ships (L14)</u>	<u>Deictic</u>	<u>Objects</u>
<u>the face of a god (L18)</u>	<u>Non-deictic</u>	<u>Attribute</u>
<u>the voice of Schoeney's(L19)</u>	<u>Non-deictic</u>	<u>Attribute</u>
<u>the ships (L21)</u>	<u>Deictic</u>	<u>Objects</u>
<u>the beach-run (L23)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the sea-god (L24)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the blue-gray glass (L26)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the wave (L26)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>The gulls (L29)</u>	<u>Deictic</u>	<u>Animal</u>
<u>the splay feathers (L30)</u>	<u>Non-deictic</u>	<u>Animal</u>
<u>the sun-film (L33)</u>	<u>Homophoric</u>	<u>Scene</u>
<u>the Naxos passage (L35)</u>	<u>Homophoric</u>	<u>Spatial</u>
<u>the shallows (L38)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the sun-dazzle (L39)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the ship (L40)</u>	<u>Deictic</u>	<u>Objects</u>
<u>the rock-pool (L42)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the fore-stays (L48)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the whole twenty (L50)</u>	<u>Deictic</u>	<u>Persons</u>
<u>the boy (L54)</u>	<u>Deictic</u>	<u>Person</u>
<u>the racket (L54)</u>	<u>Deictic</u>	<u>Objects</u>
<u>the bows (L55)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the Naxos passage L56)</u>	<u>Homophoric</u>	<u>Spatial</u>
<u>the oars (L59)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the god (L63)</u>	<u>Deictic</u>	<u>Deity</u>
<u>the keel (64)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the bow (L66)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the rowlocks (L69)</u>	<u>Non-deictic</u>	<u>Objects</u>

<u>the oarshafts (L70)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the sky (L79)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the aether (L83)</u>	<u>Non-deictic</u>	<u>Metaphor</u>
<u>the ship (L84)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the ways (L87)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the grape shoots (L91)</u>	<u>Deictic</u>	<u>Objects</u>
<u>the sea-blue deep (93)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the wood (L97)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the vines (L101)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the black-swell (L102)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the oarsmen (L105)</u>	<u>Non-deictic</u>	<u>Persons</u>
<u>the boy (L108)</u>	<u>Deictic</u>	<u>Person</u>
<u>the fore-stays (L111)</u>	<u>Non-deictic</u>	<u>Objects</u>
<u>the face of a dory (L113)</u>	<u>Non-deictic</u>	<u>Attribute</u>
<u>the wine-red algae (L120)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the rock (L121)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the coral face (L122)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the swimmer's arms (L125)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>the smooth brows (L128)</u>	<u>Anaphoric</u>	<u>Scene</u>
<u>the sea (L130)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the long moon (L131)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the buff-sands (L139)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the wave runs + Q (L142)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the half-dune (L142)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the tide-rips (L143)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the wave (L145)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the near (L147)</u>	<u>Deictic</u>	<u>Scene</u>

<u>the rock-slide (L148)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the fish-hawk (L149)</u>	<u>Non-deictic</u>	<u>Animal</u>
<u>the water (L150)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the tower (L151)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the olive-grove (L152)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the fauns (L153)</u>	<u>Deictic</u>	<u>Animals</u>
<u>the smell of hay (L154)</u>	<u>Non-deictic</u>	<u>Scene</u>
<u>the olive-trees (L154)</u>	<u>Deictic</u>	<u>Scene</u>
<u>the frogs (L155)</u>	<u>Deictic</u>	<u>Animals</u>
<u>the fauns (L155)</u>	<u>Deictic</u>	<u>Animals</u>
<u>the half-light (L156)</u>	<u>Non-deictic</u>	<u>Scene</u>

Pronominal Expressions

There are twenty pronominal expressions relating to reference. All but one function anaphorically.

<u>PRONOMINAL EXPRESSION</u>	<u>FUNCTION</u>	<u>REFERENT</u>
<u>It (L1)</u>	<u>Non-deictic</u>	<u>'Dummy'</u>
<u>Si (L6)</u>	<u>Anaphoric</u>	<u>Sordels</u>
<u>her (L14)</u>	<u>Anaphoric</u>	<u>Eleanor</u>
<u>she (L17)</u>	<u>Anaphoric</u>	<u>Eleanor</u>
<u>her (L20)</u>	<u>Anaphoric</u>	<u>Eleanor</u>
<u>her (L25)</u>	<u>Anaphoric</u>	<u>Eleanor</u>
<u>them (L26)</u>	<u>Anaphoric</u>	<u>Arms (Met)</u>
<u>their wings (L29)</u>	<u>Anaphoric</u>	<u>Animal</u>
<u>their bath (L31)</u>	<u>Anaphoric</u>	<u>Animal</u>
<u>their wing-joints (L32)</u>	<u>Anaphoric</u>	<u>Animal</u>
<u>its edge (L37)</u>	<u>Anaphoric</u>	<u>Scene</u>

<u>"It's a straight ship" (L46)</u>	<u>Anaphoric</u>	<u>Object</u>
<u>He (L49)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>they (L52)</u>	<u>Anaphoric</u>	<u>Persons</u>
<u>her (L52)</u>	<u>Anaphoric</u>	<u>Object</u>
<u>her (L53)</u>	<u>Anaphoric</u>	<u>Object</u>
<u>they (L108)</u>	<u>Anaphoric</u>	<u>Persons</u>
<u>he (L109)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>him (L109)</u>	<u>Anaphoric</u>	<u>Person</u>
<u>they (L111)</u>	<u>Anaphoric</u>	<u>Persons</u>

2.2 Origo-deixis

First Person

There are nine occurrences of *I*, 4 of *me*, 8 of *my*, 2 of *our*, 1 of *us*.

my Sordello	L3
on our own	L15
on our children	L16
we'll take you	L43
And I said	L46
knocked me	L48
against me	L50
I, Acoetes	L62
stood by me	L63
my ankles	L72
my knee-skin	L82
about us	L93
my altars	L95

my lynxes	L98
my leopards	L99
my incense	L100
my homage	L101
I worship	L106
I have seen	L108
what I have seen	L108
I said	L109
I do not know	L110
kicked me	L111
I have seen	L112
what I have seen	L112
And we have heard	L152
<u>Second Person</u>	
And you, Pentheus	L114
your luck	L115
will go out of you	L115
<u>Vocative</u>	
Robert Browning	L1
Eleanor	L11
Tyro	L23
cum' along lad	L44
Acoetes	L95
Illeuthyria, fair Dafne	L124

2.3 Spatio-temporal deixis

CT, RT and ConT

CT = as ConT₁ to L3

ConT₁ = present

ConT₂ = past

ConT₃ = past₂ (L153 , Present perfective tense)

RT = x (x= variable)

Various shifts occur because of the presence of direct speech.

Spatial and temporal expressions

go back to the ships	L14
back among Grecian faces	L15
Lest evil come on our own	L15
doom goes with her	L20
back to the ships	L21
Snipe come for their	L31
to left of	L35
in Scios	L40
Take you to Naxos	L43
cum' along lad	L44
that way	L44
that way	L45
out of Italy	L47
in Tuscany	L49
out of Scios	L52
to eastward	L56
to the Naxos passage	L56

where was gunwale	L67
there now was	L67
where cordage had been	L68
From now	L95
now smooth	L102
where Lycabs	L104
when they brought	L109
Then quiet water	L138
in the near	L147

Tense

There can be	Modal	L2
Si fo di	Past	L2
So-shu churned	Past	L5
the wave runs	Present	L10
moves, yes, she moves	Present	L18
doom goes	Present	L20
wave tents them	Present	L26
There is a wine-red glow	Present	L38
The ship landed	Past	L40
We'll take you	Modal	L43
And I said	Past	L46
It's a straight ship	Present	L46
knocked me	Past	L47
He was wanted	Past	L49
they took her	Past	L52
Olibaum is my incense	Present	L101

And I worship	Present	L107
I have seen	Present perfective	L107
I said	Past	L108
He has	Present	L110
they kicked me	Past	L111
I have seen	Present perfective	L112
So-shu churned	Past	L130
cast grey shadows	Present	L150
We have heard	Present perfective	L153

2.4 Subjective deixis

There can be but the one	L2
We'll take you	L43
If you will lean	L122

2.5 Discourse deixis

There are no examples of text deixis in the poem. However, the co-ordinating conjunction *and* is used to draw attention to its textual rather than its temporal function. Other interpretations of possible discourse-deictic functions include the use of proper names, verbs of speech, and references to other texts. These will be explored in the analysis which follows.

2.6 Syntactic deixis

Hang it all	Pseudo-imperative	L1
There can be	Declarative	L2
and my Sordello?	Interrogative	L3
Let her go back	Imperative	L14
She moves	Declarative	L18

"To Naxos?"	Interrogative	L43
And you...had as well	imperative	L114\5

3. The opening of the poem

The poem opens with a direct address and the pseudo-imperative *Hang it all*. The *it* turns out to be a 'dummy' complement and the direct address is to the poet Robert Browning. In the opening line, then, we have a colloquial pseudo-imperative expression coupled with a most conventional (even classical) rhetorical flourish, the direct address to someone not present in the universe of discourse. *There* (L2) is also a 'dummy' usage (subject). The *I* utterer is implied by the use of the modal *can* in line two. In this opening declarative (ultimately) sentence (Lines 1-2) the NG with definite article, *the one "Sordello"* is the point of focus. *The* here is not fully deictic (I have labelled it *semi-deictic* in the initial description). This is because the focus of the singularity of "Sordello" is given through the use of the inverted commas. In fact *the* in this instance could be dispensed with. It does, however, give the expression a little more deictic aspect - rather in the same manner as the placing of, say, *Ego* at the beginning of a Latin construction such as *Ego te amo* does. References to an historical figure and poet, Browning, as well as to a specific work, "Sordello" characterise the opening; but what is more interesting is the way in which these references are used and the co-text

in which they occur. In the third line *Sordello* occurs twice - each time without inverted commas:

But Sordello, and my Sordello?

Pound here is reclaiming the historical text, by removing the graphological features which mark it out as text (i.e. the inverted commas). Ultimately, *Sordello*, despite the opening disclaimer moves from its purely textual and historical 'existence', through to an association with a logical conjunct (*but*), eventually to the head in the possessive NG:

the one "Sordello" (definite article as iAx -
pragmatically controlled)

But Sordello (^ Sordello)

my Sordello? (M(d) H)

The status of textual and historical phenomena is thus questioned by Pound; and this questioning recurs throughout the poem as historical and mythical elements are blended with the voices of the poem's implied narrator.

The final element in the 'discussion' by Pound of *Sordello* is the question mark. Here it is most naturally a rhetorical question, as the implied addressee has no basis on which to answer. Even then, the reference to *Sordello* is not complete; it is displaced further in the following line:

Lo Sordels si fo di Mantovana

Thus the denotatum is represented in a language other than the language of the majority of the poem.

The opening lines, then, are characterised by a mixed syntax (pseudo-imperative, declarative and interrogative), graphological markers of textuality, and displaced proper names. The text therefore draws attention to itself as text, and is more a purely meta-discoursal opening than was witnessed in the poetry of Vaughan and Wordsworth. We might be tempted to categorise this meta-discoursal or meta-poetic element of the poetry as some kind of text deixis, but it is not at all clear whether this complies with the definitions of such deixis already given. The meta-discoursal elements do not orientate the reader around the text as text deictic elements are normally seen to do. Rather, they orientate the reader to other texts *outside* the poem itself, while at the same time drawing attention to the text *as text*. The function then, of these meta-discoursal elements is thus more *intertextual* than *intra-textual*. Text deixis is meta-discoursal, but this is not the same kind of meta-discourse as evinced in Pound's poem. We are in a position, then to make a distinction:

i) *Intra-textual meta-discourse* = text deixis

ii) *intertextual meta-discourse* = intertextuality

Such intertextuality as intertextual meta-discourse is a feature of Modernist poetry (although it occurs in Romantic poetry, too); but it does not follow that the poetry has a stronger deictic aspect as a result. There may be a fine line between the two functions *intra* and *inter-* textual.

In the opening lines the meta-discourse is linked with a CT synchronous with ConT. In line five, however, not only does the reference change (*Sordello*, *So-shu*) but the tense changes to past and a new frame of reference is introduced with the NG (embedded in the adjunct) *the sea*. Thus from the conspicuous meta-discourse of the opening four lines the reader has to realign his or her pragmatic frame in order to process the line:

So-shu churned in the sea

CT and ConT are no longer synchronous as the line refers to a ConT₂ which is primarily encoded through the use of the past tense. Given the intertextual references in the poem up to this point, the reader is unlikely to be sure whether this is a genuine deictic shift in terms of the overall poetic *origo*, or a further quotation of some sort. This is relevant to the processing of the definite article in NG *the sea*.

The title of the poem cannot in this case act as any kind of thematic coherer. It does not assist in the construction of a pragmatic frame through which we might view the rest of the poem (as in Vaughan's "The Retreat" or "Man's Fall and Recovery" and Wordsworth's "The Solitary Reaper"). "Canto II" marks a particular stage in the development of a long poem, but beyond this the reader is given little hint as to what to expect other than the discourse of Canto I. Even here, the Cantos may not be read in strict order; there is a fluidity about both the

composition and arrangement of the Cantos as a whole 'text'. Thus although the Canto is a 'division of a long poem' it can in many ways be read as complete. The etymological link with *singing* also helps to align the poem to the lyric mode.

The opening of the poem displays a somewhat playful, meta-discoursal voice that mobilises proper names, historical references and other languages, manipulating both syntax and graphology to create an unsettled and unsettling frame of reference. The title frames the voice formally, marking it out as a 'division' and lyric in nature. An *I* utterer has not yet appeared, but already an enigmatic, if unstable, voice seems to be 'ordering' the poem.

4. General analysis

Makin (1985) has said of Canto II:

Canto II offers textures and transformations. But, first, a statement of intentions concerning the epic now under way. It was begun in earlier drafts as a development from Browning's *Sordello*, in which poem a blank outline, that of the troubadour Sordello, was taken from the historical cupboard and made to move with Browning's own self's musculature and struggles. Is Pound to do the same with his figures, the many ghosts who will walk in these pages? Is he to use them merely as excuses for self-projection? What is the relation, Browning, between your *Sordello*, and Sordello the troubadour, and the Sordello who will walk in my poem?

Hang it all, Robert Browning,
there can be but the one 'Sordello'.

But Sordello, and my Sordello?

The answer: Sordello has his own locus, and will breathe through his own language in my poem:

Lo Sordels si fo di Mantovana.¹⁰

This analysis of the voice of the canto in part explains

'transformations' noted by Makin (1985). We seem to shift into another deictic centre constantly in the poem; and this is because the voices' perceptions are constantly transforming one seeming objective centre into another, less stable centre. The following lines should clarify this:

So-shu churned in the sea. 5
Seal sports in the spray-whited circles of cliff-wash,
Sleek head, daughter of Lir,
 eyes of Picasso
Under black fur-hood, lithe daughter of Ocean

A new Cont has been introduced at this point, as has a new frame of deictic reference (*the sea*). But from here the frame of reference is transformed by a subjective, present tense deictic aspect which incorporates the proper names of *Lir*, *Picasso* and *Ocean*. Nassar (1975) comments:

...all artists of all times look at life's processes (wave motion) and transform objective fact (lovely or otherwise) into a subjective reality. ¹¹

But Pound, as artist, does not even lay claim to 'objective fact'; rather, 'fact' is a matter of the perception of the poetic voice mobilised at particular moments in the poem. We cannot really say that "Seal sports in the spray-whited circles of cliff-wash" is an 'objective fact': it is a representation within some deictic centre which is then transformed into another centre. This centre-shifting is characteristic of the poem as a whole.

Transformations within the poem as a whole tend to be linked by logical conjunct *and*. This is rarely, however, a temporal *and*, as the following lines suggest:

And the wave runs in the beach-groove:	L10
And has the face of a god	L18
And doom goes with her in walking	L20
And the blue-gray glass of the wave tents them	L26
And the whole twenty against me	L50
And the ship like a keel in ship-yard	L84
And the sea blue-deep about us	L93
And they kicked me into the fore-stays	L111
And of a later year	L119
And So-shu churned in the sea, So-shu also,	L130
And we have heard the fauns chiding Proteus	L153

And here often functions to make the overall voice of the poem cohere. the shift in deictic centre is accompanied by the conjunct which indicates not linear temporality but synchronous action.

The shifts in the deictic centre that I have mentioned are brought about by the sudden inclusion of first person voices - often without (as one would expect in prose) detailed preliminaries. For example, the speaker of line eleven (beginning "Eleanor...") is unspecified; only *old men's voices* utter the direct speech from line fourteen ("Let her go back..."). Similarly, unspecified crew members in line forty-three ask "To Naxos?...". The deictic centre is shifted to accommodate the new voice of the direct speech; and indeed the voice uses strong demonstrative deixis (*that way*). At this point, the *I* utterer appears, and the two centres of orientation interact:

Cum' along lad." "Not that way!"
"Aye, that way is Naxos."
And I said: "It's a straight ship."

We are not in a position as readers to clearly assign the indexical meaning to the symbolic term *I*. Although we would presume that the *I* is not the same as that which 'possessed' *Sordello* (*my Sordello*, L3), we have to shift our focus to accommodate this implied *I* who narrates the central episode of Dionysus's enchantment of the sailors. Pound is mixing up the *I* referents, deliberately conflating them historically and textually with his own *origo* as scriptor and poet. Flory (1980) explains some of his 'rewritings' in the canto:

This story of Dionysus is told in the first Homeric Hymn to the god, but Pound bases his version not on this directly, but on Ovid's rendering of it in *Metamorphoses* 3. By doing so, he places more emphasis on danger. In the Hymn to Dionysus, the singer simply tells how Hecator (Acoetes) escaped the fate of his companions and was rewarded by the god. In Ovid, Acoetes tells his own tale but his narrative is only one part of the main story which tells of Pentheus's denial of Bacchus' divinity and how the king's sacrilege is punished when his mother, in a Bacchic frenzy mistakes him for a wild boar and tears his body to pieces....The speaker...in this canto is saved and honoured by the god, but he is more passive than Odysseus. ¹²

Pound's *I* is an intertextual *I*, yet one with his own identity.

The deictic references of lines 45 to 55 are largely pronominal or made through the use of the definite article. *The whole twenty, the fore-stays, the boy, the racket and the bows* are juxtaposed with the pronominals *I, he, me, they* and *her*. *Me, her* and *they* have antecedent forms, but

the *I* remains enigmatic. In line 63 the *I* takes the appositional *Acoetes*. This appositional proper name then mobilises elements within the deictic centre: he uses the past tense verb *stood* and the adverb *there*. *There* is neither truly anaphoric nor deictic. It does refer to the content place, but it is not precise and has a part textual function - roughly glossed as *the place that is implied in the discourse*.

Lines 64-94 are characterised by verbless constructions which are low in deictic activity. In the opening lines of this part of the poem the definite article and spatio-temporal expressions are prominent, but this soon gives way to a deicticless group of lines. Line 67 is important inasmuch as it sets up the subsequent narrative *origo*:

And where was gunwale, there now was vine-trunk
The centre of orientation is shifted to that of *Acoetes*, the narrative *I*. The first phrase points to a Cont_2 , operating within the new *origo* of *Acoetes*. The spatial adverb *where* is left hanging, in a sense, without the phrase *there once was*. In the second part of the sentence the adverb *now* is juxtaposed with the past tense copula *was*, and shows the *I* figure performing a narrative function: the deictic centre of orientation shifts to Cont_1 - a fairly common feature of narrative.

From this point the narrative has few deictic features, as the following lines show:

Beasts like shadows in glass	L73
Sniff and pad-foot of beasts	L77

These lines have neither deictic referring expressions, aspects of the *origo*, nor spatio-temporal elements.

In line 95 the deictic *origo* shifts to another voice, Lyaeus:

And Lyaeus: "From now, Acoetes, my altars
Fearing no bondage,
Fearing not cat of the wood,

Although shifting from one character, or participant, to another necessarily entails a shift in deictic orientation, this kind of embedding is not altogether typical of lyric poetry. But Pound is embedding narratives and narrative voices within a lyrical genre. The conjunct *and* (the function of which I have already discussed) introduces the utterance and the accompanying shift.

Following the direct speech of Lyaeus, and before the repeated line "And So-shu churned in the sea,...", pronominal reference, deictic shift and direct address are juxtaposed to produce a densely deictic section of the poem. I suggest that this section exemplifies Modernist lyric deictic functioning. Particular aspects, such as pronominal reference, will be discussed under consideration of the individual deictic categories, but I shall give a general analysis here.

The narrator recovers, again using the temporal adverb *now* to partly shift the deictic perspective to the *now* of the utterance - essentially making CT and ConT synchronous.

Yet the narrative is still located in the past. When the narrative *I* appears it takes the present tense verb *worship*, followed by the present perfective *have seen*. This again shifts quickly with the line:

When they brought the boy I said: 108

The NG *the boy* picks up the indefinite NG *a young boy* of line 42 and *the boy* of line 52. The pronominal *they* refers to the crew first mentioned in line 52.¹³ The direct speech following this line is important because it again gives us a shift into the ConT and actual utterance of the *I*. Although there is nothing remarkable about direct speech *per se* in relation to deixis (apart from the shifts of perspective which occur), in Pound's poem it functions in such a way as to bring into sharp relief the *origo* of the utterer; this is a text where the narrative and lyrical voice is problematic and temporal relations are similarly confused. An example of this is evident in this section of the canto. Lexical items such as *god*, *boy* and *fore-stays* are repeated; pronominal reference, whether anaphoric or deictic, is also repeated, as are complete clauses ("I have seen what I have seen"). The action of the poem recurs within shifting *origo* perspectives. Time and voice are uncertain.

The address to Pentheus (L114) picks up an earlier reference (L59). This is not rendered in direct speech; the absence of speech marks means that it is uttered at CT synchronous with ConT₁. The incident alluded to anticipates

So-shu reappears in line 130; the *origo* of the previous section disappears and we are returned to the opening of the poem, before Dionysus' enchantment. In the final lines the *I* is transformed into *we*, and reference expands to accommodate the sea-god, Proteus, who, in a sense, has presided over the seas of the poem. It is further fitting that the poem should end with with the conjunct *And* followed by marks of ellipsis. *And* has served to link and make simultaneous the various narrative strands and *origos* of the canto.

5. Analysis according to prescribed categories

5.1 Referential deixis

Pound uses the demonstrative only twice in the canto. Both uses are deictic, but both are found within sentences of direct speech:

"...Not that way!"

"Aye, that way is Naxos." 45

The demonstrative is used to focus on an explicit direction from the *origo* of the present speaker, and both occurrences have the head way. Nowhere in the poem does Pound use demonstratives to refer to a latent discourse referent or to a shared element in the universe of discourse. This suggests two possibilities: either the processing effort required to accommodate such reference is minimised, or that effort is displaced to some other deictic term or element relating to reference - say, pronominal expressions or the definite article. There is a paradox connected with

the choice of article or demonstrative seems to demand a greater (*that way* as opposed to *the way* for *the* to have access to the correct universe. The article can be troublesome, too. The question is whether the article introduces salient items into discourse. Wordsworth tended to set up an instance, where the definite article was first processed. Because of the shifts in context, it would seem unlikely that Pound's article works this way.

The definite article:

Roughly half the article uses in the same way. Those I have assigned the function of identifying whose accessibility is based on the current previous semantic field. For example, *the beach* and *the beach-run* are easily processed. The frame of reference has been set up, so that *the beach* and *the beach-run* are easily processed. This could be defined further as associations. A (1991) states:

The parameters of uniqueness may also be based on the basis of a more general kind of known associative relationships between the membership of an entity within a 'set' is determined by general commitments involving predictable, or functional occurrences of entities... and uniqueness relative to each set. 15

Rostrevor-Hamilton in The Tell-Tale Article (1949)

noted the frequency of the article's occurrence in modern poetry (he specifically mentions Eliot and Auden). Although he does not explicitly define the *kinds* of definite article occurring in the texts (an aspect which is important in my analysis) he nevertheless states from the outset that it is a significant element. Rostrevor-Hamilton is mindful of the *kinds of poem* which would skew his analysis. He talks, for instance, of "Nature-poetry" - where there would be a high percentage of articles occurring, irrespective of period. Of the 'moderns' he states:

The frequency of the definite article in the moderns - often as much as or exceeding 10 per cent- is the more striking because their verse (like that of Donne, and unlike that of the Nature-poet) is much more full of "image proper" than of "picture". The frequency is partly due to changes in syntax....Thus the moderns have a predilection for the particular image. ¹⁶

For Rostrevor-Hamilton the *image* is, typically, a word related to a sense-impression. I noted that Vaughan (like Donne) does not use the definite article deictically (and it fact does not use it much at all). Wordsworth tends to use it more; but Pound's usage is prominent - thus seeming to back up Rostrevor-Hamilton's claim.

What is surprising about the use of the article in the canto is that both deictic and non-deictic occurrences relate to the 'scene'. There are very few articles which are abstract; most of them relate to the immediate spatio-temporal context. The kind of cognitive mapping as evinced

the definite article in the poem is not fragmented as one would perhaps expect from a Modernist poem. Although such mapping superficially suggests coherence, however, the referential bases from which the article operates are constantly shifting. Thus, although references seem coherent, the centre of orientation from which these references radiate are fluid. The lexical set relating to *the sea* dominates the poem, yet it is not the same sea throughout which is being referred to. Linguistically, then, and one might also say grammatically, the poem is ordered and coherent. What are not coherent or unified, are the spatio-temporal and egocentric frames through which reference to the world is made and by which cognitive mapping takes place. In terms of simple numbers of occurrence, Rostrever-Hamilton is correct in suggesting that more articles appear in Modernist poems: in 1965 words Wordsworth's poetry features 113 articles; in Pound's 72 in 883 words. Wordsworth's articles are generally more abstract, however. What appears to be stable is the percentage of deictic uses. In Wordsworth 45 out of 113 are deictic (roughly 42%); in Pound 32 out of 72 (roughly 44%).

It would be incorrect, however, to suggest that somehow Wordsworth is abstract and coherent in his use of the article, and that Pound is concrete yet incoherent. Rostrever-Hamilton suggests that some kinds of more abstract use and constructions are typical of Modernist poetry. Examples from Eliot, such as "The infirm glory of

the positive hour" and "The one veritable transitory power are given as evidence of this fact. But Pound does not seem to mobilise this kind of use to any great extent. As I have noted, Romantic, or at least Wordsworthian, usage is far from 'stable' or straightforward. The Romantic vision is a troubled one, and this is bound to be reflected in the uses of the article and elements and terms of reference. Pound's usage of the article is superficially coherent, but deictically complex. Larissey (1991), in his discussion of Pound cites Fenollosa's comments about nouns and verbs as relevant to the composition of the Cantos. These comments are relevant, also, to the deixis of the canto:

A true noun, an isolated thing, does not exist in nature. Things are only the terminal points, or rather the meeting points of actions, cross-sections cut through actions, snapshots. Neither can a pure verb, an abstract motion, be possible in nature. ¹⁷

The concept of the relationship between words and the world is curious. It is not clear what a 'true noun' is, for such linguistic elements only function in relation to other linguistic elements. However, the notion of nouns as 'terminal points' or 'meeting points' relates to the function of NGs in the canto. The articles governing the NGs, though grammatically coherent inasmuch as there is no disjunction between article as determiner and noun as head, perform the function of blending and mixing these various points. The following are the NGs with definite article which are associated with the sea occurring in the first forty lines of the poem (my italics):

So-shu churned in the sea	L5
Seal sports in <i>the spray-whited circles</i>	L6
And the wave runs in <i>the beach-groove</i>	L10
Ear, ear for <i>the sea-surge</i>	L13
Let her go back to <i>the ships</i>	L14
Let her go back to <i>the ships</i>	L21
And by <i>the beach-run, Tyro</i>	L23
Twisted arms of <i>the sea-god</i>	L24
And <i>the blue-gray glass of the wave tents them</i>	L26
<i>The ship</i> landed in Scios	L40

The article is processed anaphorically; we presume that the constant noun *sea* is always that which has been initially identified - that the sea is part of the same deictic centre of orientation. Yet this is not so. The sea, with its grammatically secure article, becomes a variable where a number of centres of orientation are mobilised. The *indexical* meaning of the NG shifts, even though the *symbolic meaning remains the same*. The *Modernist use of the article, therefore, reflects a much less fragmented (symbolically) world-view than that which at first may appear.*

Third person pronominal expressions

Nineteen of the twenty pronominal expressions relating to reference function anaphorically, the one remaining being a non-deictic 'dummy' subject. In terms of mere occurrence, Pound's poetry is closer to Wordsworth's than to Vaughan's. But the occurrence of deictic third person pronominal expressions is rare in all three poets. It is certainly not the case that the Modernist poem, given the evidence from Pound's canto, is more likely to use this kind of deictic term. This is naturally to do in part with

both the 'subject' and 'object' of the poem: there is no apostrophe to an unnamed loved one or deity. Despite the shifting historical and mythical referents the canto has a narrative element which is evident in the function of third person pronominals. Objects and people are introduced by a full form even at the beginning of the poem. However, I have argued that certain anaphoric references are close to deictic references, and this was demonstrated in the analysis of the poetry of Vaughan. In Pound's canto the pronominal references are *symbolically* unproblematical (as was the case with the definite article) but because of the compression of spatial and temporal references (which will be examined under the heading 'time and space') once again the *indexical* (or deictic) meaning is less secure.

5.2 Origo-deixis

We should perhaps talk of the *origos* of Pound's canto, rather than of one *origo*. Different voices inhabit the poem and the single, speaking voice changes. There is, as I have mentioned, a dialogic aspect to the poem; there are explicitly marked 'other' voices between which the deictic centre of orientation necessarily shifts. The *I* who narrates the central episode is mixed up with other *origos*. First there is an intertextual *I* who lays claim to a "Sordello" in the opening of the poem (*my Sordello*). Second, there is the voice of Dionysus narrating the central episode:

And I said: "It's a straight ship." L47
And an ex-convict out of Italy

Knocked me into the fore-stays,
Third, there is the *I* of Acoetes, the pilot of the ship
taking Dionysus to Naxos, who announces himself:

Aye, I, Acoetes, stood there, L62
and the god stood by me,

Indexical (deictic) meaning can only be assigned to the narrating *I*, Dionysus, once we have recognised the myth. The voice which opens the poem announces its deictic aspect only through a possessive NG, *my Sordello*. "Acoetes" directly apposes the *I*. There is therefore not one constant indexical *I* governing the poem: the *I* is broken up and juxtaposed with other voices such as Homer's. It is difficult to locate the indexical voice behind such lines as "So-shu Churned in the sea" (L5,L130). Essentially, a different narrative line is set up by a fluid enunciative persona. This persona is able to manifest a number of deictic centres of orientation, as outlined above. The poet flaunts his own discourse strategies in the opening of the poem, and continues to blend lyric and narrative, and to juxtapose voice with voice. A kind of deictic simultaneity is expressed, where *origos* and spatio-temporal references are expressed as textual 'layers' rather than sequential and *con*-sequential actions of subject and predicate. This 'layering' effect is further reinforced by the non-temporal use of *and*.

Pound uses the vocative as often as Wordsworth. It is not surprising that a Modernist text such as the Canto should incorporate the conventional figure of the vocative, for it deals not only with history, but with the conflation of past and present, lyric and narrative, poet and persona, subject and object. However, Pound does not employ the vocative particle *O*, and his uses are largely confined to naming:

Hang it all, Robert Browning (L1)

"Ileuthyeria, fair Dafne..." (L124)

Through this naming, different centres of orientation, historical, poetic and mythical, are prescribed. Apart from the playful opening line, there is no form of address which resembles the Romantic vocative displacement into 'other'. Rather, Pound uses direct address to call the voice into the text (there are no addresses to inanimate objects).

5.3 Spatio-temporal deixis

I have mentioned Pound's use of the conjunct *and* to imply synchronous action. In the Canto there is a compression of space and time. Space is pointed to by the constant symbolic meanings of the deictic terms, particularly *the*, despite the fact that the indexical meaning of those symbolic terms change. The synchronicity and compression of spatial and temporal references can be demonstrated by an analysis of the *and...* clauses. Spatial referents and temporal indicators overlap in their symbolic meaning:

i) And the wave runs in the beach-groove (L10)

ii) So-shu churned in the sea (L130)

The sentence in ii) also occurs at line five. In i) the present tense indicates a $ConT_1$ synchronous with CT. The *and* does not indicate any temporality, and follows non-tensed clauses ("Sleek head, daughter of Lir"). Further back we encounter the line "So-shu churned in the sea". The definite article with NG *the beach-groove* (L10), though part of the same lexical set as *the sea* of both line five and example ii), has not the same reference. Thus the sentences express different propositions by virtue of being ostensibly uttered about, or on, different occasions. Although ii) has a past tense verb its repetition acts as a kind of refrain, while the referential element, the NG, links spatially with other sea references.

There are a number of references in the canto which can be described as 'geographic'. Apart from the binary contrast of *come* and *go* (*go back to the ships, cum' along lad*) expressed in the poem, there are expressions which relate to its geographical context:

in Scios	L40
Take you to Naxos	L43
out of Italy	L47
in Tuscany	L49
out of Scios	L52
to eastward	L56
to the Naxos passage	L56

These expressions occur at a particular point in the text. The relevant lines are a focus for geographical references, and represent a specific dramatised incident. Indeed, the lines stand in contrast to previous and subsequent lines where spatial references are manifested in tenseless clauses and articulated NGs. The lines are full of the features of narrative: past tense verb forms, the representation of direct speech and shifts in the deictic centre of orientation. However, the adjunct groups in these expressions are by no means necessarily deictic. Prepositions only relate spatially to other elements in the group; the relationship between prepositional and completive is analogous to that of tense and aspect.¹⁸ The expressions *in Scios, to Naxos, out of Italy* and *in Tuscany* might seem at first to be deictic, but this is dependent on the context in which the expressions occur. These expressions are not necessarily uttered from a position outside the geographical location being referred to; if we do infer this then it is because of other features in the text rather than because of some innate quality of the prepositional group. In the direct speech utterance "To Naxos? Yes, we'll take you to Naxos" (L43), for example, it is the verb tense which enables the reader to presume that the utterer is outside Naxos. Other examples are not so clear. The opening line presents a number of problems:

The ship (S)\ landed (P)\ in Scios(A)

There is nothing linguistically remarkable about this

clause. Our linguistic competences enable us to most naturally read the line as narrated by an agency *outside* Scios. The narrator is presumed not to be writing at the same place as that to which he is referring. In other words, *content place* and *coding place* are presumed not to be the same.

There is often an ambiguity between potential homophoric, generic or deictic spatio-temporal references, as in the following line:

Seal sports in the spray-whited circles of cliff-wash (L6)
What I take to be the occurrence of the singular NG without article is rather unusual, and leads to ambiguities relating to the referential and spatio-temporal aspects of the line. The preceding line, "So-shu churned in the sea" had already disturbed the reader's sense of time and place. A more accessible NG would be the plural form *seals* (followed by *sport*), or, given the reference of the poem as a whole, one with a definite or indefinite article. I have argued that Pound's use of the article is important in terms of deictic ordering. That which is seeming to link items within a coherent semantic field masks shifting references. *The seal* would be much more in line with the definite reference of the poem as a whole, and would make the verb (and by implication, the time) a stronger present. The reader would be able to access a more particular time and place. However, no article is present, despite the definite reference embedded in the adjunct *the spray whited*

circles of cliff-wash. Much of the time Pound uses the article to link disparate times and places; here he omits it to disrupt our sense of time and place. The line acts as a break between the time and place of So-shu's churning in the sea and the scene with the elders discussing Eleanor. The line featuring So-shu can be expressed as:

S₁ [So-shu] T₁[past] L₁ [the sea]

where S = subject, T = time, and L =location

The subsequent line can be expressed as:

S₂ [seal] T₂[present] L₁₍₂₎[the sea]

This is accurate, of course, provided we accept that *seal sports* masks an unrealised article (that is, it is not some compound NG *seal-sports*). The ambiguity arises as to the location L of the second line. The same semantic field is in operation, yet the subject and the tense have changed. Time shifts, yet the location seems superficially to be constant.

The present perfective tense occurs twice, in the following lines:

1) I have seen what I have seen (L112)

2) We have heard the fauns chiding Proteus (L153)

These lines can be expressed in the following manner:

1) S₁ [Loc] T₁ [have seen] O [what I have seen]

2) S_{S(1)} [Loc+] T₁ [have heard] O [the fauns]

Here, S = locutionary subject (the *we* entails both I and another participant), T = time, O = object.

5.4 Subjective deixis

Only three modal verbs occur in the poem. This suggests that the subjectivity of the text is expressed through other discourse elements. Indeed, it seems that the lyric poem is a discourse where subjectivity is primarily expressed through deictic elements and terms other than deontic and epistemic modals. In the canto, the opening modal announces the subjectivity not only of the poet but also of the poem's represented experience. That subjectivity is then left behind with the playful ironic poet's voice and displaced into the deictic elements and terms which subsequently feature in the poem. Other modals are located in the direct speech of the voices.

5.5 Discourse deixis

It is perhaps surprising that discourse deixis, as I have defined it, does not feature in the poem. I have so far drawn attention to the meta-discoursal use of the conjunct *and*. I have also indicated that references to other texts, verbs of speech and proper names have a discourse-deictic aspect. In terms of 'pure' discourse deixis, Pound's poem is not self-referential. Instead, the bar-charts in the appendices indicate decline in discourse deixis occurring from Vaughan to Pound. One might have expected this pattern to be reversed - with the self-conscious Modernist poem containing a relatively high proportion of discourse-deictic terms. The evidence

suggests, however, that Pound's poem draws attention to itself in a different way.

Discourse deixis is really a discourse phenomenon which is most prominent in the written text. The written form of language has both spatial and temporal aspects - that is, it unfolds both in time (for the reader) and in space (on the page). The written text can refer to itself by using spatial terms (*above*) or temporal terms (*later*). Only temporal terms can be used in the spoken text. The more a text models itself of the written discourse, then, the more likely it is to contain both spatial and temporal discourse-deictic terms. This may go some way to account for the fact that discourse-deictic terms 'fall away' from Vaughan to Pound. Now, it could be a purely stylistic fact about the poets, but there is something about the link between orality and the lack of discourse-deictic terms which should be pursued. The more 'orally inspired' a text is, the less likely it is to contain a variety of discourse-deictic terms. Pound's poem, though highly textual, mimics the oral function of classical poetry.

5.6 Syntactic deixis

Although as Bar-Hillel (1971) states, perhaps ninety percent of utterances are deictic in some way, there are a number of linguistic options which are alternatives to deictically aspected structures. The generic sentence is one option, and we have encountered that particularly in Wordsworth. A generic sentence may be thought of as

deictically neutral, and has been cited by some critics as representing a non-egocentric, objective viewpoint. ¹⁶

The fragmentation of syntax, often noted as a feature of Modernist poetry, is another non-deictic option, and this frequently occurs in Pound. Although a sentence can never be free of grammatical relations, omission of the main verb, or the isolation of subordinate or non-finite clauses, can deictically 'decentralise' the utterance and give rise to ambiguities about who is speaking, when, where, and even why. In short, the utterance may appear free of the deictic co-ordinates which are essential for the interpretation of textual phenomena. There are significant passages in the Canto where such deictic decentralisation is evident (I have discussed one aspect of this under the heading *spatio-temporal deixis*):

And, out of nothing, a breathing,	71
hot breath on my ankles,	
Beasts like shadows in glass,	
a furred tail upon nothingness.	
Lynx-purr, and heathery smell of beasts	75
where tar smell had been,	
Sniff and pad-foot of beasts,	
eye-glitter out of black air.	

Pound's poem presents a constant approach and withdrawal from the syntactically deictic aspects of language. Fragmented, non-deictic constructions are juxtaposed with a variety of deictic syntactic form, issued from a number of different *origos*. The syntax of Pound's canto, then, in part mimics the fragmentation of personality evoked in Modernist poetry. But at the same time it enacts a strong,

deictic aspect through the mobilisation of different voices. The deixis in this respect is an anchoring, rather than isolating element, and paradoxically acts to cohere the voices and personalities of the poem.

6. Concluding remarks

The main point arising from the examination of deixis in the canto is that Pound's poem superficially coheres through its symbolic meanings, but is unstable and shifting in its indexical, or deictic, meaning. The *personae* of the poem are thus linked with a kind of overt symbolic realisation. This symbolic realisation allies the poem not only with other poems (the generic link), but with a theory of language that suggests that while some elements of meaning are stable, (i.e. graphic, symbolic realisation), the world to which those elements refer is in flux.

However, there is no clear opposition between the deixis occurring in Romantic texts such as Wordsworth's and the that occurring in the Modernist poetics of Pound. Wordsworth's persona (as indeed is Vaughan's) is just as elusive, yet the Romantic *I* has such a powerful myth surrounding it that we look for coherence to link symbolic with indexical meanings. The time-span in which Pound's deixis can be said to reflect and operate in is wide - linking the past to the present. Wordsworth's span is the present of his experience (and, to a certain extent, the past of his experience). Vaughan's span is the experience

of an individual and the experience of a generalised subject in a devotional frame.

Pound's spatio-temporal reference, *origo*-reference and object-reference are multi-layered, then, and he juxtaposes non-deictic, or to be more precise, deicticless, stretches of text with densely deictic fragments. Thus Pound's text is one which dramatises the relationship between the symbolic and indexical meanings of deictic terms and paradoxically systematically retreats from this deictic density by also appearing, in fragments, as a poem without a deictic centre of orientation. An analysis of the deixis of "Canto II" not only reveals the poetics of Modernism, but enables us to see that poetics in the light of its generic precursors.

NOTES

- 1 This in part can be attributed to Eliot. The 'heap of broken images' which can be said to constitute the most famous Modernist poem, "The Waste Land" (1922) is given aesthetic credence by Eliot's own proclamation that the poet does not have a personality to express, but 'only a particular medium'.
- 2 Jonathan Culler, (1975), Structuralist Poetics pp.168-9
- 3 Max Nanny, (1988), "Modernism: the manipulation of context" p.75
- 4 Cited in Nanny, Ibid. p.79
- 5 Ibid. p.79
- 6 Ibid. p.80
- 7 Ibid. p.80
- 8 Ibid. p.81
- 9 Paul Nassar, (1975), Pound's Cantos p.19
- 10 Makin, (1985), Pound's Cantos p.128
- 11 Nassar, (1975), p.17
- 12 Flory, (1980), Ezra Pound and The Cantos: A record of Struggle pp.108-9
- 13 The crew here are those men who turned out to be pirates, unbeknown to Dionysus. The crew steered for Asia, intending to sell him as a slave.
- 14 For a lucid summary of the myth, see Robert Graves, The Greek Myths:1 Penguin Books (1960), pp.103-6
- 15 Hawkins, (1991), "On (in)definite articles: implicatures and (un)grammaticality prediction" pp.408-9
- 16 Hamilton, (1949), The Tell-Tale Article p.34
- 17 Edward Larissey, (1991), Reading Twentieth Century Poetry: The Language of Gender and Objects pp.35-36
- 18 As explained in Chapter One, aspect is non-deictic because it relates to an internal system of referencing. The prepend of a prepositional group performs an analogous

function, relating spatio-temporal co-ordinates to a wider deictic frame, typically the reference of the NG.

CHAPTER SEVEN: CONCLUSION

Some six hundred lines of poetry (3718 words) have been analysed, and a methodology set up from which the analysis could proceed. The description of deixis and the subsequent methodology is necessarily detailed for two important reasons. First, the mass of work on deixis in general had to be assessed, reviewed and reworked for the purposes of subsequent analysis. Second, a way had to be made clear for the description and analysis of a particular literary genre, the lyric poem. In works of a pragma-stylistic nature, such as York's The Poem as Utterance (1986) and Birch's (ed,1988) Functions of Style deixis is invariably noticed and noted as an important feature of whatever text is being discussed.¹ Yet the lack of both a clear description and a methodology, severely restricts the analysis of deixis.

I have maintained that 'literary deixis' does not exist, and that the difference between the deixis of a lyric poem and of, say, conversation is a difference in degree, not of kind. What alters from text to text, or from genre to genre, are the kinds of processing frames which enable us to make sense of the deixis and thereby construct relevant and coherent contexts. The methodology I have constructed is applicable to any genre or speech situation: the analyst must pair the description of the deixis with the description of the genre or 'frame' in which the deixis is operating.

But there are also a number of literary aims in my analysis, the most general being the pragmatic description of the lyric poem. I have further shown how the use of deixis differs from poet to poet and from age to age. However, the amount of detail in my analysis would not be workable in more 'everyday' stylistic accounts of deixis in literary (or non-literary) texts. Such detail is a necessary part of my description, and gives a base from which further analyses can be made.

An accessible and workable account of deixis in a particular genre would proceed by pairing the deixis with generic (or expectations of generic) characteristics. Taking the lyric poem again, these generic characteristics can be broken down from my initial 'lyric' characteristics into particular poets, particular historical moments and particular poetic sub-genres. The categories of reference, *the origo, time and space, subjectivity, the text and syntax* are crucial to any analysis. A consideration of these categories in analysis enables the deictic activity to be analysed in a logical and coherent manner.

I would argue that humans are sense-making creatures, and that we constantly strive to create contexts to make sense of ambiguous or seeming decontextualised utterances. I have argued that the deixis of a text helps the addressee to sort from various contextual possibilities to recover a sense-making frame. Semino (1992) further argues that:

The need for the interpreter to search actively for a context in which the deictic references can be

successfully disambiguated is not a peculiarly literary phenomenon, but applies to a wide variety of language uses.²

As I have said, deixis assists in this context-creating process. Semino (1992) does not agree with this; but as I have shown with my analysis of Vaughan, Wordsworth and Pound, deixis governs the functioning of the poetic *persona*. The lyric poem's monologic nature throws onto the deixis (again, this is a matter only of degree in terms of its difference from other discourses) the essential, context and sense-making functions.

Because deixis functions in the ways I have described, one might expect it to alter significantly as the lyric poem 'alters' through time. Yet we have seen that many features, such as the dramatisation of the synchrony of CT and RT, the occurrence of an unstable *I*, and the mobilisation of complex spatio-temporal relations recur in poetry of different ages. The deixis, therefore, does not simply reflect changing historical, social, or literary 'change'. The main functions of deixis do not change: deixis helps to map out worlds of possible contexts, and gives access to the *personae* that mobilise that deixis.

The lyric poem is a highly deictic genre. The projection of the lyric voice cannot be separated from the functions of deictic elements and terms. I have argued that deixis is the central aspect of textual and verbal orientation and perception through which encoders contextualise. At the centre of deixis is the subjective relational structure

whereby referents are identified through its relation to the *origo*.

The subjectivity of deixis is primarily a subjectivity of world view, rather than of belief. Although I have included epistemic modality in my categorisation, thus bringing out the egocentric element of deixis, it is essentially by the manipulation of certain co-ordinates that the subjectivity of deixis is manifested.

In terms of diachronic analysis, it might crudely be seen that if the subjectivity of the encoder (or poet) is somehow unstable, then the deixis would in some way reflect this instability. Tate (1992) states:

Deixis is subjective; hence it is not surprising to find that uncertainty or inconsistency in deictic reference is associated with impressions of fragmented subjectivity,³

We have to ask to what extent are the deictic elements and terms 'disrupted' along with a disrupted or fragmentary subjectivity. We also must enquire as to exactly which aspects of deixis are subject to change with a shifting subjectivity; and this has been a major part of this thesis. There is bound to be a tension between the subjective function of deixis related to the *origo* and the genre in which the deixis is functioning. I have defined the lyric poem in a particular manner. In order for this definition to be formed, certain features must be recognised and recognised as occurring reasonably consistently in such a text. There is, then, a tension between subjective agent

and genre. I have stressed that the analysis of deixis must be matched with the genre in which it occurs. Generic 'norms' will not always 'fit' the deictic function, and I repeat my warning about generic 'fixing'. It is not the case that every poetic age has access to the same generic concept of 'lyric poem'. Although generic characteristics stand in part as a pragmatic frame, they are not absolute.

Jonathan Culler (1975) is still one of the few critics to see deixis as a major factor in our experience of reading lyric poetry. Although I have disagreed with his assumption that deictics are mere 'technical devices', I consider his discussion of the relationship between deixis and the poetic persona to be pertinent.

Our major device of order is, of course, the notion of the person or speaking subject, and the process of reading is especially troubled when we cannot construct a subject who would serve as source of the poetic utterance....The poetic persona is a construct, a function of the language of the poem, but it none the less fulfils the unifying role of the individual subject, and even poems which make it difficult to construct a poetic persona rely for their effects on the fact that the reader will try to construct an enunciative posture..⁴

In different contexts an utterance, *u* expresses different contents, or propositions. The poetic *I* who utters "I am here" is not only a multi-voiced *I*, but is expressing different propositions on different occasions and in different contexts. The *I* is (re)constructed at each occasion of the utterance. We contextualise these poetic *Is* by the force of the deictic elements and terms and through the pragmatic frame of poetic discourse. Culler stresses

the unity of the lyric voice, and this is partly due to his efforts to blend anglo-American New Criticism with continental Structuralism.⁵ The poetic voice is not simply a "function of the language of the poem"; it is a construct mediated by the deixis and accessed through the frame of the discourse. No matter how 'difficult' the deictic terms and elements become, they are always processed in the same manner. That manner is the manner of all discourses: a search for contexts based on the manifested deixis.

1. The data

Here I shall make some brief concluding remarks concerning the data from the poems discussed. Detailed discussion and comparison has proceeded throughout the thesis, so there is no need for further lengthy analysis here. First, however, I shall make some concluding remarks about the analyses in relation to the categorisation of deictic elements and terms. It is evident from the poetry that *referential*, *origo* and *spatio-temporal* deixis are the principal deictic categories. Discourse deixis is also a major category, but does not feature greatly in the lyric poem. Subjectivity is included primarily to offer a different, but related, kind of subjectivity to *origo*-deixis. Syntax is primarily a deictic *element* and underwrites, in terms of activity, most utterances.

In the construction of the methodology it was necessary to both narrow the description of deixis and yet to extend it in certain areas. The inclusion of modality is one

instance of extension here. One deictic aspect which has undergone both extension and reduction is anaphora. I have argued that anaphora is close to deixis - indeed, it is a form of deixis itself. It is just as much a way of 'pointing' as other deictic terms: it is easy to bring anaphora under the heading of deixis if we say that the anaphor refers to the mental representation of an antecedent, rather than a fixed item already mentioned and therefore realised in the universe of discourse. In the labelling of items according to certain categories, however, 'deictic' and 'anaphoric' stand as separate entities. This is because although anaphora is subsumed under a general theory of deixis, it represents a strong difference in degree of deictic functioning from other deictic uses. As I have demonstrated, lyric poetry frequently exploits the lack of grammatical and representational antecedent in the universe of discourse. Poetry creates a kind of quintessential deictic space.

There are no features which are entirely absent in one era of poetry yet present in another. This suggests a homogeneity of deictic activity. Discounting such individual terms as the archaic *yon* and other examples such as the lack of demonstratives in the poetry of Pound (a stylistic trait of Canto II), it can be seen that deictic elements and terms recur in various forms throughout the history of the lyric poem. This is hardly surprising given the function of deixis. The diachronic development of

deictic elements and terms will be discussed in conjunction with an analysis of the data. I shall first give a basic analysis of the data, particularly focused on the occurrence of items, before I summarise the diachronic development suggested by that data. I shall analyse a final poem, based on a reduced model of the methodology. I shall discuss the relation of deixis to the function of the poetic persona in the light of the research as a whole, and make some comments on the possibilities for further research.

The chi-squared tests indicate the strength or degree of relationship between variables. They are used to evaluate whether or not frequencies which have been obtained differ significantly from those which would be expected (based on certain theoretical assumptions). The contingency tables such as those in the appendix must be grouped in a logical way, and the simplest and most logical way is to group the data according to the deictic categories described in the thesis. However, this is satisfactory only if there are two or more variables within each category. The most relevant to the analysis are therefore the categories of referential deixis and *origo*-deixis, as these contain multiple variables exhibiting a logical relation. A further subset of the deictic usage of certain referential items is also analysed. The remaining categories, spatio-temporal deixis, subjective deixis, discourse deixis and syntactic deixis are presented in the appendix without chi-square analysis,

as they cannot be grouped together in any logical way. The main chi-squared analysis is based on occurrences per 1000 words; the subset per 100. Percentages occur in the second line of the tables. It can be seen immediately that the relations which exist in referential deixis and *origo-deixis* are significant, as they have a p value of 0.000. In referential deixis, for example, it can be formally stated that the value of x^2 (chi-square) obtained (68.21) when the degree of freedom is 4, is significant at the 0.000 level of probability. The subset also has this high degree of significance. This validates my claim that reference is a major (yet often ignored) deictic category.

1.1 Referential deixis

As can be seen from the chi-squared statistics, demonstratives occur very rarely in Pound's Canto - however, each occurrence is deictic. The ratio of deictic to non-deictic and anaphoric uses is slightly higher in the poetry of Wordsworth than in that of Vaughan, but twice as many words of Wordsworth's poetry have been analysed. Overall, then, Vaughan's usage is more prominent. Vaughan particularly mobilises the proximal deictic demonstrative *this*; Wordsworth favours the distal *that*.

The percentage ratio of deictic definite article uses to words examined is greatest in Pound. Indeed, the article itself occurs more frequently in Pound. This backs up Rostrevor-Hamilton's claim about the frequency, if not the use, of the article in Modernist poetry. Vaughan hardly

uses the article at all, and when it is used, it is rarely deictic (only three instances of the deictic article occur in seventeen occurrences; ratio = 18 per 100). Wordsworth uses the article far more than Vaughan and not as often as Pound. Yet the percentage ratio of deictic to anaphoric and non-deictic uses is comparable in Wordsworth and Pound. Perhaps surprisingly, the deictic use of third person pronominal expressions is comparatively rare. This is because, as demonstrated in the poetry of Vaughan, often a weak antecedent is introduced into the text early on, and subsequent references relate to the mental representation of this antecedent. The third person pronominal use, though often characterised as anaphoric, is in fact closer to deictic use than at first might seem because of the phenomenon of weak antecedent. Again, Vaughan exploits the relation between pronoun and antecedent to a greater degree than either Pound or Wordsworth. Vaughan uses the third person pronoun more often (notably *he*), and although the difference is slight the use is more often deictic. Wordsworth's deictic use of third person pronominal expressions in relation to numbers of words analysed is very slight. Because Pound introduces new voices (often by naming) throughout the Canto, his use of the deictic third person pronominal is minimal.

1.2 Origo-deixis

Wordsworth's *I* is the most prominent of the poetic *Is* analysed, although the difference is slight given the

variation in numbers of words analysed. Vaughan is almost comparable, and Pound falls away slightly (31, 30, 24 occurrences per thousand words respectively). The difference with Pound's *I*, of course, is that it is not the stable enunciating voice.

Both Vaughan and Wordsworth use the second person address much more than Pound (16, 13, 3 per thousand). Again, given the relative numbers of words analysed, occurrences in Vaughan are slightly greater. In Pound, again the feature falls away. Wordsworth outweighs Vaughan significantly in vocative use, but Pound's use is greater still (4, 6, 7 per thousand). Again, with Pound, there is a variety of persons addressed, while with Vaughan and Wordsworth there is a variety of *objects* addressed.

1.3 Spatio-temporal deixis

All three poets mobilise spatial and temporal expressions. Given the relative numbers of words analysed Vaughan and Pound are comparable, while Wordsworth mobilises fewer expressions (26, 15, 27 per thousand words). This can be accounted for by the fact that in Wordsworth's poetry there are significant stretches where generic statements are being made, and the spatio-temporal co-ordinates of the utterance are deictically freer.

1.4 Subjective deixis

Explicit subjective deixis as I have defined it is comparatively rare. The lyric poem is a site where subjectivity is realised through other deictic functions,

and expressed primarily through the mobilisation of other deictic co-ordinates, such as reference, origo and space and time. All three poets are roughly comparable in their use of explicitly subjective (i.e. modal) deixis.

1.5 Discourse deixis

There is a significant decline in the use of discourse deixis from Vaughan to Pound. The fact that Pound's poem is "orally inspired" goes some way to account for its lack of discourse-deictic terms. Generally, however, discourse-deixis is not a prominent feature of lyric poetry.

1.6 Syntactic deixis

Syntactic functions such as questions and commands are less evident in the poetry of Pound, and most prominent in Vaughan. This suggests that the implied addressees of Vaughan's poetry are more deictically demanding than those of Pound and Wordsworth. Questions and commands are deictic by virtue of their supposition of the existence of an addressee (whether human or not) in the universe of discourse.

The chi-square analysis shows the significance of the occurrence of certain deictic elements and terms. It is to be stressed that the simple occurrence of terms and elements is only one aspect of the significance of deixis in discourse.

2. The poetic persona

Deixis can be manipulated in such a way as to express egocentric reference or reflexively suggest the viewpoint

of an addressee or third person. Deictic shifts are common in this second aspect - a more likely occurrence in prose genres. In poetry, there is often a compression of linguistic material which results in a dense clustering of deictics relating to the egocentric persona. Both second and third persons will be addressed or referred to, but shifts into the deictic centre of these persons are not so likely to occur. Egocentric relations are strong in the lyric poem, and the reader must create a cognitive space in which complex clusters of deictics can be processed.

Throughout this thesis I have had to generalise about the function and role of 'lyric' poetry. A series of complex frames assist us in the understanding of poetic texts, but the broad generic frame is the most fundamental. If different readers in different times and places attach different sets of contexts to a verbal structure ⁶, they do so within an interpretative frame which is analogous to the canonical situation of utterance. Verdonk (1990), in a preface to a discussion of the 'textuality' of Larkin's poetry, states:

...in literary pragmatic terms, the poet's text becomes a meaningful discourse only at the time when it is being read, that is, when the reader starts to build up interpersonal and socio-cultural contexts by imagining plausible circumstances and motives which could have given rise to the discourse gradually taking shape.⁷

Verdonk's first point is a logical truism - a text is only a text when it is read as text. His second point,

concerning the building of contexts, is a valid one. Contexts are built up within a generic frame.

Deictic reference organises the field of interaction into a self and other, or foreground and background dichotomy. There is an agent and an array of 'others', whether participant, non-participant or object. There is therefore a constant interplay between the deictic organising 'self' and what may loosely be described as 'other'. Deixis is a central aspect of the social matrix of orientation and perception through which addressers and addressees produce context. Deixis is the unique relational structure whereby the referent is identified through its relation to the *origo*. If deictic reference is egocentric reference, and if this sphere is the primary sphere where contexts are accessed, then an isolated (i.e. non-canonical) monologic discourse such as the lyric poem is the deictic site *par excellence*. As spatial, temporal, personal and interpersonal relationships change, so must the deictics which both encode and reflect them. Yet by virtue of the fact that deixis is so pervasive, some aspects must remain constant.

It is clear, then, that deixis is not so much a collection of stable linguistic items which are part of larger discourses, but a function of textual strategies which co-ordinates the world of the text.

3. John Ashberry's "Metamorphosis"

In my final analysis of a lyric text I shall take the

essential elements of the methodology and apply them to a postmodernist poem. The analysis is necessary for two reasons: first, the detailed analyses which comprise the middle chapters of the thesis are necessary for the construction and development of the methodology, as well as for the exposition of the function of deixis in the lyric poem, but in the light of such analyses a condensed version of the methodology can be practised for the purposes of a more 'everyday' stylistic analysis. Second an analysis of a postmodernist lyric would supplement the diachronic aspect of the thesis. The poem to be analysed is John Ashberry's "Metamorphosis":

The long project, its candling arm
 Come over, shrinks into still-disparate darkness,
 Its pleasaunce and urn. And for what term
 Should I elect you, O marauding beast of
 Self-consciousness? When it is you, 5
 Around the clock, I stand next to and consult?
 You without a breather? Testimonials
 To its not enduring crispness notwithstanding,
 You can take that out. It needs to be shaken in the
 light. 10

To be delivered again to its shining arm-
 O farewell grief and welcome joy! Gosh!, So
 Unexpected too, with much else. Yet stay,
 Say how we are to be delivered from the fair content
 If all is in accord with the morning - no prisms out
 of order -

And the nutty context isn't just there on a page. 15
 But rolling toward you like a pig just over
 The barges and light they conflict with against
 The sweep of lowlying, cattle-sheared hills,
 Our plight in progress. We can't stand the crevasses
 In between sections of feeling, but knowing 20
 They come once more is a blessed decoction
 Is their recessed cry.⁸

In terms of referential deixis, the poem is problematic. Not only are there certain deictic NGs whose indexical

meaning is hard to contextualise - most particularly *The long project* (L1), but also anaphoric reference is similarly oblique. If we cannot assign some kind of indexical (deictic) meaning to a positionally antecedent nominal, then subsequent anaphoric reference is hard to process. Indeed, the anaphoric pronouns seem to 'leave' the original NG behind. In the opening stanza *The long project* takes the anaphoric pronominal expressions *its candling arm* and *its pleasaunce*. The 'outward' definite reference and anaphoric pronominal reference are replaced in the following lines by vocative address. In line eight the anaphoric reference resumes, but a leftward search brings us to the object of the direct address, not to the initial definite article:

...testimonials
To its not enduring crispness notwithstanding.

Other problematic expressions relating to reference are the NGs *the fair content* (L13) and *the nutty context* (L15). Yet these are problematic not because we cannot construct a context in which they can be processed (as in *The long room*). These abstract NGs are not so much deictically as semantically problematic.

The indexical meaning of the symbolic *I* is realised partly against a background of generic assumptions and partly through the way the *origo* manipulates other semantic and syntactic aspects of the text. The *I* is surrounded by aspects of referential and *origo*-deixis. The first instance

occurs in a rhetorical question, which features a direct address in the form of a traditional poetic vocative. The second occurs in what is ostensibly a subordinate clause, again close to a second person address. The *I* consciously affects a poetic voice, mobilising the conventional features of Romantic lyric poetry. Yet the poem is not a Romantic lyric, and although features of the Romantic *I* remain, the reader's processing experience is quite different.

Ashberry disorientates the reader by making it difficult for him or her to process not only the elements of referential deixis, such as *The long project*, but also elements of the *origo*: first and second person pronouns and vocative addresses. The *I* is more difficult to process not because of any inherent difficulty in its use by Ashberry, but because it mobilises other, less easily processed elements. *You*, for instance, signifies a change in the speech event (not uncommon in poetry); in its first occurrence it anticipates the vocative *O marauding beast...*(L4). There is an anaphoric use, *When it is you...*(L5) followed quickly by another, *You without a breather?* It is difficult to say what or whom is being addressed here. The *you* refers, presumably, to the *marauding beast*, and further back to *The long project*. The initial NG is introduced deictically. The *you* of *you can take that out* is not the same *you*, but a more generalised instance (something like *one*). In lines thirteen and

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nineteen the plural pronoun *we* occurs; this also seems to be a reference to a generalised other which includes the speaker. The *origo* thus moves from the self-consciously poetic to the colloquial, to the general in a few lines. These shifts are not necessarily unique to Ashberry or postmodernism, but there is a difference of degree.

The use of the present tense to indicate a synchronicity of CT and ConT is, as I have suggested, common in much lyric poetry. In Vaughan the general and particular, in terms of temporal reference, are often conflated. In Wordsworth, shifts to the generic use of the present tense (pointing to a time *t* which is non-specific, to a degree) are relatively common and reflect a split between the experiencing and observing modes. In Pound, the various times were subsumes under the symbolic functions of the deictic elements and terms - notably, the definite article. Ashberry's poem does not dramatise a particular moment or experience, despite the assumed synchronicity of CT and ConT (and RT) in the opening lines:

The long project, its candling arm
Come over, shrinks into still-disparate darkness,

The deictic elements and terms combine to make the time *t* implied by the present tense verb *shrinks* difficult to infer. Because the NGs *The long project* and *its candling arm* are not readily contextualised, the value of *shrinks* is ambiguous: it could be either deictic or generic. The opening lines superficially appear to be a dramatisation of

some event or experience, but subsequent verb use tends to be generic, and the force of that initial potential dramatisation is soon lost.

Spatial and temporal references do not in any precise way imply a particular situation of utterance. In Vaughan, Wordsworth and Pound, spatio-temporal references anchored the utterer to a time and place. In "Metamorphosis" spatio-temporal references relate to a playful *origo* and a non-specific centre of orientation. For example, the first reference is embedded in a subordinate clause:

The long project, *its candling arm*
Come over... (Italics mine)

Although the verb *come* has intrinsic deictic aspect (movement towards the centre of orientation), that aspect is minimalised here. There is a suggestion of an ellipted non-finite form *having* in the expression, but even so it is difficult to contextualise the *origo* to which the verb is encoding movement towards, once again because the initial deictic reference, The NG *The long project* does not occupy a stable position in the universe of discourse. The *come* in this instance only indicates a general movement to an unspecified centre of orientation. Spatial terms tend to occur with a weak aspect, as in the following examples:

...isn't just there on a page (L15)

They come once more... (L21)

Potentially strong deictic terms are used with weak aspect. Generally, spatial terms in particular are used in this

way, and this partly accounts for contextualising difficulties.

In my analysis so far I have shown that the deixis of the poem is responsible for a range of effects and a range of unusual processing requirements. It is clear that deixis is close to the kind of subjectivity I have described earlier in the thesis. The explicitly modal subjective elements in Ashberry's poem are to do with ability and obligation, and they occur within interrogative, imperative and declarative syntactic forms:

Should I elect you...? (L4)

You can take that out... (L9)

We can't stand the crevasses (L19)

The modals here are linked with the pronouns in the speech act. First and second person pronouns, representing the participants in the discourse, take, respectively, modals of ability and obligation. The subjective aspect of modality, therefore, is directly linked with the deictic function of the pronouns.

There are a number of meta-poetic aspects of the text, for example the self-conscious use of poetic convention, the references to context and the shifts in register. These aspects invariably have some deictic input, but there is also an occurrence of conventional discourse deixis - itself, based on the evidence thus far, unusual in a poetic text:

You can take that out. (L9)

This sentence refers explicitly to the previous sentence:
"Testimonials \ To its not enduring crispness..."

The syntax is a further aspect of both the meta-poetic and the deictic functions of the poem. Rhetorical questions, imperatives, exclamations and deictic and non-deictic declaratives occur in a fairly condensed text, and all contribute to the functioning of the poetic persona:

The long project...\ shrinks (Dec.L1\2)

And for what term... (Int.L3\4)

Gosh! So unexpected... (Exc.L11)

Yet stay... (Imp.L12)

Ashberry's poem is not so much a departure from convention in terms of its use of deixis (by 'tradition' here I mean the Romantic tradition, largely) as a more extreme site of deictic activity. The deixis of "Metamorphosis" is all 'outward', that is, the manifestations of deixis are clear, open and often parodic. This is in sharp contrast to Pound's "Canto II", where deictic shifts take place under seeming constant symbolic meanings. Any account of texts such as Ashberry's would have to register the degree of deictic activity which defines them as "postmodernist". Although there are many problematic aspects of the poem's deixis, my analysis supports the claim that deixis functions on a cline of activity. Ashberry can manipulate deixis, but that deixis

is so fundamental a part of any discourse that a certain constancy much be evident.

4. Concluding remarks

In this study I have analysed a relatively small amount of poetry. The poetry considered has also been largely canonical, but there is scope for the analysis of not only a wide range of both canonical and non-canonical poetry, but also for different kinds of poetry. Certainly, the diachronic analysis has only just begun; there is room for further detailed analysis of the deixis of different poets at different times, for example, Augustan, Georgian, and the poetry of war. The deixis of longer narrative poetry has yet to be considered, as has the deixis of poetic sub-genres, such as devotional poetry, 'Martian' poetry and elegiac poetry. It may be that readings of these kinds of poetry will be significantly transformed in the light of a concentrated focus on deixis according to the prescribed methodology; but even as an aid to stylistic analysis a reading of the deixis of any poem will enable the analyst to have a clearer understanding of the subjective agency of the text. An analysis of the deixis of any text will show how that text world is constructed and how the text makes links with subjective and objective worlds. In the analysis of poetry we have seen precisely how the world-organising and reflecting deictic elements and terms interact with the constraints of the genre, which acts as analogous canonical situation. The world of lyric poetry is primarily created

through the mobilisation of deixis, and analysis such as I have demonstrated shows precisely how that happens.

Of perhaps greater urgency than any of the items listed above is the need to view attach the theory of deixis to cultural theory. In my analysis I have more or less concentrated solely on the essential pragmatics, semantics and grammar of deixis; this was necessary in order to construct a relevant methodology and to produce the necessary detailed readings of the poems. But to see deixis in the light of radical cultural theory would be to give, at least, a clearer and more radical role to stylistic analysis. In order for this radicalisation to take place there must be more diachronic analysis of texts.

Deixis represents the unstable and relative markers of subjectivity and spatio-temporal relationships in the linguistically mapped universe of discourse. Nowhere are world-view and linguistic system more acutely focused than in the deictic function of language.

Notes

¹ Literary pragmatics has acknowledged the importance of deixis in the construction and representation of world-view and subjectivity, but detailed studies are lacking. One exception is Paul Werth's Text Worlds, forthcoming.

² Elena Semino, (1992), "Notes on Keith Green's 'Deixis and the poetic persona'" , forthcoming, Language and Literature

³ Alison Tate, (1992), "All in Language": Bakhtin, Addressivity and the Poetics of Objectivity" Ch.5. At the time of writing, the exact page numbers have not been finalised. Tate's work is thus work in progress

⁴ Jonathan Culler, (1975), p.170

⁵ Culler's book remains intriguing reading. It introduced many people to continental structuralism in the 70s and 80s and made it 'palatable' for scholars in an empiricist tradition. It draws eclectically upon such continental thought, textualising the more political aspects of structuralism.

⁶ This is the argument put forward by Verdonk, (1991), in his discussion of the poetics of Philip Larkin.

⁷ Verdonk, (1991), p.96.

⁸ Quoted in McHale in Toolan, (1992), pp.32-3

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Corruption

Sure, It was so. Man in those early days
Was not all stone, and Earth,
He shin'd a little, and by those weak Rays
Had some glimpse of his birth.
He saw Heaven o'r his head, and knew from whence 5
He came (condemned) hither,
And, as first Love draws strongest, so from hence
His mind sure progress'd thither.
Things here were strange unto him: Swet, and till 10
All was a thorn, or weed,
Nor did those last, but (like himself,) dyed still
As soon as they did Seed,
They seem'd to quarrel with him; for that Act
That fel him, foyl'd them all,
He drew the Curse upon the world, and Crackt 15
The whole frame with his fall.
This made him long for *home*, as loath to stay
With murmurers, and foes;
He sigh'd for *Eden*, and would often say
Ah! what bright days were those? 20
Nor was Heav'n cold unto him; for each day
The vally, or the Mountain
Afforded visits, and still *Paradise* lay
In some green shade, or fountain.
Angels lay *Leiger* here; Each Bush, and Cel, 25
Each Oke, and high-way knew them,
Walk but the fields, or sit down at some *wel*,
And he was sure to view them.
Almighty *Love!* where art thou now? mad man
Sits down, and freezeth on, 30
He raves, and swears to stir nor fore, nor fan,
But bids the thread be spun.
I see, thy Curtains are Close-drawn; Thy bow
Looks dim too in the Cloud,
Sin triumphs still, and man is sunk below 35
The Center, and his shrowd;
All's in deep sleep, and night; Thick darkness lyes
And hatcheth o'r thy people;
But hark! what trumpets that? what Angel cries
Arise! Thrust in thy sickle. 40

[Martin, 1957, p.440]

Man's Fall, and Recovery

Farewell you everlasting hills! I'm Cast 1
Here under Clouds, where stormes, and tempests blast
This sully'd flowre
Rob'd of your Calme, nor can I ever make
Transplanted thus, one leafe of his t'wake, 5
But ev'ry houre
He sleepes, and droops, and in this drowsie state
Leaves me a slave to passions, and my fate;
Besides I've lost
A traine of lights, which in those Sun-shine dayes 10
Were my sure guides, and only with me staves
(Unto my cost,)
One sullen beame, whose charge is to dispense
More punishment, than knowledge to my sense;
Two thousand yeares 15
I sojourn'd thus; at last *Jeshurun's* king
Those famous tables from *Sinai* bring;
These swelled my feares,
Guilts, tresspasses, and all this Inward Awe,
For sinne took strength, and vigour from the Law. 20
Yet have I found
A plenteous way, (thanks to that holy one!)
To cancell all that e're was writ in stone,
His saving wound
Wept bloud, that broke this Adamant, and gave 25
To sinners Confidence, life to the grave;
This makes me span
My fathers journeys, and in one faire step
O're all their pilgrimage, and labours leap,
For God (made man,) 30
Reduc'd th'Extent of works of faith; so made
Of their *Red Sea*, a *Spring*; I wash, they wade. 32

[Martin, 1957, p.411-12]

I walkt the other day (to spend my hour) 1
 Into a field
 Where sometimes I had seen the soil to yield
 A gallant flowre,
 But Winter now had ruffled all the bowre 5
 And curious store
 I knew there heretofore.

2

Yet I whose search lov'd not to peep and peer
 I'th' face of things
 Thought with my self, there might be other springs 10
 Besides this here
 Which, like cold friends, sees us but once a year,
 And so the flowre
 Might have some other bowre.

3

Then taking up what I could neerest spie 15
 I digg'd about
 That place where I had seen him to grow out,
 And by and by
 I saw the warm Recluse alone to lie
 Where fresh and green 20
 He lived of us unseen.

4

Many a question Intricate and rare
 Did I there strow,
 But all I could extort was, that he now
 Did there repair 25
 Such losses as befel him in this air
 And would e'r long
 Come forth most fair and young.

5

This past, I threw the Clothes quite o'r his head,
 And stung with fear 30
 Of my own frailty dropt down many a tear
 Upon his bed,
 Then sighing whisper'd, *Happy are the dead!*
 What peace doth now
Rock him asleep below? 35

6

And yet, how few believe such doctrine springs
 From a poor root
 Which all the Winter sleeps here under foot
 And hath no wings
 To raise it to the truth and light of things, 40
 But is still trod
 By ev'ry wandring clod.

7

O thou! whose spirit did at first inflame
 And warm the dead,
 And by a sacred Incubation fed 45
 With life this frame

Which once had neither being, frome, nor name,
 Grant I may so
 Thy steps track here below,
 8
 That in these Masques and shadows I may see 50
 Thy sacred way,
 And by those his ascents climb to that day
 Which breks from thee
 Who art in all things, though invisibly;
 Shew me thy peace, 55
 Thy mercy, love, and ease,
 9
 And from this Care, where dreams and sorrows reign
 Lead me above
 Where Light, Joy, Leisure, and true Comforts move 60
 Without all pain,
 There, hid in thee, shew me his life again
 At whose dumbe urn
 Thus all the year I mourn. 63

[Martin, 1957, pp.478-9]

Nutting

-----It seems a day,
One of those heavenly days which cannot die,
When forth I sallied from our cottage-door,
And with a wallet o'er my shoulder slung, 5
A nutting crook in hand, I turned my steps
Towards the distant woods, a Figure quaint,
Tricked out in proud disguise of Beggar's weeds
Put on for the occasion, by advice
And exhortation of my frugal Dame. 10
Motley accoutrements! of power to smile
At thorns, and brakes, and brambles, and, in truth,
More ragged than need was. Among the woods,
And o'er the pathless rocks, I forced my way
Until, at length, I came to one dear nook 15
Unvisited, where not a broken bough
Dropped with its withered leaves, ungracious sign
Of devastation, but the hazels rose
Tall and erect, with milk-white clusters hung,
A virgin scene! - A little while I stood, 20
Breathing with such suppression of the heart
As joy delights in; and with wise restraint
Voluptuous, fearless of a rival, eyed
The banquet, or beneath the trees I sate
Among the flowers, and with the flowers I played; 25
A temper known to those, who, after long
And weary expectation, have been blessed
With sudden happiness beyond all hope.-
-Perhaps it was a bower beneath whose leaves
The violets of five seasons reappear 30
And fade, unseen by any human eye,
Where fairy water-breaks do murmur on
For ever, and I saw the sparkling foam,
And with my cheek on one of those green stones
That, fleeced with moss, beneath the shady trees,
Lay round me scattered like a flock of sheep, 35
I heard the murmur and the murmuring sound,
In that sweet mood when pleasures love to pay
Tribute to ease, and, of its joy secure
The heart luxuriates with indifferent things,
Wasting its kindness on stocks and stones, 40
And on the vacant air. Then up I rose,
And dragged to earth both branch and bough, with crash
And merciless ravage; and the shady nook
Of hazels, and the green and mossy bower,
Deformed and sullied, patiently gave up 45
Their quiet being: and unless I now
Confound my present feelings with the past,
Even then, when from the bower I turned away,
Exulting, rich beyond the wealth of kings
| felt a sense of pain when I beheld 50
The silent trees and the intruding sky.-

Then, dearest Maiden! move along these shades
In gentleness of heart; with a gentle hand
Touch,- for there is a spirit in the woods.

53

[Gill, 1986, pp.153-4]

The Solitary Reaper

Behold her, single in the field, 1
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain, 5
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound,

No Nightingale did ever chaunt 10
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands;
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird, 15
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago: 20
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang 25
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;-
I listened, motionless and still;
And, as I mounted up the hill, 30
The music in my heart I bore,
Long after it was heard no more. 32

[Gill, 1986, pp.319-20]

ODE : Intimations of Immortality from Recollections of
Early Childhood

1
There was a time when meadow, grove, and stream, 1
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream. 5
It is not now as it hath been of yore;-
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

ii
The rainbow comes and goes, 10
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair; 15
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath past away a glory from the earth.

iii
Now, while the birds thus sing a joyous song,
And while the young lambs bound 20
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep; 25
No more shall grief of mine the season wrong;
I hear the Echoes through the mountains throng,
The winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea 30
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday;-
Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd-boy! 35

iv
Ye blessed Creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal, 40
The fullness of your bliss, I feel - I feel it all.
Oh evil day! if I were sullen
While Earth herself is adorning,

This sweet May-morning,
 And the Children are culling 45
 On every side,
 In a thousand valleys far and wide,
 Fresh flowers; while the sun shines warm,
 And the babe leaps up on his mother's arm:-
 I hear, I hear, with joy I hear! 50
 -But there's a Tree, of many, one,
 A single field which I have looked upon,
 Both of them speak of something that is gone:
 The Pansy at my feet
 Doth the same tale repeat: 55
 Whither is fled the visionary gleam?
 Where is it now, the glory and the dream?

v

Our birth is but a sleep and a forgetting:
 The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting, 60
 And cometh from afar:
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home: 65
 Heaven lies about us in our infancy!
 Shedes of the prison-house begin to close
 Upon the growing Boy,
 But he
 Beholds the light, and whence it flows, 70
 He sees it in his joy;
 The Youth, who daily farther from the east
 Must travel, still is Nature's Priest,
 And by the vision splendid
 Is on his way attended; 75
 At length the Man perceives it die away,
 And fade into the light of common day.

vi

Earth fills her lap with pleasures of her own;
 Yearnings she hath in her oen natural kind,
 And, even with something of a Mother's mind, 80
 And no unworthy aim,
 The homely Nurse doth all she can
 To make her Foster-child, her Inmate Man,
 Forget all the glories he hath known,
 And that imperial palace whence he came. 85

vii

Behold the Child among his new-born blisses,
 A six years' Darling of a pigmy size!
 See, where 'mid work of his own hand he lies,
 Fretted by sallies of his mother's kisses,
 With light upon him from his father's eyes! 90
 See, at his feet, some little plan or chart,

Some fragment from his dream of human life,
 Shaped by himself with newly-learned art;
 A wedding or a festival,
 A mourning or a funeral; 95
 And this hath now his heart,
 And unto this he frames his song:
 Then will he fit his tongue
 To dialogues of business, love, or strife;
 But it will not be long 100
 Ere this be thrown aside,
 And with new joy and pride
 The little Actor cons another part;
 Filling from time to time his 'humorous stage'
 With all the Persons, down to palsied Age, 105
 That Life brings with her in her equipage;
 As if his whole vocation
 Were endless imitation.

viii

Thou, whose exterior semblance doth belie
 Thy Soul's immensity; 110
 Thou best Philosopher, who yet dost keep
 Thy heritage, thou Eye among the blind,
 That, deaf and silent, read'st the eternal deep,
 Haunted for ever by the eternal mind,-
 Mighty prophet! Seer blest! 115
 On whom those truths do rest,
 Which we are toiling all our lives to find,
 In darkness lost, the darkness of the grave;
 Thou, over whom thy Immortality
 Broods like the Day, a Master o'er a Slave, 120
 A Presence which is not to be put by;
 Thou little Child, yet glorious in the might
 Of heaven-born freedom on thy being's height,
 Why with such earnest pains dost thou provoke
 The years to bring the inevitable yoke, 125
 Thus blindly with thy blessedness at strife?
 Full soon thy Soul shall have her earthly freight,
 And custom lie upon thee with a weight,
 Heavy as frost, and deep almosts as life!

ix

O joy! that in our embers 130
 Is something that doth live,
 That nature yet remembers
 What was so fugitive!
 The thought of our past years in me doth breed
 Perpetual benediction: not indeed 135
 For that which is most worthy to be blest;
 Delight and liberty, the simple creed
 Of Childhood, whether busy or at rest,
 With new-fledged hope still fluttering in his breast:-
 Not for these I raise 140
 The song of thanks and praise;

But for those obstinate questionings
 Of sense and outward things,
 Fallings from us, vanishings;
 Blank misgivings of a Creature 145
 Moving about in worlds not realized,
 High instincts before which our mortal Nature
 Did tremble like a guilty Thing surprised:
 But for those first affections,
 Those shadowy recollections, 150
 Which, be they what they may,
 Are yet the fountain light of all our day,
 Are yet a master light of all our seeing;
 Uphold us, cherish, and have power to make
 Our noisy years seem moments in the being 155
 Of the eternal Silence: truths that wake,
 To perish never;
 Which neither listlessness, nor mad endeavour,
 Nor Man nor Boy,
 Nor all that is at enmity with joy, 160
 Can utterly abolish or destroy!
 hence in a season of calm weather
 Though inland far we be,
 Our Souls have sight of that immortal sea
 Which brought us hither, 165
 Can in a moment travel thither,
 And see the Children sport upon the shore,
 And hear the mighty waters rolling evermore.

x

Then sing, ye birds, sing, sing a joyous song!
 And let the young Lambs bound 170
 As to the tabor's sound!
 We in thought will join your throng,
 Ye that pipe and ye that play,
 Ye that through your hearts today
 Feel the gladness of the May! 175
 What though the radiance which was once so bright
 Be now for ever taken from my sight,
 Though nothing can bring back the hour
 Of splendour in the grass, of glory in the flower;
 We will grieve not, rather find 180
 Strength in what remains behind;
 In the primal synpathy
 Which having been must ever be;
 In the soothing thoughts that spring
 Out of human suffering; 185
 In the faith that looks through death,
 In years that bring the philosophic mind.

xi

And O, ye Fountains, Meadows, Hills and Groves,
 Forebode not any severing of our loves!
 Yet in my heart of hearts I feel your might; 190
 I only have relinquished one delight

To live beneath the more habitual sway.
 I love the Brooks which down their channels fret,
 Even more than when I tripped as lightly as they;
 The innocent brightness of a new-born Day 195
 Is lovely yet;
 The Clouds that gather round the setting sun
 Do take a sober colouring from an eye
 That hath kept watch o'er man's mortality;
 Another race hath been, and other palms are won. 200
 Thanks to the human heart by which we live,
 Thanks to its tenderness, its joys, and fears,
 To me the meanest flower that blows can give
 Thoughts that do often lie too deep for tears. 204

[Gill, 1986, pp.297-302]

POUND: CANTO II

Hang it all, Robert Browning,
there can be but the one "Sordello."
But Sordello, and my Sordello?
Lo Sordels si fo di Mantovana.
So-shu churned in the sea. 5
Seal sports in the spray-whited circles of cliff-wash,
Sleek head, daughter of Lir,
 eyes of Picasso
Under black fur-hood, lithe daughter of Ocean;
And the wave runs in the beach-groove: 10
"Eleanor, ἑλένας and ἑλέπτος !"
 And poor old Homer blind, blind as a bat,
Ear, ear for the sea-surge, murmer of old men's voices:
"Let her go back to the ships,
Back among Grecian faces, lest evil come on our own, 15
Evil and further evil, and a curse cursed on our children,
Moves, yes she moves like a goddess
And has the face of a god
 and the voice of Schoeney's daughters,
And doom goes with her in walking, 20
Let her go back to the ships,
 Back among Grecian voices."
And by the beach-run, Tyro,
 Twisted arms of the sea-god,
Lithe sinews of water, gripping her cross-hold,
25
And the blue-gray glass of the wave tents them,
Glare azure of water, cold welter, close cover.
Quiet sun-tawny sand-stretch,
The gulls broad out their wings,
 nipping between the splay feathers; 30
Snipe come for their bath,
 bend out their wing-joints,
Spread wet wings to the sun-film,
And by Scios,
 to left of the Naxos passage, 35
Naviform rock overgrown,
 algae cling to its edge,
There is a wine-red glow in the shallows,
 a tin flash in the sun-dazzle.

The ship landed in Scios, 40
 men wanting a spring-water,
And by the rock-pool a young boy loggy with vine-must,
 "To Naxos? Yes, we'll take you to Naxos,
Cum' along lad." "Not that way!"
"Aye, that way is Naxos." 45
 And I said: "It's a straight ship."
And an ex-convict out of Italy
 knocked me into the fore-stays,
(He was wanted for manslaughter in Tuscany)

And the whole twenty against me, 50
 Mad for a little slave money.
 And they took her out of Scios
 And off her course...
 And the boy came to, again, with the racket,
 And looked out over the bows, 55
 and to eastward, and to the Naxos passage.
 God-sleight then, god-sleight:
 Ship stock fast in sea swirl,
 Ivy upon the oars, King Pentheus,
 grapes with no seed but sea-foam, 60
 Ivy in scupper-hole.
 Aye, I, Acoetes, stood there,
 and the god stood by me,
 Water cutting under the keel,
 Sea-break from stern forrards, 65
 wake running off from the bow,
 And where was gunwale, there now was vine-trunk,
 And tenthril where cordage had been,
 grape-leaves on the rowlocks,
 Heavy vine on the oarshafts, 70
 And, out of nothing, a breathing,
 hot breath on my ankles,
 Beasts like shadows in glass,
 a furred tail upon nothingness.
 Lynx-purr, and heathery smell of beasts, 75
 where tar smell had been,
 Sniff and pad-foot of beasts,
 eye-glitter out of black air.
 The sky overshot, dry, with no tempest,
 Sniff and pad-foot of beasts, 80
 fur brushing my knee-skin,
 Rustle of airy sheaths,
 dry forms in the *aether*.
 And the ship like a keel in ship-yard,
 slung like an ox in smith's sling, 85
 Ribs stuck fast in the ways,
 grape-cluster over pin-rack,
 void air taking pelt.
 Lifeless air become sinewed,
 feline leisure of panthers, 90
 Leopards sniffing the grape shoots by scupper-hole,
 Crouched panthers by fore-hatch,
 And the sea blue-deep about us,
 green-ruddy in shadows,
 And Lyaeus: "From now, Acoetes, my altars, 95
 Fearing no bondage,
 fearing no cat of the wood,
 Safe with my lynxes,
 feeding grapes to my leopards,
 Olibanum is my incense, 100
 the vines grow in my homage."

The black-swell now smooth in the rudder-chains,
 Black snout of a porpoise
 where Lycabs had been,
 Fish-scales on the oarsmen. 105
 And I worship.
 I have seen what I have seen.
 When they brought the boy I said:
 "He has a god in him,
 though I do not know which god." 110
 And they kicked me into the fore-stays.
 I have seen what I have seen:
 Medon's face like the face of a dory,
 Arms shrunk into fins. And you, Pentheus,
 Had as well listen to Tiresias, and to Cadmus, 115
 or your luck will go out of you.
 Fish-scales over groin muscles,
 lynx-purr amid sea...
 And of a later year,
 pale in the wine-red algae, 120
 If you will lean over the rock,
 the coral face under wave-tinge,
 Rose-paleness under water-shift,
 Ileuthyria, fair Dafne of sea-bords,
 The swimmer's arms turned to branches, 125
 Who will say in what year,
 fleeing what brand of tritons,
 The smooth brows, seen, and half seen,
 now ivory stillness.

And So-shu churned in the sea, So-shu also, 130
 using the long moon for a churn-stick...
 Lithe turning of water,
 sinews of Poseidon,
 Black azure and hyaline,
 glass wave over Tyro, 135
 Close cover, unstillness,
 bright welter of wave-cords,
 Then quiet water,
 quiet in the buff-sands,
 Sea-fowl stretching wing-joints, 140
 splashing in rock-hollows and sand-hollows
 In the wave-runs by the half-dune;
 Glass-glint of wave in the tide-rips against sunlight,
 pallor of Hesperus,
 Grey peak of the wave, 145
 wave, colour of grape's pulp,

Olive grey in the near,
 far, smoke grey of the rock-slide,
 Salmon-pink wings of the fish-hawk
 cast grey shadows in the water, 150
 The tower like a one-eyed great goose
 cranes up out of the olive-grove,

And we have heard the fauns chiding Proteus
 in the smell of hay under the olive-trees,
And the frogs singing against the fauns
 in the half-light. 155
And...

[Faber and Faber Edition, 1987, pp.6-10]

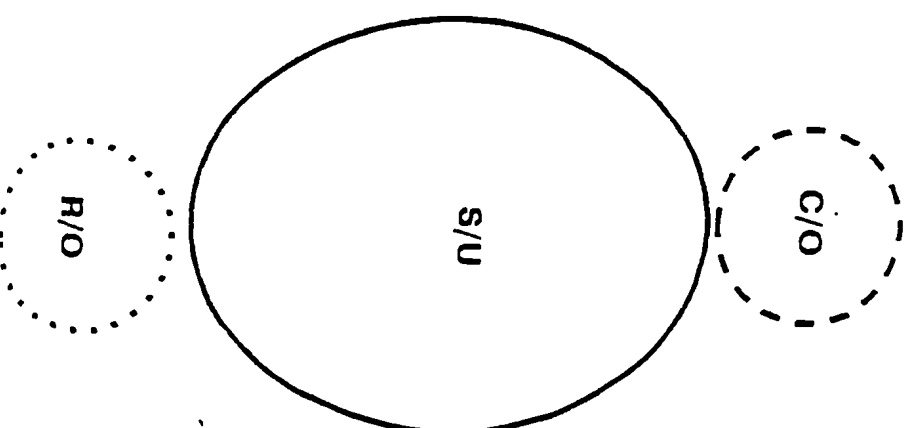
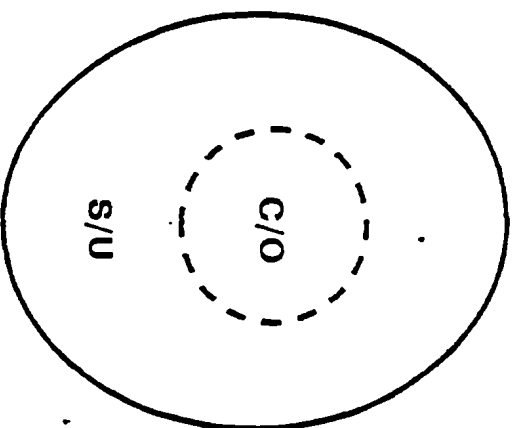
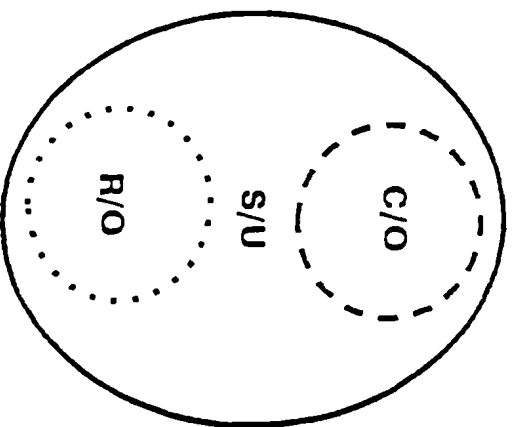
Cline of Deictic Activity

1) Extralinguistic

Deixis

2) First Shift

3) Second Shift



C/O = Centre of Orientation
R/O = Related Objects
S/U = Situation of Utterance

CONTINGENCY TABLES WITH CHI-SQUARED ANALYSIS:
Based on occurrences per thousand words

1: REFERENTIAL DEIXIS:

<u>Vaughan</u>	<u>Wordsworth</u>	<u>Pound</u>		
20	57	81	158	Definite Article
12.7	36.1	51.3		
27	10	2	39	Demonstrative
69.2	25.6	5.1		
44	26	23	93	Third Person
47.3	28	24.7		
91	93	106	290	Total
31.4	32.1	36.6		

CHI SQUARE = 68.21 with DF = 4 p value = 0.000

First row = frequency
 Second row = row percentage

*** = highly significant p value

2: ORIGO-DEIXIS:

<u>Vaughan</u>	<u>Wordsworth</u>	<u>Pound</u>		
31	30	24	85	First Person
36.5	35.3	28.2		
<hr/>				
16	13	3	32	Second Person
50	40.6	9.4		
<hr/>				
4	6	7	17	Vocative
23.5	35.3	41.2		
<hr/>				
51	49	34	134	Total
38.1	36.6	25.4		

CHI SQUARE = 7.56 with DF = 4 p value = 0.111

First row = frequency
Second row = row percentage

3. Occurrence per thousand words (with percentages) of spatio-temporal, discourse, subjective and syntactic deixis:

<u>Vaughan</u>	<u>Wordsworth</u>	<u>Pound</u>		
26	15	27	68 Total	Spatio-temporal deixis
38.2	16.7	39.7		
<hr/>				
8	1	0	9 Total	Discourse deixis
88.9	11.1	0		
<hr/>				
5	3	3	11 Total	Subjective deixis
45.5	27.3	27.3		
<hr/>				
8	7	3	18 Total	Syntactic deixis
44.4	38.9	16.7		
<hr/>				

4: Sub-types: percentage per 100 words:

Deictic reference: deictic article, proximal demonstrative, distal demonstrative, deictic third person pronominal:

<u>Vaughan</u>	<u>Wordsworth</u>	<u>Pound</u>		
18	40	44	102	Deictic article
17.6	39.2	29.5		
<hr/>				
46	20	0	66	Proximal dem.
69.7	30.3	0		
<hr/>				
53	64	100	217	Distal dem.
24.4	29.5	46.1		
<hr/>				
2	6	5	13	Deictic 3rd person
15.4	46.2	38.5		
<hr/>				
119	130	149	398	Total
29.9	32.7	37.4		

CHI SQUARE = 75.95 with DF = 6 p value = 0.000

First row = frequency
Second row = percentage

*** = highly significant p value

GLOSSARY OF TERMS

ADDRESSEE: One of the participants in the language situation; the hearer or (often implied) reader; one who, according to the code-model theory of communication, *decodes* the message.

ANAPHORA: I consider pronominal anaphora to be linked to deixis because the anaphor refers not to an original verbal expression, but to a referent established in the decoder's mental representation of the discourse. Despite the fact that anaphora and deixis are related, I have throughout the thesis distinguished between anaphoric and deictic uses of deictic terms.

CANONICAL SITUATION OF UTTERANCE: Where the participants are involved in the immediate exchange of utterances through the phonic medium; where the participants can see each other and take the roles of encoder and decoder in turn.

CATAPHORA: 'Forward-looking' anaphora. Pro-forms are given full forms in subsequent reference. As Katie Wales (1989) suggests, such pro-forms can anticipate the full form. Sometimes the distinction between cataphoric and deictic pro-form use is blurred; for instance if the gap between

the appearance of the pro-form and the subsequent appearance of the full form is long.

CODING TIME: The time at which the utterance is transmitted through its medium. In the canonical situation of utterance the coding time (CT) and the receiving time (RT) are synchronous.

CONTENT TIME: The time to which the utterance refers. In any text there may be more than one content time (ContT) - indicated by temporal adverbs and shifts in tense.

CONTEXT: There are many kinds of context, ranging from the co-text to extra-linguistic situation. The aspect of context which most directly relates to this study of deixis is based on the work of Sperber and Wilson (1986). Context is a psychological subset of possibilities necessary for the interpreting of any utterance. It is not mere extra-linguistic 'background'.

DEICTIC ASPECT: The 'strength' of a deictic term or expression as it relates to the canonical situation and the conceptual proximity to the encoder. Thus *extralinguistic deixis* lies at one end of the range and *non-egocentric deixis* at the other.

DEICTIC ELEMENTS: These are to be distinguished from deictic *terms*. A deictic element is a deictic potential, or underlying deictic function. Tense is deictic, but it cannot be said to be a deictic *term* in the way that, say, the demonstrative is. The verb to come is a deictic verb because it encodes movement from the utterer; it is therefore a term. Verbs generally can function as deictic elements (that is if used in a non-generic way). Syntax is another deictic element, because it has the potential to encode deictic activity.

DEICTIC FIELD: The range of deictic activity prescribed by an encoder. This shifts from person to person in the speech situation.

DEICTIC TERMS: The deictic term is a word or expression which functions deictically. Although most deictic terms can be used non-deictically, the distinction between elements and terms is important because it separates grammaticalised deictic activity from underlying deictic potential.

DISCOURSE: A speech event or text which forms a reasonably complete unit and is coherent.

GRAMMATICALISATION: Traditionally the change of a free morpheme with semantic meaning into a bound morpheme with

grammatical meaning; but also any pragmatic element which is partly encoded within the language system.

INDEXICAL: I have collapsed any distinction between 'indexicals' and 'deictics'. The so-called 'pure' indexicals (Kaplan), *I*, *now* etc. can be accommodated under a general theory of deixis. Indexical meaning is that meaning manifested when the assignment of referents is made. This is in opposition to *symbolic* meaning, although the two are not in fact so easily separable. The symbolic meaning of a deictic term will in part indicate the indexical meaning.

LATENT DISCOURSE REFERENT: In any discourse the referent may not actually be named and may also not function either cataphorically or anaphorically. Pronouns may be introduced, for instance, on the assumption of knowledge and agreement on the referent.

MODALITY: The phenomenon whereby the encoder's attitudes, beliefs and capability are encoded in relation to the proposition being expressed.

ORIGO: From Buhler (1934); the *origo* is the centre of the deictic field, the encoding centre of any utterance to which deictic relations are ultimately related.

PRAGMATICALLY CONTROLLED ANAPHORA: Anaphora functioning because of a *latent discourse referent*. (See Yule 1979)

RECEIVING TIME: The time an utterance is received. In the written text (often) and in particular the literary text, the receiving time (RT) and coding time (CT) are rarely synchronous, although a dramatisation of synchrony is common.

RELEVANCE: According to Sperber and Wilson (1986), cognitive processes are geared to achieving "the greatest possible cognitive effect for the smallest possible processing effort". I have adapted Sperber and Wilson's relevance-theoretical view of context as a psychological subset which exists for the interpretation of any utterance.

SITUATION OF UTTERANCE: Not context as I have previously defined it. This is the situation, real or imagined, within which the utterance is taking place.

UNIVERSE OF DISCOURSE: The linguistic 'world' of any utterance. Any sentence must be part of a wider discourse, the elements of which may be apparent or hidden. The set of assumptions implied by any utterance.

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