

**Spatial Deixis in James Joyce's
Araby: A Pragmatic Study**

**Assist Lecturer. Naghem Ja'far Hussein
Shat Al Arab University College**

Abstract :

Deixis is frequently treated as one of the core areas within pragmatics. It is a universal feature of human communication which links utterances to the contexts in which they are produced. The present study is an attempt to apply Locastro's deixis model to the study of a literary work. The literary work chosen for analysis is one of the major works of James Joyce which is his short story "Araby". This model is based on: Personal deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.

This study includes several sections concerning deixis and the model adopted which are regarded as a background to the analysis which is made in the practical part. As far as the practical part is concerned, the researcher presents many tables which are relevant to the analysis of "Araby" in terms of Locastro's deixis model and specifically to the spatial deixis. Actually, the researcher believes that the model of deixis offers a high degree of comprehensiveness to the literary work.

الإشارات المكانية دراسة تداولية واقعية

الملخص :

تعتبر الإشارات (Deixis) من احد الجوانب الأساسية ضمن علم التداولية (Pragmatics). كذلك أنها تبرز كميزة شاملة للتواصل الإنساني والتي تربط بين الكلام والسياقات التي تقدم فيها.

تعد الدراسة الحالية محاولة لتطبيق أنموذج لكاسترو للإشارات (Locastro's Deixis Model) لدراسة الأعمال الأدبية. وان العمل الأدبي الذي اختير هو القصة القصيرة عرابي (Araby) والتي تعتبر واحدة من ابرز أعمال الكاتب جيمس جويس (James Joyce) . وكما يعتمد هذا الأنموذج على أهم أنواع الإشارات: الإشارات الشخصية (Personal Deixis)، الإشارات المكانية (Spatial Deixis)، الإشارات الزمانية (Temporal Deixis)، الإشارات الاجتماعية (Social Deixis)، و إشارات الخطاب (Discourse Deixis).

تتضمن الدراسة الحالية عدة فصول فيما يتعلق بالإشارات و الأنموذج المختار، والتي تعتبر كخلفية للتحليل الذي قدم في الجانب العملي منها. أما فيما يتعلق بالجانب العملي، فهناك العديد من الجداول التي لها العلاقة بتحليل عرابي من خلال أنموذج لكاسترو للإشارات، وبالخصوص من خلال الإشارات المكانية. في الواقع، اعتقد الباحث بان أنموذج الإشارات قادر على تقديم درجة عالية من الفهم والإدراك للعمل الأدبي، بالإضافة إلى أن الإشارات المكانية لها تأثير فعال على تحليل وتفسير أو تأويل عرابي للوصول إلى أدراك أفضل للقصة.

1- Introduction

Deixis is one of the important phenomena that cannot be ignored in terms of the scientific consideration of the language use. Levinson (1983:55) affirms that "deixis belongs to the domain of pragmatics, because it directly concerns the relationship between the structure of languages and the context in which they are used". Moreover, Locastro (2003:42) states that "words are said to refer to things, places and people in world, and indeed all languages may be regarded as referential in nature". Furthermore, within the field of pragmatics, it is clear that people use words in order to refer to something. In other words, referring is made by the speaker or writer to enable the hearer or reader to identify a person, place, or thing mentioned in the linguistic text.

In the present study, the role of deixis in the interpretation of James Joyce's *Araby* is examined. It also aims to show how Locastro's employment of deictic elements helps the reader to understand different perspectives of the literary text. For the limitation of the study, it focuses on the type of deixis which has the largest number within the analysis of the literary work. Consequently, it shows how these deictic elements, i.e. Spatial Deixis, are used by James Joyce and how they can contribute to a better understanding of the literary work, i.e. *Araby*, and lead to a more insightful interpretation.

1.1 What is Deixis?

Deixis (deictic expressions) can be defined as a term used in linguistic theory to specify those features of language which refer directly to the personal, temporal or locational characteristics of situation within which a certain utterance takes place and whose meaning is related to that situation, like I/you, now/then, here/there, this/that (Crystal,1997:107).

Lyons (1977:636-637) affirms that the term has come from a Greek word which means "pointing" or "indicating". It is used in linguistics to indicate the function of personal and demonstrative pronouns, of tense and a variety of other grammatical and lexical features which connect utterances to the spatio-temporal coordinates of the act of utterance. Moreover, deixis refers to the location and the identification of persons, objects, events, processes and activities being talked about. Furthermore, it can be clarified in relation to the spatio-temporal context which is created by the act of utterance and participation in, i.e. a single speaker and at least one addressee.

With reference to the speaker, Yule (2006:115) mentions that the expressions like 'tomorrow' and 'here' can only be understood in terms of the speaker's intended meaning. These expressions are known as "deictic expressions". They come from the Greek word deixis (pronounced like "day-icksis") which means 'pointing' via language. In addition, deixis can be defined in terms of the reader. Short (1996:100) states that "the use of deixis is thus one of the

ways in which writers persuade readers to imagine a fictional world when they read poems, novels and plays."

One of the most important phenomena that cannot be ignored by the scientific consideration of language use is "anchoring" of language in real world, which is achieved by "pointing". This phenomenon is called deixis, and the pointers are indexical expressions or indexicals. These are essentially involved in four dimensions: time, space, society and discourse (Veschueren, 1999:18). In this sense, Yule (1996:9) clarifies that deictic expressions are also called indexicals. These expressions can also be used refer to people via person deixis (me, you), or location via spatial deixis (here, there), or time via temporal deixis (now, then). Moreover, these expressions depend for their interpretation on the speaker and hearer who share the same context.

1.2 Types of Deixis

The following discussion revolved around the different types of deixis which will be considered and explained. According to Yule (2006:15), there are three types of deixis. The first type is called 'personal deixis' which is "using words such as him or them as a way of pointing to person with language"(ibid: 247). In addition, he defines temporal deixis as "using words such as now or tomorrow as a way of pointing to time with language". Moreover, spatial deixis is clarified as "using words such as here and there as a way of pointing to a location with language"(ibid: 251).

In this concern, Verschueren (1999:17), in his discussion about the common topics in pragmatics, distinguishes five different types of deixis:

1-Temporal deixis which include 'today' in (1)-1, the past tense of 'went' in (1)-2, 'next Saturday' in (1)-5, and the future tense of 'will' and '1996' in (2).

(1) 1- Debby: Go anywhere today?

2-Dan: yes, we went down to Como. Up by bus, and back by hydrofoil.

3-Debby: Anything to see there?

4-Dan: Perhaps not the most interesting of Italian towns, but it's worth the trip.

5-Debby: I might do that next Saturday.

6-Jane: What do you mean when you say perhaps not the most interesting of the Italian towns?

7-Jack: He means certainly not the most interesting

8-Dan: just trying to be polite

(2) 1996 will be a year of prosperity and peace.

It is important to take in consideration the time of speaking. For instance, the meaning of 'today', in (1)-1, seems unambiguous because 'today' is quite 'proximal' in comparison with 'Saturday' ,in (1)-5, which is more 'distal'. Thus, the reader or hearer cannot

understand these deixis precisely without knowledge about the time of speaking (ibid: 18).

2- Spatial deixis can be marked by 'go' and 'anywhere' in (1)-1, 'went, down to, Como, up, and back' in (1)-2, and 'there' in (1)-3. The verb 'go' indicates the movement away from a spatial point of reference, either located with the speaker or with the people whom the discourse is about. Accordingly, it is clear that 'Como' cannot be regarded as the place where the conversation is taking place that is why the 'distal' indexical marker 'there' is used in (1)-3 (ibid:19).

Moreover, Lyons (1977:693-699) emphasizes that in talking about spatial deixis, it is important to clarify that " places are not entities, so are not places; but, in so far they occupy space, entities may serve to identify the spaces that they occupy". For example, "I'll meet you at the car." It is true that 'the car' is not place, but it is used indirectly to identify a place, i.e. the place that is occupied by the car. In addition, it means that "I will meet you at the place where the car is." In this sense, he includes (with, by, on, in, to, onto, from, off, out of, north, south, east, west, up, down, above, below, behind, beside, in front of, at the side of, back, right, left, below, behind, beside, top, bottom, inside, outside, upwards, through).

3- Person deixis is clarified in terms of the distinction between first person, second person or addressee, and third person or others. All the three types are mentioned in (1): an omitted 'you' in

(1)-1, 'we' in (1)-2, 'I' in (1)-5, 'you' in (1)-6, and 'he' in (1)-7 (Verschueren, 1999: 20).

4- Social deixis "anchors language into its immediate interactional context of use" (20-21). He emphasizes that this phenomenon may be called "attitudinal deixis". These deictic expressions are used to signal aspects of social status and forms of respect, such as 'tu' versus 'vous' in French. Moreover, they include the elaborate systems of 'honorifics' vocative expressions and title of address which indicate higher status that are available in numerous languages.

5- Discourse deixis is mentioned whenever certain expression refers to earlier, simultaneous, or following discourse. Thus, 'there', in (1)-3, points back at 'Como', in (1)-2, and 'that', in (1)-5, indicates 'the going down to Como' in (1)-2. What's more, within a discourse deixis, there is a "self-referential" or "reflexive" kind, as when the expression 'in this book' is used to refer to 'this book' that the writer/speaker wants to talk about (ibid:21).

In his book "Cognitive Poetics", Stockwell (2002:45-49) deals with certain types of deictic expressions which are clarified in the following:

1- Perceptual deixis which includes: personal pronoun (I, me, you, they, it), demonstratives (those, these), definite articles ('the' man), and mental states (thinking, believing).

Spatial Deixis in James Joyce's

2- Spatial deixis which includes: spatial adverbs (here, there), locatives (in the valley, out of Africa), demonstratives (this, that), and verbs of motion (come, go, bring, take).

3- Temporal deixis which contains: temporal adverbs (today, yesterday), locative (in my youth, after three weeks) and tenses (present, past, future).

4- Relational deixis which refers to social viewpoint and relative situation of author, narrator, character, and readers including modality and expressions of point of view and focalization, besides naming and address conventions, like those of 'social deixis'.

5- Textual deixis which involves expressions that foregrounding the textuality of the text, chapter title/ paragraphing, co-reference to other parts of the text, reference to the text itself, reference to other text 'intertextuality', and poetic features.

6- Compositional deixis which comprises certain aspects of the text that manifest the generic type or literary conventions available to the reader, in addition to those stylistic choices which encode a deictic relationship between author and literary reader.

1.3 Deictic Centre

Brown and Yule (1983:52-53) mention that the deictic centre is located in terms of the context of utterance by the speaker. Moreover, it is possible to use the deictic expression 'here' and 'now' in different context or in what can be described as displaced

contexts. The interpretation of these expressions involves to take in consideration a deictic centre, the context of utterance in which they occur, the relevant standard temporal description of an utterance and the intention of the speaker in referring to the utterance as located in time.

One way to study deictic centre is to observe that deixis as "a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being 'near speaker' versus 'away from speaker' ". In other words, there are what is called proximal terms like 'this, here, now' and distal terms like 'that, there, then'. Proximal terms can be interpreted with respect to the speaker's location or what is called the deictic centre. Accordingly, the deictic expression 'now' is understood as referring to a certain period in time that has the same time of the speaker's utterance (Yule, 1996:9).

Segal (1997:1-5) clarifies the deictic centre in terms of discourse situation within the fictional world. He defines deixis as it refers to linguistic and paralinguistic components that get their specific meaning from the discourse situation besides the linguistic meaning of these components. It is important to mention that the conceptual substitute for discourse situation within the fictional world is the deictic centre. Using 'here' and 'now' in a conversation reflect the time and the place of the discourse which help to anchor the deictic referent. In reading fiction, the reader shifts the anchor for deictic referents to a movable time and place within the story world. The locus of this anchor is called 'deictic centre'.

Rapaport and Segal (2008:2-4) refer to the importance of the deictic centre for understanding a narrative. When the deictic term, like 'come and go', 'now and then', and 'I and you' are used in dialogues, their meaning depend on the spatio-temporal of the act of utterances. These co-ordinates originate at a point which is called the deictic centre which consists of the origin of place, time and person.

1.4 Deixis and Context

It is emphasized that discourse analyst have to take into his consideration the 'context' in which a piece of discourse occurs. There are linguistic elements which require contextual information for their interpretation. These elements are called 'deictic forms', such as 'here', 'now', 'I', 'this' and 'that'. To interpret these elements in a piece of discourse, it is important to specify the speaker, hearer, the time and the place of the production of the discourse (Brown and Yule, 1983:27). In this concern, Levinson (2003:54) states that "the most obvious way in which the relationship between language and context is reflected in the structure of language themselves, is through the phenomenon of deixis."

Yule (2006:115) affirms that there are certain words in language that cannot be interpreted at all if we don't know the context in which they are used especially the physical context, i.e. the situation, the place and the time in which words are used. These words, such as here, there, this, now, yesterday, she, me, it etc., are known as 'deictic expressions'. What is more, Yule

(1996:9) clarifies that when anyone finds a strange object and asks 'What's that?', in this case, he is using a deictic expression 'that' to indicate something in the immediate context.

Widdowson (2007:27) also considers the relationship between deixis and context. He states that context is "an abstract representation, a mental construct." This context may be clarified with respect to the immediate situation of the utterance as when certain reference is made to certain thing which is directly perceptible by those who share in an interaction. For instance, if someone asks his friend to close the door, then his friend can infer that what is being referred to is a particular door in the room which they are in. This case is called deixis, i.e. "the pointing out of something immediately and perceptibly present in the situation of utterance."

To explain the connection between deixis and context, Lyons (1977:645) proposes what is called "deictic context". In this sense, he mentions that the expressions like 'this', 'that' and 'here' are deictic. These deictic expressions have to be interpreted with respect to the location of the participants in the 'deictic context'. What is more, the distinction between 'this' and 'that' can be made depending on proximity to the zero-point of the deictic context. For instance, 'this book' means "that book (which is) here" or "the book (which is) near the speaker"; while 'that book' means "the book (which is) there" or "the book (which is) not near the speaker".

1.5 Deixis in terms of Locastro's Model

It is significant to keep in mind the importance of assigning reference to words and phrases in an utterance. In addition, the listener has to be able to specify 'who' or 'what' the speaker is referring to in the context of utterance. The reference can be defined as "an action by which a speaker or writer uses linguistic forms to enable a listener or reader to identify someone or something in the context of an utterance." There are linguistic forms which have particular kinds of referential expressions and are used to denote the relationship between language and context. These forms are called 'indexicals'. They can be defined as "prototype of instances of signals of how interaction between context and linguistic forms are inseparable." In fact, indexicality is not a new word in linguistics which is used to refer to the contextual determination that is implicitly attached to a word. However, it is important to note that indexicals are more commonly called 'deictic markers' (Locastro, 2003:61-62).

According to Locastro, there are certain types of deixis which are in the following:

1- Person Deixis

Person deixis includes the following linguistic forms:-

- 1- First person pronoun (I).
- 2- Second person pronoun (you).
- 3- Third person pronoun (he, she, it).
- 4- The pronouns (we) and (they).

'I' and 'you' are constantly changing, as the speaker and the hearer exchange their roles in a certain conversation. Moreover, sometimes, the speaker includes the addressee with him explicitly in certain conversation. "We" can be inclusive or exclusive depending on the speaker's intention in a specific context of use (ibid: 64-65).

2- Spatial Deixis

It is proposed that spatial deixis deals with space and movement. The most obvious linguistic forms are in the following:-

1-The adverbs of place: (here) and (there).

2-The verbs of movement: (come, i.e. movement towards the speaker) and (go, i.e. movement away from the speaker).

3-The linguistic forms which reflect the psychological distance from the speaker or addressee: such as 'that' in "I don't like that". It is used when the speaker refers to the behavior of a child who stands in front of him. Thus, he chooses 'that' to convey a psychological distance and an attitude of displeasure or even anger towards the child's behavior (ibid: 66).

3- Temporal Deixis

It is clear that temporal deixis refers to the linguistic forms that deal with the time of speaking. These forms are as follows:-

1- The adverbs which are used to reflect the time of speaker's utterance, such as (now).

- 2- The adverbs which are used to describe an event that happened prior to the present moment of speaking, such as (before).
- 3- The linguistic forms that are concerned with the time of events which are relevant to the actual time of speaking, such as:
 - a-I can give you a lift home then. (A few minutes from now).
 - b- I was able to swim five hundred meter then. (When I was a child).
 - c-I will meet you at noon. See you then. (Tomorrow, over the weekend).
- 4- The linguistic forms or adverbs that depend in their interpretation on knowing the time of the utterance, such as (The day before yesterday.) In this case , it is necessary to notice the following:

(The day before yesterday- yesterday- today- tomorrow- the day after tomorrow).
- 5- Adverbs that are concerned with time, such as (this, last, next week).
- 6- Linguistic forms, which can signal the time to be 'proximal' or 'distal' from current time as well as from current reality, like " present verb tense" and " past verb tense" such as:
 - a-Current time: I teach in Mexico (now).
 - b- Distance from current time: I lived in Paris (in the late 1960).
 - c- Distance from reality: If I could lived anywhere in the world.... (but I don't have such choice), (ibid: 66-68).

4- Social Deixis

According to Locastro (2003: 68-70), the social deixis "allows the speaker to express degrees of closeness or involvement and of distance or independence from the addressee", such as:

1-In certain context, a listener may be addressed with forms signaling higher status than him, like a teacher-student relationship at any school or university.

2-The linguistic forms which are used to signal lesser or greater social distance with the addressee.

3-Sometimes, the pronoun 'he' and the exclusive 'we' perform the function of social deixis, like when somebody didn't clean his room, and the others say: "we clean up after ourselves around here". The exclusive 'we' is social deixis that reflects that this person is not included in 'we',(ibid: 72).

4-The linguistic forms that reflect the social organization of speech community, such as when someone says: "A cross the tracks". It implies that the people who live across the track are of lower social class than those who live in the town, especially in the folklore of towns in the United States, (ibid).

5- Discourse Deixis

Discourse deixis provides signposts for the reader in order to follow the speaker's or writer's train of his thought and his intended meaning. It includes the linguistic forms which are used by the writer to refer to other parts of the text, such as, (this, those,

first, next, finally, etc.), for instance (This chapter will first define speech acts..... Next, research methodologies used in studying speech acts..... Finally, the available studies on the teaching of speech act....), (ibid: 72-73).

In brief, as far as Locastro's is it Modal is concerned, there are certain types of deixis which are gathered in the following table:

Table (1) Locastro's Deixis Model

No.	Types of Deixis
1-	Person Deixis
2-	Spatial Deixis
3-	Temporal Deixis
4-	Social Deixis
5-	Discourse Deixis

2- Introduction to James Joyce's "Araby"

Stone et al. (1976:285-286) affirm that "James Joyce has achieved his place as one of the giants of the modern age". Moreover his growth as an artist has a significant role in the course of twentieth century fiction. His achievements have great influence upon the development of present day fiction. He was born in Ireland in (1882). Actually, there are two great influences on him which are the Catholic faith of his mother and the

nationalism of his father. Gale (2006:2) emphasizes that James Joyce is regarded as one of the most famous writers of the modernist period of literature, which runs from (1900) to the end of the Second World War. Gale adds that when Joyce went to the university, he began to rebel against his Catholic upbringing. After he left Ireland, he was able to write about his native country. His short stories in *Dubliners*, such as "Araby", were written in his first years away. Actually, most critics now agree that *Dubliners* stand on its merits as a great work by one of the most important writer of the twentieth century.

Araby is one among fifteen short stories that together make up Joyce's collection which is called "*Dubliners*". It is the last story in the first set and is told from the perspective of a boy just on the verge of adolescence. The narrator describes his adolescent crush on the sister of his friend "Managan". This boy is strongly attached to a girl who has been the focus of his attention for a long time. When he acted on his infatuation, he promised her to bring her something from an exotic bazaar which she loved to go to but she could not. When he arrived at the bazaar later, he found that it was almost closed. He was disillusioned when he couldn't keep his promise. Thus, he realizes his true status and then he is filled with anger and anguish. Actually, it is a story of adolescent loving and disappointing. Stone et al. (1976:86) mention that "Araby" depicts a great significant experience in Joyce's youth. In addition, he affirms that "the young boy carries a heavy burden through the story: Catholicism, his family, Irish Culture, his own love of mystery, his growing sexuality, his desire for freedom".

3. Practical Part

Following Locasto's Model of Deixis, there are (658) deictic expression which are used in Joyce's *Araby*. It is found that there are (185) Spatial Deixis, (176) Temporal Deixis, (162) Personal Deixis, (131) Discourse Deixis, and (14) Social Deixis (see Table (2) and Figure (1)). In the present research, the focus will be on the type of deixis which has the large number of deictic expressions. Thus, there is an attempt to find the role of Spatial Deixis, which has the largest number of deictic expressions, in the analysis and the interpretation of the selected short story, i.e. "Araby".

Table: (2) Types of Deixis in Araby

	Types of Deixis	Numbers
1-	Spatial Deixis	185
2-	Temporal Deixis	176
3-	Personal Deixis	162
4-	Discourse Deixis	131
5-	Social Deixis	14
	Total	658

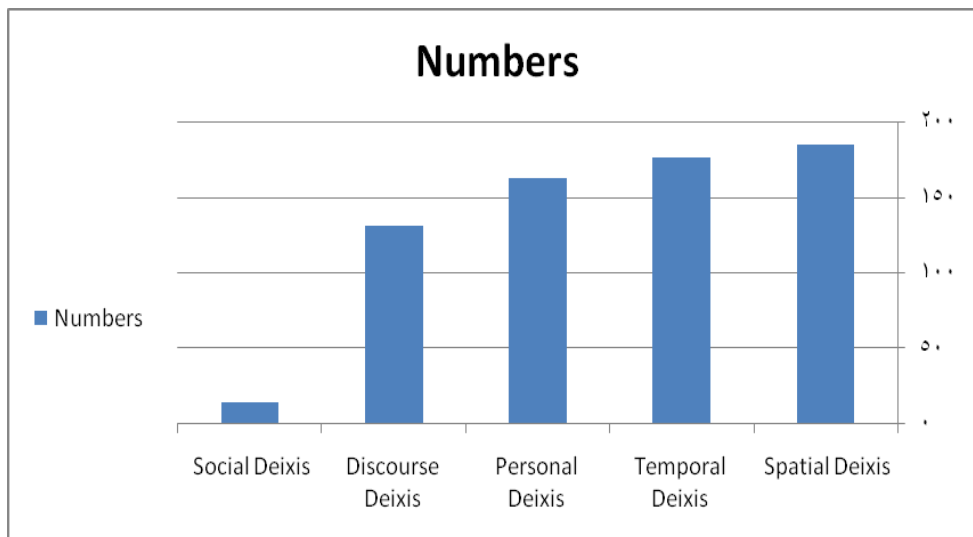


Figure: (1) Types of Deixis in Araby

3.1 Spatial Deixis

According to Locasto's Model of Deixis, there are (185) Spatial Deixis which are used by the writer in "Araby". In the present research, there will be a concentration on the role of these spatial deixis in the analysis and the interpretation of this story so as to get the intended meaning that the writer wants to convey by using these linguistic forms. These spatial deixis are divided, to present an accurate analysis, into certain points which are the main concern of the writer in his story such as :Araby or the bazaar(47), Mangan's sister(41), the house(39), the street(25), his friend(10), the church and priest(9),his uncle and aunt(8), and the school(6) (See Table (3) and Figure (2):

Table (3): Types of Spatial Deixis in Araby

	Type of Spatial Deixis	Numbers
1-	Araby or the Bazaar	47
2-	To Mangan's Sister	41
3-	The House(s)	39
4-	The Street(s)	25
5-	To his Friends	10
6-	The Church and Priest	9
7-	To his Uncle and Aunt	8
8-	The School	6
	Total	185

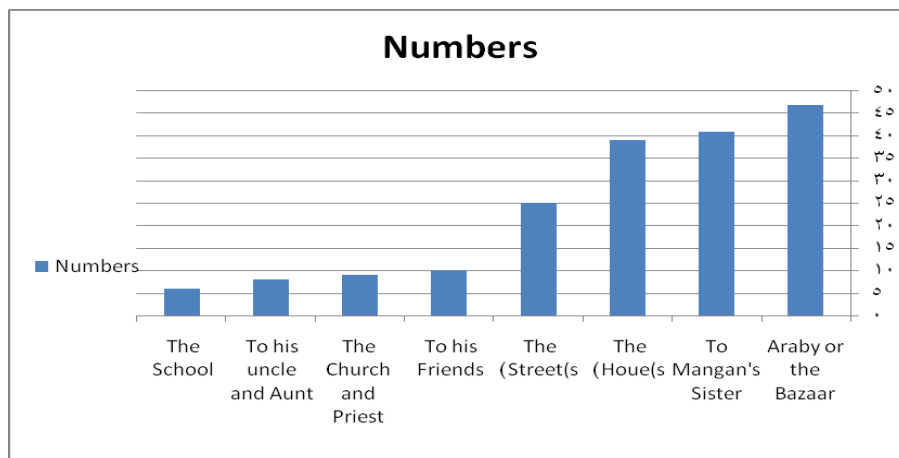


Figure: (2) Types of Spatial Deixis in Araby

3.1.1 Araby or the Bazaar (47)

The title of the story "Araby" has a deictic significance. Actually, from the very beginning, the reader is invited to think of its meaning. There is a story to be told about this place and the reader is expected to know about its characters, setting, themes, symbolism and other narrative features. Thus, the title constitutes a deictic field in which James Joyce, or the boy, and other characters are the deictic centers.

It is clear that Araby (or the bazaar) has an important attention to the writer, who represents the role of the boy in this story. It has the highest degree within the other points of spatial deixis, i.e. (47). In fact, the name of Araby is used for the first time, in the story, by the boy's beloved Mangan's sister who she loved to go to but she could not, as in the following, (Stone et al., 1976:288):

- She asked me was I **going to Araby**.
- It would be a splendid bazaar, she said; she would love **to go**.
- The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and **cast** an Eastern enchantment **over** me.

Actually, most of the verbs that are used concerning his beloved and the bazaar are "special deixis", especially those of movement, such as (go to, or come, pass in quickly). This reflects that the brief meeting with her launches the boy into a period of eager and restless waiting to go to the bazaar to bring her a gift, besides his

Spatial Deixis in James Joyce's

fidgety tension in anticipation for it. He cannot focus in his school. In addition, he finds the lessons tedious and they distract him from thinking about her, as follows in which the deictic center is the boy himself,(ibid:288-289):

-At night in my and day **in** the classroom her image **came** between me and the page I strove to read.

- On Saturday morning I reminded my uncle that I wished **to go to** the bazaar in the evening.

-I **left** the house in bad humor and **walked** slowly **towards** the school.

- I could not find sixpenny entrance and, fearing that the bazaar would be closed I **passed in** quickly through a turnstile, handing a shilling to a weary-looking man.

After he reaches the bazaar, the use of spatial deixis, in which the deictic center is the boy himself, is changed to the opposite. This change signals the alteration in his mood and his attitude. This is clear in terms of his description of the bazaar when he mentions that the great part of Araby was dark as if a hint to the loss of the light of his hope in changing his life through his new love, as in the following,(ibid:289):

-Nearly all the stalls were closed and **the great part of** the hall was in darkness.

-I **walked into the center of** the bazaar timidly

-I looked humbly **at** the great jars that stood like eastern guards **at either side of** the dark entrance **to** the stall and murmured: "No, thank you."

In the last part of the story, the use of the spatial deixis, especially of the verbs of movement, in which he is also the deictic center, is changed completely. In other words, instead of his movement towards the bazaar enthusiastically, since it will offer him the key to reach the girl's heart, he turns away of the bazaar with frustration. Actually, he leaves Araby ashamed and upset, as in the following, (ibid: 290):

-Then I **turned away** slowly and **walked down the middle of** the bazaar.

- I heard a voice call **from one end of** the gallery that the light was out.

-**The upper part of** the hall was completely dark.

With no purchase for Mangan's sister, he stands angrily in the deserted bazaar as the lights go out. Moreover, as the bazaar is closed down, he realizes that she will fail his expectations as well and that his desire for her is actually only a vain wish for change. Robert (1972:181) affirms that Joyce's protagonist is "defeated by commonplace realities and his own inexperience." Consequently, he suddenly realizes how foolish he has been, his anger at himself is intensified, as in the following,(Stone et al., 1976:290):

-Gazing up **into** the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

This is the moment of "luminous intensity" which is called 'epiphany'. It is the moment when the elements of the story coalesce into meaning, Stone, et al., (1976:10). In fact, it is a moment of intense insight and self understanding which represents the beginning of his maturation from a child into an adult. Actually, there is no other point in the story is characterized as brilliant as it is at the end. It makes us recognize both a boy who is initiated into knowledge through a loss of innocence and a man who fully realizes the incompatibility between the beautiful and innocent world of the imagination and the very real world of fact.

3.1.2 To Mangan's Sister (41)

Within the table of Spatial Deixis, Mangan's sister has the second degree, i.e. (41). Most of them are verbs of movement, in which the girl is the deictic center, such as (came, run, moved, tossed, turned, sprang, swung, etc.). In fact, the boy, or the narrator, uses the verbs of movement with her more than with any other characters in the story. In his article "Deixis in short Fiction", Segal (1997:3) affirms that "the selection of vocabulary in fictional text represents the emotional or knowledge states of the characters". Thus, the use of these spatial deixis reflects the movement of his feeling towards this girl and his infatuation in the sense that he keeps pointing out sensual details about her dress,

name, image, body, gestures etc., as follows, (Stone et al., 1976:287-288):

- Or if Mangan's sister **came out on** the doorstep to call her brother in to his tea we watched her **from** our shadow peer **up and down** the street.

-Her dress **swung** as she **moved** her body and the soft rope **of** her hair **tossed from** side **to** side.

-Her image **accompanied** me even **in** place the most hostile to romance.

-Her name **sprang to** my lips at moment in strange prayers and praises which I myself did not understand.

-But my body was like a harp and her words and gestures were like fingers **running upon** the wires.

-While she spoke she **turned** a silver bracelet **round** and **round** her wrist.

Moreover, there are many spatial deixis, which are used by the narrator, in which the girl is still the deictic center and they are accompanied by the use of the 'light' and 'white color'. This light and the white color are used to signify the purity and the beauty of the girl. Gale (2001:16) mentions that "to the narrator, Mangan's sister is a symbol of purity and feminine." In addition, this light may reflect the boy awakening desire and romantic love. Thus, instead of using the spatial deixis with darkness, as at the

Spatial Deixis in James Joyce's

beginning of the story, he begins to use them with lightness, as in the following, (Stone et al., 1976:287-288):

-She was waiting for us, her figure defined by the light **from** the half opened door.

-The light from the lamp **opposite** our door caught the white curve of her neck lit up her hair that rested **there** and falling, lit up the hand **upon** the railing.

-It fell **over one side of** her dress and caught the white border of a petticoat, just visible as she stood at ease.

What is more, the narrator uses certain spatial deixis to talk about the infatuation of the boy with the girl in which the boy is the deictic center. These spatial deixis includes verbs of movement with more enthusiasm to proximate this girl, like (came, ran, quickened, followed, passed). In addition, he begins to use 'front' to talk about her instead of using 'back' to talk about other characters in the story, as we will see later. This may show that this girl enchants him and makes him intoxicated. In other words, he cannot think of anything else and she becomes the most important aim in his life, as in the following (ibid: 287):

-Every morning I lay **on** the floor **in the front** parlor watching her door.

-I **ran to** the hall, seized my books and **followed** her.

-I kept her brown figure always **in** my eye and, when we **came near** the point **at** which our ways diverged, I **quicken**ed my peace and **passed** her.

It is important to mention that he also uses certain spatial deixis which have psychological significance to describe his overwhelming love for her, as follows (ibid :287-288):

-My eyes were often full of tears (I could not tell why) and at times a flood **from** my heart seemed to **pour** itself out **into** my bosom.

-At night **in** my bedroom and by day **in** the class her image **came between** me and the page I strove to read.

The change in using the spatial deixis, especially verbs of movement concerning the girl, reflects that there is a transition from adolescent, who just talks about the place he lives in and his playing with his friends, into his early manhood. Thus, he isolates himself from his friends physically and emotionally. He wants to see himself as an adult, so he dismisses his distracting schoolwork and begins to express his intense emotion in dramatic and romantic way. But his intense adoration of her makes him feel confused, especially when she talks with him, and unable to figure out what she says to him, as in the following, (ibid: 288):

- She asked me was I **going to** *Araby*. I forget whether I answered her yes or no.

- It would be a splendid bazaar, she said; she would love **to go**.

- She could not **go**, she said, because there would be a retreat that week in her convert.

- "If I **go**," I said, "I will bring you something."

From this moment, his quest becomes his reach to 'Araby' so as to reach his heart. That is why the name of the story is 'Araby', i.e. the name of the place that his beloved loves to go to. Araby becomes the place where his soul can find the beauty lacing in his life. So he determines to go forth to this bazaar and bring back his beloved a gift.

3.1.3 The House(s) (39)

In dealing with the house(s), there are (39) spatial deixis in the present study. Examining these deixis, it is clear that they are mostly spatial deictic adverbs, such as " at the blind end, back drawing room, behind the house, through dark muddy lanes" and the like. These spatial deixis reflect the atmosphere and the environment in which the protagonist lives in. There is insistence on the darkness of this place which shows that those people live in a dreary poor section in Dublin in Ireland. Moreover, the uses of the spatial deixis like 'back' and 'behind' for several times describe the retrogression and despair in the life of those people and the hardship that they live in as if they are deserted, as follows, (ibid:286-287):

-An uninhabited house of the two stories stood **at the blind end**, detached **from** its neighbors **in** a square ground.

-The other houses **of** the street, conscious of decent lives within them, gazed **at one another** with brown imperturbable faces.

-The former tenant of our house, a priest had died **in the back** drawing room.

-Air musty from having been long enclosed, hung **in all** the rooms, and the waste room **behind** the kitchen was littered with old useless papers.

-When we met **in** the street the houses had grown somber.

Even the garden, which is supposed to be the place for the rest and comfort, is described as destructed and gloomy, as follows, (ibid: 287)

- The wild garden **behind** the house contained a central apple tree and a few struggling bushes **under one of** which I found the late tenant's rusty bicycle pump.

The narrator continues in presenting the darkness through his description to his environment as if he wants to emphasize the poverty and the lack of sight for happiness in this place, as in the following, (ibid):

-The career of our play brought us **through** dark muddy lanes **behind** the houses **where**, **to the back** doors of the dark dripping gardens, **to the** dark odorous stables **where**

This boring environment makes the protagonist in need for certain romantic atmosphere and in search for certain light or beauty in such drab and dreary world. That is why his uses of spatial deixis are changed when he talks about his beloved especially after he decides to go to the bazaar. He begins to use verbs of movement

in his description of the house like (came, went, mounted, etc.) instead of using the darkness and retreat, in which he is the deictic center, as if there is certain change inside him which stimulates him to change his life " I wished to annihilate the tedious intervening days", such as in the following (ibid: 288):

-When I **came** home to dinner my uncle had not yet been home.

-I sat staring at the clock for some time and, when its ticking began to irritate me, I **left** the room.

-I **mounted** the staircase and gained **the upper part of** the house.

-The high cold empty gloomy rooms liberated me and I **went from room to room** singing.

Even if he is still in such a place, he will isolate his mind thinking about her so as to forget his suffering. This is clear when he spends an hour in the gloomy and empty room seeing nothing but the image of "the brown-clad figure" of his beloved, such as in the following, (ibid):

-I may have stood **there** for an hour, seeing nothing but the brown-clad figure cast by my imagination

3.1.4 The Street(s) (25)

It is found that there are (25) spatial deixis concerning the street(s), as indicated in the table of spatial deixis. Most of them are spatial deixis of adverbs which are described as 'blind', 'dark', 'somber', 'quiet', 'silent', etc. It seems that the narrator wants to

confirm the darkness and the silence of the place or the world in which he lives in. Actually, in order to interpret these deictic expressions, there is a need to know the real context in which the narrator constructs his fictional world so as to identify the intended meaning that he wants to convey to the reader. Segal (1997:5) states that "the fictional worlds have properties which are generated from our interpretation of the sentences in the text as they interact with our knowledge about the places and events depicted". In talking about the historical context of *Araby*, Gale (2006:2) mentions that when Joyce wrote '*Araby*' in (1904), "all of Ireland was under the British control, which the Irish resented bitterly".

This story begins with spatial deictic adverb 'north' which is 'blind' and 'quite' as if the narrator, from the very beginning, wants the reader to be ready for what's going on in this story. He reinforces the darkness of his world even with respect to the nature by using spatial deictic adverbs which are related to the street in which the deictic center is 'we', i.e. all the people who live there, as in the following, (Stone et al., 1976:286-287):

-**North** Richmond street, being blind, was a quiet street

-When we met **in** the street the houses grown somber.

-The space of the sky **above** us was the color of everchanging violet and **towards** it the lamp of the street lifted their feeble lanterns.

-Our shouts echoed **in** the silent street.

In this story, the narrator also uses the spatial deictic adverbs and verbs which reflect the lack of cheerful life for those who live in that land, in which the deictic center is still 'we', i.e. those who feel oppressed due to their troubles in their land, that is why some of them are drunken men and bargaining women, as in the following (ibid: 287):

-We **walked through** the flaring streets **jostled** by drunken men and bargaining women, **amid** the courses of the laborers,..., the nasal chanting of the street singers who sang a *come-all-you* about O'Donovan Rossa, or a ballad about the troubles **in** our native land.

Later on in his story, the narrator uses the spatial deixis with another deictic center which is 'I'. This means that the bad atmosphere, which he mentions about the street, leads him to reclusiveness. He isolates himself so as to find another special world for him away from the troubles in his native land. This is clear when he uses the spatial deictic verb 'strode' to go to the bazaar or Araby hoping that he may achieve the happiness that he searches for, as follows (ibid: 288-289):

-**From the front** window I saw my companions playing below **in** the street.

-I held a florin tightly **in** my hand and I **strode down** Buckingham Street

3.1.5 To his Friends (10)

According to the pervious table, there are (10) spatial deixis which are used by the narrator to talk about his friends. They include spatial deictic adverbs, in which the deictic center is 'we', i.e. the boys, which show the bad circumstances that the boys live in. Besides, there are spatial deictic verbs of movement which describe the activities of those boys and their playing. It is clear that their playing represents the only available chance to break the stagnation and isolation in their land, which is dark, muddy and silent, as follows, (ibid:286-287):

-**North** Richmond street, being blind, was a quiet street except at the hour when the Christians Brothers' School set the boys free.

-When we **met in** the street the houses grown somber.

-The cold air stung us and we **play** till our bodies glowed.

-Our shouts echoed **in** the silent street.

-The career of our play brought us **through** dark muddy lanes **behind** the houses **where**, **to the back** doors of the dark dripping gardens, **to the** dark odorous stables **where**

-When we **returned to** the street light **from** the kitchen windows had filled the areas.

-We waited to see whether she would remain or **go** in and, is she remained, we **left** our shadow and **walked up** to Mangan's sister resignedly.

As mentioned previously, the boy plays vigorously with his mates till their bodies glow. But after his intense adoration of Mangan's sister, he begins to look at his interaction with them as child's play. Consequently, he stops playing with them as if he is trying to move from adolescence to early manhood. Thus, he isolates himself and never shares his feeling concerning his beloved with anyone. Their shouts and movements seem to him far removed. He is removed from his playmates physically and emotionally. He becomes an outsider, using the deictic center "I", instead of "we", observing them with complete detachment, such as in the following (ibid: 288):

-Her brother and two other boys were fighting for their caps and I was alone **at** the railing.

-**From the front** window I saw my companion playing **below in** the street.

3.1.6 Church and Priest (9)

Ireland's major religion is Roman Catholicism, which dominates Irish culture. With respect to the table of spatial deixis, there are (9) spatial deixis. Most of them are spatial deictic adverbs which insinuate to the retreat of the role of religion or religion man at that time of the story. That is why most of the time, the writer uses the spatial deixis like 'back', 'behind', 'under' etc., in which, most of the time, the deictic center is the priest, to talk about religion man. In this concern, there is also insistence on the use of darkness and silence. It seems that the writer uses this priest to represent the entire catholic church, as in the following, (ibid: 286-287):

-The former tenant of our house, a priest, had died **in the back** drawing room.

- One evening I **went into the back** drawing room **in** which the priest had died. It was a dark rainy evening and there was no sound **in** the house.

-Air musty from having been long enclosed, hung **in all** the rooms, and the waste room **behind** the kitchen was littered with old useless papers.

It is clear that the priest leaves old useless papers and in his library there are certain books which have no relation to religion or Catholicism at all. Gale (2006: 11) mentions that " a priest has a library, that attracts the young narrator, and he is particularly interested in three titles: a Sir Walter Scot romance, a religious tract, and a police agent's memoirs". This represents certain feelings of ambiguity and frustration towards religion in general and Catholicism in particular that the writer emphasizes in talking about this place, where the priest lives in, in which the deictic center is the boy himself such as in the following, (Stone et al., 1976:286-287):

-Among these I **found** a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant*, and *The Memoirs of Vidocq*.

There is another criticism for the priest that he may spend his life in gathering 'money and 'furniture', because "in his will he left all his money to institutions and the furniture of his house to his

sister". There is no evidence that he leaves behind him a life of spiritual influence.

The symbolic images, which have dark and gloomy references, which the writer uses in his description to the setting, show that the boy is sensitive to the lack of spiritual beauty in his surroundings. Accordingly, there is a retreat in his faith from his religion because he devotes his faith to his beloved. He prefers to go to the bazaar to bring her a gift than to pray to God. Stone et.al, (1976:285) affirm, in talking about James Joyce, that "And though he renounced his faith, he replied when he asked if he had found a substitute, "I have lost my faith, I have not lost my mind"." There is an attempt to find another life which is full of love, sense, and spiritual beauty. Accordingly, he always changes his spatial deixis when he talks about his beloved, especially by using verbs of movements to express his love, desire, and faith to his beloved, such as following,(ibid:287-289):

-Her name **sprang to** my lips at moment in strange prayers and praises which I myself did not understand.

-All my senses seemed to desire to veil themselves and, feeling that I was about to **slip** from them, I pressed the palms of my hands together until they **trembled**, murmuring "O love! O love!" many times.

-my aunt said: I'm afraid you may put off your bazaar for this night of Our Lord."

3.1.7 To his Uncle and Aunt (8)

Considering the table of spatial deixis, there are (8) spatial deixis in terms of the protagonist's uncle and aunt. Actually, the Dublin boy has imperfect family. He lives with his uncle and aunt and his parents are never mentioned. Moreover, he uses certain spatial deixis which show that he lives in home dominated by unsympathetic figures.

Most of the spatial deixis used of his uncle are verbs of distal like (hid, could not go, left, etc.) in which the deictic center is the protagonist himself. It seems that the relationship between the protagonist and his uncle is not a close one. He always tries to avoid his uncle as if he fears his uncle and this depends on certain previous background knowledge between them. This is clear when he wants to go to the bazaar, his uncle answers him coarsely. Moreover, his uncle does not keep his promise to come back early to the house to give the boy the money. Thus, the boy goes to the bazaar late and finds that the bazaar is closed, as if his uncle is one of the obstacles in his life, as in the following, (ibid):

-If my uncle was seen turning the corner we **hid in** the shadow until we had seen him safely housed.

-As he was **in** the hall I couldn't **go into the front** parlor and lie **at** the window.

- When I **left** the kitchen he was about to recite the opening lines of the piece to my aunt.

It is important to clarify that there are also spatial deictic adverbs which are used with reference to the house in which the deictic center is the uncle himself. This means that there is not any role to the uncle in the life of the boy outside the house. The uncle is unaware of the boy's anguish and impatience, as in the following (ibid: 288-289):

- He was fussing **at** the hall stand, looking for the hat brush, and answered me curtly: "Yes, boy, I know."

-At nine o'clock I heard my uncle's latch key **in** the hall door.

-He asked me **where** I was **going** and, when I had told him a second time he asked me did I know *The Arab's Farewell to His Steed*.

In dealing with the aunt, most of the spatial deixis are also spatial deictic verbs of distal, like (go, went). This reflects that his aunt also does not have a close relationship with him. Moreover, the spatial adverbs sometimes refer to certain places which are unpleasant to him, in which the deictic center is either him or the two of them, as in the following (ibid: 287):

- One Saturday evenings when my aunt **went** marketing I had to **go** carrying some of the parcels.

-We **walked through** the flaring streets jostled by drunken men and bargaining women, amid the curses of labors,

Accordingly, the uses of spatial deixis reflect that there is a spiritual gap between the boy and his uncle and aunt. Neither the

uncle nor the aunt understands the boy's need and anguish; therefore his isolation is deepened. Consequently, he tries to find love with his girl to compensate the lost love that he suffers from in his life whether in his house or in the world surrounding him.

3.1.8 The School (6)

The last point in the table of the spatial deixis is the school. There are only (6) spatial deixis, in which the deictic center is the boy himself. This reflects that the boy loses his interest in his school. Moreover, it sounds like his school is not a source for something useful for him. That's why when he finds the girl he directly neglects it, as in the following, (ibid: 287-288):

-I **ran to** the hall, seized my books and **followed** her.

-At night **in** my bedroom and by day **in** the classroom her image **came** between me and the page I strove to read.

-I answered few questions **in** class.

-I **left** the house in bad humor and **walked** slowly **towards** the school.

Conclusions

Considering the pragmatic analysis of Joyce's Araby in terms of deixis, the researcher has arrived at certain conclusions. First, it is found that the use of deixis, especially spatial deixis, in the analysis of Araby has played an important role in developing

certain process which underlies narrative comprehension and interpretation.

Second, Locastro's model offers a process of analysis and interpretation, by using spatial deixis: adverbs of place and verbs of movements (distal or proximal), which leads to the creation of striking images and understanding of the text, narrator and the character. Actually, it seems that the use of deixis, especially spatial deixis, whether consciously or unconsciously, provides insight into the protagonist's or the speaker's thoughts, feelings, motivations, worries, perceptions and his attitude concerning his world which is full of suffering and confusion. Moreover, it illustrates how people often expect more than the ordinary reality can provide and then feel disillusioned and disappointed. To sum up, it reveals a story of a trouble young man searching for his place in life.

Finally, the researcher believes that further studies based, in the analysis of a literary work, on deixis, especially Locastro's Deixis model, i.e. personal, spatial, temporal, social and discourse deixes, will certainly provide the analyst with an appropriate and useful tool for analysing such a literary work and will achieve very important results to understand and comprehend.

References

Brown G. and G. Yule. (1983). **Discourse Analysis**. Cambridge:

Cambridge University Press.

Crystal, D. (1997). **A Dictionary of Linguistics and Phonetics**. London:

Blackwell Press.

Gale, T. (2006). **Araby Study Guide by James Joyce**.

<http://www.bookags.com/studyguide-araby.htm>

Kramersch, C. (1998). **Language and Culture**. Oxford: Oxford University Press.

Levinson, S. (1983). **Pragmatics**. Cambridge: Cambridge university press.

Locastro. Virginia. (2003). **An Introduction to Pragmatics**. Michigan:

Michigan University Press.

Lyons, J. (1977). **Semantics**. Vol. 2 Cambridge: Cambridge University

Press.

Rapaport, W.J. and Segal E.M. (2008). **Deictic Centers and the**

Cognitive Structure of Narrative Comprehension. Buffalo:

Greenwood Press.

Segal, E.M. (1988). **Deixis in Short Fiction: The Contribution of**

Deictic Shift Theory to Reader Experience of Literary Fiction.

Buffalo: Greenwood Press.

Short, M. (1996). **Exploring the Language of Poems, Plays and Prose**.

Spatial Deixis in James Joyce's ---

London: Routledge.

Stockwell, P. (2002). **Cognitive Poetics**. London; Routledge.

Stone, W., Nancy, H. P. and Robert, H. (1976). **The Short Stories:**

An Introduction. New York: McGraw-Hill, Inc.

Verschueren, J. (1999). **Understanding Pragmatics**. Oxford: Oxford University Press.

Widdowson, H. G. (2007). **Discourse Analysis**. Oxford: Oxford University Press.

Yule, G. (1996). **Pragmatics**. Oxford: O. U. P.

-----.(2006). **The Study of Language** (3 rd. Ed). Cambridge: Cambridge University Press.