

A Deictic Shift Theory in Margaret Atwood's The Handmaid's Tale

Stylistic/ Cognitive Analysis

Assist Teacher . Abdul-Hassan Sherif Jebur

Basra General Directorate of Education

Al-Zubiar Secondary School of Superiors For Boys

ah618200@gmail.com

Abstract :

The purpose of this paper is to conduct a stylistic/cognitive analysis of a narrative using Deictic Shift Theory in order to establish a link between cognition and language. The current study applies this theory to the study of deixis in narrative, as it is a critical component of text construction. The mental space under consideration in this study is a conceptual space constructed by the sender and receiver through their interaction with texts. This type of interaction is a dynamic process that involves the negotiation of meaning. The text world is a deictic space and mental construct defined by deixis and deictic expressions within the text. Text worlds contain sub-worlds constructed in the same manner. These are classified as deictic, attitudinal, and epistemic. Deictic expressions are critical in framing the text's spatial-temporal context. This study is divided into two sections. The first section is an introduction that discusses the theoretical foundations of deixis, or deictic shift theory. The second section examines the theory's application to Margaret Atwood's dystopian novel 'The Handmaid's Tale' (1985). The following section, which serves as an introduction, aims to familiarize readers with Cognitive Linguistics, Stylistics, deixis, and some related literature. Cognitive Linguistics is concerned with the mental representations necessary for comprehending intended meaning.

Key Words: (Stylistics, Cognitive-Linguistics, Deictic shift theory, Narrative Discourse).

نظرية التحول الاشاري في حكاية مارغريت أتوود "الخادمة" تحليل اسلوبي ادراكي

الباحث / م.م عبد الحسن شريف جبر

المديرية العامة للتربية في محافظة البصرة

ثانوية الزبير للمتفوقين

ah618200@gmail.com

الملخص:

الغرض من هذا البحث هو إجراء تحليل أسلوبي / معرفي للسرد باستخدام نظرية التحول الاشاري من أجل إقامة صلة بين الإدراك واللغة. تطبق الدراسة الحالية هذه النظرية على دراسة التأشير في السرد ، لأنها عنصر حاسم في بناء النص. الفضاء العقلي قيد النظر في هذه الدراسة هو فضاء مفاهيمي بناه المرسل والمتلقي من خلال تفاعلها مع النصوص. هذا النوع من التفاعل هو عملية ديناميكية تنطوي على التفاوض على المعنى. عالم النص هو فضاء الاشارة وبناء عقلي يحدده التأشير والتعبيرات الاشارية داخل النص. تحتوي عوالم النص على عوالم فرعية مبنية بنفس الطريقة. يتم تصنيفها على أنها اشارية ، والمواقف ، والمعرفية. تعتبر التعبيرات الإلهية حاسمة في تأطير السياق المكاني والزمني للنص. تنقسم هذه الدراسة إلى قسمين. القسم الأول هو مقدمة تناقش الأسس النظرية للتأشير ، أو نظرية التحول الاشاري. يدرس القسم الثاني تطبيق النظرية على رواية مارغريت أتوود البانسة "حكاية الخادمة" (١٩٨٥). يهدف القسم التالي ، الذي يعد بمثابة مقدمة ، إلى تعريف القراء باللغويات المعرفية ، والأسلوبية ، و الاشارية، وبعض الأدبيات ذات الصلة. تهتم اللغويات المعرفية بالتمثيلات العقلية اللازمة لفهم المعنى المقصود. الكلمات المفتاحية: (الأسلوبية، اللسانيات المعرفية، نظرية التحول الاشاري، الخطاب السردية).

1. introduction

Our ability to comprehend deictic language is dependent on our ability to engage in embodied cognition. In the field of cognitive linguistics, this is an essential notion because it highlights the way in which our ability to comprehend language is influenced by the physiological experiences we have in the environment. Some examples of deictic components are those that are perceptual, spatial, temporal, relational, textual, and compositional. However, deixis is not restricted to any one specific word class (Gibbons and Whitely, 2018: 162).

2. Cognitive Linguistics

Discourse processing is the primary point of Cognitive Linguistics, which develops as a reaction to methods that concentrate only on the linguistic characteristics of syntax. Langacker was of the opinion that meaning was the most fundamental aspect of language, and that any linguist who ignored the interpretation of meaning in favor of merely grammatical forms "severely impoverishes the discipline's natural and necessary subject matter and ultimately distorts the character of the phenomena described." (1987:12). Within the field of Cognitive Linguistics, sometimes known as CL for short, meaning is produced by the cognitive talents that are responsible for constructing the mental structures that are essential for discourse understanding.

If abstract things continue to exist in a disembodied state, they will be unable to contribute to the understanding of speech. As a consequence of this, the idea of embodiment is an important component of CL (Lakoff, 1987: 206). In this sense, in order to comprehend meaning, a cognitive component that is founded on real experiences is required.

Language was seen by CL as a tool for generating mental categories and negotiating intended meaning, according to Geeraerts and Cuyckens (2012: 3-21), who highlighted that CL saw language as such. They made it clear that cognitive linguistics was of a different kind from cognitive linguistics without the capitalization. The former was a subset of the later, which included all

viewpoints on language as a mental representation. The latter included all of these perspectives.

The field of Cognitive Linguistics was characterized by Fauconnier (2006) as a theoretical framework that went beyond the apparent structure of conversation in order to investigate the conceptual processes that are responsible for the generation of discourse and the subsequent production of meaning. In his explanation, he said that as people started engaging in activities related to language, they unintentionally invoked cognitive resources and cultural experiences, which ultimately led to the development of meaning texture.

There are many different theories that are included in CL as a methodology for researching the connection between language and cognition. Some of these theories include Conceptual Metaphor Theory (Lakoff & Johnson, 1980), Mental Spaces Theory (Fauconnier, 1994, 1997), Conceptual Integration Theory (Fauconnier, 1997; Fauconnier & Turner, 1998, 2002, 2006), and Text World Theory (Werth, 1999; Gavins, 2007a & 2007b).

3. Stylistics and literary texts

"The linguistic study of literary discourse" is how Widdowson described stylistics in his definition (1975: 4). This linguistic approach to literature made it possible to conduct an impartial examination "by focusing on the literature as an entity distinct from the author's intentions" (Kumar, 1987: 40). According to Jeffries (2010:2) the discipline of Literary Stylistics is

concerned with the use of linguistic strategies in order to provide assistance in the comprehension of published works. In the context of this discussion, stylistics is an interdisciplinary discipline that is placed between the fields of literature and linguistics. An analysis of a work was conducted from three different points of view, namely register, genre, and style, as stated by Biber and Conrad (2009: 2). "Style" was defined by them as the decisions made by an author. There is a belief that these selections will enhance the engagement that readers have with the text. As a consequence of this, stylistics is concerned with the interplay between discourses and readers themselves.

The narrator was sometimes positioned outside of the tale, rather than as an enactor (internal focalization), according to Gavins (2007: 127), who said that this was the case. She went on to say that there was a difference between the entity that was recounting the tale (the narrator) and the entity that was filtering a text at any moment in time (the focaliser). Within the narrative that is being analyzed, there is only one narrator, and that narrator is a participant who is playing out the tale itself. In this way, the impact of the tale is further enhanced.

4. Deixis : Definition and Nature

The concept of "deixis," which Green refers to as a "fundamental component of human discourse" (1995: 11), will be discussed in this section. A subset of words whose meaning is contingent on the context in which they are used is referred to as deixis, which is a Greek term that means "pointing." A definition of deixis may be found in Bussmann's lexicon, which describes it

as "the act of pointing out or indicating elements of a situation through both gesture and language." From the field of formal logic, it is a phrase that was developed by C.S. Peirce to describe linguistic terms that relate to the personal, temporal, or geographic element of any particular speech act and are thus reliant on the context in which they are used. There are many different kinds of deictic expressions, including as the personal pronouns (I, you, etc.), adverbial expressions (here, there, etc.), and demonstrative pronouns . Some examples of these sorts of expressions include: To quote Bussmann (1996: 285).

According to Crystal (2008: 133), the term "deictics" is a term that is used in linguistic theory to refer to those aspects of language that are directly related to the personal, temporal, or locational characteristics of the situation in which an utterance occurs and therefore have a meaning that is specific to the situation. Now/then, here/there, I/you, and this/that are all examples of deictics, which are also known as "exophoric" words. The idea of deixis is analogous to the idea of indexical expression, which is a philosophical term. Additionally, the term is used to refer to terms that refer backwards or forwards in conversation (anaphora and cataphora, respectively). Some examples of these words are that, the following, and the former. It is important to differentiate this from social deixis, which is the encoding of social distinctions pertaining to participant roles (for example, speaker–addressee), which can be found in matters such as pronouns, honorifics, vocatives, and modes of address. Discourse deixis, also known as text deixis,

is a term that is sometimes used to refer to this phenomenon. There are several subfields of linguistics that have benefited from the application of the notion of deixis. The most prominent of these subfields is pragmatics and language acquisition studies. In these subfields, scholars consider the learning of these things by children to be an essential component of early development.

Deixis is a concept that describes the verbal representation of spatial and temporal interactions between entities and things. Deixis is a specific kind of representation. When it comes to language, deictic words are the phrases that are expressly used to encode this information. Deixis may be broken down into five separate categories, as stated by Levinson (1983): (i) spatial deixis, (ii) temporal deixis, (iii) person deixis, (iv) social deixis, and (v) empathic deixis. In the first of these, the relative location of an item or entity in space is encoded. Here and there are examples of adverbs that fall within the category of pure place deictics. These adverbs can only be understood in connection to the location of the speaker or writer. Additional instances of pure place deictics are this and that, both of which are dependent on the speaker's or writer's knowledge of their location in order to generate an interpretation. It is common practice to utilize pure deictics in pairs, with one deictic suggesting closeness to the speaker or writer in question and the other deictic indicating distance from the speaker or writer. Rather than being understood in connection to the speaker or writer, locational deictic expressions are evaluated in respect to the position of other referents within the situational

context (Jeffries and McIntyre, 2010: 157). This allows for a minor variation in the interpretation of these expressions.

The originating deictic center, zero-point, or origo is the basis for the prototype deictic categories in speech. These categories include the speaker ('I'), the place ('here'), and the moment of utterance ('now'). By restricting their examination of deixis to these egocentric particulars (Bertrand Russell), also known as indexicals (Charles Peirce), sporadic words (Edmund Husserl), or shifters (Roman Jakobson), several theorists have limited their attention to deixis. With the help of the deictic center, we are able to grasp the contextual uses of words like as "come" and "go," "this" and "that," as well as egocentrically determined locatives such as "left" and "right," "above" and "below," "in front" and "behind," and so on. Because of the context-dependent character of speech, it is abundantly clear that deixis is the most important term. On the other hand, there are many who have suggested that the circumstance that is considered to be the prototype situation in speech may be translated into written language and utilized as effectively in literary or fictional situations. (Stockwell, 2002: 43). Within the context of literature, Stockwell (ibid: 45-46) has described the following kinds of deixis as they pertain to the literary setting:

- **Perceptual deixis** : The following are examples of phrases that pertain to the perceiving participants in the text: Personal pronouns such as "I," "me," "you," "they," and "it"; demonstratives such as "these" and "those"; definite

articles and references such as "the man" and "Bilbo Baggins"; mental processes such as "thinking" and "believing" Taking cognition seriously means that reference refers to a mental representation and is thus a socially situated act that is participative and deictic. Stockwell adds features (such as third person pronouns and names) that some people consider to be a part of reference. He argues that this is the case.

- **Spatial deixis** : 'here/there', 'nearby/far away', and locatives 'in the valley' and 'out of Africa' are examples of phrases that may be used to locate the deictic center in a particular location. Other examples include the demonstratives 'this/that' and the motion verbs 'come/go' and 'bring/take'.
- **Temporal deixis** : phrases that locate the deictic center in time, such as temporal adverbs like "today," "yesterday," "tomorrow," "soon," and "later," as well as locatives like "in my youth" and "after three weeks," with a particular emphasis on tense and aspect in verb forms that differentiate "speaker-now," "story-now," and "receiver-now."
- **Relational deixis** : The expressions that transmit the social viewpoints and relative circumstances of the writers, narrators, characters, and readers, including the modality and expressions of point of view and focalization; the norms of name and address; and the word choices that are evaluative.
- **Textual deixis** : claims of plausibility, accuracy, or authenticity; references

to the text or its production; obviously poetic features that draw attention to themselves; explicit "signposting" such as chapter titles and paragraphing; and expressions that emphasize the textuality of the work.

- **Compositional deixis** : important features of the text that illustrate the general type or literary norms that are available to readers who have the required literary ability or expertise. The deictic connection that the author has with the literary reader is reflected in the stylistic choices that they make.

It should be emphasized that even single words, phrases, and sentences may display all of these deixis features. This is not something that should be overlooked. The reader must, of course, understand them as anchoring the different entity-roles in participation interactions in order for them to be considered deixis. Reading a literary work requires a process of context building in order to follow the anchor points of all of these deictic expressions. This is because deictic expressions are reliant on the context in which they are used. Reading is creative in this sense because it makes use of the text to build a reality that is cognitively negotiable, and the act of reading is dynamic and always evolving.

Expressions that are deictic are expressions that indicate the embodied location of a language user in the world. The origo, also known as the deictic center, is the mental stance that the speaker holds which allows them to see the world around them. When it comes to perceptual, spatial, and temporal fields, the deictic terms "I," "here," and "now" all relate to a central point in the respective fields. Additionally, the deictic expressions 'I', 'here', and 'now'

are examples of the contextually restricted character of the phrases. During a discussion, for instance, you could use the first person to refer to yourself; nevertheless, when another speaker adds the word "I," you have no trouble recognizing that the first person is now referring to the new speaker. This is due to the fact that deictic words reposition our interpretative cognition in respect to the deictic center of the discourse, which in this instance is the speaking 'I' to be more specific. There are a total of six deictic fields or dimensions. There are three types of deixis, the first three of which are fairly self-explanatory: spatial deixis establishes spatial orientation, temporal deixis establishes temporal integration, and perceptual deixis involves subjective participants represented by personal pronouns and characters (including proper names as well as noun phrases such as "the woman"). With regard to the encoding of social connections, the fourth kind of deixis, known as relational deixis, is connected to the perceptual deixis in the sense that it indicates participation. As a result, relational deictic elements consist of name and address norms, such as social titles (for example, "Mr.," "Ms.," and "Dr."), as well as social positions (for example, "soldier" and "father daughter").

The latter two aspects, textual and compositional deixis, are variations of what has traditionally been referred to as discourse deixis. In this kind of deixis, a deictic statement provides a metatextual reference to the speech or discourse in which it is found. With regard to the statement "This sentence is

composed of seven words," for instance, the demonstrative 'this' refers to the sentence itself. Textual deixis, which emphasizes the text itself through devices such as metatextual reference and explicit 'signposting' (for example, chapter titles), and compositional deixis, which includes expressions that encode literary genres (for example, "Once upon a time") are the two types of discourse deixis that Stockwell (2002a) distinguishes in regard to literary texts (Gibbons and Whiteley, 2018: 164).

Furthermore, the meaning of deictic language is always reliant on the context. In the following table, a summary of the five deictic domains is shown, along with examples of linguistic markers that correspond to each of these domains. These examples are exemplary, but they are not comprehensive.

Deictic fields and linguistic markers (adapted from Gibbons and Whiteley)

Deictic field	Representative lexis/Linguistic markers
Spatial	<p>These are examples of demonstratives: "this," "that," "those," etc.</p> <p>Some examples of adverbs are "here," "there," "away," "ahead," "above," and "below," among others.</p> <p>Some examples of prepositional phrases are "on the hill," "under the window," and others.</p> <p>Proper names, such as "New York" and "Chrysler Building," among others.</p> <p>Phrases that are used as nouns, such as "the city," "the park," "a building," etc.</p>

	Verbs of motion, such as "come" and "go," "arrive" and "leave," etc.
Temporal	A few examples of adverbs are "today," "now," "then," "later," and "gradually." Phrases that begin with a preposition: "in my youth" etc. The following are examples of noun phrases: "many hours," "a time," "May," "two o'clock," etc. Tense and aspect are also important.
Perceptua l	Pronouns such as "I," "you," "she/he," "we," "they," and "it" are common examples. Other names include "Sally Barton" and "Mary," among others. Examples of noun phrases are "the girl," "a woman," "many people," and so on. Character cognition is indicated by verb markers such as "think," "remember," and so on.
Relational	Titles: 'Ms', 'Reverend', 'Baron', 'Duchess', etc. Forms of address: 'Your royal highness', etc. Noun phrases indicating social role: 'nurse', 'mentor', 'Dad', etc. Evaluative word-choices including adjectives: 'the young woman', etc. Evaluative word-choices including adjectives: 'the young woman', etc.
Discourse Textual	There are allusions to writing, textual output, and authorship that are found in metatext. In the context of metatext, the spatial demonstrative "this" is used, such as "this book." The use of explicit signposts, such as chapter names, instructions (for example, "See page..."), or co-references to other portions of the text (for example, "in chapter 2..."), etc.

<p>Compositional</p>	<p>Expressions that are indicative of literary norms and/or genres, such as "I'm going to tell you a story" (relating to the genre of fiction), "Once upon a time" (referring to a fairy tale), "spaceship" (referring to the genre of science fiction), and so on.</p>
-----------------------------	---

As a consequence of the debate that came before, it ought to be patently obvious that addressing deixis without taking cognition into consideration is very difficult. In the following part, we will provide an overview of the fundamental ideas that underpin the deictic shift theory (DST), which is a well-developed approach to cognitive deixis.

5. Deictic shift theory

The deictic shift theory was first established by a research team that included members from a variety of fields, including linguists, psychologists, computer scientists, and literary critics. However, for the sake of space, we will concentrate on those components of the theory that have been applied to stylistics. The theory is stated in its totality in a collection of articles published by Duchan et al. (1995), but for these reasons, we will only be discussing those aspects. In addition, we will show how the deictic shift theory may be used to provide an explanation for the way in which readers process point of view as they are reading.

In order to explain how readers might get so engaged in what they are reading that they lose sight of their place in the actual world (the discourse world, in terms of text world theory) and start to perceive events in the

narrative as if they were coming from a text world standpoint, the deictic shift the theory was established. The deictic shift theory describes the feeling of participation that readers commonly have as they navigate their way through a story. If text world theory explains how readers make sense of a narrative, then deictic shift theory explains how readers have that sense of engagement. According to Segal, who is considered to be one of the pioneers of the deictic shift theory, the reader "adopts a cognitive stance within the world of a narrative and interprets the text from that vantage point" (Segal 1995: 15). According to Jeffries and McIntyre (2010: 157), the theory of deictic shift is based on the idea of deixis, which is one of the central concepts of the theory.

DST is mainly concerned with the prototype deictic instance, which is defined by an egocentric person, geographical location, and temporal duration. One of the most important contributions that it makes to the field of deictic theory is that it places the framework at the core of the idea of deictic projection as a cognitive experience. The DST model represents the typical experience of a reader "getting inside" a literary work as the reader taking a cognitive posture inside the book's mentally generated world. This is the model that DST uses to model the phenomenon. The reader is able to interpret projected deictic expressions in connection to the deictic center that has been relocated as a result of this imaginative ability, which is a deictic shift. To put it another way, readers are able to practically see the world of the text through the eyes of the character or narrator, and they may create a rich context by resolving deictic statements from that point of view. When it comes to

understanding how the coherence of a literary work is seen and generated, the idea of a changed deictic center is an essential explanatory concept. How writers establish the deictic center in texts, how it is discovered via a cognitive grasp of textual patterning, and how it is dynamically moved and exploited throughout the reading process are the key topics of inquiry for DST (Stockwell, 2002: 46-47). These are the primary areas of investigation for DST.

It is a structured lens that determines WHAT is seen, WHO is seen, WHEN and WHERE it is seen. The deictic center is a lens that defines these things. The referential content of the situated narrative world is responsible for filling and constraining the information that is included inside the WHAT, WHO, WHEN, and WHERE slots. As the story develops from the beginning to the finish, the deictic center (DC, hereinafter) concentrates on the many people, events, and other referential elements that are present throughout the story. Graesser and Bowers (1966: 395) state that it is vital to take into consideration the fact that the development of the DC on a moment-by-moment basis is unique from the development of the tale world in a chronological order.

The reader's direct experience (DC) is relocated from the reader's place in the actual world to an image in a narrative world location, as stated by Segal (1995). The essential principle of the DST is that the reader imagines himself or herself inside the mental model of the tale world. Using this DC, the reader will be able to grasp and interpret the tale for himself.

A number of linguistic and discourse devices, including as verb selection, verb tense, and aspect, are said to contribute to the stability and mobility of the CD, as stated by DST. Examples of these devices include. The degree to which noun phrases are defined, as well as adverbs of space and time, indicate the beginning and end of paragraphs. For instance, in the phrase "The two lovers came to the bar," the WHERE index would not be found at the bar that came before the line "The two lovers came to the bar" (Segal, 1995:8). This is because the bar is not connected to the sentence. Within the realm of the study of short fiction, Segal (1997:284-286) presents a variant of DST that is characterized by the properties listed below:

- a. "A reader constructs a fictional world from a narrative text" . In point of fact, the fictional universe is a mental model in the sense that it is situated inside the realm of ideas and concepts. Personality, time, and location are all represented in this universe via the characters that inhabit it. The laws that govern this planet would be inferred by the reader from the previous sentence.
- b. "The conceptual substitute for the discourse situation within the fictional world is Deictic Centre" . When a reader is engaged in the act of reading fiction, the reader's anchor for deictic referents is always relocated to a moveable time and place inside the world of the tale itself. The exact location of such an anchor is known as the Deictic Centre. From a psychological point of view, readers are able to conceive or project a picture of themselves at a

deictic center.

c. "Many sentences in narrative text are presented to be directly from a particular deictic stance without going through the intermediary of a narrator" . Discovering how to create a text world without a narrator is the objective of the DST project, which aims to research this topic. The author is able to describe or depict the local scene without evoking awareness in order to understand it. This is accomplished by "contextualizing" the scenes from a vantage point inside the universe of the tale.

d. It is possible to find the Deictic Centre in almost any location. There are occasions when the text is understood from the point of view of a character inside the fiction, which is a subjective perspective. When we are in these situations, we conceive of the Deictic Center as being within that character or as being able to see the workings of the conscious or unconscious mind of, respectively, the character. In accordance with this notion, it is possible to depict any event via the perspective of any character. According to this idea, the deictic change takes place regularly inside the consciousness of a fictitious character, and the reality of the fictional character may be characterized in terms of that consciousness.

6. Analysis

In terms of perceptual deixis, exist in chapter one (Appendix 1), the narrative begins in the first person, primarily using the pronouns 'we' and 'I' to refer to a central character. Additionally, spatial-temporal deixis serves as a focal point. This is made abundantly clear in 'We slept in what had once

been the gymnasium'. A temporal deictic shift to a prior instant is triggered as a consequence of this beginning phrase, which is stated in the sentence. After continuing in the past tense, the second clause states that "the floor was varnished wood with stripes and circles painted on it, for the games that were previously played there." This clause contains the noun phrase "The floor" as well as post-modifying adjectives that provide additional information about how far into the past the story will be set.

The initial pronoun "I" in the sentence "I remember that yearning..." gives the reader an introduction to the speaker as well as the perceptual deictic center of the story. This particular use of the lexical verb "remember" is intriguing in terms of temporal deixis, despite the fact that it is employed in the present tense. In a semantic sense, it alludes to the past. As a result, it results in knot, which is characterized by a quick transition between two separate deictic worlds, causing the reader's imaginative emphasis and deictic orientation to change. The first sentence creates the story-now, which is the time when the events of the narrative take place, and the second clause establishes the speaker-now, which is the moment when the narrative is being delivered. During the process of presenting the remembered memory, it makes a reference to the narrator's act of remembering from the speaker-now perspective.

'There was old sex in the room....' and the adverb 'there' that came before it are the prepositional words that are responsible for conveying the spatial viewpoint of the story. For example, "the army cots," "flannelette sheets,"

"army-issue blankets," "our clothes," and "cattle prods" are some of the new words that are introduced in the description of the description. These phrases are examples of perceptual deixis. The phrase "I thought I could smell" involves a change in both their perception and their perception of time. It is a reporting sentence, and it signifies that the narrator is being pushed into the awareness of their prior selves.

A further temporal shift to a point in time in the story's future now is evoked by the prepositional phrase "we yearned for the future." This occurs despite the fact that the verb in the past tense, "did," suggests that the event is still taking place in the speaker's pastnow. "How did we learn it....?" There are several different types of perceptual deixis that are used by the speaker in Chapter 2 (Appendix 2).

Several instances of this include demonstratives, definite articles, definite references, and mental states. Personal pronouns like as "they" and "I" are also examples.

An explanation of the representations that are connected to each form of perceptual deixis is provided in the table that follows.

Perceptual deixis	Text
Personal pronouns	They have removed anything you could tie a rope to. I put my hand out, unfolded, into the sunlight. I got up out of the chair. I pick them up...

	I never looked good in red.
Demonstratives	It's those other escapes The ones you can open in yourself. Apart from these details. This could be a college... That is what we are now.
Definite articles	The white ceiling . The window. The air. The chair. The floor. The wall.
Definite reference	The bell that measures time is ringing. The skirt is ankle-length... The sleeves are full. The door of the room..
Mental reference	I can smell the polish. I am not being wanted. I wander Think of it I know why there is no glass. I am alive .

In chapter two, the scene shifts. That is, the story alternates between past and present. The speaker now resides in a room furnished with curtains, a pillow, a framed photograph, and so forth. The speaker transports the reader

to a new location, which is completely different from the one described in chapter one. Clearly, it appears to be a prison, simply because the speaker mentions that certain necessary items have been removed from the room in question to keep him/her from committing suicide. Even guards remove the image from the glass to prevent it from being used as a tool for suicide.

The two chapters' tone reflects the oppression endured by the women. In chapter one, the personal pronouns imply that the speaker is not alone, whereas in chapter two, the situation is reversed, as the deixis of personal pronouns emphasizes the speaker's singularity.

According to Stockwell (2002:45), spatial deixis are expressions that are used to locate the deictic center in a place, such as spatial adverbs such as 'here/there', nearby/'far away', and locatives such as 'in a rooming house', 'there is a grandfather clock in the hallway'....etc. 'This/that' demonstratives; motion verbs 'come/go', 'bring/take'. Spatial deixis here stretches the reader's imagination by transporting him to another world; in the first chapter, the speaker speaks broadly about the difficulties people face in the world. The speaker attempts to convey the idea of injustice in the world as a result of power and dominance, but the second chapter focuses exclusively on the speaker's personal experience, which is also disastrous to the point of suicide. Temporal deixis includes temporal adverbs such as 'today/yesterday/tomorrow/sooner/later' and locatives such as 'in my youth'; particularly tense and aspect in verb forms that distinguish 'speaker-now', 'story-now', and 'receiver-now'.

Conclusion

Following the presentation and discussion of the texts, as well as the analysis based on Deictic Shift Theory, it is possible to conclude that DST is a powerful methodological framework for examining mental space representation. This theory's application sheds light on the significance of new linguistic approaches to discourse. The new linguistic approaches to discourse and text, which are informed by cognitive linguistics or stylistics research, place an emphasis on the readability of texts. This type of research is predicated on the rise of cognitive linguistics, which examines all language through the lens of its cognitive underpinnings. Deictic information, frame knowledge, and inference combine to provide the reader with an extremely rich mental representation of the novel's setting.

References

- Biber, D. & Conrad, S. (2009). *Register, genre and style*. Cambridge: Cambridge University Press.
- Bussmann, H. (1996) *Routledge Dictionary of Language and Linguistics*. Translated and edited by Gregory Trauth and Kerstin Kazzazi. London and New York: Routledge.
- Carson, J. (1974). *Proper Stylistics. Style*. Vol.8, No, 2. Penn State University Press.
- Crystal, D. (2008) *Dictionary* (6th edn) , Oxford: Blackwell Publishing.
- Gibbons , A and Whiteley, S . 2018 . *Contemporary Stylistics Language, Cognition, Interpretation*. EDINBURGH University Press.

Graesser, A. C and Bowers, C . A. (1996) "Review of Deixis in Narrative: A Cognitive Science Perspective". *Minds and Machines*, 6 (3), 395-399.

Fauconnier, G. & Turner, M. (2006). *Mental spaces. Conceptual Integration Networks*. In D. Geeraerts (ed.), *Cognitive Linguistics. Basic readings*. Berlin · New York: Mouton de Gruyter.

Gavins, J. (2007a). *Text world theory*. Retrieved from https://www.researchgate.net/publication/286689546_Text_World_Theory

Geeraerts, D. & Cuyckens, H. (2012). Introducing cognitive linguistics. In Dirk Geeraerts and Hubert Cuyckens (ed.), *The Oxford handbook of Cognitive Linguistics*. Oxford: Oxford University Press. pp. 3-21.

Green, K. (ed.) (1995) *New Essays in Deixis: Discourse, Narrative, Literature*. Amsterdam: Rodopi.

Jeffries, L. and McIntyre, D. (2010) *Stylistics*, Cambridge: Cambridge University Press.

Kumar, S. (1987). *Stylistics and text analysis*. Delhi: Bahri.

Lakoff, G. (1987). *Women, fire and dangerous things: what categories reveal about the human mind*. Chicago: University of Chicago Press.

Langacker, Ronald (1987). *Foundations of cognitive grammar*. Vol. 1. Stanford: Stanford University Press.

Segal, E.M. (1995) "Narrative Comprehension and the Role of Deictic Shift Theory". In Duchan, Bruder and Hewitt (eds.) pp. 3-17.

Stockwell, P. (2002). *Cognitive Poetics: An introduction*. Routledge.

Widdowson, H.G. (1975). *Stylistics and the teaching of literature*. Longman: London.

(Appendix 1)

CHAPTER ONE

WE SLEPT IN what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning, for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the

pictures flickering over lifting flesh.

We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows, with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said U.S. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

No guns though, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed now by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:

Alma. Janine. Dolores. Moira. June.

(Appendix 2)

CHAPTER TWO

A CHAIR, A table, a lamp. Above, on the white ceiling, a relief ornament in the shape of a wreath, and in the centre of it a blank space, plastered over, like the place in a face where the eye has been taken out. There must have been a chandelier, once. They've removed anything you could tie a rope to.

A window, two white curtains. Under the window, a window seat with a little cushion. When the window is partly open □ it only opens partly □ the air can come in and make the curtains move. I can sit in the chair, or on the window seat, hands folded, and watch this. Sunlight comes in through the window too, and falls on the floor, which is made of wood, in narrow strips, highly polished. I can smell the polish. There's a rug on the floor, oval, of braided rags. This is the kind of touch they like: folk art, archaic, made by women, in their spare time, from things that have no further use. A return to traditional values. Waste not want not. I am not being wasted. Why do I want?

On the wall above the chair, a picture, framed but with no glass: a print of flowers, blue irises, water colour. Flowers are still allowed. Does each of us have the same print, the same chair, the same white curtains, I wonder? Government issue?

Think of it as being in the army, said Aunt Lydia.

A bed. Single, mattress medium-hard, covered with a flocked white

spread. Nothing takes place in the bed but sleep; or no sleep. I try not to think too much. Like other things now, thought must be rationed. There's a lot that doesn't bear thinking about. Thinking can hurt your chances, and I intend to last. I know why there is no glass, in front of the water colour picture of blue irises, and why the window only opens partly and why the glass in it is shatterproof. It isn't running away they're afraid of. We wouldn't get far. It's those other escapes, the ones you can open in yourself, given a cutting edge.

So. Apart from these details, this could be a college guest room, for the less distinguished visitors; or a room in a rooming house, of former times, for ladies in reduced circumstances. That is what we are now. The circumstances have been reduced; for those of us who still have circumstances.

But a chair, sunlight, flowers: these are not to be dismissed. I am alive, I live, I breathe, I put my hand out, unfolded, into the sunlight. Where I am is not a prison but a privilege, as Aunt Lydia said, who was in love with either/or.

The bell that measures time is ringing. Time here is measured by bells, as once in nunneries. As in a nunnery too, there are few mirrors.

I get up out of the chair, advance my feet into the sunlight, in their red shoes, flat-heeled to save the spine and not for dancing. The red gloves are lying on the bed. I pick them up, pull them onto my hands, finger by finger. Everything except the wings around my face is red: the colour of blood, which defines us. The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are

prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red, it's not my colour. I pick up the shopping basket, put it over my arm.

The door of the room - not *my* room, I refuse to say *my* - is not locked. In fact it doesn't shut properly. I go out into the polished hallway, which has a runner down the centre, dusty pink. Like a path through the forest, like a carpet for royalty, it shows me the way.

The carpet bends and goes down the front staircase and I go with it, one hand on the banister, once a tree, turned in another century, rubbed to a warm gloss. Late Victorian, the house is, a family house, built for a large rich family. There's a grandfather clock in the hallway, which doles out time, and then the door to the motherly front sitting room, with its flesh tones and hints. A sitting room in which I never sit, but stand or kneel only. At the end of the hallway, above the front door, is a fanlight of coloured glass: flowers, red and blue.

There remains a mirror, on the hall wall. If I turn my head so that the white wings framing my face direct my vision towards it, I can see it as I go down the stairs, round, convex, a pier-glass, like the eye of a fish, and myself in it like a distorted shadow, a parody of something, some fairytale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A Sister, dipped in blood.

At the bottom of the stairs there's a hat-and-umbrella stand, the bentwood kind, long rounded rungs of wood curving gently up into hooks shaped like

the opening fronds of a fern. There are several umbrellas in it: black, for the Commander, blue, for the Commander's Wife, and the one assigned to me, which is red. I leave the red umbrella where it is, because I know from the window that the day is sunny. I wonder whether or not the Commander's Wife is in the sitting room. She doesn't always sit. Sometimes I can hear her pacing back and forth, a heavy step and then a light one, and the soft tap of her cane on the dusty-rose carpet.

I walk along the hallway, past the sitting-room door and the door that leads into the dining room, and open the door at the end of the hall and go through into the kitchen. Here the smell is no longer of furniture polish. Rita is in here, standing at the kitchen table, which has a top of chipped white enamel. She's in her usual Martha's dress, which is dull green, like a surgeon's gown of the time before. The dress is much like mine in shape, long and concealing, but with a bib apron over it and without the white wings and the veil. She puts the veil on to go outside, but nobody much cares who sees the face of a Martha. Her sleeves are rolled to the elbow, showing her brown arms. She's making bread, throwing the loaves for the final brief kneading and then the shaping.

Rita sees me and nods, whether in greeting or in simple acknowledgement of my presence it's hard to say, and wipes her floury hands on her apron and rummages in the kitchen drawer for the token book. Frowning, she tears out three tokens and hands them to me. Her face might be kindly if she would smile. But the frown isn't personal: it's the red dress she disapproves of, and what it stands for. She thinks I may be catching, like a disease or any form of

bad luck.

Sometimes I listen outside closed doors, a thing I never would have done in the time before. I don't listen long, because I don't want to be caught doing it. Once, though, I heard Rita say to Cora that she wouldn't debase herself like that.

Nobody asking you, Cora said. Anyways, what could you do, supposing? Go to the Colonies, Rita said. They have the choice.

