A Stylistic Study of Deixis and Viewpoint in Literary Discourse

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1. Introduction

This study deals with one of the important problems in comprehending literary texts concerning viewpoint. The current research proposes a cognitive approach for analyzing viewpoint in the literary discourse. It is hypothesized that deictic shift theory is supposed to be a useful tool for understanding the literary viewpoint. Traditionally, the stylistic analysis of 'point of view' has been concerned with developing toolkits that can deal systematically with different types of focalization in stories and with the distinction, common in much narrative, between ' who tells' and 'who sees'. Such old perspectives rely on impressionism. This work develops a model of viewpoint that helps us understand better how readers take up different positions in a story world. Therefore, Deictic Shift Theory (DST) is well suited to explaining how readers enter and move around in the worlds of the text. Accordingly, we will be able to track the cognitive mechanisms of both reading and interpretation.

2. Stylistic approaches for analyzing viewpoint in literature

A quick sketch at Jonathan Coe's *The Rotters' Club*, a comic novel set in the mid 1970s, one can see that the teenage hero of the story, Benjamin Trotter, awakens the morning after a particularly wild party held at his friend Doug's house, and is not at all sure where he is:

There was a sound of a hand groping along the surface of the wood and then the creaking of a door being pushed open, and then a rectangle of faint orange light appeared. Benjamin could now see out into a bedroom, lit dimly by the glow of a streetlamp, containing a double bed on which three half-naked bodies lay entangled beneath a pile of coats.

(Coe 2002: 276-7)

As the narrative progresses it transpires that Benjamin is actually inside a wardrobe, where he passed out following an amorous encounter the previous night. Much of the humour in the given text comes from the fact that, although the story is told by a third-person

narrator, it is from Benjamin's point of view that events are described. Benjamin's viewpoint is reflected in part through the syntactic structure of some of the sentences. Thus, for example, he hears 'the creaking of a door is being pushed open', but the narrator conceals from us the agent of this action, since presumably, Benjamin himself has not yet realized who is in the wardrobe with him. Similarly, 'the rectangle of orange light' is only visible to Benjamin once the door of the wardrobe has been opened. Effectively, what the reader is presented with is the sequence of events in the order that Benjamin experiences them.

Such uses of viewpoint represent something that has received considerable concentration within stylistics, with numerous taxonomies projected to account for the complexities of point of view in narrative texts. Many of these have categorized narrators as a means of doing this. Among the most influential of these taxonomies is that proposed by Simpson (1993), which it is an expansion of Fowler's (1986) work on viewpoint. Simpson differentiated between what he terms category A narratives (those narrated by a first-person narrator who is a participant in the story he/she is telling) and category B narratives (narrated by a third-person narrator either from inside or outside a particular character's consciousness). The narrator of *The Rotters' Club* is a category B narrator. However, Simpson's taxonomy pays meticulous attention to the concept of modality, with each of his categories of narration displaying different types and degrees of modality, accounting for specific viewpoint effects. Within other taxonomies of viewpoint we find different categories. Chatman (1990), for instance, distinguishes between perceptual and conceptual point of view. Broadly speaking, this is the same as Fowler's (1986) spatio-temporal viewpoint and ideological viewpoint, which fundamentally covers the distinction between literal viewpoint (what someone is able to physically see) and metaphorical viewpoint (i.e. someone's opinion). Short's (1996) approach to the analysis of viewpoint is also category-based, but rather than categorizing narrators, Short instead concentrates on those small-scale linguistic indicators of viewpoint that are to be found in texts.

Consequently, there are many different stylistic approaches to the analysis of viewpoint in texts. There are pros and cons to each of

them. However, such approaches have something in common, that is, the bases of cognitive processing with which the reader will come to conjecture particular points of view as s/he reads a text. It is this building block of the stylistic analysis of viewpoint that will be concentrated on in this study. In particular, we will outline how recent developments in cognitive science can be applied in conjunction with traditional stylistic approaches to point of view to further our understanding of the construction of viewpoint in language. First, we will shed light on some of the essential linguistic aspects and concepts of viewpoint in literature.

3. The realization of the viewpoint in language

The extract taken from *The Rotters' Club* above, where the reader is presented with events in the order that Benjamin himself experiences them, demonstrates what Leech and Short (1981) label 'psychological sequencing', and which Short (1996) refers to as 'event-coding'. This is only one way in which point of view can be encoded in language. There are many others and Short (1996: 263-86) outlines some of these in a checklist of linguistic indicators of viewpoint. Short's point is that certain linguistic items create the effect of the narrative in question being told from a specific point of view, and that identifying these linguistic indicators can enable us to comprehend how these viewpoint effects are brought about. We can see some examples of linguistic indicators of viewpoint in the following short extract from Sebastian Faulks' novel, *Charlotte Gray*, written during the Second World War. Charlotte is a British agent, about to make her first parachute drop into occupied France to work behind enemy lines. 'Yves' is also a British agent, working with Charlotte. In this passage, Charlotte and 'Yves' are getting into the aeroplane that is going to take them into France. It is Charlotte's first experience of working as an agent:

The Whitley smelled of raw machinery: oil, tin, rivet. Charlotte felt a pair of hands Pushing on her backside, then a shoulder being added to the shove. She sprawled inside, almost unable to move for the bulk of the parachute, and lay down as instructed by an RAF sergeant across the bomb bay with her head and shoulders propped against the side of the fuselage. Somehow, despite the training, she had been expecting seats. 'Yves' followed

her into the plane and took up his position opposite. He gave her an encouraging wink. Charlotte was filled with a sudden certainty that she was going to feel sick. The lack of any view, the mechanical smell and her sense of anxiety reminded her of sitting in the back of her father's shooting brake on long drives across the Highlands, with the windows half fogged by rain, the air heavy with pipe smoke, her view bounded by the back of her parents' heads and Roderick's bare knees beside her.
(Faulks 1999: 161)

The Charlotte Gray extract can be seen as an example of third-person narration; i.e. the narrator of the passage is not a character in the story he/she is telling. Third-person narration can be either Omniscient and Omnipresent (where the narrator knows everything about the fictional World and the characters that he/she is describing, including those characters' thoughts and feelings) or Restricted. *The Charlotte Gray* extract is an example of a restricted third-person narration in that it seems that the narration is biased towards Charlotte's point of view of the events described. It is, then, what Simpson (1993) would call a category B narrative in reflector mode; that is, it is a third-person narration where the narrator has moved into the consciousness of a particular character (in this case Charlotte) who then becomes the 'reflector' of the fiction. A number of linguistic indicators have suggested this viewpoint effect. For instance, if we look at the verbs of cognition in the text ('felt', 'had been expecting', 'reminded') we can see that they all have 'Charlotte' as their grammatical subject. Conversely, we are not given any information about the cognitive behaviour of the other characters (i.e., the RAF sergeant, 'Yves', Charlotte's parents, or her brother).

Another linguistic phenomenon that can be considered in such texts is called schema-oriented language that is consistent with Charlotte's point of view. Therefore, for instance, there is the reference to 'The Whitley' (the Second World War Armstrong-Whitworth Whitley bomber), rather than, say, 'the aeroplane', and mention of 'the bomb bay' and 'the fuselage'. We can expect that Charlotte would know these technical terms, having been trained for a parachute drop. If the author were not presenting Charlotte's viewpoint but instead that of a detached Outsider, he might be expected to have had the narrator use

different, less precise, terms; in effect, we might have expected what Fowler (1986) calls 'underlexicatization'.

There is event-coding of the kind we noted in the example from *The Rotters Club*. Charlotte feels 'a pair of hands' and 'a shoulder' PUShing her. The indefinite reference to body parts rather than a definite reference to a particular person is indicative of the fact that the RAF officer (presumably the one doing the pushing) is behind Charlotte. Consequently, he would be outside her range of vision. The event-coding, then, is consistent with Charlotte's perceptual viewpoint. We might even see a viewpoint effect in the listing of 'oil, tin, rivet' in the first sentence of the passage. In effect, this sequence may be seen to reflect Charlotte's perceptions as she gets closer to the plane. First, she smells the oil, then she is close enough to be aware that its body is made up of sheets of metal, and as she moves closer she is able to see the rivets holding the sheets together.

Besides all of these linguistic indicators, we can also note that the only character whose thoughts we are privy to is Charlotte: 'somehow, despite the training, she had been expecting seats'. Furthermore, the inverted commas around the name Yves suggests that this is a pseudonym (fictitious name) but note that the narrator does not tell us what the character's real name is. This again is consistent with Charlotte's viewpoint – this proves that the narrator only tells us what Charlotte herself knows.

The register of linguistic indicators of point of view provided by Short is very useful, then, for revealing the ways in which viewpoint effects are created in texts. Of course, there are other indicators of viewpoint in addition to those in Short's checklist. Graphological deviation, for instance, can be used to reflect point of view, especially in multimodal texts. In the example below taken from the graphic novel *From Hell* (Moore and Campbell 2004), a retelling of the Jack the Ripper story, the dialogue in the speech bubble in the second frame is too small to read. This suggests that the reader's position within the fictional world is one where the men pictured are too far away for the reader to hear clearly what they are saying. In other words, what we have is a graphological equivalent of what Semino and Short (2004), in their work on discourse presentation, refer to as the 'narrator's report of voice'. This is a reference to instances when we

know that verbal activity occurred, but where we know nothing about the form and content of the utterance, nor ‘what speech acts were performed'.

Such an example also clarifies one of the central tenets of point of view, and this is the opinion that, as we read, we take up a position within the story world. The means by which this process occurs is something that, traditionally, has not been well explained by point of view frameworks. However, the initiation of cognitive models of text-processing provides us with a means of understanding more fully how this happens. The cognitive model that best explains this is known as deictic shift theory (henceforth DST). As we will see, DST provides a useful account of how we, as readers, enter and move around the worlds of the text. To understand DST, we first need to know about the concept of deixis.

4. Deixis

It should be asserted that the most important of all Short's (1996) linguistic indicators of viewpoint is deixis. This is because a speaker's use of deictic terms indicates where they are in relation to the objects, places and people they describe. For example, I would refer to the computer I am currently using as I type this chapter as 'this computer', the deictic term this indicating that the computer is in close proximity to me. On the other hand, I would refer to the computer that is in the next room from me as 'that computer', since the deictic term that indicates distance from me. What should be apparent from this example is that deictic terms are always interpreted in relation to where the speaker is situated. The location of a speaker in time and space is referred to as their deictic centre. Needless to say, everyone's deictic centre is different. The term deixis comes originally from Greek and means 'pointing' or 'indicating'. Deictic terms indicate the position of something or someone in relation to the speaker's deictic centre.

The words *this* and *that* are examples of place or spatial deictics. These are deictic terms that indicate the proximity of a particular referent relative to the speaker. *This* identifies something that is close to the speaker whereas *that* refers to something that is not so close. They are also examples of what Levinson (1983: 79) terms 'pure' deictic words; that is, words that, in and of themselves, encode

perceived distance in relation to the speaker: they are intrinsically deictic. Deictic terms often come in pairs (i.e. collocatives) and other examples of pure place deictics include the demonstratives these and those, the adverbs here and there and the dynamic verbs come and go (which respectively indicate movement towards and away from the speaker's deictic centre). Apart from via pure deictic terms, position in space can be suggested by locational deictic expressions. These are expressions which, to be interpreted fully, invoke knowledge of the position of other referents within the situational context in question. Hence, if I were to tell you that my computer is next to my bookcase, you would need to know the location of my bookcase so as to understand the location of my computer.

Moreover, Levinson (1983) identifies four other types of deixis: temporal deixis, person deixis, social deixis and empathetic deixis. Temporal deictics indicate metaphorical proximity and distance from the speaker in relation to the point in time at which the speaker makes their utterance (e.g. now and then, yesterday, today and tomorrow). Person deixis is most noticeably exemplified by the pronoun system, and encodes the speakers and addressees within a speech event (e.g. me and you). Social deixis is, in effect, another corresponding development of place deixis and encodes how close to someone we feel in terms of our social relationship with them; our social ranks or classes. For instance, the naming system and the use of honorifics in English allow us to express either metaphorical distance or proximity in relation to our interlocutor depending on what we call them. As an example, I am fortunate to work in a department where people tend to get on well together and the use of first names is normal unmarked behaviour. It would therefore be unusual if I were to suddenly start calling the head of department 'Dr Dlaska', since the use of title-plus-surname typically indicates social distance, which would not be consistent with the working relationship that we have. Ultimately, empathetic deixis is similar to social deixis and indicates psychological closeness or distance from whatever person, place or object is being described. For example, 'Tell me about *that* new colleague of yours' seems to indicate a more negative view (lack of intimacy or esteem) of the colleague in question than 'Tell me about *this* new colleague of yours', because this and that indicate proximity

(or solidarity) and distance respectively (as we have seen in the example of place deixis), and are here being used analogically.

This, then, is deixis. As a result, 'Deictic shift theory' suggests that this concept is central to understanding how we as readers become concerned with the world of a text. Consequently, it follows that DST is pertinent to the elucidation of how viewpoint effects are created in language.

4.2 Deictic shift theory

Deictic shift theory (surveyed in detail in Duchan et al. 1995) is expressed by Segal as a way of accounting for how the reader of a text 'often takes a cognitive stance within the world of a narrative and interprets the text from that perspective' (ibid: 15). The proposition is that when we read a text we suspend our normal egocentric assumptions about deictic references (i.e. that they are to be interpreted from our own position in time and space) and instead interpret events in the text world from a different deictic centre. This happens due to deictic shifts that we make as we read, cued by certain textual and sometimes nonlinguistic triggers, that change the deictic centre from which the events in the narrative are to be interpreted. Galbraith (1995), in her own brief sketch of DST, shows that all fictional narration is made up of a number of deictic fields, defined by Stockwell (2002: 47-48) as a set of deictic expressions all relating to the same deictic centre. Galbraith suggests that as we read and respond to deictic cues in the text, we take up a cognitive stance in the fictional world within a particular deictic field. This might belong to the narrator or to a specific character. Nonetheless, this is not unavoidably fixed for the whole text, and, as a result of further linguistic or non-linguistic cues, we might shift our deictic position and start to interpret events from a different deictic centre again. This means that we will have a series of successive deictic shifts. The key point here is that, as we read, we assume that spatial, temporal, social, person-related and empathetic deictic coordinates are not to be interpreted with reference to our own deictic centre, but instead in relation to a deictic centre somewhere within the fictional world. Accordingly, we 'project' a deictic centre that is different from our own.

The procedure of reading often necessitates a large number of deictic shifts and thus a complex series of cognitive activities. For instance, the action of selecting a novel and starting to read causes us to shift into a deictic field within the fictional world. Once within the fictional world we might immediately shift into another deictic field constituted within a flashback in the narrative, for example. Subsequently, we might shift from that deictic field into another one belonging to another character and constituted within a detached time framework in the narrative. Some of these shifts can be described as movements between what text world theorists call the 'discourse world' and the 'text world'. Others are of a different type and can involve shifting along the temporal continuum of the story (for example, when we experience a flashback) or shifting between the deictic fields of the different characters in the novel. Whatever the shifts we make as we read, Galbraith (1995) asserts that our background knowledge about how stories work causes us to expect to return from any deictic fields that we have shifted into during the course of reading. So, if we shift into a fictional world that is entrenched within the larger fictional world (as happens in *A Midsummer Night's Dream* during the mechanicals' play within a play), we expect to return from that entrenched fictional world to the world that frames it. Finally, a deictic field will putrefy if we are not regularly reminded of its boundaries. This often happens in films that begin with voice-over narration which does not then continue throughout the whole film (for example, Roberto Benigni's *La Vita e Bella* (1997) and Steven Spielberg's *War of the Worlds* (2005). The initial narration sets up a fictional world in which the narrator is telling a story, but if that narration is not continued, the deictic field of the narrator decays and we forget that the story we are watching is embedded within a higher order fictional world. If the narration is reinstantiated at the end of the film (as it is in the two examples referred to above) we shift back into the initial fictional world. If not, we remain in the embedded fictional world until we shift directly back to our real world deictic field.

Now that we have the fundamentals of DST in place, let us consider how it might be applied in the stylistic analysis of viewpoint.

5. Investigating deixis in prose

DST supports us to grasp how we as readers process textual indicators of viewpoint in even the shortest of texts in a cognitive way. The following brief extract is from the beginning of Ellis Peters' *Monk's Hood*, a murder/mystery novel set in twelfth century Shrewsbury, featuring the sleuthing monk, Brother Cadfael:

On this particular morning at the beginning of December, in the year 1138, Brother Cadfael came to chapter in tranquility of mind, prepared to be tolerant even towards the dull, pedestrian readings of Brother Francis, and longwinded, legal have rings of Brother Benedict the sacristan. Men were variable, fallible, and to be humoured.

(Peters 1980: 7)

When reading this passage, interpretatively it seems that we are fairly close to Brother Cadfael in spatial, temporal and psychological terms. There is a sense of being in the same physical space as him, as events are unfolding in his instantaneous time and space. The narrator does not seem to be reporting events from a perspective in the modern world, but instead seems somewhat close in temporal terms to the events described. In Simpson's (1993) terms this appears to be a category B narrative in reflector mode, with Brother Cadfael as reflector. Here, DST can help us to be more specific about the cognitive processes we go through in order to arrive at this interpretation.

Starting to read the novel, the first deictic shift one would make is to re-centre ourselves within the text world as contrasting the actual world (notice that, obviously, deictic fields occur within text worlds; see McIntyre (2006) for more on this aspect of DST, and Gavins in this volume for a full explanation of text worlds). The act of opening the book and starting to read constitutes a shift into the text world. Once within the text world we then need to locate ourselves deictically. The three prepositional phrases preceding the main clause (each of which serve to indicate the temporal position from which events in the text world are to be interpreted) act as a trigger to the reader to shift into a new temporal deictic centre. Our physical location within the text world is specified by the spatially deictic verb 'came', indicating movement towards a deictic centre and suggesting that the reader's position within the text world at this moment is within

the chapter house. As Cadfael arrives at the chapter house, the narrator indicates Cadfael's cognitive state ('Cadfael came to chapter in tranquillity of mind') as well as his thoughts. He regards Brother Francis's readings as 'dull' and 'pedestrian' (note the negatively charged lexis) and Brother Benedict's 'legal have rings' as 'long-winded'. Of course, this evaluative lexis reflects the narrator's point of view, but it also reflects Brother Cadfael's viewpoint. The narrator tells us that Brother Cadfael was 'prepared to be tolerant' which would suggest that he must at least share the narrator's characterisation of Brother Francis and Brother Benedict, even if this is not his viewpoint alone. At this point, then, the reader's position in the text world is very similar, spatially and temporally, to that of Brother Cadfael. Add to this the fact that we have knowledge of Brother Cadfael's thoughts and cognitive state and there is a strong indication that we will interpret events, at least for the time being, from Brother Cadfael's point of view. It may be that later in the novel there is a viewpoint shift: to that of another character, in which case, according to deictic shift theory, we will shift out of the deictic field that we share with Brother Cadfael and into a new one.

6. Investigating deixis in poetry

Despite, basically, viewpoint effects can be seen almost always in prose fiction, it is also the case that they can be found in other kinds of literary discourse. Jeffries (2000), for example, has looked at point of view in poetry (see also Semino´s (1997) work on deixis in poetry), and additional studies, which have examined point of view in dramatic texts (McIntyre 2004, 2006). Here, we will highlight the usefulness of the DST approach beyond prose fiction by looking at how it can help explain viewpoint effects in the first part of Seamus Heaney's poem, 'Mossbawn'. In doing this, we can also associate DST with elements of text world theory to further explicate our analysis. The poem is presented below :

Sunlight

By: Mary Heaney

There was a sunlit absence. *[1]*
The helmeted pump in the yard
heated its iron,
water honeyed *[4]*

in the slung bucket
and the sun stood
like a griddle cooling
against the wall *[8]*
of each long afternoon.
So, her hands scuffled
over the bakeboard,
the reddening stove *[12]*
sent its plaque of heat
against her where she stood
in a floury apron
by the window. *[16]*
Now she dusts the board
with a goose's wing,
now sits, broad-lapped,
with whitened nails *[20]*
and measling shins :
here is a space
again, the scone rising
to the tick of two clocks . *[24]*
And here is love
like a tinsmith's scoop
sunk past its gleam
in the meal bin . [28]

(Heaney 1990)

'Mossbawn ' refers to the name of the farm on which Seamus Heaney grew up (the family left the farm when Heaney was 14), and the poem is dedicated to his aunt, Mary Heaney. The first part of the poem, 'Sunlight', seems to be a reflection on the depth of feeling Heaney has for his aunt through a description of his memory of her baking bread on a warm afternoon (notice that the dedication that precedes the poem, and our background knowledge of who Mary Heaney was, preempts us to suppose that the woman described in 'Sunlight' may very well be Heaney's aunt). The recollection seems to increase in intensity as the poem progresses, and what is initially a fairly vague portrayal of the woman moves to become an increasingly detailed portrait of her, culminating in a concentrated evaluation in the final

verse of what she represented to Heaney. It seems to me that the deictic references in the poem are particularly significant in explaining this interpretation, and applying DST can help us to be clear about some of the cognitive processes it seems likely we engage in as we read the text.

In text world theory terms (see Gavins 2007), the first two verses of the poem provide us with a number of world-building elements that together 'constitute the background against which the foreground events of the text will take place' (Stockwell 2002: 137). These include objects specified by the noun phrases 'the helmeted pump', 'water' and 'the slung bucket', as well as information about the location, specified in the prepositional phrase 'in the yard'. This information, and any contextual information that we bring from the discourse world (e.g. our knowledge that 'Mossbawn' was the name of the farm where Heaney lived), allows us to build up a picture of the farmyard. In terms of the other world-building elements we might prototypically expect as we construct a text world, what are missing at this point are a specification of time and mention of characters, this latter element usually defined through a noun phrase. This is particularly interesting when we consider that the first line of the poem is semantically deviant in that it states the presence of 'a sunlit absence'. Given that one of the world-building elements that is missing is a specification of character(s), we might assume that the 'sunlit absence' referred to is the absence of a person, possibly Heaney's aunt. What is significant here is that she is not present in the text world at this point; she is marked by her absence. The reference to 'a sunlit absence' might therefore lead us to suppose that at the outset of the poem, Heaney is remembering the farm, Mossbawn, but from a perspective in the discourse world where Mary Heaney is now dead. The connotations surrounding her are resolutely positive, as a result of the positively charged adjective 'sunlit' which premodifies 'absence'.

The use of definite reference in line 2 of the poem (' The helmeted pump', "the yard') gives us the impression that the speaker is assuming that we know which pump and which yard he is referring to, since definite reference tends to be used in relation to information that is already known by the reader. We are therefore led to project a viewpoint that is Heaney's rather than our own.

In DST terms, the locative adverbial 'in the yard' in line 2 begins to specify the deictic field from which we interpret events in the text world. However, the past tense verbs indicating past time suggest a degree of temporal distance from the events being described.

In the third verse, a female character is introduced into the text world, though it is still not specified who this woman is and she is referred to only through the possessive pronoun 'her', notice, though, that 'her hands' are described as scuffling 'over the bakeboard' and this in itself implies a shift in our spatial viewpoint (which, as we have seen, is a projection of the narrator's viewpoint) from outside in the farmyard to inside in the kitchen (this must be the case if the narrator is able to describe what the woman is doing). The figure of the woman is then specified further through a reference to her 'floury apron' and an indication of her spatial location 'by the window'.

The most dramatic deictic shift comes in the fifth verse. Here the verb phrases are present simple as opposed to the earlier past simple, and the proximal deictic 'now' suggests a temporal shift towards a lime that is closer to the narrator's temporal deictic centre than we have previously been. This is potentially an amalgam of the narrator's temporal deictic field in the discourse world (the proximal deictic 'now' perhaps indicating that the memory is becoming more vivid) and a dramatising shift within the past-time zone that has the effect of bringing us closer to the past events that are being described. In cognitive terms, we shift rapidly back and forth between these two deictic fields.

In the sixth verse there is another proximal deictic reference, this lime the spatial deictic 'here' ('here is a space again'). As DST suggests, when we read a text we suspend our egocentric conception of deixis and instead interpret deictic references from a deictic centre within the text world. The proximal spatial deictic appears to refer to the space in which the narrator is watching the woman, and Heaney's use of 'here' suggests that we as readers are at this point located in a similar position to the narrator within the text world. The proximal deictic coordinates are restated in the final verse, where the love that Heaney associates with his aunt is compared with 'a tinsmith's scoop/sunk past its gleam/in the meal bin'. This would appear to suggest that the woman described was the kind of person who

concealed her love behind ordinary everyday actions, such as, for example, baking scones. Heaney's point appears to be that love is not shown best by overt declarations but by the little things we do for our families and friends. What is significant here is that the poem ends with us having shifted in deictic terms to become closer spatially and temporally to the narrator's position within the text world in relation to the woman in the poem. In DST terms there is no shift back to the spatial and temporal location we were in at the outset of the poem. DST, then, can usefully explain one aspect of how the poet/speaker's recollection of the woman appears to become more intense as the poem progresses.

Conclusion

It is hoped that we have shown in this study how recent developments in cognitive stylistics can supplement more traditional frameworks for the analysis of viewpoint in language, and help us to account for the point of view effects we witness as we read literary and non-literary texts. A significant point to make here is that cognitive stylistic frames are not proposed to surpass more traditional approaches; rather they are aimed at expediting a greater degree of analytical fastidiousness in stylistic analysis. In such case, DST complements a traditional stylistic approach by providing a means of hypothesizing about the cognitive processing involved in inferring particular viewpoints. In actual fact, any professional stylistician has always considered the cognitive aspects of text comprehension anyway, even if this has not been implied in the terms currently used. Stylistic analysis does not mean a simple matter of using the latest fashionable terminology to describe a text; but considering the terminological distinctions of recently developed cognitive frameworks such as DST can be useful in that it serves us to think through the analytical and interpretative results of using such terms. This, in turn, can lead us to greater analytical and interpretative accuracy, which is, of course, the goal of all stylistic analysis.

مستخلص:

العنوان: دراسة اسلوبية للإشارة السياقية ووجهة النظر في النص الادبي

المدرس

حسين ضاحي مزهر الحسناوي
كلية الآداب- جامعة الكوفة

يدرس هذا البحث واحدة من اهم اشكالات النص الادبي الا وهي العلاقة القائمة بين الاشارة السياقية و وجهة النظر. استند البحث على اسس فهم القارئ لوجهة النظر الادبية لكاتب النص باعتماد منهج تحليل ادراكي يستند الى نظرية انتقال الاشارة السياقية. طبق الباحث هذه النظرية على عدة نصوص سردية قصصية وشعرية لإثبات فرضية البحث. ووصل البحث الى نتيجة هامة تؤكد على ان القارئ ينتقل من عالمه الادراكي الخارجي الى عالم النص الادبي وسياقه الثقافي من اجل الوصول الى قصد الكاتب الحقيقي ووجهة نظره الادبية.

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