

A Study of Person Deixis in J. M. Singe's *Riders to the Sea*

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Abstract

This study deals with an important area in the field of linguistics, namely person deixis. The study aims at: (1) Describing the notion of deixis, its importance, and its place in the field of linguistics, (2) Presenting a detailed illustration of person deixis, and (3) Conducting an analysis of person deixis in one of Synge's plays *Riders to The Sea* according to Levinson's model. The most important aim of these three is the third one (the analysis). To achieve this aim, the researcher depends on Levinson's (1983) descriptive approach. According to the descriptive approach of deixis, the category of person deixis can be defined as the encoding of the participant roles in the speech situation. This encoding is represented by the use of pronouns and vocative forms. After conducting the analysis of the literary text, the researcher will find the frequency of occurrences of the category of person deixis in the whole text.

دراسة الانماط الاشارية الشخصية في مسرحية راكبو البحر للكاتب جي أم سنك

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المستخلص

تتناول هذه الدراسة أحد الحقول المهمة في علم اللغة، وهو الأنماط الإشارية، وبصورة خاصة الأنماط الإشارية الشخصية. تسعى الدراسة الى تحقيق أهداف ثلاثة، هي: (1) وصف الأنماط الإشارية وأهميتها ومكانتها في علم اللغة. (2) اعطاء تفسير تفصيلي لمفهوم الأنماط الإشارية الشخصية. (3) اعطاء وصف تحليلي للأنماط الإشارية الشخصية في إحدى مسرحيات الكاتب ج. م. سنك (راكبو البحر). تركز الدراسة بشكل خاص على الهدف الثالث (التحليل). ولتحقيق هذا الهدف اعتمد الباحث طريقة (ليفنسون Levinson) الوصفية (1983). فبناءً على هذه الطريقة الوصفية يمكن تعريف الأنماط الإشارية الشخصية على أنها تضمين أدوار المتحدث في المحادثة، تضمين يمكن تجسيده من خلال استخدام الضمائر الشخصية والنداء. ويتضمن تحليلنا للأنماط الإشارية في المسرحية كذلك أرقاماً تبين تكرار استعمال (سنك) للأنماط الإشارية الشخصية في كامل النص الأدبي بما في ذلك عدد حالات النداء.

1. Introduction

Deixis, the rooting of utterances in the speech situation, is one of the most important area in the field of linguistics. It is a universal linguistic phenomenon which is found in every language all over the world. The ways in which different languages relate utterances to pragmatic factors such as speech time, speech place and speech participants show a rich variation. This makes deixis a fruitful domain for the study of language. This study presents and discusses the deictic system of English, focusing on Person deixis.

2. Reference and Deixis Defined

The notion of *reference* is an important field in linguistics. It is an essential factor in verbal communication, discourse and in any text (written or spoken). It is a term used to "state a relationship of identity that exists between grammatical units", for instance, the use of a pronoun to refer to a noun (Crystal, 2003:391). Another definition for the term *reference*, supported by Lyons (1977: 174), is that it has to do with the relationship between an expression and what this expression characterizes on particular occasions of its utterance. Ogden and Richards (cited in Lyons (1977: 175)) state that since *referent* represents any

object in the external world that is identified by means of a word or an expression, reference is the concept that “mediates” between the word/expression and the referent.

Thus, the most obvious way of referring to something is by pointing to it. Such kind of reference (pointing) can only be accomplished by people and concrete things in one’s “immediate environment”. Every language has “deictic words” or referring expressions which point to objects in the physical context of the speaker and addressee(s) and whose referents can only be understood by knowing the context in which they are used.

Many scholars have done a detailed study of deixis. For instance, Lyons (1977) offers a detailed analysis of deixis, especially place, time and person deixis. In addition, he illustrates the phenomenon of deictic projection (this will be mentioned below).

Fillmore (1998:27) states that deixis represents the name that linguists have given to the resources in the “grammar and lexicon” of a language through which the speaker reveals something about the nature of his/her participation in the “ongoing communication situation”. An expression can be deictic if its interpretation requires reference to the speaker’s/addressee’s identity, the speaker’s/addressee’s location to the surrounding environment, the temporal relation between the time of a specific event and the time of speaking, or to the speaker’s social values in the conversational setting.

Subsequently, deixis is reference by means of an expression whose reference is relative to the “extralinguistic context” of the utterance. The extralinguistic context involves aspects such as who is speaking, the time/place of speaking, any gesture made by the speaker or the addressee, and so on. Hence, deixis refers to the “phenomenon wherein understanding the meaning of words and phrases in an utterance requires contextual information. Any word/phrase whose meaning requires a contextual information, for example pronouns, can be said to be deictic (Al-Azzawi: 1, 10).

3. The Importance of Deixis

The most obvious way in which the relationship between language and context can be reflected is through the phenomenon of deixis. Deixis is a Greek word which means ‘to point’ or ‘to indicate by means of language’. It was originally introduced into language in order to serve face-to-face interaction. Then, it has been extended variously to include multitudinous forms of communication, such as letter writing, phone calling, etc. Levinson (1983:54) defines deixis as “the name given to the linguistic forms which require for their interpretation knowledge of the context in which they occur.” Consider the following example:

(1) You have to be here tomorrow.

Out of context, this utterance is considered to be vague. It contains a number of words which require for their interpretation knowledge of the context. The words *you*, *here* and *tomorrow* in the above example are called *deictics* or *deictic expressions*. Deixis can be realized differently across languages. Yet two main features constitute the basis of any consideration of the notion of deixis. The first one is *context dependency*. This means that the interpretation of any deictic expression can be determined only by reference to the context in which it occurs. e.g. *I ‘ll be here*. The deictic expression *here* refers to the position in which the speaker is located at the time of speaking. The second feature is ‘relativity’ of interpretation or ‘egocentricity’ of interpretation. This means that the deictic centre includes the words *I*, *here*, and *now*. To be more exact,

_the central person is the speaker.

_the central place is the speaker's location at the time of speaking.

_the central time is the time at which an utterance is said by the speaker.

Egocentricity also means that the role of the speaker is transferred from one participant to another in any speech event, and thus the deictic centre switches. For instance: *I* refers to the speaker himself, *you* refers to the addressee or hearer, and so on (Asi, 2005:7).

The egocentric organization of deixis is not always stable. Scholars talk of the so-called *deictic projection*. For example,

(2) a. I will go to your home tomorrow.

b. I will come to your home tomorrow.

The use of the verb *go* in (1a) involves the movement away from the deictic centre; there is no deictic projection, while the use of the verb *come* in (1b) marks movement toward the deictic centre, hence there is a deictic projection (Huang, 2007:135).

4. The Place of Deixis in Linguistics

Since deixis depends mainly on context and since both pragmatics and semantics deal with context, it follows then that an important question might be raised here: *Should deixis be considered a part of semantics, or pragmatics, or between the two?*

To answer this question, one has to know what is meant by semantics, what is meant by pragmatics and whether or not there is any relationship between the two disciplines. Semantics is defined as the study of the meaning of words, phrases, and sentences. The focus is on what the words conventionally mean, rather than on what an individual speaker might want them to mean. Pragmatics, on the other hand, is the study of what speakers mean or speaker meaning (Yule, 2010:112 and 127). This means that semantics is concerned with objective or general meaning, while pragmatics tries to account for subjective meaning. Hence, there is a relationship between the two disciplines.

Leech (cited in Thakur, 1983:6) illustrates the relationship between the two disciplines. He identifies three logical possibilities, as follows:

_Semantics should be a part of pragmatics.

_Pragmatics must be subsumed under semantics.

_Semantics and Pragmatics are two distinct and complementary disciplines.

Most linguists would perhaps agree that these two disciplines are two distinct fields of study. But to say that they are complementary would amount to saying that they are mutually exclusive (mutual exclusiveness is one of the logical correlates of complementarity).

Finally, the best way of describing the relationship between the two disciplines is that they are two distinct disciplines with an area of overlap. Pragmatics studies the use of language in social interaction (*use* is the keyword in the definition). One important assumption in semantics is that meaning is an essential matter of usage. Thus, the meaning of a word becomes operative only when that word is used in a certain context.

It is essential then to clearly identify the relationship between semantics and pragmatics. Levinson (1983:55) states that "the grammatical category of deixis may be found to straddle the semantics/pragmatics boundary". Thus, Huang (2007:132 and 133) remarks that deixis is a universal phenomenon, in that all human languages contain deictic terms. Without the deictic information, one would not know who the speaker is, to whom an utterance is said, where and when an utterance is said. For example, in the utterance: *I'll see you there two weeks from now* (in an unknown letter) without the deictic information one would not know who to meet, where or when to meet the writer of the letter.

5. Person Deixis

Person deixis includes expressions that refer to the speaker(s) or addressee(s) of the utterance in the speech event. It can also be defined as the encoding of the role of the participants in the speech event in which an utterance is said.

The traditional grammatical category of person, which is reflected in pronouns, forms one of the most basic deictic elements. In such a case, the deictic centre will be the deictic role, or the speaker. Therefore, a person assuming the role of speaker in the speech event will represent the deictic centre and will refer to others' roles as being relative to his own role. In a

sentence such as *you are a student*, the person uttering the sentence represents the deictic centre. Accordingly, he calls the addressee *you* as being relative to his own role.

The personal pronouns which form person deixis usually present a three-way distinction, as follows:

- First person pronoun* encodes the speaker’s reference to himself.
- Second person pronoun* encodes the speaker’s reference to the addressee or hearer.
- third person pronoun* encodes the reference to persons or entities that are neither speakers nor hearers. The three categories of personal pronouns have singular and plural forms, as shown in the following diagram:

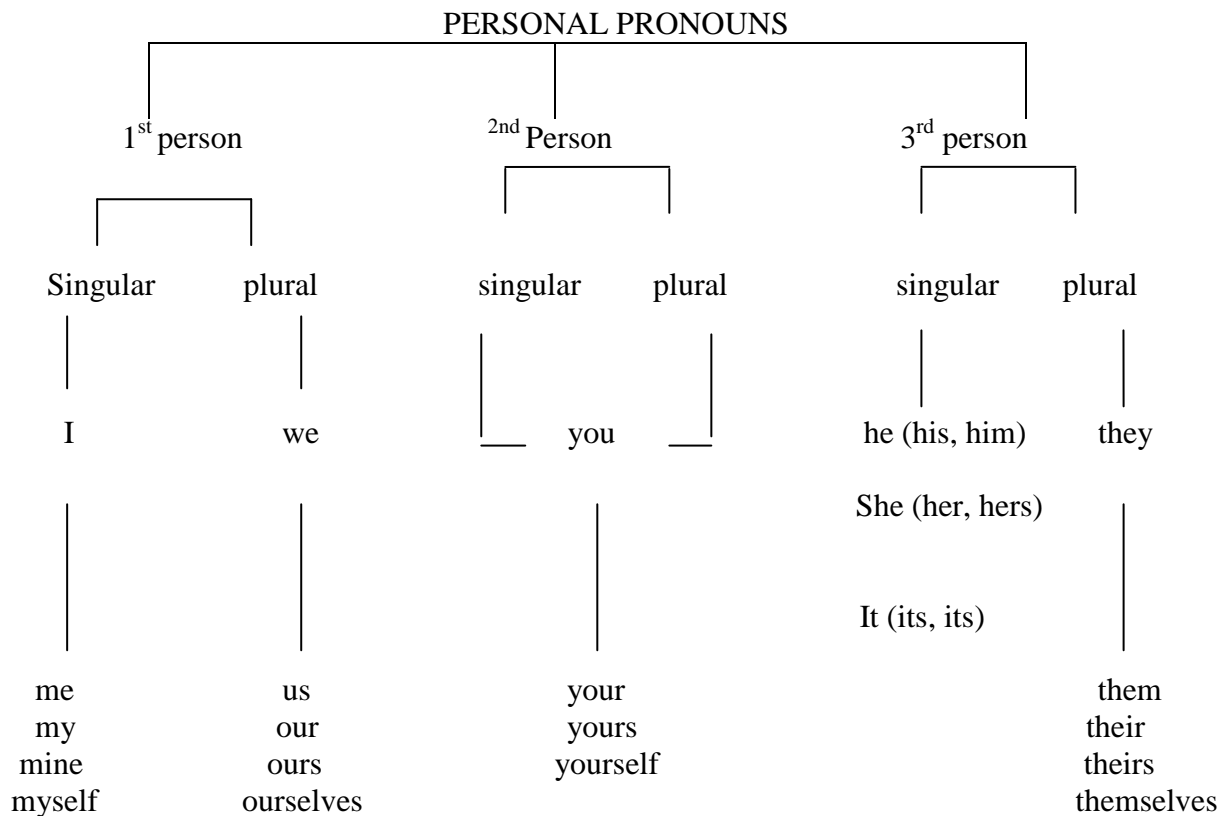


Figure (1): Forms of Personal Pronouns

According to these three roles used to describe the deictic person system, Ingram (1971,online) presents a scheme which illustrates the deictic features of these roles, as follows:

$$\left[\begin{array}{l} \pm \text{Sp.} \\ \pm \text{Hr.} \\ \pm \text{X} \end{array} \right] \text{N.}$$

Sp. stands for the speaker, *hr.* for the hearer/addressee, and *X* for other person(s) being referred to. The minus and plus signs represent personal pronouns which symbolize the combinations of roles, and *N.* stands for the number system in English. If the pronoun refers to one person only, the number will be 1, if it is more than one person, it will be 1>. Below is the analysis of each single pronoun (whether singular or plural) of these roles.

As regards the first person, the speaker (singular or plural) refers to himself in different ways. When he refers to himself, he uses the first person pronoun *I*. This is the ordinary way, e.g. *I love Iraq*. It takes the following features:

$$\left(\begin{array}{l} + \text{ sp.} \\ - \text{ hr.} \\ - \text{ x} \end{array} \right) 1$$

However, sometimes the speaker is a single individual yet uses the plural form *we*. Here a distinction is made between two types of *we*: inclusive and exclusive. In the former *we* includes the hearer [*you* and *I*], and in the latter *we* excludes the hearer. The following examples may illustrate this distinction:

- (3) Let's go to the cinema, shall *we*? (inclusive)
- (4) *We* have enjoyed meeting you (exclusive)
(said by Mr. and Mrs. Smith to their guests)

In (3), *we* is inclusive having the following features:

$$\left(\begin{array}{l} + \text{ sp.} \\ + \text{ hr.} \\ - \text{ x} \end{array} \right) 1>$$

In (4), *we* is exclusive; it is assigned the following features:

$$\left(\begin{array}{l} + \text{ sp.} \\ - \text{ hr.} \\ - \text{ x} \end{array} \right) 1$$

The second person pronoun *you* is used to refer to either the singular or plural referents depending on the person(s) addressed. In the case of a singular referent, it takes the following features:

$$\left(\begin{array}{l} - \text{ sp.} \\ + \text{ hr.} \\ - \text{ x} \end{array} \right) 1$$

Example:

- (5) Ahmed, you are fired.

Yet in the case of a plural referent, it takes the following features:

$$\left(\begin{array}{l} - \text{ sp.} \\ + \text{ hr.} \\ + \text{ x} \end{array} \right) 1>$$

Example:

- (6) You are all writing the homework.

He and she are third person singular personal pronouns. The former refers to a male person, and the latter to a female person. It - a third person singular personal pronoun - refers to anything which is not a person. They - a third person singular personal pronoun - can refer to

people (male or female or both); it can also refer to things. Depending on the fact that third person pronouns have the category of gender, there is no difficulty using them and recognizing their referents. The deictic features for these pronouns will be as follows:

In the case of *he, she, it*, the deictic features will be:

$$\left[\begin{array}{l} _ \text{ sp.} \\ _ \text{ hr.} \\ + \text{ x} \end{array} \right] 1$$

(7) a. He/She is a student.

b. It is a cat.

They has the following deictic features:

$$\left[\begin{array}{l} _ \text{ sp.} \\ _ \text{ hr.} \\ + \text{ x} \end{array} \right] 1 >$$

(8) a. They are handsome.

b. They (=these eggs) are one pound a dozen.

It should be mentioned that not only can person deixis be expressed by personal pronouns, but also by vocatives. Huang (2007: 143) argues that:

Vocatives are noun phrases that refer to the addressee, but form no part of the arguments of a predicate. Prosodically, they are separated from the body of an utterance that may accompany them. They are grouped into two types: calls/summonses and addressees.

According to Levinson (1983:71), Summonses/calls can be defined as “conversation-initial” and they are “independent speech acts” in their own right, for instance, *John, look a spider on your leg*. Addressees, on the other hand, are “parenthetical” and can occur wherever other parentheticals can occur, for example, *the truth is, sir, that we should cancel it*.

6. The Literary text to be analyzed

Before conducting the analysis of person deixis in J. M. Synge’s *Riders to The Sea*, it seems that it is necessary to provide the reader with some details about the play. It is a one-act play written by an Irish playwright John Millington Synge. It was first performed in 1904 in Dublin. It is set in the Aran Island – an island off the west coast of Ireland.

6.1. Characters

There are four characters in *Synge’s Riders to The Sea*, namely Maurya, Cathleen, Nora, and Bartley

6.1.1. Maurya

Maurya is the central character in the play, the heroine. She is an old woman who loses her father-in-law, husband, and sons to the sea, to the wind and to the dark night. She loses two of her sons, Stephen and Shawn, to the great wind. They are later found in a bay. In addition, another son, Sheamus, her husband and her husband’s father lose their lives in a dark night and their corpses are not found. Maurya’s fourth son, Patch, has drowned in the sea, as his boat “capsizes” (Bangbose, 2013:8). Her fifth son, Michael, drowns and no one finds his corpse. This shows that Maurya is a poor victim of dark fatality as represented by the sea.

6.1.2. Cathleen

Cathleen is Maurya’s elder daughter, a girl of about twenty. She is the strongest character in the play, after her mother (Maurya). She has a mature judgment and is capable of taking decisions quickly. She is very interested in domestic duties and has a powerful capacity to cope with difficult situations. When reading the play, one can realize that she shows a lot of concern towards both her mother and her brothers, Bartley and Michael.

6.1.3. Nora

Nora is Maurya's younger daughter. She is not as mature as her sister Cathleen. Throughout the play, she shows high respect to her sister. She is an alert person. She plays a minor role in the play.

6.1.4. Bartley

Bartley is Maurya's youngest son. He is stubborn in his decision to go to the sea despite his mother's refusal. He shows an amoral act of disobedience. He disobeys his mother, who prevents him from going on the sea and, therefore, refuses to give him her blessing.

6.2. The plot

After nine days of constant grieving over her missing son, Michael, old Maurya falls into a restless sleep. Her daughter, Cathleen, is busy with household tasks, when another daughter, Nora, slips quietly into the kitchen with a bundle given to her by a priest. It contains part of the clothes taken from the body of a drowned man far in the north. The clothes have been sent to the family for identification; they may belong to their missing son.

The two girls, Cathleen and Nora, try to open the bundle in a way that their mother should never see them. Bartley, their last living son, tries to go to Connemara to sell a horse. Maurya tries to prevent him, yet he insists on going despite the wind and the bad weather and without his mother's blessing. The girls persuade their mother to go after Bartley to give him food and her blessing. She has gone; this gives the girls the opportunity to open the bundle. They recognize that the clothes belong to their brother, Michael. They hope that the body must have been given a good Christian burial where Michael drowned.

Maurya returns horrified with a vision that she has seen in her way. The vision is of Michael riding on a horse behind Bartley. She claims that the vision proves that her fear on Bartley's death is being realized. Then, when the girls show Maurya the clothes, she realized that the boards she has bought for Michael's coffin will be spared for Bartley, instead.

In the final scene, men and women enter the cottage carrying the body of Bartley, who died by the horse he was intending to sell.

7. The analysis of person deixis in Synge's *Riders to The Sea*

As has been mentioned above, person deixis represents the encoding of participant roles in the speech event. The best manifestations of personal deixis are personal pronouns (first, second, and third personal pronouns) and vocatives. Vocatives take two forms: (A) Calls/Summonses, which are conversational-initial and which represent independent speech acts in their own right. (B) Addressees, which are parenthetical and can occur wherever other parentheticals can occur.

Turn 1: "*Where is she?*"

Nora asks Cathleen about their mother, Maurya. The pronoun *she* is used by Nora to refer to Maurya.

Turn 2: "*She is lying, God help herself, if she's able.*"

This is a three-clause turn where Cathleen utters three personal pronouns, *she* (twice) and *herself*, the reflexive form of *she*. All the three pronouns are used to refer to Maurya. It may be noted that in this turn, the playwright had intentionally used *herself* instead of *her* to describe Maurya's state of restlessness.

Turn 3: "*What is it you have?*"

Cathleen asks Nora about something that Nora has in her hands. The pronoun *it* refers to the thing in Nora's hands, which is a bundle of clothes. The pronoun *you* Cathleen uses refers to Nora.

Turn 4: "*The young priest is after bringing them...*"

Nora tells Cathleen about the bundle of clothes. She uses the pronoun *them* to refer to the "shirt and plain stocking".

Turn 5: “*We’re to find out ...*”

The pronoun *we* is used by Nora to refer to herself and to Cathleen; this is the inclusive *we*.

“*...if it’s Michael’s they are ;...*”

The pronouns *it* refers to the bundle of clothes and *they* to the “shirt and plain stocking”, two conjoined noun phrases.

“*...some time herself will be down looking...*”

In the same turn, Nora uses the pronoun *herself* to refer to Maurya. She uses the reflexive pronoun (*herself*) instead of the personal form (*her*) for emphasis.

Turn 6: “*How would they be Michael’s, Nora? How...he go to the length ...north?*”

In this turn, person deixis appears clearly in two forms: personal pronouns and vocatives. The two personal pronouns *they* and *he* refer to clothes and Michael, respectively. The vocative is a single name without title, represented by the proper noun *Nora*, the addressee.

Turn 7: “*the young priest says he’s known the like of it. “if it’s Michael’s they are,” says he, “you can tell herself he’s got a clean burial by the grace of God, and if they’re not his, let no one say a word about them, for she’ll be getting her death,” says he, “with crying and lamenting.”*”

Nora informs Cathleen of the priest’s speech (about the bundle of clothes). Personal pronouns are used 14 times :5 of them, namely, *he* (4) and *his* (1), refer to “the young priest”; 3 of them, namely, *herself*, *her* and *she*, refer to Maurya; the remaining 5 (*It* (2), *they*(2) and *them*(1)) refer to the bundle of clothes, and finally *you* refers to Nora.

Turn 8: “*Did you ask him would he stop Bartley...*”

Cathleen asks Nora whether or not the priest would prevent Bartley from going to the Galway fair. She uses three personal pronouns: *you*, referring to Nora, and *he* and *him*, referring to the priest.

Turn 9: “*“I won’t stop him” says he ...*”

Nora answers Cathleen saying that the priest could never prevent Bartley from going to the Galway fair. The personal pronouns *I* and *he* refer to the priest, while *him* refers to Bartley.

“*but let you not be afraid... Herself does be saying...God won’t leave her destitute,*” says he ...”.

The personal pronoun *you* refers to Nora, *herself* (instead of *she* to give emphasis), and *her* refer to Maurya, and *he* refers to the priest.

Turn 10: “*Is the sea bad... Nora?*”

Cathleen asks Nora about the weather. Person deixis is manifested clearly in the vocative form, *Nora*, the addressee.

Turn 11: “*...shall I open it now*”

Nora asks Cathleen if she can open the bundle. The pronoun *it* refers to the bundle. In the same turn, Nora uses the first personal pronouns *us* (objective, referring to herself and Cathleen) and *I* (subjective, referring to herself).

Turn 12: “*Maybe she’d be wake up on us, ...before we’d done... long time we’ll be, and the two of us crying.*”

Cathleen speaks to Nora. The pronouns are used as follows: *she* (1) refers to Maurya, *we* (2) and *us* (2) refer to both Cathleen and Nora (*we* and *us* are inclusive).

Turn13: “*She’s moving...She’ll be coming.*”

Nora tells Cathleen that Maurya is going to sleep. The pronoun *she* is used twice, referring to Maurya.

Turn 14: “*Give me the ladder, and I’ll put them up...,the way she won’t know of them at all,...she’ll be going down to see would he be floating...*”

Cathleen and Nora are talking about the clothes. Personal pronouns are used 7 times: *me* and *I* refer to Cathleen, *them* (2) refers to the clothes, *she* (2) refers to Maurya, and *he* refers to Michael.

Turn 15: “*Isn’t it turf enough you have...*”

Maurya speaks to Cathleen about the turf. The pronoun *it* refers to the “turf”, and the pronoun *you* refers to Cathleen.

Turn 16: “*... and Bartley will want it... if he goes to Connemara.*”

Cathleen is talking about the cake and about Bartley’s going to Connemara. The pronoun *it* refers to “a cake”, and the pronoun *he* to Bartley.

Turn 17: “*He won’t go this day with the wind... He won’t go this day, for the young priest will stop him surely.*”

Maurya is talking about Bartley’s going to Connemara. The third personal pronouns are used 3 times: *he* (2) and the objective pronoun *him*, referring to Bartley.

Turn 18: “*He’ll not stop him, mother, and I heard... and Colum Shawn, saying he would go.*”

Nora assures her mother that her brother, Bartley, will go to Connemara. Personal pronouns are used 4 times: *he* (2): the first one refers to the priest; the second one (together with the objective pronoun *him*) refers to Bartley; *I* refers to Nora. The other form of person deixis, namely vocative, is also manifested in this turn by the noun *mother*-the addressee, referring to Maurya.

Turn 19: “*Where is he itself?*”

Maurya asks her two daughters about Bartley. Thus, the personal pronoun *he* refers to Bartley; *itself*, the reflexive form of *it*, is used here to emphasize *he* that has already been mentioned.

Turn 20: “*He went down to see... ,and I’m thinking it won’t be long till he’s here now...*”

Nora answers her mother about Bartley’s place. Personal pronouns are used 3 times: *he* (2) refers to Bartley, and *I* refers to Nora herself.

Turn 21: “*I hear someone passing the big stones.*”

The pronoun *I* refers to Cathleen.

Turn 22: “*He’s coming now, and he in a hurry.*”

Nora tells Cathleen and Maurya about Bartley. The personal pronoun *he* is used twice referring to Bartley.

Turn 23: “*Where is the bit of new rope, Cathleen, was bought in Connemara?*”

Bartley comes and asks about the rope that was bought in Connemara. Here, no personal pronoun is used; only the vocative form represented by the proper noun *Cathleen*- the addressee- is used.

Turn 24: “*Give it to him, Nora, it’s on a nail by the white boards. I hung it up this morning, for the pig with the black feet was eating it.*”

Cathleen tells Nora about the place of the rope and asks her to give it to Bartley. Personal pronouns are used 6 times: *it* (4), referring to “new rope”, objective *him*, referring to Bartley, and *I* referring to Cathleen. In addition to personal pronouns, a vocative, *Nora*-the addressee is also used.

Turn 25: “*Is that it, Bartley?*”

Nora asks Bartley about the rope. Here, person deixis appears clearly in two forms: personal pronoun *it* referring to “rope”, and the vocative form *Bartley*-the addressee.

Turn 26: “*You’d do better to leave that rope, Bartley, hanging by the boards. It will be wanting in this place, I’m telling you, if Michael is ..., for it’s a deep grave we’ll make him by the grace of God.*”

Maurya tells Bartley that it is better to leave the rope and never take it. Personal pronouns are used 7 times: *you* (2), referring to Bartley; *it* (2), one refers to “that rope”, the other refers to “deep grave”; *I*, referring to Maurya; inclusive *we*, referring to the family; *him*, referring to Michael. A vocative, *Bartley*-the addressee also appears in this turn.

Turn 27: *“I’ve no halter the way I can ride down on the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, ..., I heard them saying quickly.”*

Bartley talks about his going to the sea. The first person singular pronoun *I* is used 4 times, referring to Bartley himself. The pronoun *it* is used to refer to a period of time, namely, “two weeks”.

Turn 28: *“It’s a hard thing they’ll be saying below if the dead body is washed ashore and there’s no man in it to make the coffin, and I after giving a big price for the finest white boards you’d find in Connemara.”*

Maurya asks Bartley that if Michael’s dead body is washed ashore, how can they make him the coffin. Besides, there is no male member in the family. Personal pronouns appear 5 times: *it* (2), one refers to the situation of Bartley’s absence when making Michael’s coffin, the other one refers to the family; *they* refers to people; *I* refers to Maurya, and *you* refers to Bartley.

Turn 29: *“How would it be washed up, and we after looking each day for nine days, ...”*

Bartley tells his mother that Michael’s dead body will not be washed ashore. There are two personal pronouns in this turn: *it*, referring to Michael’s dead body, and inclusive *we*, referring to the family.

Turn 30: *“If it wasn’t found itself, ..., and it raising in the night. If it was a hundred horses, or a thousand horses you had itself, what is the price... one son only?”*

Maurya answers Bartley that even if the dead body is not found, he must not go away because the weather is so bad and he is the only living son in the family. Personal pronouns are used 6 times: *it* is used three times to refer to Michael’s dead body, to “a star”, and to “a hundred horses”, respectively. The reflexive pronoun *itself* is used twice to refer to the dead body and the “horses”, respectively; *you* refers to Bartley. In this turn, although the word “horses” is a plural noun, the writer uses a singular personal pronoun *it* and the reflexive pronoun *itself* to refer to this word. The writer may want to say that “horses” equals nothing as compared to Bartley’s being alive.

Turn 31: *“Let you go down each day, ..., and if the jobber comes you can sell the pig with the black feet...”*

Although Maurya objects to Bartley’s going away, Bartley pays no attention to these objections. He starts giving instructions to his two sisters about what they have to do during his absence. The personal pronoun *you* is used twice, referring to Cathleen.

Turn 32: *“How would the like of her get a good price for a pig?”*

Maurya tells Bartley that Cathleen is not able to sell the pig at a good price. The personal pronoun *her* refers to Cathleen.

Turn 33: *“...let you and Nora get up weed enough for another cock for the kelp. It’s hard set we’ll be from this day with no one in it but one man to work.”*

Bartley asks Cathleen to go with Nora to collect enough sea-weed. He also tells her that it is difficult for him to cope with the work of the family with no other male members in it. Personal pronouns are used 3 times: *you* refers to Cathleen; *it* (“...in it...”) refers to the family, and inclusive *we* refers to the family.

Turn 34: *“It’s hard set we’ll be surely the day you’ve drowned with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?”*

Maurya, following Bartley’s complaining about the difficulty of coping with the work of a family with no other male members, tells Bartley that the real difficulty will occur when he, Bartley, drowns like others. She also confesses that if he insists on going on the trip and if he drowns, she and her daughters will have no one to provide them with food, money or anything else. Personal pronouns are used 5 times: exclusive *we*, referring to the family; *you* referring to Bartley; *I* (2) and *me* referring to Maurya.

Turn 35: *“Is she coming to the pier?”*

Bartley asks Nora about the ship. The personal pronoun *she* refers to the ship- the writer's personification of the vessel.

Turn 36: "*She's passing the green head and letting fall her sails.*"

Nora answers Bartley's question about the ship. The pronouns *she* and *her* refer to the ship.

Turn 37: "*I'll have half an hour to go down, and you'll see me coming again in two days, ...*"

Bartley prepares himself for the trip. Three personal pronouns are used: *I* and *me* refer to Bartley, and *you* refers to Nora.

Turn 38: "*Isn't it a hard and a cruel man won't hear ..., and she holding him from the sea?*"

Maurya says that Bartley is a hard and cruel man because he does not obey her while she is trying to prevent him from going to the sea. Three personal pronouns are used: *it* (=he) refers to Bartley himself, *she* refers to Maurya, and *him* refers to Bartley.

Turn 39: "*It is the life of a young man to be going down on the sea, and who would listen to an old woman with one thing and she saying it over?*"

Cathleen says that it is the life of a young man to go to the sea and that her mother keeps talking about the same thing over and over again. Three pronouns are used in this turn: *it* (2) one refers to the life of a young man, another to "one thing". The pronoun *she* refers to Cathleen's mother, Maurya.

Turn 40: "*I must go down quickly, I'll ride down on the red mare, and the gray pony'll run behind me. The blessing of God on you.*"

Bartley gets ready to leave. He says that he will ride the red mare and the gray pony will run behind him. He invokes God's blessing on them all. Personal pronouns are used 4 times: *I* (2) and *me* refer to Bartley, and *you* refers to all his family.

Turn 41: "*He's gone now, God spare us, and we'll not see him again. He's gone now, ... I'll have no son left me in the world.*"

Maurya says that she will not see Bartley again. She thinks that Bartley may drown and that she will have no son left in the world. Personal pronouns are used 7 times: *he*(2) and *him* refer to Bartley; *we* and *us* refer to Maurya and her daughters; *I* and *me* refer to Maurya.

Turn 42: "*Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on everyone in this house without your sending him out with an unlucky word behind him, and a hard word in his ear?*"

Cathleen scolds her mother for talking this way. She says that her mother should give her blessing to Bartley and should not have uttered such unkind words in Bartley's ears. Personal pronouns are used 8 times: *you* (1) and possessive *your* (2) refer to Maurya; *he* (1), objective *him* (3) and possessive *his* (1) refer to Bartley.

Turn 43: "*you're taking away the turf from the cake.*"

Nora talks to Maurya. The personal pronoun *you* refers to Maurya.

Turn 44: "*The Son of God forgive us, Nora, we're after forgetting his bit of bread.*"

Cathleen realizes that she has forgotten to hand over the cake to Bartley. Two forms of person deixis appear clearly in this turn. A vocative, *Nora*, refers to Nora herself - the addressee. The personal pronouns *we* and *us* (both are inclusive) refer to Cathleen and Nora; the possessive pronoun *his* refers to Bartley.

Turn 45: "*And it's destroyed he'll be going till dark night, and he after eating nothing since the sun went up.*"

Nora tells Cathleen about the cake and about Bartley. The pronoun *he* and the possessive pronoun *his* refer to Bartley.

Turn 46: "*It's destroyed he'll be, surely. There is no sense left ... will be talking for ever.*"

Cathleen talks to her mother about Bartley. She blames her for giving Bartley neither her blessing nor a piece of cake. She also tells her that nobody can attend their duties in the house if an old woman keeps talking endlessly. The pronoun *he* refers to Bartley himself.

Turn 47: *“Let you go down now to the spring well and give him this and he passing. You’ll see him then and the dark word will be broken, and you can say “God speed you,” the way he’ll be easy in his mind.”*

Cathleen, having prepared a piece of cake, hands a piece over to Maurya, urging her to go and give it to Bartley with her blessings when he passes the spring well on his way to the pier. Personal pronouns are used 9 times: *you* (4): the first three refer to Maurya and the fourth one (*“God speed you”*) refers to Bartley; objective *him* (2), *he* (2), and possessive *his* (1) refer to Bartley.

Turn 48: *“Will I be in it as soon as himself?”*

Maurya asks Cathleen whether or not she will be at the spring well at the time when Bartley arrives. The pronoun *I* refers to Maurya, *it* refers to the “spring well”, and the reflexive pronoun *himself* refers to Bartley.

Turn 49: *“If you go now quickly.”*

Cathleen answers her mother that she can arrive at the spring well when Bartley arrives there if she goes immediately. The pronoun *you* refers to Maurya.

Turn 50: *“It’s hard set I am to walk.”*

Maurya expresses her physical disability to walk. The pronoun *I* refers to Maurya herself.

Turn 51: *“Give her the stick, Nora, or may be she’ll slip on the big stones.”*

Cathleen asks Nora to give the stick to Maurya. Two forms of person deixis appear in this turn: a vocative, *Nora* - the addressee - referring to Nora, and two personal pronouns: *her* and *she* referring to Maurya.

Turn 52: *“What stick?”*

Nora asks Cathleen about the stick that Cathleen wants her to give to Maurya. No personal pronouns are used in this turn.

Turn 53: *“The stick Michael brought from Connemara.”*

Cathleen tells Nora about the stick she is to give to Maurya. No personal pronouns are used here.

Turn 54: *“In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.”*

Maurya remarks that normally it is the old who leave things behind them for their sons. But, in this particular case a young man (Michael) has left something behind for an old woman. Personal pronouns are used 3 times: *them* (2), the first one refers to “old people” and the second one refers to “young men”, and the possessive pronoun *their* refers to “old people”.

Turn 55: *“Wait, Nora, may be she’d turn back quickly, she’s that sorry, God help her, you wouldn’t know the thing she’d do.”*

After Maurya’s leaving the cottage and Nora’s going over to the ladder to bring the bundle, Cathleen asks Nora to wait as Maurya may come and see the bundle. Personal pronouns are used 5 times: *she* (3) and the objective pronoun *her* refer to Maurya, and the pronoun *you* refers to Nora. A vocative also appears in this turn represented by *Nora* referring to Nora herself - the addressee.

Turn 56: *“Is she gone round by the bush?”*

Nora asks Cathleen about Maurya. The personal pronoun *she* refers to Maurya.

Turn 57: *“She’s gone now. Throw it down quickly, for the Lord knows when she’ll be out of it again.”*

Cathleen asks Nora to throw the bundle down to make sure whether or not it is Michael’s. The personal pronoun *she* (2) refers to Maurya, and the pronoun *it* (2) refers to the bundle.

Turn 58: *“The young priest said he’d passing to-morrow, and we might go down and speak to him below if it’s Michael’s they are surely.”*

Nora tells Cathleen that the priest will come to see whether the bundle belongs to Michael or not. Five personal pronouns are used: *he* and the objective pronoun *him* refer to “the young priest”; the inclusive pronoun *we* refers to Cathleen and Nora; the pronoun *it* refers to the bundle; and *they* refers to the clothes.

Turn 59: “*Did he say what way they were found?*”

Cathleen asks Nora about the place where the priest has found the bundle of clothes. The pronoun *he* refers to “the young priest”, and the pronoun *they* to the clothes.

Turn 60: “*“There were two men” says he, and they rowing round with poteen before the cocks crowed, and the oar of one of them caught the body, and they passing the black cliffs of the north.”*”

Nora informs Cathleen of what the priest has told her, about how he has found the clothes. The pronoun *he* refers to “the young priest”; the pronoun *they* (2) and *them* refer to the “two men”.

Turn 61: “*Give me a knife, Nora; the string’s purished with the salt water, and there’s a block knot on it you wouldn’t loosen in a week.*”

Cathleen is trying to open the bundle using a knife. The objective pronoun *me* refers to Cathleen, the pronoun *it* refers to the bundle, and the pronoun *you* refers to Nora. A vocative is also used in this turn represented by the noun *Nora* referring to Nora herself - the addressee.

Turn 62: “*I’ve heard tell it was a long way to Donegal.*”

Nora tells Cathleen about the place where the bundle is found. The pronoun *I* refers to Nora.

Turn 63: “*It is surely. There was a man in here a while ago- the man sold us that knife- and he said if you set off walking from the rocks beyond, it would be seven days you’d be in Donegal.*”

Having been told by Nora that Donegal is too far from their place, Cathleen agrees with Nora saying that the man who sold a knife to Cathleen also tells her that Donegal is too far. Personal pronouns are used 6 times: *it* refers to “Donegal”; *you* (2) refers to Cathleen; the objective inclusive pronoun *us* refers to Cathleen and Nora; *he* refers to “the man”.

Turn 64: “*And what time would a man take, and he floating?*”

Nora asks how long the body of a drowned man would take to float and come from Donegal to their place. The pronoun *he* refers to “a man”.

Turn 65: “*The Lord spare us, Nora! Isn’t it a queer hard thing to say if it’s his they are surely?*”

Cathleen gives no reply to Nora, because she has opened the bundle and taken out the shirt and the stocking; there is a possibility that they are Michael’s. In this turn, the pronoun *it* (*it’s...*) refers to the bundle; the possessive pronoun *his* replaces Michael’s; the pronoun *they* refers to the clothes; the objective inclusive pronoun *us* refers to Cathleen and Nora. The name *Nora* has a vocative role, being the addressee.

Turn 66: “*I’ll get his shirt of the hook the way we can put the one flannel on the other, It’s not with them, Cathleen, and where will it be?*”

Nora says that she’ll get Michael’s shirt from the place where it is usually found to compare it with the one in the bundle. Later, she realizes that it is not in its place. Personal pronouns are used 6 times: *I* refers to Nora; the possessive pronoun *his* refers to Michael; the inclusive pronoun *we* refers to Cathleen and Nora; the objective pronoun *them* refers to the clothes; and the pronoun *it* (2) refers to Michael’s shirt. The proper noun *Cathleen*-the addressee- is a vocative.

Turn 67: “*I’m thinking Bartley put it on him in the morning, for his own shirt was heavy with the salt in it. There’s a bit of a sleeve was of the same stuff. Give me that and it will do.*”

Cathleen tells Nora that Bartley may put Michael’s shirt on him, asking her to bring an alternative one. Personal pronouns are used 7 times: *I* and the objective pronoun *me* refer to

Cathleen; the objective pronoun *him* and the possessive pronoun *his* refer to Bartley; and *it* (3): the first one refers to Michael's shirt, the second to Bartley's shirt and the third to Michael's alternative shirt.

Turn 68: *"It's the same stuff, Nora; but if it is itself, aren't there great rolls of it in the shops of Galway, and isn't it many another man may have a shirt of it as well as Michael himself?"*

Cathleen tells Nora that the shirt found in the bundle and the alternative shirt are flannel shirts. This is, however, not a conclusive proof. Personal pronouns are used 4 times, to refer to the alternative shirt. *Itself* is an emphasizing pronoun which refers to the alternative shirt; the reflexive pronoun *himself* stands for Michael (Michael and not anyone else). *Nora* - the addressee - has a vocative role.

Turn 69: *"It's Michael, Cathleen, it's Michael; God spare his soul and what will herself say when she hears this story, and Bartley on the sea?"*

Nora (after counting the stitches) realizes that the clothes are Michael's. Personal pronouns are used 3 times: The possessive pronoun *his* refers to Michael; the reflexive pronoun *herself* and the subjective pronoun *she* refer to Maurya (the reflexive form *herself* is used instead of *she* for emphasis). The proper noun *Cathleen* has a vocative role.

Turn 70: *"It's a plain stocking."*

Cathleen talks about the stocking found in the bundle. The pronoun *it* refers to "a plain stocking".

Turn 71: *"It's the second one of the third of the third pair I knitted, and I put up three score stitches, and I dropped four of them."*

Nora is talking about the stocking. She mentions the way she has knitted it. The pronoun *it* refers to the stocking; the pronoun *I* (4) refers to Nora herself; and the objective pronoun *them* refers to the "stitches".

Turn 72: *"It's that number is in it. Ah, Nora, isn't it a bitter thing to think of him floating that way to the far north, and no one to keen him but the ..."*

Cathleen cries telling Nora that it is a painful matter that Michael has met his end in the sea at a place where there is nobody, only the black ugly birds to mourn his death. The name *Nora* is a vocative. The pronoun *it* (...in it...) refers to the shirt. The objective pronoun *him* (2) refers to Michael.

Turn 73: *"And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?"*

Nora joins the lamentation, saying that it is a pity that nothing is left of their brother, who was a great fisherman, except a bit of an old shirt and a plain stocking. No person deictics are detected in this turn.

Turn 74: *"Tell me is herself coming, Nora? I hear a little sound on the path."*

Cathleen asks Nora to tell her if Maurya returns home. The pronouns *me* and *I* refer to Cathleen; *herself* (which is used instead of *her* for emphasis) refers to Maurya. The vocative form *Nora* refers to Nora herself - the addressee.

Turn 75: *"She is, Cathleen. She's coming up to the door."*

Nora tells Cathleen that Maurya is coming home. The pronoun *she* (2) refers to Maurya. The name *Cathleen* is a vocative.

Turn 76: *"Put these things away before she'll come in. May be it's easier she'll be after giving her blessing to Bartley, and we won't let on we've heard anything the time he's on the sea."*

Cathleen asks Nora to hide the bundle so that Maurya would not see it. Cathleen thinks that Maurya may be feeling better after having given her blessings to Bartley, and that it would not be proper for them to tell her anything about Michael's clothes. Personal pronouns are used 6 times: *she* (2) and the objective pronoun *her* refer to Maurya; the pronoun *he* refers to Michael; and the inclusive pronoun *we* (2) refers to both Cathleen and Nora.

Turn 77: *"We'll put them here in the corner."*

Nora tells Cathleen that they can hide the clothes in a corner. The inclusive pronoun *we* refers to Cathleen and Nora, and the objective pronoun *them* refers to the clothes.

Turn 78: *"Will she see it was crying I was?"*

Nora asks Cathleen whether Maurya will notice her crying or not. The pronoun *she* refers to Maurya, the pronoun *it* refers to Nora's crying, and *I* refers to Nora.

Turn 79: *"Keep your back to the door the light'll not be on you."*

Cathleen asks Nora to keep her back to the door so that Maurya will not see her crying. The pronouns *your* and *you* refer to Nora.

Turn 80: *"You didn't give him his bit of bread?"*

After Maurya returns home, Cathleen asks her mother why she didn't give Bartley his piece of bread. The pronoun *you* refers to Maurya, the pronouns *him* and *his* refer to Bartley.

Turn 81: *"Did you see him riding now?"*

Cathleen asks Maurya about Bartley. The pronoun *you* refers to Maurya, and the objective pronoun *him* refers to Bartley.

Turn 82: *"God forgive you; isn't it a better thing to raise your voice and tell what you seen, than to be making lamentation for a thing that's done? Did you see Bartley, I'm saying to you."*

Cathleen blames Maurya for not answering her question about Bartley and about what Maurya has seen. Personal pronouns are used 6 times: *you* (4) and the possessive pronoun *your* refer to Maurya; the pronoun *I* refers to Cathleen.

Turn 83: *"My heart's broken from this day."*

Maurya states that it is a hard day for her. The possessive pronoun *my* refers to Maurya.

Turn 84: *"Did you see Bartley?"*

Cathleen again asks Maurya about Bartley. The pronoun *you* refers to Maurya.

Turn 85: *"I seen the fearfulest thing."*

Maurya states that she has seen something fearful. The pronoun *I* refers to Maurya.

Turn 86: *"God forgive you, he's riding the mare now over the green head, and the gray pony behind him"*

Cathleen talks to her mother about what she has seen. The pronoun *you* refers to Maurya, the pronoun *he* and the objective pronoun *him* refer to Bartley.

Turn 87: *"The gray pony behind him."*

Maurya tells Cathleen something about Bartley. The objective pronoun *him* refers to Bartley.

Turn 88: *"What is it ails you, at all?"*

Cathleen is surprised at what Maurya has seen and said. The pronoun *you* refers to Maurya.

Turn 89: *"I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms."*

Maurya speaks about what she has seen. The pronoun *I* refers to Maurya; the possessive pronoun *his* refers to "dead man".

Turn 90: *"Uah"*

Cathleen and Maurya are surprised by what Maurya has told them. No pronouns are found in this turn.

Turn 91: *"Tell me what it is you seen?"*

Nora insists on her mother to describe in detail what she has seen. The objective exclusive pronoun *us* refers to Cathleen and Nora, the pronoun *you* refers to Maurya.

Turn 92: *"I went down to the spring-well, and stood there saying a prayer to myself. Then Bartley came along, and he riding on the red mare with the gray. The Son of God spare us, Nora!"*

Maurya describes in detail what she has seen to her daughters. Personal pronouns are used 6 times: the pronoun *I* (2) and the reflexive pronoun *myself* refer to Maurya, the pronoun *he* and the objective *him* refer to Bartley, and the objective inclusive pronoun *us* refers to Maurya and her daughters. *Nora* - the addressee - has a vocative role.

Turn 93: *“What is it you seen?”*

Cathleen repeats Nora’s question to Maurya about what she has seen. The pronoun *you*, a pronoun of the second person, refers to Maurya.

Turn 94: *“I seen Michael himself.”*

Maurya mentions that she has seen Michael. The pronoun *I* refers to Maurya, and the reflexive pronoun *himself* refers to Michael.

Turn 95: *“You did not, mother; it wasn’t Michael you seen, for his body is after being found in the far north, and he’s got a clean burial by the grace of God.”*

Cathleen explains to her mother that she could not have seen Michael, because his dead body has been found in the far north in Donegal and it had already been buried by the people there. The noun *mother* - the addressee - has a vocative role. Personal pronouns are used 4 times: *you* (2) refers to Maurya, *he*, and the possessive pronoun *his* refer to Michael.

Turn 96: *“I’m after seeing him this day, and he riding and galloping. Bartley came first on the red mare, and I tried to say “God bless you,” but something choked the words in my throat. He went by quickly; and, “The blessing of God on you,” says he, and I could say nothing. I looked up then, and I crying, at the gray pony, and there was Michael upon it—with fine clothes on him, and new shoes on his feet.”*

Maurya insisted that she did see Michael on the gray pony; he was wearing fine clothes and new shoes. Personal pronouns are used 15 times: *I* (5) and the objective pronoun *me* refer to Maurya; the pronoun *he* (3): the first one “he riding...” refers to Michael, the second and the third ones “he went by...” and “says he” refer to Bartley; the objective pronoun *him*(2) and the possessive pronoun *his* refer to Michael; the pronoun *you* (2): the first one “God speed you” refers to Bartley, while the second one “The blessing of God on you” refers to Maurya; and the pronoun *it* refers to “the gray pony”.

Turn 97: *“It’s destroyed we are from this day. It’s destroyed, surely.”*

Cathleen describes the family’s state after Bartley’s death saying that they have been overtaken by a complete ruin. The pronoun *it* (2) refers to the family, and the inclusive pronoun *we* refers to Cathleen and Nora.

Turn 98: *“Didn’t the young priest say the Almighty God didn’t leave her destitute with no son living?”*

Nora wonders about the priest’s speech. The objective pronoun *her* refers to Maurya.

Turn 99: *“It’s little the like of him knows of the sea ... Bartley will be lost now, and let you call in Eamon and make me a good coffin out of the white boards, for I won’t live after them. I’ve had a husband, and a husband’s father, and six sons in this house- six fine men, though it was a hard birth I had with everyone of them, and they coming to the world—and some of them were found and some of them were not found, but they’re gone now, the lot of them ... There were Stephen, and Shawn, were lost in the great wind, and found after in the Bay of Gregory of the Golden Mouth, and carried up the two of them on the one plank, and in by that door.”*

Maurya recalls the tragedies which she had faced in the past. She had a husband, father-in-law, and six living sons in this house. She had had a difficult time at every delivery and now all her sons have perished in the sea, besides her husband and her father-in-law. Personal pronouns are used 15 times: the pronoun *it* refers to “a hard birth”; the objective pronoun *him* refers to the priest; the pronouns *you*, *me* and *I* (3) refer to Maurya; *they* (2) refers to “six sons”. The objective pronoun *them* is used (6) times: the first one refers to Eamon and Bartley, the second to Maurya’s six sons, the third to some of the six sons, the fourth to the

other some of the six sons, the fifth to the rest of the six sons, and the sixth to Stephen and Shawn.

Turn 100: *“Did you hear that, Cathleen? Did you hear a noise in the northeast?”*

Nora asks Cathleen about something being heard outside. The pronoun *you* refers to Cathleen - the addressee, which has a vocative role.

Turn 101: *“There’s someone after crying out by the seashore.”*

Cathleen answers Nora’s question saying that there is someone crying outside. Pronouns are not used in this turn; vocatives are not used, either.

Turn 102: *“There was Sheamus and his father, and his own father again were lost in a dark night, and not a stick or sign was seen of them when the sun went up. There was Patch after was drowned out of a curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they crossing themselves, and not saying a word. I looked out then, and there were men coming after them, and they holding a thing in the half of a red sail, and water dripping out of it--it was a dry day, Nora—and leaving a track to the door.”*

Maurya continues her lament without hearing any sound from outside. She mentions another son of hers, Sheamus, who drowned in the sea along with his father and his grandfather in a dark night. They disappeared without leaving any trace behind. Maurya keeps mentioning the drowning of another son of hers, Patch, who had perished in the sea when his boat capsized. That day she had been sitting in her house, two women had entered her house followed by other women and men carrying the dead body of Patch, covered with a red sail. In this turn, person deixis is in two forms: vocative and personal pronouns. The name *Nora* is a vocative. Personal pronouns are used 13 times: *his* (2), the first one refers to Sheamus, the second to Sheamus’s father; the objective pronoun *them* (2), one refers to Sheamus and his father, the other refers to “women”; the pronoun *I* (3) and the possessive pronoun *my* refer to Maurya; *he* refers to Bartley; *they* (2) and the reflexive pronoun *themselves* refer to “women”; and the pronoun *it* (...*out of it*...) refers to “a red sail”.

Turn 103: *“Is it Patch, or Michael, or what is it at all?”*

Maurya is dreaming that she sees some old women come in and kneel down. Maurya wakes up from her dream. She asks if the dead body brought is Patch’s or Michael’s. At this time, Maurya is in a confused state of mind; she is mixing her past memories with what is happening in the present. No examples of person deixis are found in this turn.

Turn 104: *“Michael is after being found in the far north, and when he is found there how could he be here in this place?”*

Cathleen tells Maurya that Michael’s dead body has been found in the far north. The pronoun *he* is used twice, referring to Michael.

Turn 105: *“There does be a power of young men floating round in the sea, and what way would they know if it was Michael they had, or another man like him, for when a man is nine days in the sea, and the wind blowing, It’s hard set his own mother would be to say what man was it.”*

Maurya does not believe what Cathleen says, saying that the body found in the far north could have been another man’s. She also says that when a man’s dead body has been floating in the sea for nine days, it would change beyond recognition and even the drowned man’s mother would not be able to identify him. Personal pronouns are used 5 times: *they* (2) refers to “young men”, *him* (1) refers to Michael; the pronoun *his* (1) refers to “man”; *it* in “*what man was it?*” refers to the sea.

Turn 106: *“It’s Michael, God spare him, for they’re sending us a bit of his clothes from the far north.”*

Cathleen offers a piece of evidence to support what she has said. She takes out the bundle from the place where it has been hidden and shows the clothes to Maurya. The pronouns *him*,

and *his* refer to Michael, the pronoun *they* refers to “young men” (in the previous turn), and the inclusive objective pronoun *us* refers to Cathleen and Maurya.

Turn 107: *“They’re carrying a thing among them and there’s water dripping out of it and leaving a track by the big stones.”*

Nora sees some men coming towards the cottage with a dead body laid upon a wooden plank and covered with a part of the sail. Nora, in this turn, tells Cathleen and Maurya about what she has seen. The pronouns *they* and *them* refer to some men; and the pronoun *it* refers to “a thing”.

Turn 108: *“Is it Bartley it is?”*

Cathleen asks one of the women whether the dead body those men are bringing is Bartley’s. No examples of person deixis are found in this turn.

Turn 109: *“It is surely, God rest his soul.”*

The woman says that the dead body is Bartley’s. The pronoun *his* refers to Bartley.

Turn 110: *“What way was he drowned?”*

Cathleen asks the women how Bartley drowned. The pronoun *he* refers to Bartley.

Turn 111: *“The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks.”*

The woman describes to Cathleen how Bartley drowned. The pronouns *he* and *him* refer to Bartley.

Turn 112: *“They’re all gone now, and there isn’t anything more the sea can do to me ... I’ll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the west, ... and they hitting one on the other I’ll have no call now... ,and I won’t care what way the sea is ... Give me the Holy Water, Nora; there’s a small sup still in the dresser.”*

Maurya laments that all the men-folk of her family have gone forever. She says that now the sea can do no harm to her. She also mentions that all these years she had been crying and praying whenever any male member of her family was at the sea. Yet now she will not feel concerned when there is rough weather on the sea. Then she asks Nora to give her the Holy Water of which there is a small quantity still left in the house. Personal pronouns are used 8 times: *they* (2): the first refers to the men-folk, the second to “the two noises”, *I* (3) and *me* (2) refer to Maurya, and the pronoun *you* refers to Nora.

Turn 113: *“It isn’t that I haven’t prayed for you, Bartley, to the Almighty God. It isn’t that I haven’t said prayers in the dark night till you wouldn’t know what I’d be saying; but it’s a great rest I’ll have now, and it’s time surely. It’s a great rest I’ll have now, and great sleeping in the long nights after Samhain, if it’s only a bit of wet flour we do have to eat, and may be a fish that would be stinking.”*

Maurya sprinkles the Holy Water over Michael’s clothes and over Bartley’s dead body. She says that she has not failed to pray to the Almighty God on behalf of Bartley. In fact, she had prayed during the dark night repeatedly till she did not even know what she had been saying. Nevertheless, she will have some rest from now on. Personal pronouns are used 8 times, besides one vocative, namely *Bartley* - the addressee. The pronoun *I* (5) refers to Maurya, *we* (exclusive) refers to Maurya and her daughters, and *you* (2) refers to Bartley.

Turn 114: *“May be yourself and Eamon would make a coffin when the sun rises. We have fine white boards herself bought, God help her, thinking Michael would be found, and I have a new cake you can eat while you’ll be working.”*

Cathleen speaks to an old man asking him to come the next day at sunrise with another fellow, Eamon, in order to make a coffin for Bartley’s body. She says that they have some white boards to be used. She also promises to give him and Eamon a baked cake to eat while they are working on the coffin. Personal pronouns are used 7 times: *you* (2) and *yourself* refer

to an old man, the pronouns *herself* (instead of *she* for emphasis) and *her* refer to Maurya, *I* refers to Cathleen, and the exclusive pronoun *we* refers to Cathleen.

Turn 115: “*Are there nails with them?*”

The old man asks Cathleen about the nails with the white boards. The pronoun *them* refers to the white boards.

Turn 116: “*There are not, Colum; We didn’t think of the nails.*”

Cathleen answers the old man saying that there are no nails with the boards. The exclusive pronoun *we* refers to Cathleen. The proper noun *Colum* has a vocative role.

Turn 117: “*It’s a great wonder she wouldn’t think of the nails, and all the coffin she’s seen made already.*”

Another old man tells Cathleen that Maurya should not forget the nails, as these are very important for making a coffin. The pronoun *she* is used twice to refer to Maurya.

Turn 118: “*It’s getting old she is, and broken.*”

Cathleen tells the old man that Maurya is getting old. The pronoun *she* refers to Maurya herself.

Turn 119: “*She’s quiet now and easy; but the day Michael was drowned you could hear her crying out from this to the spring-well. It’s fonder she was of Michael, and would anyone have thought that?*”

Nora tells Cathleen that Maurya is feeling calm. She states that Maurya is fond of Michael more than of Bartley. The pronouns *she* (2) and *her* refer to Maurya, and the pronoun *you* refers to Cathleen.

Turn 120: “*An old woman will be soon tired with anything she will do, and isn’t it nine days herself is after crying and keening, and making great sorrow in the house?*”

Cathleen states that Maurya is calm because she is tired of crying and mourning during the last nine days. The pronouns *she* and *herself* refer to Maurya.

Turn 121: “*They’re all together this time, and the end is come. May the Almighty God have mercy on Bartley’s soul, and on Michael’s soul, and on the souls of Sheamus and Patch, and Stephen and Shawn; and may He have mercy on my soul, Nora, and on the soul of everyone is left living in the world.*”

Maurya says that the souls of all the men-folk of this family who have died from time to time are together. (she puts her hands together on Bartley’s feet). Then she invokes God’s grace on the souls of those who are dead and on those who are alive. The pronoun *they* refers to men-folk, *he* refers to the Almighty God, and the possessive pronoun *my* refers to Maurya. The proper noun *Nora* is a vocative.

Turn 122: “*Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living forever, and we must be satisfied.*”

Maurya makes her final speech, saying that no one can live forever and one must always be satisfied, The exclusive pronoun *we* is used twice to refer to Maurya and her family.

8. Conclusions

In the light of this detailed analysis of the notion of person deixis, the following conclusions may be drawn: **1)** The study has shown that there are 409 examples of person deixis (pronouns and vocatives). **2)** Person deixis, with its two forms: pronouns and vocatives, has been found in the text analyzed with different rates. **3)** Pronouns are more frequently occurred than vocative forms. This is due to the fact that vocative forms are used to indicate social status of the participants. **4)** Third person pronouns have got the highest percentage, that is: **58%**, while first person pronouns take **23%**, and second person pronouns take **13%**. The high percentage of the third person pronouns can be justified by the fact that it includes more pronouns than first and second person pronouns.

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