

THE CONCEPTUAL CATEGORY OF DEIXIS

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Categoria deixisului în limbile engleză și română este exprimată de o varietate de mijloace lingvistice și extralingvistice cu funcții referențiale, de definire, de identificare, de determinare semiotică și metasemiotică, cum ar fi cele: gramaticale, lexicale, lexical-gramaticale, stilistice, suprasegmentale, suprasintactice și extralingvistice.

The category of deixis in English is expressed by grammatical (morphological, syntactic), lexical, stylistic, lexical-grammatical, phonological (supra-segmental, supra-syntactic), contextual and extra-linguistic means. The prosodic means are very important in the realization of the given category on both semiotic and metasemiotic levels. The deictic means identify the objects to both the speakers and the listeners and they have the function of differentiation, defining, singling out, of a special type of identification by correlating persons and objects being in relation to the speaker. The main grammatical and lexical-grammatical deictic means are: tense, mood, aspect, anteriority, voice, articles, pronouns, numerals, prepositions, adjectives, adverbs, particles, syntactic structures, etc. Traditionally, linguists would mention the articles as a good example of deixis. In the case of the definite article the object is viewed upon as known and concrete, and singled out from a class of similar objects; the indefinite article is used when the noun belongs to a certain class of objects, and the zero article (meaningful absence of the article) represents the given object in a general meaning denoting all the members of the given class. Both in English and Romanian the definite and indefinite articles correspondingly go back to demonstrative and indefinite pronouns (the latter in their turn were formed from the numeral), which gradually lost their original meaning. The definite article is mostly used in this case to single out an object or a group of objects from a class: *The young man felt suddenly quite homesick. (J.Galsworthy) - Deodată tânărului i s-a făcut dor de casă. Upon leaving him on the night of our adventure, he solicited me, in what I thought an urgent manner, to call upon him very early the next morning. - În noaptea aceea luându-și rămas bun de la mine, m-a rugat, și pe cât mi s-a părut, foarte stăruitor, să vin la el a doua zi dimineața cât mai devreme. (M.Twain)* But as we see from the above given examples the definite article is not the only means of reference. Besides context and articles there are other identifiers - *of our adventure, very early the next morning*. In Romanian in “a doua zi dimineața” three identifiers are being used: the possessive article “a” (which loses its meaning of possessiveness before a numeral), a synthetic article “a”, and the numeral in an attributive function. In the phrase “în noaptea aceea” we have: the synthetic definite article, the demonstrative (adjectival pronoun and the preposition “în”. The limiting attribute may be expressed by a noun with a preposition (the of phrase is often used in such cases), by a subordinate attributive clause, a participle phrase, and an adjective, when contrast and choice is implied: *I became used to seeing the gentleman with the whiskers - M-am deprins să văd gentlemanul cu bachenbarzi. The room where we sat was small - Camera, unde ședeam, era mică; It was the very thing he liked - Era chiar acel (lucru) ce îi placea*. The articles can be used with a different deictic meaning, a metasemiotic one: *He was engaged to be married to a Miss Hubbard (S. Maugham)*. In this example the indefinite article in combination with *Miss Hubbard* create a specific pejorative deictic connotation, expressed by the speaker, quite displeased with the fact that the young man is engaged with an unworthy unknown young lady! *"Have you a Rosetti?" I asked (Have you a picture painted by Rosetti?). (S. Maugham) I do not claim to be a Caruso (I do not think I sing very wel [1,144]*.

Some prepositions, especially in Romanian, contribute to the realization of the categorial deictic meanings: *Peter sprang a couple of yards in the air, and then delivered a war-whoop and set off round and round the room, banging against furniture... - Peter sări în aer, scoase un urlat sălbatic și începu o goană turbată prin odaie, izbindu-se cu capul de mobilă... A deep peel of thunder went rolling and tumbling down the heavens and lost itself in sullen rumblings in the distance. - Un tunet surd răsună rostogolindu-se pe bolta cerului și se pierdu undeva în depărtare, bodogăinind supărat.[Mark Twain] He was near the river. - El era lângă râu*. From these examples we can see that the prepositions intensify the deictic function of a definite deictic form. In Romanian only the preposition is used to express the definite deixis: (*in the distance - în depărtare; near the river - lângă râu etc.*). The demonstrative article in Romanian has preserved the meaning of a demonstrative

pronoun and expresses the definite deixis in the grammatical form of the superlative degree, where it is regularly confronted with the English definite article: *He is the best student in our class.* – *El e cel mai bun student în clasa noastră.* *She was the most beautiful girl in the village.* – *Ea era cea mai frumoasă fată în sat.* Demonstrative and possessive pronouns, the possessive case (in English) and the possessive article (in Romanian) are used to regularly express definite deictic meanings: *But Tom’s energy did not last.* – *Dar zelul lui Tom nu ținu mult.* *I’ll tell my big brother on you, and he can trash you with his little finger.* – *Am să te spun fratelui meu mai mare, care numai cu degetul cel mic ți-a trage o mamă de bătaie!* *This boy was well dressed.* – *Băiatul era bine îmbrăcat.* *This functionary grasped it in a perfect agony of joy.* – *Politiștul o înhăță în culmea fericirii (M.Twain).* Analyzing these examples we can conclude that possessiveness (both grammatical and lexical) is an effective means of expressing definite deictic meanings. Extra-linguistic reality plays an important role in realizing deicticity: *Peter switched off the TV set, went to the kitchen and opened the refrigerator looking for something to eat.* – *Peter a deconectat televizorul, s-a dus la bucătărie, a deschis frigiderul, căutând ceva de mâncare.* *The dining room was large enough.* *Sufrageria era îndeajuns de încăpătoare.* Anything that is considered typical, something that should be expected to be found in modern flats, is used with a definite deixis. The number of such objects is constantly growing with the progress of civilization. The indefinite article and pronouns, numerals, adjectives, and other markers can be used to express the corresponding deictic meanings: *The villagers began to gather, loitering a moment in the vestibule.* *Orășenii începură să se adune în biserică, oprindu-se pe o clipă în vestibul.* (M.Twain) In these examples we have complete coincidence in the use of indefinite article. In the plural in English there is no indefinite article. In Romanian grammar books the indefinite pronoun *niște* (in reality it is an indefinite pronoun) is considered to be an indefinite article: *Give me books.* *Give me some books;* *Dă-mi cărți.* *Dă-mi niște cărți.* In both sentences indefiniteness is expressed in both languages, but in the first sentences the indefinite meaning is more general, in the latter case a certain limited indefinite number of books is meant. The categorial meaning of deixis is different in dependence of a number of factors: context, intensifiers, defining identifiers etc. There are cases when the definite deixis “the” is used very closely to an indefinite meaning, especially in idiomatic expressions, stable combinations, used metaphorically etc.: *They went to hunt the fox.* *Ei s-au dus să vâneze vulpi.* *We shall show him the door.* *Noi îi vom arăta ușa.* *It is still in the egg.* *E încă în ou.* *He saw him with the naked eye.* *El l-a văzut cu ochiul neînmarmat.* In the first sentence the noun (fox) is used in the singular as part of a stable combination and translated into Romanian by a free word combination and the noun is used in the plural with a zero article. Examples 2-3 in both languages are used metasemiotically (metaphorically). The definite deictic identification is preserved in Romanian as well: the definite article in number 2 (*ușa*) and the identifying preposition *in* the third sentence. The general deictic meaning here is really indefinite. The same can be observed in examples where musical instruments are used: *He plays the violin.* *El cântă la vioară,* the English definite deixis is translated into Romanian by means of a zero article. The same is seen in such expressions like: *to go to the theatre, to go to the cinema – a se duce la teatru, a merge la cinema.* The deictic meaning in the English example is not quite definite. It is due to the rule of using the definite article with musical instruments in the given context. It is quite possible that in English the definite article goes back to those times, when in a town or city there used to be only a theatre or only a cinema, and the definite article is traditionally used now, when there are many theatres or cinemas in large cities or even in towns. We have also observed that in all the metaphorically used idiomatic or stable English expressions the definite deixis is preserved if in Romanian a similar metaphorical usage is realized: like in *We shall show him the door – Noi îi vom arăta ușa.* In the confronted languages there are many other indefinite deictic means. The indefinite article expresses the given categorial form in the purest way. The indefinite pronouns, numerals, adjectives, negative pronouns, etc. function as indefinite markers alongside their main lexico-grammatical functions: *some, somebody, someone, something, any, anyone, anybody, anything, many, more, most, few, several, a little, lots, etc; unul, unii, altul, cineva, ceva, careva, altcineva, fiecare, puțin, oleacă, orișicare, orișicine, orișicât, oricare, cutare, atât, vreunul, câțiva, toți, mulți, niscaiva, niscai, alde, nimeni. nici unul, nici un, nici o, pe nimic* etc. Thus, for example: *I cannot identify anyone.* *Pe nimeni nu pot să-l identific.* *Several people went out.* *Câțiva (niște) oameni au ieșit.* *One of them was ready to help us.* *Unul din ei era gata să ne ajute.* *Some people knew it.* *Unii oameni știau aceasta.* The indefinite deictic markers under consideration can be used with both singular and plural nouns. They can be used even with pronouns or elliptically: *Have you got any books? I have got some.* *Give me a book.* *Take one.* *Aveți ceva cărți? Da, am câteva.* *Dați-mi o carte.* *Luați una.* Numerals can often be used to express indefinite deixis with a meaning of approximation. The category of general deictic

meaning is regularly realized in both languages with countable, uncountable and abstract nouns: *He put up a good deal of glass too, and was laying down melons. Își făcuse destul de multe sere și cultiva pepeni (zămoși). Tell him that I'm awfully glad, and hat I wish him luck. Spune-i că mă bucur foarte mult și că-i doresc noroc [J.Galsworthy].* The names of diseases, as a rule, are used with a zero deixis: *He has influenza (but: He has the flu). El are gripă.* The geographical names are used differently in the confronted languages. Some geographical names are used with a definite article in English as a result of French influence (names of rivers, seas, mountain chains etc.). In Romanian the majority of geographic names are used with an article. For example: *I have visited Paris this year. Am vizitat Parisul anul acesta.* In addressing someone, in exclamation and commands the definite article is usually used in Romanian, and in English we have a zero deixis: *Uncle, come here quickly! Unchiule, vino aici repede!* In Romanian the article can be expressed by or added to an attribute: *Domnule președinte!* (It can change places depending on the metasemiotic usage: *Cerul albastru - Albastrul cer*). Some more examples: *Hand off! – Măinile jos! Daddy comes! – Tăticul vine!* The absence of definite and indefinite deictic means does not mean that the category of general deictic identification is being realised. In some cases the markers are dropped for the sake of economy of space, for brevity (newspaper headlines, dictionary articles etc.), in metasemiotic usage, especially in colloquial speech, where the speaker can drop the articles to attract attention, to make it more expressive [2, 181-190].

In order to persuade and motivate people we have to use a system of linguistic and extra-linguistic deictic means. The most important ones are the supra-segmental categories: stress, pause, tone, range, tempo, rhythm, and loudness. Grammatical relations within a sentence cannot be completely intelligible without the corresponding prosody. A simple lexical unit can often function as a one-word sentence and supplied with various prosodic structures it can express different meanings. Let's take the word "pretty". In discourse we can realize several meanings using different prosodic patterns: "*pretty*" used with a simple falling tone is a simple statement stating the fact that "*She is pretty*"; "*Pretty*" – here the speaker is greatly impressed and it corresponds to the exclamation "*She is quite pretty!*", used with an emphatic high fall, wide range, increased loudness and slowed down tempo to really express once enthusiasm and admiration. In case of "*/pretty*" like in "*Is she really /pretty?*" used with a low rise it may be a simple question or even express some doubt of her being pretty. In case of "*∇pretty*" a fall rise with specific voice qualifications like in "*She is quite ∇pretty*" we have a pejorative enantiosemic deictic meaning created by means of suprasyntactic prosody – *She might be pretty but I don't like her!* The particular prosodic pattern with which the utterance is pronounced affects the meaning and understanding of an utterance. The variation of stress-patterns can change the meaning: 'dancing 'girl (fata dansândă) and 'dancing girl' (dansatoarea). A simple pause in an utterance can create confusion. Different tone patterns also change the meaning: || *He 'doesn't 'lend his 'books to \anybody|| and || *He 'doesn't 'lend his 'books to ∇anybody||. In the first case nobody will get the books, in the second, only some people will get them [3, 163-164]. Another prosodic element that should be taken into consideration especially in public speaking is the rhythm.**

In the example bellow the listener's choice speaker combines prosodic and paralinguistic means to achieve a favourable effect on the listeners:

|| *U'nique "voice there of • Johnny /Mathis with "Chances \are| and | rather a u.nique\ letter here +'comes from [smile, giggle]. Mary • Porter who .writes from /Canberra in Aus\tralia. 'Mary', [high note] "unique" because actually [whisper] I found your writing just a little bit difficult to read. [whisper] I'm \sorry .love but I've 'tried \awfully \hard. I 'hope I've got 'everything \right. | You 'say that you'd 'like me to • send .greetings to your .sister /Jane,[lento]| your friends 'Annie and /Angeline and your 'uncle \Peter. I 'think it's /Peter, I 'hope it \is. [allegro, smile]. 'Anyway, "here is the \song| 'comes from 'The\ Gallery'. ||*

The text is characterized by overstatement reinforced by means of tones and tempo, the effect of non-formality and a pleasant emotional colouring are created by means of a husky voice, giggle and 'phonetic smile'. The lexical units 'sorry' and 'awfully' are deliberately exaggerated. Whisper accompanies the words that may not be very pleasant to the hearer; the speaker sounds apologetic in "*unique because actually I found your writing just a little bit difficult to read*" [whisper]. Cases of hesitation phenomena are important for an effect of spontaneity as if she is talking and not reading a prepared text. In using the above mentioned suprasyntactic and paralinguistic means the speaker establishes contact with unseen listeners through sympathy and warmth [4, 69-72]. In order to make the audience listen, the speaker should also show a lively interest in what is being said. A person may also speak with modesty and deliberate understatement by using a kind of soft and gentle voice without using any means of emphasis, speaking within the same narrow range and diminished loudness. This meta-metalevel is used for the public to identify themselves with the speaker. Any public

appearance is a chance for a public speaker to show that he or she is just the same as everyone else. A discourse is a success when a contact is established between the speaker and the listeners. One must sound interested, even enthusiastic about what he says, but he must not forget about the attention and interest of the audience. The manner of performance should correspond to the content [5, 74-79].

Phraseological units, including sayings, are subject to change. They may be intentionally changed to produce a stylistic impact on the reader, listener or TV viewer: *A bird in hand is worth two in the bush* – *Time was passing his bird in the bush no nearer the hand* [J Galsworthy] – *He was to be approached with a sizable bird in hand* [Dreiser]. This idiomatic expression in different European languages has developed different forms: Romanian – *Nu da pasărea (vrabia) din mână pe cea de pe gard*; Russian – *Лучше синица в руке, чем журавль на небе*. There are many examples of deformations of idioms in Russian and Romanian. An example of advertising beer on Russian TV: *Лучше бутылка пива в руке, чем прекрасная девица на песке*. Criticizing active buyers for not checking the necessary documents before purchasing some bad quality foods, a TV announcer used: *Pară mălăiață în cavitatea bucală a consumatorului* (deformation of: *Pară mălăiață în gura lui Nătăfleață*). Examples of this kind are numerous: *To be born with a silver spoon in one's mouth* (*They had sucked their silver spoon so long... now she is threatened with a spoon of bone*) [J.Galsworthy]. *It is the last straw that breaks the camel's back... (He said public patience was a camel, on whose back the last atom that could be borne had already been laid. To cry over the spilt milk... (Try to make him feel that we admire him for spilling the milk... There is no help for spilt milk)* [Trollope]. *One may as well be hanged for a sheep as for a lamb (If he was to be hung by the law, by all means let it be for a sheep)* [J Galsworthy]. Idioms belong to the periphery of the language and mostly they are used for stylistic purposes, making speech more expressive and produce a stronger impact on the reader/listener [6, 77-80]. Stylistic periphrasis and euphemisms are also important means used by people in political activity and polite discourse in general. People efficiently and intentionally substitute pejorative utterances with relatively more euphemistic and polite ones. Instead of saying "High pay and less work" one can use "Improved financial support and less onerous work loads." Instead of "He has died" people would use such euphemisms to produce a milder effect: "to pass away, to expire, to be no more, to depart, to join the majority", while such stylistic synonyms like "to kick the bucket, to give up the ghost, /to go west" are used with a pejorative connotation. Avoiding the word combination "is lying" people may tell a person to "possess a vivid imagination", or "telling stories". Euphemisms are often used in the speech connected with religious, moral, medical, parliamentary and diplomatic activities. Many euphemisms gradually acquire a pejorative meaning of the lexical unit it has substituted and people have to create a new euphemism. For example: "madhouse" became "lunatic asylum", substituted by "mental hospital". There are plenty of political euphemisms. Thus, instead of declaring that workers "have been sacked", they may be "dismissed, fired, discharged" and lately they are "made redundant". Cf. with the Romanian "a fi concediat", which has turned into „a fi disponibilizat”, „undernourishment of children in the third world" usually substitutes „starvation of children in the third world" [7, 160-166].

We would like to conclude with the fact that analyzing the theme of semiotic and metasemiotic usage of deictic means in linguistic and extra-linguistic contexts we can state the fact that a very important function in the realization of the great number of deictic means should be analyzed taking in consideration the lexical, stylistic, sociolinguistic, extra-linguistic syntactic, suprasegmental, suprasyntactic and paralinguistic means. In the present paper we have just made a little contribution to the vast material still to be investigated and analyzed.

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