

**SPOTTING AND ANALYSING THE PRAGMATICS OF DEIXIS AS A
LINGUISTIC MEANS OF COHESION AND COHERENCE ENHANCEMENT IN
A SELECTED EXTRACT FROM CHIMAMANDA NGOZI ADICHIE'S PURPLE
HIBISCUS**

**IDENTIFIER ET ANALYSER LA PRAGMATIQUE DE DEIXIS COMME MOYEN
LINGUISTIQUE D'AMÉLIORATION DE LA COHÉSION ET DE LA
COHÉRENCE DANS UN EXTRAIT SÉLECTIONNÉ DE *PURPLE HIBISCUS* DE
CHIMAMANDA NGOZI ADICHIE**

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Abstract : This research work has applied Levinson's and Yule's perspective on the function of deictics as linguistic pointing context-grounded devices in language. With context as its forefront distinctive feature, this paper has endeavored to identify and analyse the intended significance [pragmatics] of deictics as a compulsory material for meaning construction by the speaker/writer and text understanding by the hearer/reader. The mixed (qualitative and quantitative) analysis carried out on the corpus selected from Chimamanda Ngozi Adichie's *Purple Hibiscus* brought about forceful results. These results have displayed the use of 190 deictic expressions with person deixis ranking first (94 / 49%) followed by social deixis (35 / 18%) and time deixis (28 / 15%) with place deixis coming fourth (27 / 14%), and discourse deixis ranking fifth and last (6 / 4%). Beyond the classical function of linguistic pointing, the analysis and the discussion undertaken have been worthwhile in uncovering the presence of a male-dominated environment on the one hand, and the skilful representation of a complex deictic setting composed of the family of the narrator and the hierarchical organisation of the religious setting. The research concluded on the significant contribution of deictics in cohesion and coherence building for an effective meaning construction by the novelist and a satisfactory text decoding possibility by the reader.

Key words: Deixis, pragmatics, cohesion and coherence, meaning construction, text decoding

Résumé : Ce travail de recherche a appliqué la perspective de Levinson et de Yule sur la fonction des déictiques en tant que constituants linguistiques de pointage contextuel dans le langage. Avec le contexte comme trait distinctif de premier plan, cette étude s'est efforcée de mettre en évidence et d'analyser la fonction pragmatique des déictiques en tant que matériau indispensable pour la construction du sens par le locuteur/écrivain et la compréhension du texte par l'auditeur/lecteur. L'analyse mixte (qualitative et quantitative) effectuée sur le corpus sélectionné dans *Purple Hibiscus* de Chimamanda Ngozi Adichie a abouti à des résultats probants qui ont mis en évidence l'utilisation de 190 expressions déictiques. Lesdits résultats affichent en premier rang les déictiques personnels (94 / 49%) suivi des déictiques sociaux (35 / 18%), des déictiques temporels (28 / 15%) puis des déictiques de lieu en quatrième position (27 / 14%), ainsi que les déictiques de discours qui viennent en cinquième et dernière position (6 / 4%). Au-delà de la fonction classique de pointage linguistique des déictiques, l'analyse et la discussion effectuées ont permis de déceler d'une part la présence d'un milieu à

prédominance masculine, et d'autre part la représentation très adroite d'un environnement déictique complexe composé de la famille du narrateur et de l'organisation hiérarchique du milieu religieux. La recherche a conclu sur l'apport significatif des déictiques dans la construction de la cohésion et de la cohérence pour une expression efficace du sens par la romancière et une possibilité de décodage satisfaisant du texte par le lecteur.

Mots clés : Déictiques, pragmatique, cohésion et cohérence, construction du sens, décodage de texte

Introduction

The meaning construction and communication role that language holds gets achieved in an effective way through a wide varieties of patterns among which context ranks high. As a reminder from Sunderland (2006), "the relevance of context to linguistics was established by the anthropologist Malinowski (1923), who referred to the 'context of situation' in which 'speech events' took place". He specified that:

... utterance and situation are bound up inextricably with each other and the context of situation is indispensable for the understanding of the words. Exactly as in the reality of spoken or written languages, a word without linguistic context is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the context of situation (p. 307).

Context in its various senses and implications, as Wardhaugh (1976) posits, thus holds a great part in what allows the readers or the audience of a linguistic production to attach meaning to it. Taking a more insightful view of context, Maybin (1996) cited by Sunderland (2006, 42), describes the context of a conversation as an umbrella that covers aspects such as the physical surroundings, the relationship between speakers, speakers' past experiences, current conversational goals, the social events of which the conversation is a part and a broader scope of cultural values and expectations. Very often, the constituents in the meaning communication process that are best highlighted as feeding in the makeup of text are larger linguistic constituents such as phrases, clauses and clause complexes or sentences (Ruthrof, 2000). Less is then displayed on those critically important pointing bits of language as listed by Maybin (1996) that carry a tremendously important spatiotemporal meaning potential: the deictics, these linguistic devices that carry the 'here and now' load within discourse. As a matter of fact, the use of deictic expressions makes it possible both to achieve a constant and unimpeded flow of communication and to set a cohesion and coherence bridge between the two basic speech act roles that are the current speaker/writer and the hearer/addressee (Dell, 1972). As Fillmore (1975) indicates, the importance of deictic information for the interpretation of utterances is perhaps best foregrounded and illustrated by what happens when such information is lacking. Grasping the way deixis or deictic expressions are used thus plays a paramount role in speech situations in order to avoid misinterpretation between the speaker/writer and hearer/reader. In this perspective, this paper intends to spot and analyse those aspects of language in an extract selected from *Purple Hibiscus*, a novel published in 2006 by the Nigerian writer Chimamanda Ngozi Adichie.

The Deictic element indicates whether or not some specific subset of something is intended; and if so, which one. The nature of the deictic is determined by the system of determination (Halliday and Matthiessen, 2014). Despite its communicative importance, deixis is one of the most empirically understudied core areas of pragmatics although it is a much more pervasive feature of languages than normally recognized, which complicates a tidy treatment within formal theories of semantics and pragmatics (Levinson, 2006). Yeznkyan (2009) confirms this as she indicates that given the great importance of deixis in psychological, philosophical and linguistic approaches to the analysis of language, there has been surprisingly little descriptive work in the area; hence the lack of adequate theory and framework for analysis. These contrasting significant and overlooked aspects of deixis have been a major prompt in embarking on this research work. The main concern and significance of this paper is then to shed more light on the definite contribution of deictic expressions in the meaning making mandate of language.

General Research questions

How does the use of deictics contribute in meaning construction through cohesion and coherence by the writer and how does it help readers to achieve an easy grasp of the conveyed message?

In order to efficiently answer this general research question, it has been broken into two research sub questions.

Specific Research question

What are the specific types of deictics used by the author in the selected extract? How do such types of deictics contribute in meaning building by means of cohesion and coherence enhancement by the author and text understanding by the readership?

General objective

The general objective of this study is to shed light on the function of deictics in order to foreground their contribution in the meaning construction process and text comprehension.

Specific objectives

There are two specific objectives to this study: on the first hand, it aims to identify the deictic expressions used by the novelist in the selected extract and specify their respective types; on the second hand, it seeks to explain how the use of deictics helps the readership understand the message of the author through their cohesive and coherence patterns.

Research Hypothesis

In order to provide a testable scientific roadmap and prediction about the current work, this researcher hypothesizes that deictics are forceful language devices in every linguistic [oral and written] production by the speaker/writer for a satisfactory text meaning grasp by the hearer/reader. The next section of this work discloses its theoretical backdrop.

1. Theoretical background

This research work builds most essentially on the works of Levinson (1983) and Yule (1997) on the broader field of indexicality with more focus on the specific sub-field of deictic expressions. Deixis belongs to pragmatics because it typically relates to the use of language in context (Levinson, 1983). *Deictic expressions are those elements of language* which derive the essential part of their meaning from their context of utterance by providing an opportunity to have a well-framed snapshot of a linguistic production from above, as it were, with all its contours. A deictic linguistic device is one whose reference is entirely context dependent. In other words, deixis is the speech function of lexical elements that do not name objects and notions but point at them. Thus, nomination and deixis are considered two different mechanisms of referential procedure. In speech, deixis is realized through deictic elements, the most widely-spread of whose are personal and demonstrative pronouns, which point at objects, rather than naming them. In the words of Crystal (1985) deixis is a term used in linguistic theory to incorporate those features of language which refer directly to the personal, temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is thus relative to that situation; e.g. now/then, here/there, I/you, this/that are deictics. Deictic expressions thus have to be interpreted in relation to the situation in which they are uttered (Griffiths, 2006).

Levinson (1983) distinguishes three traditional categories of deixis, namely, person deixis, place or space deixis and time deixis. Person deixis is concerned with the way a language grammaticalises the persons involved in an utterance directly as the speaker or the addressee or indirectly as those who are mentioned in the utterance. They may be identified as first person singular or plural (I, me, my, mine, we, us, our), second person (you, your, yours), third person (He, She, they it, him, himself, her, herself, etc.). Place or space deixis includes proximal deixis (here, this), and distal deixis (that, there). Time deixis or temporal deixis as Yule (1996) names it includes the various times involved in and referred to in a given utterance within a specific context. As in the words of Lyons (1977), time deixis is expressed in temporal adverbs such as "now", "then", "soon", "today", "yesterday", "tomorrow", "next year", "when". It may also be expressed through tenses such as past tense for happenings that occur before the utterance time, present tense which includes the current events and future tense for events that are projected to take place subsequently to the present time.

In addition to these deictic expressions, social deictics are those social ranking context-related terms of address (Maybin, 1996), some bits of language that function in such a way as to construe the social horizontal or vertical relationship between them. Social deixis thus represents social distance (Halliday, 2002 / 2014) and is attitudinal in character. As far as Discourse deixis is concerned, it includes expressions such as "*as mentioned before*", "*in the next chapter*" embedding temporal deictic terms (*before*, *next*) since discourse unfolds in time or is constructed with spatial terms with examples such as "*in the next section*", "*in this part of the work*" as a way of achieving the purpose of showing and pointing at with linguistic tools.

2. Research Methodology

This research work is designed within the framework of a mixed method analysis associating both qualitative and quantitative analysis methods. The selection of the qualitative method abides by Berg's (1989, 2) and Creswell's (1996 / 2003) perspective who see qualitative method as relevant when research is conducted on social phenomenon in order to better understand aspects related to concepts, definitions, meanings, language patterns, symbols and the insightful description of events. In the specific case of this work, the expected results are to bring to the fore, the way deictics help reveal who are involved in a text [person deixis], where did things take place [place deixis], the timing of the happenings [time deixis], how the involved participants are represented based on interpersonal relationship [social deixis] and how the text relates to itself for easy meaning grasp [discourse deixis]. As far as the quantitative method is concerned, it is forceful in providing a comparative and objective evaluation of events for a clearer observation of sub-parts in categories for better conclusions and decision making.

The text that has been analyzed for deictics spotting and analysis in this study has been selected from *Purple Hibiscus*, published in 2006 by the Nigerian novelist Chimamanda Ngozi Achebe. The identification and labelling of the different types of deixis has been done based on the following keys: **a**: Person deixis (participants); **b**: Time deixis; **c**: Place deixis; **d**: Social deixis; **e**: Discourse deixis. Firstly, each deictic expression has been numbered with an italicised exponent number at its beginning. Secondly, it has been labelled with an italicised exponent alphabetical letter (a, b, c, d, or e) at its end, per type of deixis, as previously specified. Subsequently to the identification of the various types of deictics throughout the extract, each type of deixis has been gathered out of the whole text and counted up for closer focus and analysis. This specific quantitative input step has made it possible to evaluate and rank the occurrence rate of the identified deixis types. The following and eventual step has been that of the qualitative investigation and the discussion aimed at probing the pragmatic meaning function of the deictic expressions on the one hand and checking how they feed in cohesion and coherence on the other.

3. Identification and analysis of deixis in the selected extract

¹[[Things started to fall apart ²at home^c ³when^b ⁴my brother^a, Jaja, did not go to communion]]^e and ⁵Papa^d flung ⁶his heavy missal^a ⁷across the room^c and broke the figurines ⁸on the étagère^c. ⁹[[¹⁰We^a had just returned ¹¹from church^c.]]^e ¹²Mama^d placed the fresh palm fronds, which were wet with holy water, ¹³on the dining table^c and ¹⁴then^b went ¹⁵upstairs^c to change. ¹⁶Later^b, ¹⁷she^a would knot the palm fronds into sagging cross shapes and hang ¹⁸them^a ¹⁹on the wall^c ²⁰beside our gold-framed family photo^c. ²¹They^a would stay ²²there^c, ²³until next Ash Wednesday^b, ²⁴when^b ²⁵we^a take the fronds to church; to have ²⁶them^a burned for ash. ²⁷Papa^d, wearing a long, gray robe ²⁸like the rest of the oblates^a, helped distribute ash ²⁹every year^b. ³⁰His line^a moved the slowest because ³¹he^a pressed hand on each forehead to make a perfect cross with ³²his ash-covered thumb^a and slowly, meaningfully enunciated every word of " dust and unto dust ³³you^a shall ³⁴return^c."

³⁵Papa^d always sat ³⁶*in the front pew*^c for Mass at the end, ³⁷*beside the middle aisle*^c, with ³⁸Mama^d, Jaja and ³⁹me^a sitting ⁴⁰*next to*^c him^a. ⁴¹He^a was first to receive communion. Most people did not kneel to receive communion ⁴²*at the marble altar*^c, with the bond life-size ⁴³Virgin Mary^d mounted ⁴⁴*nearby*^c, but ⁴⁵Papa^d did. ⁴⁶He^a would hold ⁴⁷*his eyes*^a shut so hard that ⁴⁸*his face*^a tightened into a grimace, and ⁴⁹then^b ⁵⁰he^a would stick ⁵¹*his tongue*^a out as far as ⁵²it^a could go. ⁵³Afterwards^b, ⁵⁴he^a sat back on ⁵⁵*his seat*^a and watched the rest of the congregation troop ⁵⁶*to the altar*^c, palms pressed together and extended, ⁵⁷*like a saucer held sideways*^a, just as ⁵⁸Father Benedict^d had taught ⁵⁹them^a to do. ⁶⁰[[Even though Father ⁶¹Benedict^d had been at St. Agnes ⁶²*for seven years*^b,]]^e ⁶³people^a still referred to ⁶⁴him^a as ⁶⁵*our*^a new priest". Perhaps ⁶⁶they^a would not have if ⁶⁷he^a had not been white. ⁶⁸He^a still looked new. The colours of ⁶⁹his face^a, the colours of condensed milk and cut-open soursop, had not tanned at all in the fierce heat of even Nigerian harmattans. And ⁷⁰his British nose^a was still as pinched and as narrow as ⁷¹it^a always was, the same nose that had ⁷²me^a worried that ⁷³he^a did not get enough air ⁷⁴when^b ⁷⁵he^a first came to Enugu. ⁷⁶Father Benedict^d had changed things ⁷⁷*in the parish*^c; such as insisting that the Credo and kyrie be recited only in Latin; Igbo was not acceptable. Also, hand clapping was to be kept at a minimum, lest the solemnity of Mass be compromised.

But ⁷⁸he^a allowed offertory songs in Igbo; ⁷⁹he^a called ⁸⁰them^a native songs, and ⁸¹when^b ⁸²he^a said "native" ⁸³his^a straight-le lips turned down at the corners to form an inverted U. During ⁸⁴his^a sermons, ⁸⁵Father Benedict^d usually referred to the ⁸⁶pope^d, ⁸⁷Papa^d and Jesus - in order. ⁸⁸He^a used ⁸⁹Papa^d to illustrate the gospels. ⁹⁰When^b ⁹¹we^a let ⁹²our light^a shine before men, ⁹³we^a are reflecting Christ's Triumphant Entry,' ⁹⁴he^a said ⁹⁵that Palm Sunday^b. "Look at ⁹⁶Brother Eugene^d. ⁹⁷He^a could have chosen to be like other Big Men in ⁹⁸this country^c, ⁹⁹he^a could have decided to sit at home and do nothing ¹⁰⁰after the coup^b, to make sure the government did not threaten ¹⁰¹his businesses^a. But no, ¹⁰²he^a used the Standard to speak the truth even though ¹⁰³it^e meant the paper lost advertising. ¹⁰⁴Brother Eugene^d spoke out for freedom. How many of ¹⁰⁵us^a have stood up for the truth? How many of ¹⁰⁶us^a have reflected the Triumphant Entry"?

The congregation said "Yes" or "God bless" or "Amen," but not too loudly so ¹⁰⁷they^a would not sound like the mushroom Pentecostal churches; ¹⁰⁸then^b ¹⁰⁹they^a listened intently, quietly. Even the babies stopped crying, as if ¹¹⁰they^a too, were listening. On some ¹¹¹Sundays^b, the congregation listened closely even ¹¹²when^b ¹¹³Father Benedict^d talked about things ¹¹⁴everybody^a already knew, about ¹¹⁵Papa^d making the biggest donations to Peter's pence and St Vincent de Paul. Or about ¹¹⁶Papa^d paying for the cartons of communion wine, for the new ovens at ¹¹⁷the convent where^c ¹¹⁸the Reverend Sisters^d baked the host, for the new wing to ¹¹⁹St. Agnes Hospital where^c ¹²⁰Father Benedict^d gave extreme unction. And ¹²¹I^a would sit with ¹²²my knees^a pressed together, ¹²³next to Jaja^c, trying hard to keep ¹²⁴my face^a blank, to keep the pride from showing, because ¹²⁵Papa^d said modesty was very important.

¹²⁶Papa^d ¹²⁷himself^a would have a blank face ¹²⁸when^b ¹²⁹I^a looked at ¹³⁰him^a, the kind of expression ¹³¹he^a had ¹³²in the photo^c ¹³³when^b ¹³⁴they^a did the big story on ¹³⁵him^a ¹³⁶[[¹³⁷after^b Amnesty World gave ¹³⁸him^a a human right award.]]^e It was ¹³⁹the only time^b ¹⁴⁰he^a allowed ¹⁴¹himself^a to be featured ¹⁴²in the paper^c. ¹⁴³His^a editor, Ade Coker, had insisted on ¹⁴⁴it^e, saying ¹⁴⁵Papa^d deserved ¹⁴⁶it^e, saying ¹⁴⁷Papa^d was too modest.

¹⁴⁸Mama^d told ¹⁴⁹me^a and Jaja, ¹⁵⁰Papa^d did not tell ¹⁵¹us^a such things. ¹⁵²That blank look^a would remain on ¹⁵³his face^a until ¹⁵⁴Father Benedict^d ended the sermon, until it was time for communion. ¹⁵⁵After^b ¹⁵⁶Papa^d took communion, ¹⁵⁷he^a sat back and watched the congregation walk ¹⁵⁸to the altar^c and, ¹⁵⁹after^b Mass, reported to ¹⁶⁰Father Benedict^d, with concern, ¹⁶¹[[when a person missed communion *on two* successive Sundays.]]^e ¹⁶²He^a always encouraged ¹⁶³Father Benedict^d to call and win ¹⁶⁴that person^a ¹⁶⁵back into the fold^c; nothing but mortal sin would keep a person away from communion two Sundays in a row. ¹⁶⁶[[So ¹⁶⁷when^b ¹⁶⁸Papa^d did not see Jaja go to the altar]]^e ¹⁶⁹that Palm Sunday^b ¹⁷⁰when^b everything changed, ¹⁷¹he^a banged ¹⁷²his leather-bound missal^a, with the red and green ribbons peeking out; ¹⁷³down on the dining table^c ¹⁷⁴when^b ¹⁷⁵he^a got home. The table was glass, heavy glass. ¹⁷⁶It^a shook, as did the palm fronds *on*¹⁷⁷it^c.

“Jaja, ¹⁷⁸you^a did not go to communion,” ¹⁷⁹Papa^d said quietly, almost a question.

Jaja stared at the missal ¹⁸⁰on the table^c as though he were addressing ¹⁸¹it^a. “The wafer gives ¹⁸²me^a bad breadth.”

¹⁸³I^a stared at Jaja. Had something come loose ¹⁸⁴in his head^c? ¹⁸⁵Papa^d insisted ¹⁸⁶we^a call ¹⁸⁷it^a the host because “host” came close to capturing the essence, the sacredness, of Christ’s body. “Wafer” was too secular, wafer was what one of Papa’s factories made – chocolate wafer, banana wafer, what ¹⁸⁸people^a bought ¹⁸⁹their children^a to give ¹⁹⁰them^a a treat better than biscuits.

4. Findings, Discussion and Conclusion

This section of the work covers the findings on the one hand and the discussion and conclusion on the other.

4.1. Findings

A counting up of the various types of deictic expressions used in the selected extract displays statistical data of 190 deictics, with 94 Person deixis, 35 Social deixis, 28 Time deixis, 27 Place deixis, and 6 Discourse deixis. An in-depth analysis of the role of such deictics in the author’s writing provides the reader with valuable hints in terms of cohesion and coherence for a thorough grasp of the encoded message. Each of the following findings analysis sections starts with a singling out of the various identified types of deixis that have been used in the investigated text.

Person Deixis

⁴my brother^a // ⁶his heavy missal^a // ¹⁰We^a // ¹⁷she^a // ¹⁸them^a // ²¹They^a // ²⁵we^a // ²⁶them^a // ²⁸like the rest of the oblates^a // ³⁰His line^a // ³¹he^a // ³²his ash-covered thumb^a // ³³you^a // ³⁹me^a // ⁴⁰next to^c him^a // ⁴¹He^a // ⁴⁶He^a // ⁴⁷his eyes^a // ⁴⁸his face^a // ⁵⁰he^a // ⁵¹his tongue^a // ⁵²it^a // ⁵⁴he^a // ⁵⁵his seat^a // ⁵⁷like a saucer held sideways^a // ⁵⁹them^a // ⁶³people^a // ⁶⁴him^a // ⁶⁵our^a // ⁶⁶they^a // ⁶⁷he^a // ⁶⁸He^a // ⁶⁹his face^a // ⁷⁰his British nose^a // ⁷¹it^a // ⁷²me^a // ⁷³he^a // ⁷⁵he^a // ⁷⁸he^a // ⁷⁹he^a // ⁸⁰them^a // ⁸²he^a // ⁸³his^a // ⁸⁴his^a // ⁸⁸He^a // ⁹¹we^a // ⁹²our light^a // ⁹³we^a // ⁹⁴he^a // ⁹⁷He^a // ⁹⁹he^a // ¹⁰¹his businesses^a // ¹⁰²he^a // ¹⁰⁵us^a // ¹⁰⁶us^a // ¹⁰⁷they^a // ¹⁰⁹they^a // ¹¹⁰they^a // ¹¹⁴everybody^a // ¹²¹I^a // ¹²²my knees^a // ¹²⁴my face^a // ¹²⁷himself^a // ¹²⁹I^a // ¹³⁰him^a // ¹³¹he^a // ¹³⁴they^a // ¹³⁵him^a // ¹³⁸him^a // ¹⁴⁰he^a // ¹⁴¹himself^a // ¹⁴³His^a // ¹⁴⁶it^e // ¹⁴⁹me^a // ¹⁵¹us^a // ¹⁵²That blank look^a // ¹⁵³his face^a // ¹⁵⁷he^a // ¹⁶²He^a // ¹⁶⁴that person^a // ¹⁷¹he^a // ¹⁷²his leather-bound missal^a // ¹⁷⁵he^a // ¹⁷⁶It^a // ¹⁷⁸you^a // ¹⁸¹it^a // ¹⁸²me^a // ¹⁸³I^a // ¹⁸⁶we^a // ¹⁸⁷it^a // ¹⁸⁸people^a // ¹⁸⁹their children^a // ¹⁹⁰them^a

A focus on person deixis allows inferring that the voice of the writer is expressed through a narrator, the person deictic centre, who is represented through the first person subject pronoun "I" as in ¹²¹I^a // ¹²⁹I^a // ¹⁸³I^a, the first person object pronoun "me" as in ⁷²me^a // ¹⁴⁹me^a // ¹⁸²me^a and the first person possessive adjective "my" as shown in ⁴my brother^a // ¹²²my knees^a // ¹²⁴my face^a. The identification of this deictic centre is vital for a cognitive representation of the other participants who are involved in the many different events of the text. This is instrumental for an intelligible building of cohesion and texture by the writer for the reader to understand who is doing what and the links between the characters. Actually, the use of the plural first person possessive adjective, personal pronoun subject and object as identified in ⁶⁵our^a // ⁹¹we^a // ¹⁰⁵us^a // ¹⁸⁶we^a // ⁹³we^a // ²⁵we^a // ¹⁵¹us^a shows that the narrator is an insider in terms of the participants involved in the analysed text. In terms of cohesive ties and coherence patterns, this allows the reader to locate the social setting of the recounted events in a family of which the narrator is a member. The use of the deictic ³my brother^a by the narrator confirms such a deduction.

Besides this aspect, a special focus on the use of third person singular deictics reveals that out of the 43 such expressions that have been identified, only one represents a woman // ¹⁷she^a //. The remaining 42 such deictics have been used to point out male participants as in ⁴¹He^a // ⁵⁰He^a // ⁴⁷his eyes^a // ⁴⁸his face^a // ⁵⁴he^a // ⁵¹his tongue^a // ⁷⁰his British nose^a // ⁹⁴he^a // ⁹⁴He^a // ⁹⁷he^a // ¹⁰¹his businesses^a, which provides a cue about a male-dominated social environment.

Time Deixis

³when^b // ¹⁴then^b // ¹⁶Later^b // ²³until next Ash Wednesday^b // ²⁴when^b // ²⁹every year^b // ⁴⁹then^b // ⁵³Afterwards^b // ⁶²for seven years^b // ⁷⁴when^b // ⁸¹when^b // ⁹⁰When^b // ⁹⁵that Palm Sunday^b // ¹⁰⁰after the coup^b // ¹⁰⁸then^b // ¹¹¹On some Sundays^b // ¹¹²when^b // ¹²⁸when^b // ¹³³when^b // ¹³⁷after^b // ¹³⁹the only time^b // ¹⁵⁵After^b // ¹⁵⁹after^b // ¹⁶⁷when^b // ¹⁶⁹that Palm Sunday^b // ¹⁷⁰when^b // ¹⁷⁴when^b

The analysis of Time deixis offers a precious opportunity of situating the events of the selected extract within a specific contextual timespan which delivers more understanding. Similarly to the case of person deictics, a careful focus on the text helps identify the clause // ³*when^b my brother, Jaja, did not go to communion*// starting with the temporal adverb “when” as the time deictic centre. This is particularly significant in the meaning construction process by the writer and its understanding by the reader. As a matter of fact, this time deictic centre embeds the religious oriented verb phrase “*did not go to communion*” which gives a hint about the motivation of the events recounted in the text. A further look into the specific time deictic expressions used by the narrator confirms the previously guessed religious timing contained in the text as illustrated in the following examples from the extract: ²³*until next Ash Wednesday^b* // ⁹⁵*that Palm Sunday^b* // ¹¹¹*On some Sundays^b* // ¹⁶⁹*that Palm Sunday^b*// . With these deictic instances, the reader is informed that the events mentioned are linked with two religious celebrations for Roman Christian Catholics which are *Ash Wednesday* and *Palm Sunday*. In addition, time related cohesion and coherence is painstakingly built throughout the extract with the frequent and successive use of the deictic instances ³*when^b* // ¹⁴*then^b* // ¹⁶*Later^b* // ²³*until*// which display an effect of relatedness and reciprocal timing identification.

Place Deixis

²*at home^c* // ⁷*across the room^c* // ⁸*on the étagère^c* // ¹¹*from church^c* // ¹³*on the dining table^c* // ¹⁵*upstairs^c* // ¹⁹*on the wall^c* // ²⁰*beside our gold-framed family photo^c* // ²²*there^c* // ³⁶*in the front pew^c* // ³⁷*beside the middle aisle^c* // ⁴⁰*next to^c him^a* // ⁴²*at the marble altar^c* // ⁴⁴*nearby^c* // ⁵⁶*to the altar^c* // ⁷⁷*in the parish^c* // in ⁹⁸*this country^c* // at ¹¹⁷*the convent where^c* // ¹¹⁹*St. Agnes Hospital where^c* // ¹²³*next to Jaja^c* // ¹³²*in the photo^c* // ¹⁴²*in the paper^c* // ¹⁵⁸*to the altar^c* // ¹⁶⁵*back into the fold^c* // ¹⁷³*down on the dining table^c* // ¹⁸⁰*on the table^c* // ¹⁸⁴*in his head^c*

The indexing patterns identified in relation to place contribute on their part in bringing more textual anchor in geographical terms as far as the narrator is concerned. Actually, while the place deictic centre (the origo) appears to be the house where the speaker lives with pointing instances such as // ²*at home^(c)* // ⁷*across the room^c* // ⁸*on the étagère^c* // ¹³*on the dining table^c* // ²⁰*beside our gold-framed family photo^c* // ¹⁷³*down on the dining table^c*, the presence of the religious environment reference remains. This can be seen through deictic expressions such as ¹¹*from church^c* // ³⁶*in the front pew^c* // ³⁷*beside the middle aisle^c* // ⁴²*at the marble altar^c* // ⁵⁶*to the altar^c* // ⁷⁷*in the parish^c* // ¹¹⁷*the convent where^c* // . This provides an excellent illustration for the notion of transiency or ephemerality which is more often applied to person deictics in conversations by means of turn-taking. In actual fact, the existence of this apparently double place deictic centre [the church and the narrator’s house] informs that the events that are being recounted during the “now” deictic timing of the speaker took place in a “former/previous” deictic timing at church. A cross-check between the previously analysed person and time deixis thus allows inferring that in actual fact, the events narrated in the text originate from church activities.

Social Deixis

⁵Papa^d // ¹²Mama^d // ²⁷Papa^d // ³⁵Papa^d // ³⁸Mama^d // ⁴³Virgin Mary^d // ⁴⁵Papa^d // ⁵⁸Father Benedict^d // ⁶¹Father Benedict^d // ⁷⁶Father Benedict^d // ⁸⁵Father Benedict^d // ⁸⁶pope^d // ⁸⁷Papa^d // ⁸⁹Papa^d // ⁹⁶Brother Eugene^d // ¹⁰⁴Brother Eugene^d // ¹¹³Father Benedict^d // ¹¹⁵Papa^d // ¹¹⁶Papa^d // ¹¹⁸the Reverend Sisters^d // ¹²⁰Father Benedict^d // ¹²⁵Papa^d // ¹²⁶Papa^d // ¹⁴⁵Papa^d // ¹⁴⁷Papa^d // ¹⁴⁸Mama^d // ¹⁵⁰Papa^d // ¹⁵⁴Father Benedict^d // ¹⁵⁶Papa^d // ¹⁶⁰Father Benedict^d // ¹⁶³Father Benedict^d // ¹⁶⁸Papa^d // ¹⁷⁹Papa^d // ¹⁸⁵Papa^d

The analysis of the text under study in terms of social deixis brings in more insight on the social relationships and hierarchical rankings at play within it. While the deictic centre of the narrator remains unchanged through a cross-check with some social deictic expressions, there appears two social layers. Firstly, the spiritual arena with ⁴³Virgin Mary^d // ⁸⁶pope^d // ⁵⁸Father Benedict^d // ¹¹⁸the Reverend Sisters^d // ⁹⁶Brother Eugene^d and the familial arena with ⁵Papa^d // ¹²Mama^d // together with the narrator's brother "⁴my brother^a" as identified in the person deixis. This dual deictic reference points to the religious belief not only of the narrator, but of ⁵Papa^d and // ¹²Mama^d as well. On the first hand, within the spiritual arena, the narrator personifies the statue of Virgin Mary because of the religious belief that is attached to it, which is the justification of the social deictic pedigree allotted to it. The same perspective applies for "⁵⁸Father Benedict^d" and "⁹⁶Brother Eugene^d" who are not a father and a brother in semantic parlance, respectively. On the other hand, the social deictic indicators ⁵Papa^d and // ¹²Mama^d display the social ranking which prevails in the place deictic centre of the narrator.

Discourse deixis

¹[[Things started to fall apart ²at home^(c) ³when^b ⁴my brother^a, Jaja, did not go to communion]]^e // ⁹[[¹⁰We^a had just returned ¹¹from church^c.]]^e // ⁶⁰[[Even though Father ⁶¹Benedict^d had been at St. Agnes ⁶²for seven years^b,]]^e // ¹³⁶[[¹³⁷after^b Amnesty World gave ¹³⁸him^a a human right award.]]^e // ¹⁶¹[[when a person missed communion on two successive Sundays.]]^e // ¹⁶⁶[[So ¹⁶⁷when^b ¹⁶⁸Papa^d did not see Jaja go to the altar]]^e

The analysis of the use of discourse deixis in the extract reveals two atypical observations. Firstly, discourse deictic expressions in the extract are not expressed in classical forms such as "*as mentioned before*", "*in the next chapter*" or "*in the next section*", but rather in the form of full sentences. Secondly, those sentences embed other types of deixis such as person, place, social and most importantly time deixis. The first discourse deixis ¹[[Things started to fall apart ²at home^(c) ³when^b ⁴my brother^a, Jaja, did not go to communion]]^e // which starts the extract binds the ongoing text with events that preceded it and helps the reader to view the extract as a recount of events that formerly took place during church activities. The writer remains consistent through cohesion and coherence enhancing from the start to the close of the text with the last discourse deixis which reads as ¹⁶⁶[[So ¹⁶⁷when^b ¹⁶⁸Papa^d did not see Jaja go to the altar]]^e. This skillful and rather uncommon discourse deixis pattern reveals a high-fly command of the writer. Actually, this style of meaning construction through time deixis combined with

other types of deixis delivers both a smooth flow of the text and achieves a well-grounded texture and message conveyance.

These results show the different types of deixis used by the writer and show their linguistic pointing role in the binding together of the text, which is a satisfactory answer to the first specific research question. The following section which covers the discussion of these findings and the conclusion to the research offers more insight and provide an answer to the second specific question.

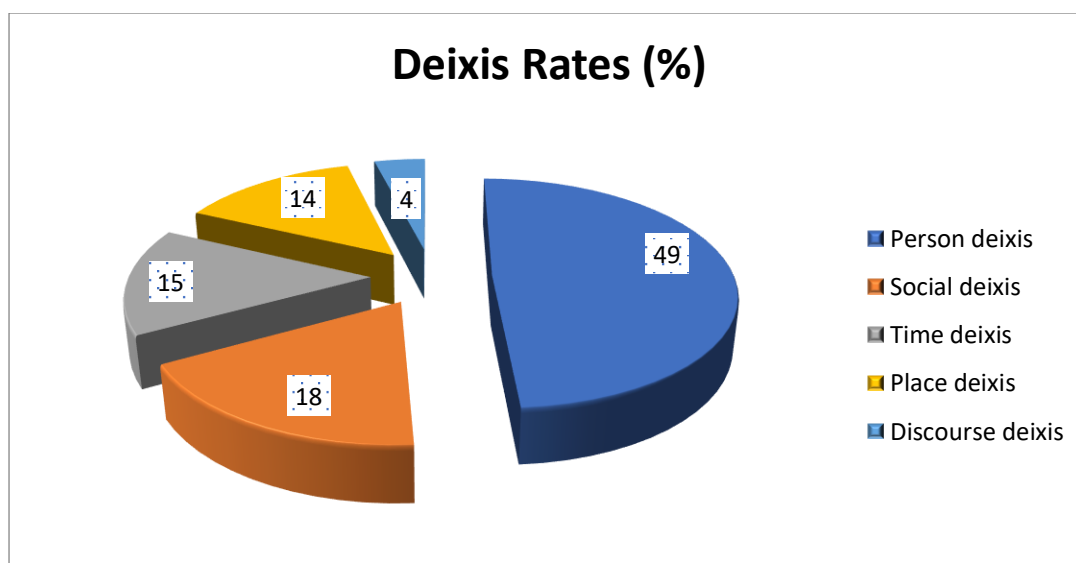
4.2. Discussion and conclusion

The previous section of this work offers a synoptic view of the deictics used with person deixis ranking first (94 / 49%) followed by social deixis (35 / 18%) and time deixis (28 / 15%) with place deixis coming fourth (27 / 14%) and discourse deixis ranking fifth and last (6 / 4%) as displayed in Table 1 and schematised in the pie chart in figure 1. This offers a unique vantage point for probing the meaning, importance and relevance of these results. The current section of the research thus focuses on explaining and evaluating what were found by unveiling its relatedness with the previously asked research questions.

Table 1: Deixis numbers and rates

-	Types of Deixis	Number	Rates (%)	Ranking
1	Person deixis	94	49	1 st
2	Social deixis	35	18	2 nd
3	Time deixis	28	15	3 rd
4	Place deixis	27	14	4 th
5	Discourse deixis	6	4	5 th
-	Total	190	100	-

Figure 1: Deixis rates



The analysis of the person deixis identified in the text has been instrumental enough in revealing the context frame of the author's writing through the indication of the narrator represented through the first person singular and plural subject and object pronouns ¹²¹I^a // ⁷²me^a // ⁹¹we^a // ¹⁰⁵us^a as well as the first person plural subject pronoun ¹⁸⁶we^a and first person singular and plural possessive adjectives ¹²²my^a and ⁶⁵our^a. Through this writing technique, the author monitors the readership into locating who is sharing the events with who and what is the link of such a personal deictic center with the other people who have been allotted various roles in the unfolding of the recounted events. Actually, the use of the deixis // ⁴my brother^a, Jaja, // informs the reader that not only is the narrator an integral part of the events, but she/he shares a brotherhood link with Jaja, one of the participants involved in the text. This feeds in a contextual pathway in the understanding of the conveyed message by the readers. In this discussion part, this researcher deems it important to point out that the importance of the use of the deictic // ⁴my brother^a, Jaja, // does not lie in the semantic/denotational meaning of the lexeme "brother" but rather in the fact that it helps to identify the link between Jaja (the brother) and the narrator. In addition to these aspects, an insightful scrutiny of the person deictics provides more than their characteristic feature of information pointing. It shows an almost exclusive use of masculine deixis that informs of the presence of a gender imbalanced social environment. As far as time deixis is concerned, it has provided not only a time localisation of and between events but also some important indications on the kind of events recounted in the extract. First and much importantly, the use of the deictics // ¹¹¹On some Sundays^b // ²³until next Ash Wednesday^b // ⁹⁵that Palm Sunday^b // is highly meaningful in terms of the religious activities which happen to be the central theme of the whole text.

Through their linguistic pointing function, place deixis devices contribute in bringing more connectivity with the relations between the church as the place where the events actually occurred and the house as the place where they are extended and recounted. Although linguistically speaking the narrator's house is the deictic place centre, this researcher sees the church as bearing an outstanding place deictic feature at this regard in terms of logical interpretation. This analysis parallels with the use of social deictics where there appears two social ranking milieus: the narrator's familial setting on the one hand and the church hierarchy on the other. Within this complex deictic scaffolding, the writer skillfully displays the horizontal relation between the narrator and Jaja, his brother, as well as the lower rank between both of them and Papa and Mama. The whole household hierarchy is afterward shown to devote full respect to the church, thus setting the spiritual above of the natural. This allows the reader to view the writer either as a Roman catholic or a person who has chosen to show respect to the principles of this religion. The linguistic pointing function devoted to indexicals, as deictic expressions are also called, is thus still fully achieved here. These many linguistic features and qualities achieved through deixis contribute altogether to show cohesion and coherence.

Actually, on the one hand, cohesion refers to the many ways (grammatical, lexical, semantic, and metrical) in which the elements of a text hold together. On the other hand, coherence is defined as the quality of being logical, and consistent. A coherent

linguistic production shows unity and purpose through its different parts with the ultimate goal of producing meaning (Yule, 1997). In this regard, the whole set of deixis used by the writer confers a sense of unity through the deictic references that show the links between the different characters involved in the text. It has made it easy to sketch out the links between them, the places and timing of their involvement, thus displaying cohesion. Beyond this clearly identifiable sense of texture, the roles played by Papa, Jaja, and the characters of the church within this deictically grounded map throughout the text makes it easy to draw a logic and purpose from the beginning to the end, which displays coherence. This allows concluding on the writer's skillful use of deictics as a way of purposefully constructing meaning while fully achieving texture, which is the answer to the second specific research question. The whole scientific process of this research work that started from the selection of the corpus, the identification of the different types of deictics, their analysis and discussion has thus successfully provided answers to the research questions, achieved the research goals and confirmed the research hypothesis.

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