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PERSON DEIXIS AS A COHESIVE DEVICE OF NARRATION IN
EMILY   BRONTE'S "WUTHERING HEIGHTS"

MASTER'S THESIS

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Abstract

The topic of the master's thesis is "person deixis as a cohesive device of narration in Emily Bronte's "Wuthering Heights." Deixis is a universal device used as a philosophical, socio-linguistic and psychological phenomenon. The paper describes the concept of deixis as a phenomenon, which links linguistic utterances with the context in which they occur. That's why **it is important** to analyze them to find out the essential characteristics of deixis and to portray it as a cohesive device in narration and as a linguistic device, disclosing the individual style of the author.

In our project we pose several problems and solve them with the help of synchronic **approaches** and **various** linguistic **methods of investigation**: critical analysis and synthesis of the literature; linguistic analysis, corpora analysis, discourse analysis, biodata analysis, and cultural – historical analysis. **In order to study** the concepts of both deixis and person deixis, **we explain** their definitions and functions; **present classifications** of person deixis given by different scholars; analyze various linguistic components that construct the structure of sentences; **make the** componential **analysis** of the chosen classifications and **present** our own analysis of these linguistic components depending on both: their occurrences and deictic projection; **make observations** concerning various roles and **forecast** future changeable roles of these personal deictics. Changes of their roles can be explained by the features that constantly constitute the basis of deixis. These features are: relativity and context-dependency.

In this thesis, we introduce a new technique called **AntConc** for counting the deictic personal pronouns and showing the occurrences of deictic projection which characterizes the individual style of the author. **We expect** this new analysis will significantly help all students who have interest in both fictional and non-fictional texts.

Having analyzed the premises of this phenomenon, **we can also forecast** that this study will be extended to analyze other linguistic constituents in diverse texts.

CONTENTS

INTRODUCTION

Deixis is one of the main categories used in the formation of a sentence. Moreover, deixis serves as a means of actualization of the components of an utterance. Different types of deixis (person, denotative and chronotopic) interact in various ways depending on the role of the speaker and the functional-semantic type of speech. Deixis facilitates perception of the story told by the author and conveys the authors' attitude to the main characters. Person deixis plays an important role in Emily Bronte's "Wuthering Heights" as it interchanges with the referents found in the novel. Hence, person deixis is a typical example that deals with the correct identification of the grammatical persons used to refer to the speaker and the addressee.

A profound research has been conducted on person deixis as a linguistic phenomenon (Y. Apersyan, R. Yakobson, C. Pierce, I. Sternin, J. Saeed, S. Levinson, and D. Ingram, J. Lyons) but few works have been written both on person deixis as a cohesion device in the narration and as a linguistic device portraying the individual style of the author.

The purpose of the present study is to derive the cohesive deictic pronouns so as to allow the readers to be aware of the author's style of writing in which all entities of a text are tied cohesively.

To achieve the purpose formulated above the following tasks were defined:

1. to describe the evolution of the concepts of "deixis" (along with its definitions, classification and functions) and "person deixis,"
2. to give the literature of the research made in the field,
3. to give a biographical and historical background about the author to define the factors that affected her writing,
4. to enhance the linguistic sense of the deictic personal pronouns (subjective, possessive and objective),
5. to enhance the aesthetic and linguistic quality of the novel, preserving the meaning of the text present and show various lexical and grammatical

devices that have been used to ensure connectivity within the text (narration).

To conduct our research we used the methods of critical analysis and synthesis of the literature; linguistic analysis, corpora analysis, discourse analysis, biodata analysis, and cultural – historical analysis.

As for the theoretical sources, the study is based on the works of such eminent scholars as T. Mey , R. Quirk, K. Buhler, P. Perkins, H. Disselya, A. Peshkovski, R. Montague, G. Brown and G. Yule, C. Fillmore, M. Sidorova,V.Yartseva, S. Anderson and E. Keenan, B. Brown and A. Gilman, Y. Huang, and others.

The theoretical value of the research is clarification of the concept of deixis. Moreover, the present study analyzed the author's style of writing as well as the techniques of narration used. The theories of both Jung's (analyzing the psyche) and Strauss' analysis (presenting the opposition found in "Wuthering Heights") were considered. Additionally, the interchangeable relation between deixis and reference was discussed.

The practical value of the research is accounted for by counting the personal pronouns according to their deictic projection by the use of methods of corpus linguistics, analyzing the role of cohesion of the personal deictic pronouns with their referents, analyzing the function of these deictics as shifters changing from one context to another.

The structure and volume of the research. Our research has of 70 pages and consists of the introduction and 2 chapters. The first chapter is a theoretical part with the results of our work and the second chapter includes the analysis of deixis as a means of cohesion in the novel "Wuthering Heights", historical and general background about the author and the novel as well as the data analysis provided with the results. The total outcome of the research is summarized in separate conclusions and finally references. The references include 101 sources and 2 dictionaries.

CHAPTER 1

1. CONCEPTUAL FRAMEWORK OF DEIXIS

1.1 General and Historical Background

Deixis is a phenomenon which links linguistic utterances with the source and context of their production. Deixis is the unique most obvious way in which the relationship between the language and the context is reflected in the structures of languages themselves. (Mey 1993, p.330)

The word "deictic" has its root in the Greek word "deiktikos", meaning "able to show"; a verbal of the word "deiknynai", meaning "to show". The related word is deixis, used in pragmatics and linguistics where it refers to the process, whereby, either words or expressions are seen to rely utterly on the context.

The term "deixis" was coined in ancient times, but its study did not go beyond grammar. Since the second half of the twentieth century, deixis has acquired a new relevance as it receives a universal characteristic category, operating at all the language levels. Consequently, in linguistics, there are different views on the essence of deixis as a linguistic concept, as a collection of deictic categories of deictic words. (Sternin2001; Apersyan 1986; Yakobson 1996; Pierce 2001)

Concerning the place of deixis in language, Fortis and Fagard (2010) state that deixis has a special place in it. Deictic elements, unlike all other elements of the language, are rooted in the utterance, in the here-and-now, and change along with the speaker and the addressee. However, Buhler argues that the language is shown as a gesture of pointing (Buhler 1934) and similar approach tends to see the language as a continuation of the gesture of pointing that is of deixis.

We may come to a conclusion that deixis interchanges with the gestures of pointing and both of them function in the construction of utterances.

Traditionally, deictic elements are demonstrative, personal pronouns and some pronominal adverbs of place and time. Later, deixis has been studied in the framework of grammar and it has acquired some grammatical properties.

The first scholar who drew attention to deixis was the German Indo-Europeist K. Brugmann (Brugmann 1904) whose work was based on the famous work of German Linguist Buhler (Buhler 1934) who devoted a lot of space to deixis in his book "The theory of Language."

Deixis raises a great number of questions about the proper way to think about the relation of semantics and pragmatics. For example, Grise, Kaplan and Montague assume that the truth-value of a sentence can be assessed only in relation to a set of reference points. These points, such as who is speaking, where and when, are the deictic points of reference. Moreover, Purwo (1984:1) states that deictic words refer to referents which are inconsistent, depending on those points. Yet, we must not confuse deixis with mere context-dependency. Morris's semiotic divisions of syntax, semantics and pragmatics relate usefully to deixis in this respect. Morris saw syntax as the formal relation of signs to other signs, semantics as the relation of signs to objects and to the world, and pragmatics as the relation of signs to interpreters and users. It can be seen that deixis compounds the sign distinctions. Deictics "jump the system" in as much as they are grammaticalizations or lexicalizations of the context which must be pragmatically processed.

Levinson (1983:94) though, believes that the answer remains uneasy even though a distinction between semantics and pragmatics can be made. Deixis has a very little concern with semantics, if the latter is viewed as an abstract set of conditions relative to which the truth of any sentence is decided, on the one hand. On the other hand, there will be a rather mitigated version of truth-conditional semantics, when some aspects of deixis can be accommodated to the truth-conditional.

Semantics in case of these abstract conditions are relativized to include indices such as participants, place, time, indicated objects, and others. As a result, not sentences themselves, but utterances of sentences are given truth-conditional values. Sentence may have truth-conditions; such conditions determine the truth value of

the proposition conveyed by sentences when they are used to make statements as expressed in Tarski's standard classic example:

1. "Snow is white is true if and only if snow is white"

The above example trades upon our assumptions about the intended interpretation of both the object-language sentence "snow is white" and the meta-language clause "if and only if snow is white." Both of them can have a deictic interpretation ("snow is (contingently) white at the time and in the place of utterance" as well as the non-deictic (or generic) interpretation ("snow is (of its nature) always and everywhere white") which is presumably what Tarski intended. (Lyons 1981, p.174)

But if we consider Levinson's example (1983:95) there are still some other aspects of deixis which cannot be handled truth-conditionally, without providing many indices for the utterances, which would render the truth-conditional explanation insufficient, hence, ineffective as it is expressed within the time indices to give the exact time indicated by the utterance.

2. "Don't shoot now, but now, now and now!"

Regarding the treatment of deixis, it is noted that deixis rather straddles the semantics/pragmatics boundary because of some aspects of person, place and time deixis which can be dealt with semantically. (Levinson 1983, p.55)

Consequently, two main groups appeared, one is in favor of semantic treatment of deixis led by some philosophers such as Grise, who states that semantics has limited contextual information which can express deictic reference.

The second group is led by the linguists who study deixis using pragmatic approach because of the direct relationship between the language structure and the context of utterance. One of those linguists is Montague, who asserts that the study of language, which contains indexicals necessarily, belongs to pragmatics. (Montague1974; Halliday and Hasan1976; Levinson 1983; Brown and Yule1983; Fillmore 1975 and Lyons 1977b)

They view deixis from the pragmatic point of view. They state that interpretation of any deictic expression requires knowledge of the context in which it is used, that is to say, the use of a deictic expression is always bound to the speech act situation in which it is used.

We can conclude that all deictic words cannot be interpreted and understood without rendering them to the reference points which are the speaker of the utterance, the location of the speaker and the time of occurrence.

Pragmatics, being a branch of modern linguistics, was developed in the 20th century. It studied the ways of speakers' grasping the utterances or speech act in the speech situation coherently, and how they produced their acts in communication. Hereafter, two meanings were distinguished in each utterance or their communicative act. The first was the informative meaning of the sentence, and the second one was the communicative meaning of the speaker. (Sperber and Wilson1986)

These two abilities, namely, that of understanding and producing show a pragmatic competence within which the speaker's knowledge about the social distance, the social status between the speakers involved the cultural knowledge such as pointing, and the linguistic knowledge (exclusive and inclusive) are involved. Consequently, it is worth saying that deixis belongs to that domain of pragmatics as it is concerned directly with the relation between the structure of the language and the context in which it is used. (Levinson 1983) The markers described as "verbal linguistic forms of this pointing are called deictic markers and they are described as "verbal pointing", namely, pointing by means of language.

Recent the purely theoretical study of deixis increasingly has relied on the empirical study of deictic means in the world of language, collecting a lot of data on deictic means in different languages. Thus, Perkins (1992) holds an original lingo-anthropological study of a number of deictic categories. Later, Disselya (1999) examines in detail the main means of spatial (as well as substantive and temporal) deixis. Sometimes in semantic theories, deictic expressions are regarded as different

from the "normal" language units whose value does not depend on the context. In fact a very wide range of language units have deictic components.

Thus, the modern view of the phenomenon of deixis is that deixis is not morphological but rather a functional aspect of language. So, deixis, in this case, acts as a universal category. The modern use of the term deixis can be attributed to Buhler (1934). In his pioneering work Sprachtheorie: Die Darstellungsfunktion der sprache, he sets out a theory called the "deictic field of language". Deictic terms and elements (that are used deictically or non-deictically) relate to a "zero-point" (the origo) which is set by the encoder in relation to the spatial and temporal nature of the utterance. For Bühler, the deictic field covers the complexity of the speech event related to the situation of the encoder and the combined spatial-temporal coordinates. He sees personal pronouns as essential roles as they lie at the heart of the deictic field of natural languages.

1.2 Definition of deixis

Deixis is one of the most important concepts in general linguistics and is a vital link between the real life environment around us (time frame, physical location, people involved) and what we actually say (the linguistic terms used). Deixis has always been at the heart of reference research as the widely known literature in semantics and pragmatics demonstrates. Being fundamental, it is in the common focus of several disciplines: Cognitive Science, Linguistics and Psychology.

Deixis has been called by different names in different approaches: *Pure index* (Pierce 1932), Zeigwörter (*index*) + Symbolwörter (*symbol*) (Bühler 1934), *Indexical symbol* (Burks 1948)), *Indicator* (Goodman 1951), *Indexical expression* (Bar-Hillel 1954), and *Shifter* (Jespersen 1965(1924), Jakobson 1971(1957)).

Deixis is defined in various ways according to its function and different roles in context. As it is noted by (Cruse 2000:319) deixis signifies different things to different people.

If linguistics tends to define deixis as a movement from the utterance to its enunciation, the classical semiotic approach stresses, on the contrary, the other side of the movement; deixis can be therefore defined as a projection of (the circumstances of) enunciation inside the utterance (the text). The differences between the terminology used by linguistics and that used by semiotics to describe the phenomenon reflect this difference of direction: *deictic, exophoric* (Halliday and Hasan 1976) and *indexical expressions* (Bar-Hillel 1954) for linguistics and philosophy of language; *shifter* (Jakobson 1990, p. 386-392) for semiotics.

For Yule (1996: 9), deixis is a technical term (from Greek) for one of the most basic ones that means pointing via language.

Lyons has defined deixis as follows: "By deixis, is meant the location and identification of persons, objects, events, processes and activities talked about, or referred to, in relation to the spatio-temporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee". (Lyons 1977, p. 637)

One more definition of deixis considers the self-referentiality of deictic words: "I is the person who is saying I" (Reichenbach 1947, p.289). Within this theoretical framework, Reichenbach defines deictics as "token-reflexive" expressions; the context for the interpretation of deixis becomes deixis itself, with the generation of that kind of endless regress, which is often observed in the study of language. If this approach might not help in developing empirical analyses of deixis, it has the merit of demonstrating the link between deixis and self-referentiality as a fundamental dimension of the language.

Deixis is directly concerned with the relationship between the structure of the language and the context in which the language is used. (Huang 2007, p.132) Each utterance has its own context and for each context the sentence has a different meaning and that meaning always changes from one utterance context to another. Thus, each element of an utterance has a role by itself in the context to come up with a new way to refer to some around it. (Indiana)

Fillmore (1982, p.35) has defined deixis as the name given to the uses of items and categories of lexicon and grammar that are controlled by certain details of the interactional situation in which the utterances are produced.

For example, the interpretation of the following utterance (Huang 2007, p.137) depends crucially on a direct monitoring of the physical context in which the sentence is uttered. Hence, the third-person pronoun here serves as a deictic expression.

3. She's not the principle: she is, she's the secretary.

Deictic expressions and terms act as pointers; they must point to the feature of the surrounding context. Therefore, they are called "indexical expressions". They are constantly shifting as the relationship between utterances and contexts changes. (Coffin 1974, 1981; Hanks, 1990 and Volosinov1973).

Linguists and philosophers often define reference as the relationship between a normal expression and an individual or a thing in the outside real or fiction world. (Aziz 1993, p.129) Later, Lyons (1968) defines reference as the relationship which holds between words and things, namely, a relation between language and the actual world without any consideration of the language users.

Deixis is the most important kind of reference (Buhler1934, p. 9-30) Deixis overlaps with reference, in that it relates to their context of utterance. But deixis is paradoxically broader and narrower than reference. Reference can be either deictic or non-deictic; and deixis does not necessarily involve reference. The essential property of deixis is that it determines the structure and interpretation of utterance in relation to the time and place of their occurrence, the identity of the speaker and addressee, and objectives and events in the actual situation of utterance. (Lyons 1981, p.170) However, Lyons changes that traditional semantic conception of reference in favor of the pragmatic one, he expresses that in the following examples:

4. In his book "Pragmatics", Levinson approaches some very important linguistic issues.

5. The man drinking Pepsi is Adil.

Concerning sentence 4, the pronoun "his" introduces an entity forwardly referred to by the proper noun: "Levinson", hereafter, it is called the correct "true reference" as the description is found in the referring expression, and that what Lyons (1977) explains in his distinction between the correct "true reference" and the incorrect "untrue reference."

By contrast, in the latter kind of reference, it is not necessary that the description be true of the expression in which it is found, the speaker/writer here identifies the referent by using a certain referring expression on the basis of which the hearer/reader can successfully identify the intended referent depending on his/her knowledge of the hearer/reader's ability. The latter kind of reference is pragmatically motivated, and it is expressed in the second example, where the reference may succeed even if the description "drinking pepsi" is actually incorrect. This success depends crucially on the speaker's intention and the hearer's ability to identify the intended referent. Thus, the former kind of reference would consider the second example true if and only if the description "*drinking pepsi*" is true.

Quirk (1985) also adds that deixis has been studied by grammarians as a kind of a more general subject of reference and marks that there is a notable difference between deictics and anaphors.

If we consider the subject of deixis, there are two features that constitute its basis. The first is *context-dependency* in which a deictic expression on any given occasion of use is interpreted and determined only by the reference to the context in which it occurs. "There", for example, can be used to refer to any place ranging away from the location of the speaker at the time of speaking to the whole universe, whereas, "here" is used to refer to any place ranging from the position in which the speaker is located at the time of speaking to the whole universe.

The second feature is, *relativity* of interpretation which implies that the zero point of reference (or the origo) is taken by the speaker while taking his/or her role to assign a deictic role such as "*you*" to the addressee. So, the interpretation of "you"

will be understood as if it is relativized to the deictic center "I" which is taken by the role of the speaker.

Lyons (1977, p.646) states that deixis is organized in an egocentric way. A deictic center is referred to as an origo, that is to say, a set of theoretical points that a deictic expression is "anchored" to such that the evaluation of the expression leads one to the relevant point.

There are three major categories concerning the deictic origo, that is to say, (origo or ground zero) in the terminology of Bühler (1934):

- the central anchorage point for person is the person who is speaking.
- the central anchorage point for time is the time at which the speaker produces the utterances.
- the central anchorage point for place is the place where the speaker produces the utterance. (Levinson 1983, p.63-4)

As a deictic expression being egocentric, the center often consists of the speaker at the time and place of utterance as well as the place in the discourse and the social factors. Moreover, those deictic expressions can be used in such a way that the deictic center is transferred to other participants in the exchange or to persons/places/and others, being described in a narrative, the following sentences can be considered:

6. I'm standing here now.

Here, simply the person at the time and place of speaking expresses the deictic center.

7. We are going to New York next week.

We have, here, two persons talking on the phone, one being in London the other in New York. The deictic center is in London as the Londoner says this sentence, whereas in the next example the deictic center is in New York. Similarly, when telling a story about someone, the deictic center is likely to switch to them.

8. We are coming to New York next week.

In sentence 9 the deictic center is not with the speaker but with the person being spoken of, and thus "to the left" refers not to the speaker's left, but to the object of the story's left.

9. He then ran twenty feet to the left

Huang (2007, p.135) also states that deixis is a "self-central" phenomenon when put informally, and its center being typically "I-here-now". Also, Lyons (1977, p.579) shows that the deictic projection is given rise by this "egocentric" organization of deixis.

Therefore, deixis being egocentric by nature depends on the context and is defined as the "the pointing or specifying function of some words (as definite articles and demonstrative pronouns) whose denotation changes from one discourse to another." (Webster)

For the purpose of our research, we will analyze deixis from a pragmatic point of view as deixis, in a broad sense, is potentially context-dependent linguistic expression and typically anchoring in the perspective of the speaker. In this regard, the view that deixis is, in fact, a part of pragmatics is highly advocated, as its interpretation depends directly and primarily on features of the context involved, i.e., context-dependent, such as the speaker and addressee, their location in space and time.

The present study is a corpus based-study analysis of person deixis in Bronte's novel "Wuthering Heights", in which every deictic word by itself has a function that serves the interpretation of that context of utterance being typical example of shifters.

1.3 Functions of deixis

Deixis plays a functional role in the interpretation of language. Lyons (1977, p.636) uses the term deixis to cover the function of personal and demonstrative pronouns, tense and a variety of other grammatical and lexical features. The following example, (Laczko 2012, p.293) explains that:

10. "From here, we can only go uphill."

The demonstrative pronoun in the above example refers to the concrete space, the actual arrangement of the speaker and/or the addressee (s), the direction and starting point of actual physical movement.

Traditionally, deixis studies stems from O. Jespersen (1958), who in 1922 proposed the concept of *shifter* for the characterization of linguistic units, the use and understanding of which directly depends on the speaker's typical coordinate communication. Deictic elements are typical examples of shifters. The deictic expression, principally, is not interpretable without context. Utterances like I, now, here cannot be understood if the recipient does not know who is speaking, where and when this utterance was generated, that is to say, uttered.

Moreover, similar ideas later were developed by A. M. Peshkovski (1956). The concept of shifter was later disclosed by R. Yakobson (1996), who in his famous article, "Shifters verbal categories and Russian verb" contrasted shifting (deictic) and (non-shifting) ungrammatical category. For example, languages often have two grammatical categories, associated with the semantics of time: time and type. The first of these is shifting category, the second is not.

Deixis is the act of referring to the context of an utterance. Deictic markers are devices, which point to elements of the context of an utterance. These elements include the speech act participants and their social status (social deixis), as well as space/time coordinates (in reality or in the imagination), pointed at entities that are not necessarily spatio-temporally individuated objects (ostensive deixis in general).

Deixis is tracking of a previously introduced referent (anaphoric deixis), of a proposition (discourse deixis), of a text (pure text deixis).

Consequently, functions of deixis can be divided into exophoric and endophoric ones.

Exophoric deixis (reference to an element that is external to the text).

1. Space /act participants: I/You/and others.

2. Space/time: here/now/yesterday, and others.

3. Extended ostensive deixis: this is a nice feeling (non-visible). "Notional" deixis. (Potter1992)

4. Pure text deixis (Lyons 1977): I'm sorry. I didn't hear you. Could you repeat that? (Diessel 1999, p.101)
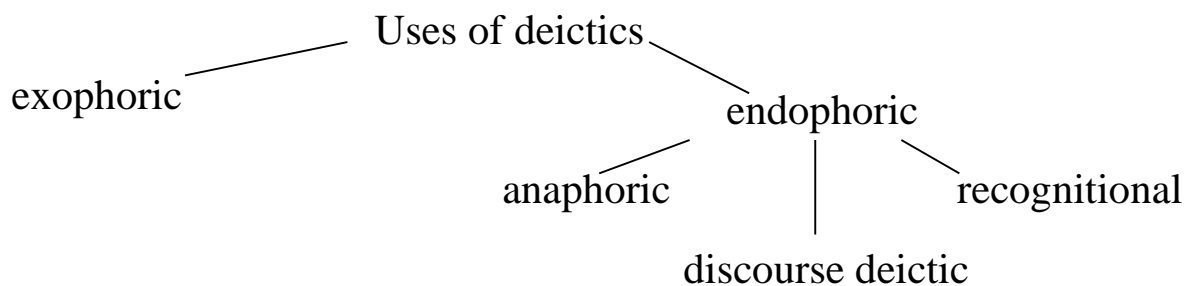
Endophoric deixis (text-internal reference).

1. Reference tracking: "The lawyer talked to a client. Since he: / this one; didn't have much time, they agreed to have another meeting next". (Ibid, p.96)

2. Discourse deixis: that's a lie (bears on the content of an utterance, not on its wording, unlike pure text deixis).

3. Recognitional uses: "recognitional use involves reference to entities assumed by the speaker to be established in the universe of discourse and serves to signal the hearer that the speaker is referring to is specific, but presumly shared knowledge". (Himmelmann 1996, p.240) In other words, the speaker assumes that a newly introduced referent is known or can be identified by the hearer in spite of the fact it was not mentioned before, for example: That earthquake was scary, wasn't it? (Fortis and Fogard 2010)

Diessel (1999) expresses the distinction between exophoric and endophoric in the following diagram:

Breht highlights the endophoric and exophoric deixis types depending on whether the orientation center is within the text or outside it. Finch (2005, p.199-200) affirms that we have three ways that anaphoric reference is typically achieved by: coreference, substitution, ellipses.

In coreference pronouns and sometimes determiners refer to items previously mentioned in the text.

13. Finish your homework. It will save time.

Here "It" refers back to finish your homework.

Sometimes to avoid the repetition of nouns and verbs a substitution is used (one, do, does).

14. I like his car. It's a new one.

15. His cat scratches. If it does, just tap it on the nose.

An example of ellipsis is:

16. Q. Where are you going?

A. (I am going) to the pictures.

Yule (2006, p.116) defines anaphora as the way in which a word or phrase relates to the other text, that is to say, subsequent reference to an already introduced entity. Within texts, anaphora is used to maintain reference which can be defined as an act by which the speaker (or writer) uses the language to enable the listener (or reader) to identify something, as the use of words to refer to people, places and time; however, words themselves do not refer to anything but actually people refer.

To perform an act of reference, we can use:

- proper nouns (Chomsky, Jennifer-Whiskas),
- other nouns in phrases (a winter, my friends, the cat) or
- pronouns (he, she, it). These words identify someone or something uniquely, but it is more accurate for each word or phrase to have "a range of reference".

These words Jennifer or friend or she can be used to refer to many entities in the world because their references depend on who is using them. Things can be referred to first when we are not sure what to call them. (Ibid, p.115-6)

Some linguists as Elijah (1982, p.328) and Bondarenko (1998, p.170) completely separate the concepts of deixis and anaphora assuming that deixis contains an indication of the elements of the situation of the speech act, while anaphora contains a reference to the elements of context. If deixis focuses on extralinguistic reality, then it is refelected in the content of the statement and it is actually deixis or external deixis. If deixis is focused on the internal structure of the

text providing the semantic coherence of the discourse, then it can be called anaphora, or syntagmatic or internal deixis. Finally, those linguists suggest that this difference is not essential, and often an indication can be both pure deictic and anaphoric.

1.4 Classification of deixis

Discourse deixis is associated with the choice of lexical, grammar elements that point to aspects of the discourse. Social deixis reflects some of the realities of the social situation.

R. Lakov divides deixis into temporal-local, discursive and emotional. The first two types belong to the classical classification, traditionally accepted in modern linguistics (local, temporal and personal). Emotional deixis occurs when under the influence of emotions the speaker does not follow the laws of the functioning of deictic units (Novozhilova).

G. Rau distinguishes the following types of deixis:

1. Extralinguisitic deixis.

2. Deixis relation to fiction.

3. Deixis of constructive fantasies.

4. Text deixis.

5. Analogical deixis.

6. Non-egocentric deixis.

7. Anaphoric deixis. (Sidorova 2008)

The Russian scholar Yartseva describes the scope of deixis as follows: an indication of the participants of the speech event (person deixis) expressed in different kinds of pronouns (1st and 2nd: "I", "You", "My", "Your"); an indication of the subject of speech (3rd pronoun); and an indication of the degree of remoteness of the object utterance expressing demonstrative pronouns and particles ("this", "the one", "here", "there"); an indication of the temporal and spatial localization of the

reported fact (chronotopic deixis) expressed pronominal adverbs, such as "here", "now". (Yartseva 1990)

For the purposes of our research we will take the five widely-accepted categories of deixis: place, time, person, social and discourse deixis as our primary aim is the study of person deixis.

1.4.1 Place

Place (or space) deixis concerns itself with reference to the spatial locations relative to an utterance, namely, the origo (the place where the speaker is located at the coding time). Those locations can be those of the speaker and addressee, or those of persons or objects being referred to. Every language carries an implicit division of the space around the current speaker. The most salient English examples are the adverbs "here" and "there" and the demonstratives "this" and "that", despite the fact that they are far from the only deictic words. (Lyons 1977 vol.2, p.636-724; Saeed 1997, p.172, 174)

Levinson (1983, p.62) defines place deixis as "the encoding of spatial location relative to the location of the participant in the speech event". It deals with proximal (close to speaker) or distal (close to addressee) dimension.

Moreover, Levinson (1983, p.80) adds that place deixis deals with coding time or CT and also receiving time or RT. Thus, the word "there" that basically means "distal from speaker's location at CT", can also be interpreted as "proximal to addressee at RT".

Consequently, Yule (1996, p.13) explains that it is true that the pragmatic basis of place deixis is a psychological distance meaning physically close objects will tend to be treated by the speaker as psychologically close, and reverse.

We may come to a conclusion that "place or location" of every utterance is an inevitable feature or element of an utterance due to the fact that the deictic place of any utterance lies in the place of the production of that utterance (the place of speaking).

1.4.2 Time

Time deixis concerns reference to time relative to the time of speaking. Time in general is thought to be as an indirectional stream, in that any two events can be related by their ordering along a single dimension. One event is either earlier, simultaneous with or later than another. (Anderson and Keenan 1985, p.296)

Time deixis can be realized by demonstrative pronouns: this, these, that, and those, adverbs of time like: now, then, soon, recently, today, tomorrow, next week, and others; and by the category of tense. (Ibid, p.297-300)

Time deixis essentially concerns the encoding of temporal points within the utterance and can be said to have three aspects. Fillmore distinguished between coding time and receiving time (CT and RT). To CT and RT, however, we can add content time (con T); that is, the time being referred to in the utterance. Fillmore called this referring time. (Fillmore 1971)

"This" and "These" refer to the present time and "that", "those" refer to the past time or future time. Examples are:

17. He is very tired at this day.

18. She prepares for the festival in these months.

19. I passed the exam that year.

20. His reply was late those days.

Marmaridou (2000, p.82-83) says that the most prominent expressions in encoding time deixis in English are the time adverbs "now", "then", "soon", and "recently".

Levinson (1983, p.74) states that there are a number of aspects of deictic time adverbs in which there is no direct interaction with non-deictic methods of time reckoning.

Whereas, words like "today", "tomorrow", and "yesterday" are used to locate an utterance relative to time deixis when interacting with calendar unit of time. (Marmaridou 2000, p.82-83)

Bronzwaer (1975, p.55) and Ikegami (1976, p.40) argue that "now" means "at this time" and "then" means "at that time", or the time already mentioned.

Examples:

21. Now, it is the time to have breakfast.

22. I phoned Dr. Adil then.

Tense in English is another basic type of time deixis, it is a grammatical device for indicating past, present and future and it is considered deictic as these times are defined by reference to the time of utterance, to a point in time proceeding within, or after the time of utterance. (Hurford and Heasly 1983, p.65-66)

Examples:

23. She played the guitar yesterday

24. I am playing chess now.

25. He will travel to Moscow tomorrow.

We may conclude that "time" whether it is a coding, referring(content time (con T)) or receiving one of any utterance is a major basis feature or element for the interpretation of an utterance as the deictic time of any utterance lies at the time of the production of that utterance (the time of speaking).

1.4.3 Discourse deixis

Discourse deixis can be defined as the use of a linguistic expression within some utterance to point to the current, proceeding of following utterance in the same spoken or written discourse and sometimes it refers to propositions. (Lyons 1977; Grenoble 1994; Webber 1991; Herring 1994; Fillmore 1997, p.103-6, and Diessel 1999, p.101)

The systems of spatial and temporal deixis are also used as a form of orientation within a discourse. This deixis therefore is called discourse or textual. It refers to the use of expressions within the utterance to refer to parts of the discourse that contains the utterance-including the utterance itself. (Saeed 1997, p.177; Lyons 1977, p.636-724 and Marmaridou, 200, p.93)

Examples:

26. This is how Dr. Adil imported the veterinary stuff from abroad.

27. Here lies the main gap.

28. Here is an amazing weather.

We may come to a conclusion that the discourse is the main environment for a proper interpretation of an utterance through which we can understand what is preceding and following an utterance so as to highlight the cohesive ties that link the components of a certain utterance.

1.4.4 Social deixis

Social deixis is the phenomenon wherein grammaticalizing information about the social identities or relationships of the participants in the conversation. It is, in other words, concerned with the codification of the social status of the speaker, the addressee, or a third person or entity referred to. (Levinson 1983, p.63; Anderson and Keenan 1985; Fillmore 1997, p.111-12 and Manning 2001)

The encoded information with social deixis may include: social class, kin relationship, age, sex, profession, and ethnic group. (Marmaridou 2000, p.79)

Comrie (1976) and Levinson (1987) identify two main types of socially deictic information: absolute and relational.

Absolute information can be illustrated by the forms that are reserved for authorized speakers or authorized recepients, restrictions that are placed on most titles of addressees such as: Your Majesty, Mr. President and professor in English. (Levinson 1983, p.91)

Whereas relational information in social deixis has four axes:

1. Referent honorifics: when the speaker shows respect towards the referent.

2. Addressee honorifics: when the speaker shows deference towards the addressee.

3. Bystander honorifics: when the speaker shows respect to a bystander, including participants in the role of audience and non-participants overhearers.

4. Levels of formality which are between the speaker (and/may be other participants) and the setting or event of the speech. (Huang 2007, p.164)

There are two major forms of social deixis. They are the T-V distinction and honorifics.

Brown and Gilman (1960) show that a number of European languages have the familiar tu/vous type of distinction in second-person singular pronouns, that is to say, T/V distinction. The Latin "tu" and "vous" are (informal and formal) versions of "you". They refer to the phenomenon when a language has two different second-person pronouns. Their usage indicates formality, familiarity, and/or solidarity between the interactants. The T form, might be used when speaking to a friend or social equal, whereas the V form would be used when speaking to a stranger or social superior. One familiar or T, and the other polite or V.

Honorifics are a much more complex form of social deixis that T-V distinctions though they encode similar types of social information. They can involve words being marked with: various morphemes firstly and different lexicons being used based on the social status of the interactants. These honorifics are found in a variety of languages especially in South and East Asia.

Huang (2007, p.166-7) added that social deixis can be expressed by a wide range of linguistic devices such as: personal pronouns, forms of address, affixes, clitics and particles, and the choice of vocabulary in different languages. Example: James, Bond, James Bond, doctor, colonel, madam, and professor sir John Lyon.
 Whereas, the use of address form serves as various socially deictic functions: first, address forms, that include a title and the last name but not the first name, such as Mr. Lackoff, Dr. Cram, and Lady Huxley, mark the higher social status of the addressee and signal the social distance between speaker and the addressee.

It is worth saying that social deixis is of a great importance as it provides a various social status amongst people. Moreover, it contributes a lot to the deictic terms as their interpretation cannot be performed unless we know to whom this social information is assigned to.

1.4.5 Person deixis

Person deixis is concerned with the identification of the interlocutors or participant-roles in a speech event. (Ibid, p.136)

Levinson (1983, p.68) states that person deixis deals with the predetermination of the role of participants in the speech event in which the utterance in question is uttered and it is reflected directly in the grammatical categories of person.

Person deixis constitutes one of the most basic deictic notions. The personal system which makes up person deixis has three participants' roles, by the speaker, the addressee and the third person. (Ibid, 1983, p.69)

Saeed (1997, P.178-9) adds that the third person category, minimally, is a category that is "neither-speaker-nor addressee", and has to have either masculine or feminine gender.

So this three-way system is the basis of most pronoun systems concerning the English language as it is shown below using just subject, possessive, and object pronouns:

Table 1 English Language basic three-way system of most pronouns.

Subject pronouns	Possessive pronouns		Object pronouns
Singular			
I	My	Mine	Me
He	His	His	Him
She	Her	Hers	Her
It	Its	Its	It
Plural			
We	Our	Ours	Us
They	Their	Their	Them
Singular/or plural			
You	Your	Yours	You

As we notice above, English has a neuter pronoun "It". English only distinguishes between "he" and "she." So, English has an economic and "portable" reference system for participants that can be used in any context.

One point worth mentioning here is that there is a difference between the notion of plurality applied to the role of speaker and to non-speaker roles since (in normal situations) the speaker is singular, whereas first person plural pronouns actually encode information about some form of identification between the speaker and others and here the speakers have to rely on the context to distinguish between the two pronouns.

Moreover, Ingram (1978, P.213-47), Levinson (1983, P.69) add that personal pronouns general exhibit a three-way distinction of first, second and third pronouns. The first pronoun category is the grammaticalization of the speaker's reference him- or herself, that is the participant-role with speaker inclusive (+S).
The second person is the encoding of the speaker's reference to one or more addressees, that is, the participant-role with addressee inclusion (+A).

The third person is the grammaticalization of reference to persons or entities which are neither speakers, nor addressees in the situation, of utterance, that is, the "participant-role" with speaker and addressee exclusion (-S, -A). The third person, unlike the first or second persons, does not necessarily refer to any specific participant-role in the speech event. (Lyons 1977, P.638; Levinson 1983, P.69)

Hereafter, the third person is considered as the grammatical for of a residual non-deictic category, in this case, it is closer to non-person than either the first or second person. (Huang 2000a, P.178)

Thus, it will be clear why all of the world's languages seem to have first-and second-person pronouns, but some appear to have no third-person pronouns. (Dyirabal (Dixon 1972, P.51); Hopi (Malotki 1982); Yeli Dnye (Levinson 2004); Yidin (Dixon 2003) and Ngaanyatjara of the western Desert of Australia (Dixon 1980, P.357)) are examples of such language. (Corbett 1991, P.132)

The deictic center (the deictic role) will be by "the speaker". Other's roles will be relativized to the speaker role, for example:

29. "You are professional".

The speaker, here, refers to the addressee by the pronoun "you" as it is relativized to his own role in virtue of being the speaker, i.e. (the deictic center).

Following Coffman (1979) and Fillmore (1971, 1997, P.62), Levinson (1983, P.68, 72, 1988) argued that interlocutors or participant-roles can be further differentiated on a more accurate basis. Thus, the speaker can be differentiated as between the source and transmitter of the message/utterance, and the addressee between the recipient and overhearer. (Huang 2007, P.136)

Moreover, there will be other feature, within person deixis whether in pronominal paradigms or predicate agreement, such as gender (masculine, feminine, neuter and other classes) and honorific distinctions.

Concerning number, two points are worth mentioning regarding non-singular of first person. Firstly, plural of first person does mean the same as plural of third person. For example, (we) does not mean plural speakers in the same way that (they) means more than one third-person entity. (Levinson 1983, P.69)

Secondly, many of the world's language have two non-singular first-person pronouns, one meaning "we-inclusive-of addressee" and the other meaning "we-exclusive-of addressee".

Concerning gender, personal pronouns may also mark semantic or natural, and grammatical or conventional gender. Cross-linguistically, the general pattern for pronominal gender marking may be captured in the following implicational universals. In all languages with pronominal gender marking, gender can be distinguished on third-person, where commonly two (that is, masculine and feminine) or three (that is, masculine and feminine, and neuter) genders may be identified; in some, gender assignment can also be for the second person; in a few, gender can be marked on first person as well. (Greenberg 1963, p.96; Anderson and Keenan 1985, p.269)

In English, for example, a gender distinction can be indicated on the third-person only, whereas gender marking can be distinguished on the third and second but not for the first person in Arabic and Modern Hebrew. (Ibid 1985, p.269, Tunica, and Shilla (Corbett 1991, p.129))

Person deixis, in other words, the traditional grammatical category of person is reflected in vocatives, vocative is noun phrase (NP) that refers to the addressee, but forms no part of the arguments of a predicate. Vocatives can be encoded in, for example, kinship terms, titles and proper names and in combinations of these. Prosodically, they are separated from the body of an utterance that may accompany them. We have two kinds of vocatives:

Calls or summonses, examples are:

30. Hey Daddy, look, a swallow in the room!

31. John, if we don't study now, we won't pass our next exams.

32. Doctor Adil, do you think I need an urgent operation?

Calls/Summonses, being gestural in nature, are utterance-initial, and only some of them can be used as addressees. The following examples are of addresses:

33. I'm afraid, Madam, we are busy.

34. Do you fancy going to a concert of Russian music, Dimmah?

35. My opinion, Boss, is that we should set up a new branch of our company.

Here, addresses, being symbolic in character, are parenthetical, and all of them can be used as Calls/Summonses. (Ibid 1985, p.136, 143)

Out of all the above examples, vocatives are in general socially marked. (Zwicky 1974; Levinson 1983, p.70-9; Brown and Levinson 1987, p.292 and Marmaridou 2000, p.78-80)

Fillmore (1997, p.119) explains that in English "Miss" can be used in polite attention-calling, whereas "Mr." is used in impolite attention-calling, but "Mrs." is not used in attention-calling at all.

Here, we have a partial neo-Grisean pragmatic analysis – Madam, being vocative, pre-empts Mrs. Used in that way. At the same time "Sir" when used as a

polite vocative has the priority over "Mr.", as a polite vocative, thus relegating it to an impolite vocative. Finally, "Miss" is free to be used as a polite vocative since there is nothing to pre-empt it. (Huang 2007, p.143)

RESULTS

Deixis plays an essential and functional role in the language interpretation due to the fact that the phenomenon of deixis links linguistic utterances with the source and context of their production. Hence, deixis facilitates the perception of utterances.

Two types of deixis are described: the first is by G. Rau, whereas the second is by R. Lakov- the classical classification which is accepted in modern linguistics. We have taken the second one including five widely-accepted categories of deixis: person, time, place, discourse, and social deixis. Deictic terms are integrated with the components of an utterance and they change along with the speaker and addressee. Deixis relates to a great extent to Morris's semantic division of syntax (formal relation of signs to other signs), semantics (relation of signs to objects/ and the world) and pragmatics (relation of signs to interpreters) as it forms the sign distinctions and deixis is the grammaticalizations or lexicalizations of context which must be pragmatically processed. Hence, deictic expressions are bound inevitably to the speech act situation in which they are used, namely, deixis lies in the interchangeable relationship between the structure of the language and the context in which the language is used. Deixis is a context-dependent expression and typically anchoring in the perspective of the speaker.

Deixis determines the structure and interpretation of an utterance depending some important elements such as: time and place of occurrence, the identity of the speaker and addressee, and objectives and events in the actual situation of utterance.

Deixis is egocentric and self-central phenomenon and its center is typically the identity of the speaker, place and time of the utterance.

We have chosen person deixis as the main focus of our future research as it is a cohesive device used by Emily Bronte as a linguistic device portraying the individual style of the author. The selected narration is highly rich with the use of person deixis that conveys the author's attitude to the main characters. Personal pronouns play essential roles and lie at the heart of the deictic and shifting style of narration.

CHAPTER 2

2. ANALYSIS OF DEIXIS AS A MEANS OF COHESION IN THE NOVEL "WUTHERING HEIGHTS"

2.1 Biographical and historical background

Emily Bronte was an English author, novelist and poet. Her time was characterized by gender inequality in which women could not enjoy some legal, social, or political rights. They could not even have control over personal property after marriage. The Victorian time was a time of escalating gender polarization as women were expected to adhere to a rigidly defined sphere of domestic and moral duties. Emily Bronte lived in time of rationality where the outer reality was the only truth. However, she possessed a creative spirit different from her conscious mind. Hence, she had become aware of some passion that she could not define and capture strongly which was: the reality of love and that of vindictiveness. (Ambroze, 2015)

Carson (1975) claims that in "Wuthering Heights" there is the regression and abatement to the past and primal situation especially Heathcliff and Catherine. I agree with Carson as Catherine expresses her longing to the moors and the passionate time she had spent with Heathcliff. But Heathcliff regrets the hard days he had spent in Earnshaw's house with the bad treatment of Hindley.

Emily Bronte was labelled as the most talented novelist due to the strength of "Wuthering Heights". She was a skilful and innovative young woman. She had a sharp observation, wide imagination and an almost unbelievable memory. She had an inner exploration of conflict along with the reconciliation of the warring forces and hope of renewal with a new generation which she reflected in Wuthering Heights. (Bloom, 2007, Chitham and McCarthy 1984 and Chitham, 2001)

Emily Bronte was considered a classic of the English literature for her classical unique novel which was characterized by its mystique and its being of a gothic genre. It mixed the dark, macabre themes of the past with the unrelenting realism. Emily Bronte lived in a largely urbane society having rural enclosure, hunger, and class

struggle. Hence, Emily Bronte described nature as an inhospitable to human being. (Browen, 2016)

Much research has been made on this novel and many researchers argue with each other about the peculiarity and weirdness of this gothic novel. "Wuthering heights" is a fine instance of a Victorian female gothic which is shown through the use of many features and images such as: hereditary curses, ghosts, madness, death and decay, tyranny, and persecuted maidens. (Green, 2003)**.**

We conclude that Emily Bronte uses the gothic element violence through either physical or psychological violence when her male characters make their hidden feelings known. For example, Hindley's hostile treatment towards Heathcliff and Heathcliff's hostile feeling towards Hindley.

Moreover, Wuthering Heights represents the romanticism which is exemplified by the use of many elements such: nature, passion, the great focus placed on the individual, the concern with identity and the creation of the self, the development of childhood and adulthood, the Byronic hero (Heathcliff), egoistical characters, and the cultural voice that insists that love transcends all and nothing stops it or stands in its way, owes to romanticism. We may conclude that the author was creative writer creating the unconscious world out of the urbane, deleterious, and conscious world**.**

Emily Bronte portrays her inner feelings through her archetypical characters in "Wuthering Heights" in which everything is from Freudian symbols, to the Jungian archetypes, to traits of werewolfism, vampirism and even lycanthropy. (Peterson, 1992)

Moreover, Moser (1962) adds that Emily Bronte dramatizes what Freud then calls the "id." (Identity). Thus, Emily Bronte symbolizes that part of identity inside us that we do not know much about, which it is called "the secret wellspring of vitality or the child that lurks within everyone" in Heathcliff, Catherine, Nelly and Lockwood**.**

2.2 About the novel
2.2.1 Summary

"Wuthering Heights" is Emily Bronte's reverberations of a doomed fiery love between the two main protagonists: Catherine from the Earnshaw's family in Wuthering Heights and Heathcliff – an orphan brought by Mr Earnshaw. These lovers fall in love with each other spiritually but unfortunately could not get married for their different social status.

2.2.2 Compositional pattern

The exposition of this novel starts with the arrival of the new tenant–Lockwood. He comes to "Wuthering Heights" to meet his surly and provocative landlord–Heathcliff. Lockwood arrives there to escape the feathery flakes of a snow shower of a fierce snow storm. Then, Lockwood is forced to leave and Heathcliff refuses to lend him a guide helping him to get to Thrushcross Grange. The complication of the plot breaks out from Heathcliff's first appearance into the Heights. Mr Earnshaw brings him home to his family that does not welcome Heathcliff except Catherine. Hindley treats Heathcliff severely. Later after some events, Cathy decides to marry Edgar and refuses Heathcliff thinking he would degrade her. Heathcliff overhears that. Therefore, he escapes and disappears for three years. The first culminating turning point is Heathcliff's return. For Cathy, it is a wrenching reunion with Heathcliff. He still loves her. Thus, he keeps on visiting her and this bothers Edgar and leads to a hard conflict between Edgar and Catherine. The idea of not marrying her lover and Heathcliff's proposal to marry Isabella influenced Catherine's health badly and causes her death after giving birth to a girl. This turning event has culminated the plot and turned Heathcliff to a more savage person. Thus, he plans his series of revenge. Finally, Heathcliff got his revenge upon Hindley, Hareton, Isabella and Edgar. He drives Hindley into the grave and forces Catherine (the 2nd) to marry his sick son to get Thrushcross Grange. He controls both estates. (Shmoop, 2008)

We may come to a conclusion that Heathcliff has been turned to a cruel person not because he was naturally a cruel man but it was out of both the bad treatment and degradement from most of the surrounding people especially Hindley and the Linton's family.

2.2.3 Problems posed by the author (the prevailing mood of the novel)

The three most prominent problems revealed by Emily Bronte are: the problem of evil wherein the mystics struggle to comprehend it as it neither offers any facile solution nor it bows to the conventional views of good and evil. Hence, it is a wounded and healed love story; the problem of split personalities in the novel, when a person is able to attain happiness only if both, internal and external, are true and accurate manifestation states of being. The problem of ownership. Both properties: "Wuthering Heights" and "Thrushcross Grange" are estates of the landed gentry. Wuthering Heights is an estate with tenants and Heathcliff is a cruel landlord to his tenants, as in Thrushcross Grange. (Mezo 2002 and Sharma 1994)

Emily Bronte describes two moods in "Wuthering Heights": firstly a melodramatic mood which characterizes the first half of the novel. Emily Bronte describes Catherine and Heathcliff's love to each other as a doomed one as if it is a tragedy of lost potential and wasted passion; secondly a celebrating of emission of a new love between Catherine and Hareton which characterizes the second half.

Van (1953) states that the characters in Wuthering Heights express their passions powerfully with a wild outburst of naked emotion. Typical example are Heathcliff and Catherine's high-pitched and highly rhetorical utterances and Isabella's positively bloodthirsty longing for revenge upon Heathcliff. It is worth noting that Emily Bronte highly masters creating the unconscious to describe what really affects her and her characters. They reflect their own interior passion and feelings toward others apart from their potential social conventions.

2.2.4 Peculiar author's language means (style)

Emily Bronte uses a plurality of styles that make her work idiosyncratic. She reflects that through various styles used by her characters. For example, Catherine's poetic discourse, Heathcliff's verbal violence, Lockwood's superior literary tone, and fashionable cliché, Nelly's homiletic rhetoric to Joseph's biblical Yorkshire dialect and unintelligible muttering – all come up with an interplay of accents and idioms, all giving rise to "dialogical heteroglossia". Her style is distinctive by using her emphasis on personal idiolect in her dialogues. She dismantles language to make the language of social behavior in her fictional world intelligible to her readers. (Varghese 2012)

Crandall (1957) states that Emily Bronte's warm, human aspect is revealed in her love of nature and animals. Her style is characterized by a strong emotional force. Her style is rhythmical as she uses short and long sentences and the sounds of words to create the right pace and mood in the novel. Moreover, she uses vivid and effective images from the nature such as: fierce and wild animals. Emily Bronte also uses many religious and biblical words such as: heaven, hell, devil and imagery like sheep and wolves. We can observe that Emily Bronte rebels against the Victorian conventions at that time due to the inequality between men and women. She escapes from the factual world into her own imaginative world to create her masterpiece "Wuthering Heights."

2. 3 Narrative techniques

Emily Bronte uses a meta-narrative stories that other characters have told Nelly who narrates these stories to Lockwood who in turn narrates them to the reader. Emily Bronte also uses epistolary narrative so that readers can state their opinion and judge both the characters and events. Hence, this enables the readers to explore themes expressed personally. For example, the stories of Heathcliff's recount of what happened to him and Catherine in "Thrushcross Grange". (Golban 2016)

Emily Bronte undertakes these techniques to render the influences of any biases of the epistles like letters and diary entries from other characters which firstly,

express multiple points of views of characters and events. Secondly, they highlight any biases which Nelly may have and help the reader judge the events and characters accurately. For example, Catherine's diary which Lockwood read when he slept in her room and Isabella's letter to Nelly complaining her bad and hard life in "Wuthering Heights". (Trent, 2001)

Emily Bronte creates two characters: Nelly and Lockwood. Nelly's character as, a literary medium, who narrates most of the story and maintains the reader's interest and engagement. Lockwood is introduced at the end of the animosity's tale among Heathcliff, the Earnshaw's and Linton's families which constructs approximately most of the events. (Sanger 1926)

Emily Bronte creates a "layered" rather than "Linear" structure in Wuthering Heights as the readers know the events not in a linear narrative but after some strict session of editing and paraphrasing by the peripheral characters whom Emily Bronte presents them as the main narrators – Nelly and Lockwood .

The readers learn the events after a rigorous session of filtering through the points of views of the narrators. The events are informed in the form of cycles and recurring patterns as Lockwood modulates Nelly's point of view and Nelly in turn modulates other narrators' points of view. (Barthes 1970)

Emily Bronte uses a third person narration as an omniscient narrator. Though a 3rd person narration could be unreliable, as he/she may give a biased account of both the characters and the events. Thus, the reader must determine the extent to which the character of the narrator is shaping the story she/he is telling. Moreover, the 3rd person is characterized as an unrestricted one who has no part of the story being related to him or her as he/she narrates everything in the story and conveys all the thinking and feelings of the characters. However, the 3rd person narrator can be a restricted one when the author limits the knowledge he/she has rendering him/her to his or her point of view in the same way to the 1st person narration, whilst still maintaining a third person narration .

It is worth observing that 1st and 3rd narrators are major cohesive devices used in a layered narration whose their interpretation depends on their own understanding and interpretation of utterances.

Lockwood is the "frame" and unreliable narrator whom Golban (2004) considers a minor character and the first narrator/ or reporter of the story. Lockwood is a distant observer who does not reflect the author's omniscient point of view but he addresses directly the real reader of the story.

Lockwood reflects the human nature and his state of being. His speech expresses an erudite, concentrated and philosophical point of view. He is created by Emily Bronte as a functional device for motivating the element of suspense and transformation in the novel.

Nelly is described by Golban (2004) as the one who expresses an omniscient point of view to a fictitious reader. Nelly Dean moves back in time to render the representation of events until the actual ending of the novel. Hence, the storyline itself has to pass a number of editing, re-phrasing and filters before it reaches the actual readers. Emily Bronte makes Nelly's language plain, emotional and passionate.

As a result, Nelly's narration is abundant. Emily Bronte makes Nelly bring together the elements of other narratives for creating a sense of actuality. Mr Lockwood and Nelly Dean serve as cohesive devices of a layered narration. They convey their points of view in a way that leads to other points of view by the readers with a sense of great suspect, imagination and enthusiasm.

"Wuthering Heights" is constructed with a highly sublime technique that has exceeded all literary directions followed at that time as it makes the narration highly integrated. Its literary style encompasses and motivates the readers to engage and trigger their imagination. Moreover, the 1st person narration is used to reflect the egocentricity and alienation of the characters, whereas the 3rd person narration is to convey the characters' distinct perspectives. Hence, the 1st and 3rd personal pronouns have a deictic role that serves the cohesive texture of a text.

Hallidy and Hasan (1976) state that cohesion is a semantic property which refers to relations of meaning found in the text. It usually serves to define it as a text. It lies in the systematic resources of reference, substitution, ellipsis, conjunction, and lexical items that are constituted within the language itself. Therefore, when all parts in the text cohere with each other, by virtue of the structure, each word presupposes the other one and cannot be effectively decoded except by resource to the discourse. The presupposing and the presupposed are integrated together into a text. For example, "Mrs Heathcliff is my daughter-in-law."

The possessive adjective "*my*" presupposes for its interpretation something other than itself which is Mrs Heathcliff within the same sentence. (Ch. 2, p. 27, Line: 26).

This tie between the presupposing "my" and the presupposed "*Mrs Heathcliff*" provides the cohesion between them within the sentence. Concerning the following example, "Shall you and I be friends Hareton?"

The proper name "*Hareton*" has a cohesive function as it is reiterated. It is a lexical cohesion which consists in selecting the same lexical item twice. This item is closely related to "*you*" whose referable item is "*Hareton*". "*Hareton*" presupposes and refers back to something that has gone before which is the subjective pronoun "*you*". They are identical in reference and the cohesion lies in the coreferentiality of "you" and "*Hareton*". We may conclude that personal pronouns such: I, my, he, his, she, her, it, its, you, your, we, and our are definitely useful for referring back to something previously implied or mentioned. The referential pronouns substitute the names and do serve a cohesive semantic relation between entities in the sentence. The presence of both the presupposing and presupposed linguistic items contribute to the cohesiveness of the text.

Personal pronouns serve as shifters within a context as they shift from one place to another depending on their changeable occurrence. Thus, pronouns are considered the best which can substitute the more determinative expressions (nouns). These

cohesive devices will facilitate the surface text and let authors preserve the meaning present in a text without the need to retell everything.

Halliday and Hasan highlight that reference is characterized by its retrieval information which is the referential meaning, the identity of the particular entity that is referred to. Cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. Reference has two types: personal and demonstrative. We will describe the personal reference as the person deixis, as a cohesive device of narration, is the focus of the present study.

The personal reference includes three types: personal pronouns, possessive determiners and possessive pronouns. Moreover, these pronouns play a certain role which can be as: first person, second person and third person. They also refer to relevant persons and objects. The role of the first person (the speaker) and the second person (the addressee) are called speech role. But, the role of the third person is called other roles. Moreover, the cohesive function of personal pronouns can show a cataphoric reference .

2.4 Analysis of deixis usage in the novel

Emily Bronte concentrates a lot on the use of the person deixis in "Wuthering Heights" to convey the whole events to the readers in a cohesive way. She also intends to show how these deictic personal pronouns act cohesively in expressing the flow of the events. We make a quantitative count of the whole amount of person deixis in Emily Bronte's Wuthering Heights by putting the corpora into the AntConc program for counting the deictic personal pronouns. The results are shown in the following table:

The analysis is designed as a qualitative research and the nature of the study is descriptive. Thus, the qualitative study obtains the descriptive written data. After collecting the data, they are to analyze descriptively involving the descriptions and interpretations of them to see how deictic terms could be justified according to their deictic projection. Moreover, the function and role of the narration in the novel as

well as the relationships amongst characters occurred in the utterances are to analyze.

Word count

I	4129	My	1106	Me	1064
You	1895	Your	408	Your	21
He	2138	His	1424	Him	927
She	1338	Her	1551	Hers	16
It	1391	Its	159	/	/
We	343	Our	112	Us	181
They	303	Their	147	Them	232
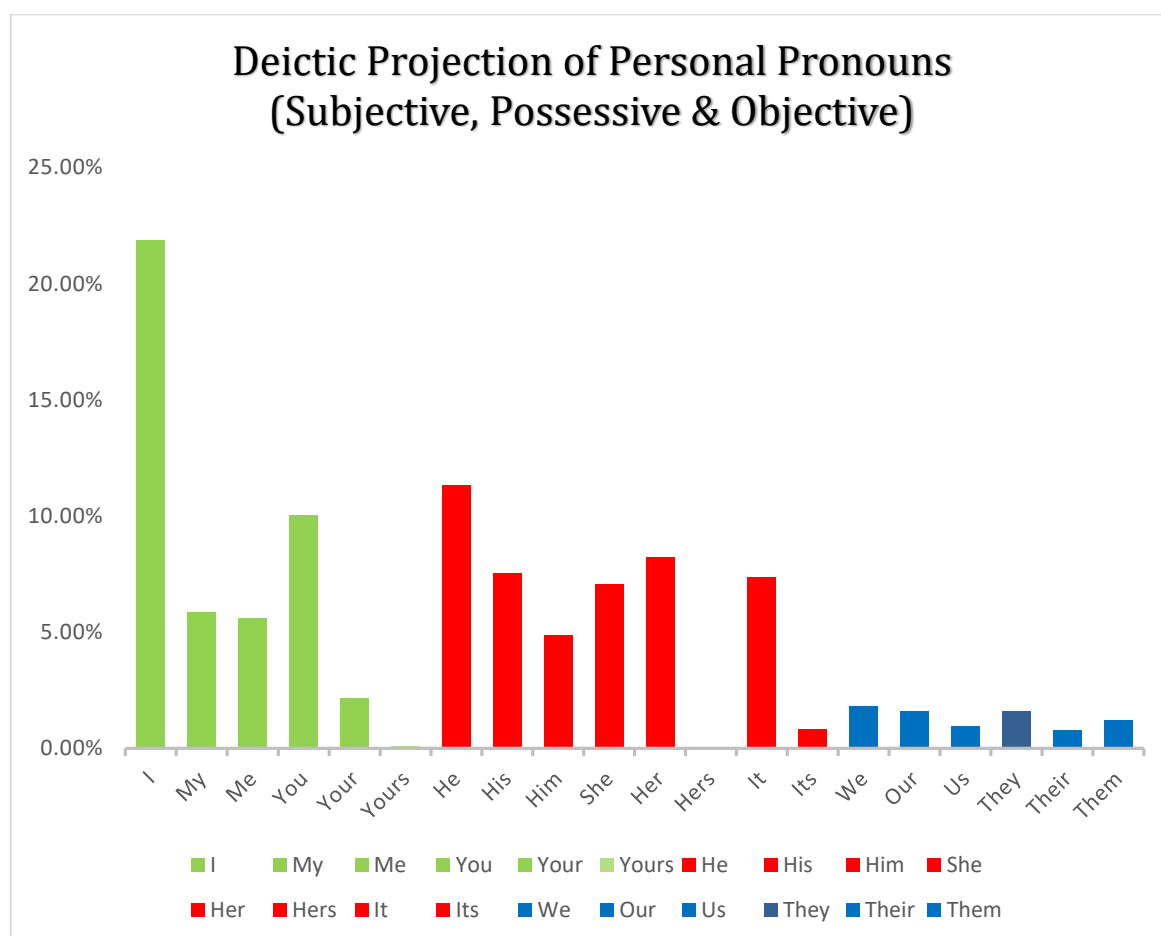
According to the occurrences of the personal deictic pronouns in "Wuthering Heights" that are shown in the above table, points of deictic projection were identified and analyzed using some statistical techniques and percentages. They are shown in the above chart.

I can set them into **3 groups**: group **one** includes pronouns "I", "my", "me", "you", "your", "yours"; group **two** consists of pronouns "he", "his", "him", "she", "her", "hers", "it", "its"; group **three** includes pronouns "we", "our", "us", "they", "their", "them".

The first group has got **45.65%** which is exemplified by two parts: **the first part** is shown by the pronouns: I (21.86%), my (5.86), and me (5.63%), hence, it comprises **33. 35%** as a whole. The first part highlights the subjectivity, separation and isolation of the characters which is shown in most situations. Moreover, the pronoun "I" encounters the highest occurrences which are **4129** and it is used by many characters in a multi-layered structure to inform the readers that all the events are told after many processes of editing and paraphrasing. It also indicates the egocentricity of these pronouns which are used much by the 1st person singular pronoun in various utterances. We may also conclude that these pronouns indicate the individuality of the 1st personal deictic pronoun "I" and Emily Bronte is an example of the British individual society.

Whereas, **the second part** is shown by the pronouns: you (10.03%), your (2.16%), and yours (0.11%), hence, it comprises **12.30%** as a whole. **The second part** constitutes the second basic component of each utterance and the pronoun "you" it is relativized always to the role of the speaker. The pronouns of both parts act as shifters that change from one utterance to the other according to the change of the context of utterance**.** We may conclude that these pronouns comprise the two features that constitute the main basis of the concept of deixis which are: context-dependency and relativity (the pronoun "you" is a typical example of relativity to the role of the speaker).

The second group has got **47. 35%** which is exemplified by three parts: **the first part** is shown by the pronouns: *he* (11.32%), *his* (7.54%), and him (4.91%), hence, it comprises **23.77%** as a whole. Whereas, **the second part** is shown by the pronouns: she (7.08%), her (8.21%), hers (0.08%), thus, it comprises **15. 37%** as a whole and finally, the third part is shown by the pronouns: it (7.37%), and its (0.84%), hence, it comprises **8. 21%** as a whole. The pronouns of both parts highlight various points of view expressed through the speeches of the characters. The deictic 3rd-person pronouns show the cohesiveness of its use both as an explicit and implicit reference. Bronte uses "*he*" and "*she*" to show the protagonists: Heathcliff and Catherine who reflect the core themes of the novel and inflame the plot of the novel through their love to each other. Then, these pronouns are shifted by Emily Bronte into another second generation expressing new feelings and events that develop the whole events and convey the author's points of view and attitude as well as her inner feeling towards everything around her: nature and human being. These pronouns also reflect the **objectivity** that Emily Bronte created in Wuthering Heights. **The third group** has got **6.98%** which is exemplified by two parts: **the first part** is shown by the pronouns: we (1.82%), our (0.59%), and us (0.96), hence, it comprises **3.37%** as a whole. Whereas, **the second part** is shown by the pronouns: they (1.60%), their (0.78%), and them (1.23), hence, it comprises **3.61%** as a whole. Both of these parts express the lack of positive feelings and compassion in the novel. They denote also the lack of love, unity, and safety as each one tries to achieve his/her own desire unreasonably**.**

2.4.1 Data Analysis

"Wuthering Heights" is analyzed according to two theories: the theory of opposition by Levi Strauss (2014) and the theory of analysing the psyche by the psychoanalyst Carl Jung (1963).

Strauss (2014) highlights many oppositions in "Wuthering Heights": good/evil, sanity/madness, living/dead, past/present and reason/ passion. Opposition is created

by Emily Bronte to trigger uncertainty and blurring the cues of opposition for making the reader uncertain and afraid. The most prominent opposition in "Wuthering Heights" is between characters such as: Heathcliff and Edgar. This is shown by Emily Bronte through Nelly's description of Edgar and Heathcliff in which she portrays the rivals differently. Nelly states that Edgar has "*Long light hair curled slightly on the temples; the eyes were large and serious; the figure almost too graceful*". She contrastingly describes Heathcliff as "*a dirty, ragged, black-haired child*". The basic words that denotes opposition from Nelly's description of both characters are: *light* versus *black* and *graceful* versus *ragged*. However, neither of Nelly's description is positive due to her disapproving tone which reflects her negative alignment towards Heathcliff. Strauss, in his book, portrays Edgar as a selfish character at the beginning, but later as a good character. He indicates, through Nelly's speech, that Edgar is a caring character, when Catherine grows ill: "*Nelly observed that Mr Edgar had a deep-rooted fear of ruffling Catherine's humour.*" Heathcliff denotes the evil according to Strauss who thinks that Heathcliff's violence and evil emulate this: "*black eyes*" and "*thick brows*". He adds that Heathcliff is the opposite of Edgar in everything: in appearance and behaviour. Edgar is pale and slender but Heathcliff is dark and "*athletic looking*". Heathcliff always speaks and acts violently: "*I have no pity! The more the worms writhe, the more I yearn their crush their entrails*". In spite of all these oppositions, Heathcliff, after his struggle with Hindley, he bandages Hindley's wound but also in a violent way: "*bound up the wound with brutal roughness*". It is evident that this indistinct barrier between the good and evil which renders the reader uncertain and afraid.

The second opposition is between reason and passion which is reflected by Nelly on one side and Heathcliff and Catherine on the other side. Nelly almost denotes reason as she does not fully fathom matters of the heart. This is juxtaposed with Catherine and Heathcliff's intense passion for one another and Nelly tells Heathcliff to: "*shun crossing her path again*". She informs Heathcliff that Catherine has changed her passion towards him: "*as different now from your friend Catherine*

Earnshaw as that young lady is different from me." (Bronte, Ch. 14, p. 133, Lines: 29-30) thinking of Nelly that Heathcliff can easily change his blazing passion towards Catherine or die. Another opposition is between the innocence and guilt which is expressed by Nelly. She describes Catherine as an "*angel*". Moreover, there is a distinguished characteristic created by Emily Bronte that is within the character himself/herself opposition appears as shown through Nelly's description of Catherine: "*could be as mild and soft as a dove*" versus "*the little wretch.*"

We may conclude that the presence of oppositions in a narration actualizes the whole events to the readers exactly as they are found in their own real life. This encourages them to judge and express their prospective.

According to Jung's theory of analysing the psyche in "Wuthering Heights". It is useful and necessary to investigate the author's life and he warns to explain the novel solely depending on only the author's biography as it will be a psychological work. In case of a visionary work, it must stem from the collective unconscious whose meaning can never be fully explained for, like archetypal symbols. These symbols reflect the infinite facts of the collective psyche as it is exposed to the work. Jung explains that personality was composed of the instinctual Id. (identity), namely, super ego which plays the role of the conscious. He highlights that it is our instinctual and animalistic desires and drives that are located in the Id. Jung believes that the purpose of that treatment is to make the unconscious conscious. Thus, Emily Bronte makes that in her novel as she undertakes the same method of psychoanalysis. Jung explains that the unconscious mind consists of the personal unconscious, namely, the collected unconscious which is inherited in our species and its contents are called archetypes, original, inherited patterns, or forms of experience and thought which shape our perceptions of the world. (Jung, 1963, 2001)

Emily Bronte dramatizes what Freud called the "Id.". She symbolizes the secret wellspring of vitality in Heathcliff, Catherine, Nelly and Lockwood. As Emily Bronte belongs to the individual English (British) society. She reflects that individuality in her personality along with her characters in Wuthering Heights

especially Heathcliff and Catherine who construct the main plot and conflict. We believe that Emily Bronte rebels against the boring life she has experienced and the oppositions of her epoch. Hence, she has planned to burst deep creation by escaping from the conscious world to the unconscious one for dramatizing her real inclination and longing to a better gothic life **.**

Here are some quotations from the novel with the analysis:

1. *"I have just returned from a visit to my landlord – the solitary neighbor that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society….Mr Lockwood, your new tenant, sir."*(Chapter 1, p. 19, Lines 1-5)

Here, Lockwood describes his first visit to "Wuthering Heights", from the very beginning, Emily Bronte makes Lockwood as a narrator who describes the beauty of the country. Emily Bronte reflects, from Lockwood's speech, her inner solitude. She makes a comparison between the solitary country and the stir of the society. The deictic projection is made by the speaker – Lockwood and we are, as readers, relativized to the deictic center of the personal deictic pronoun "*I*" which is taken by the role of the speaker – Lockwood. Because of deictic expressions being egocentric, the center of Lockwood is anchored on the time and place of the utterance. This proves the feature of *relativity* which constitutes the basis of deixis. We can note that the pronoun "*I*" does a cohesive relation through the process of repetition. It refers to a following entity within the text (cataphoric reference). The pronoun "*I*" is a referential pronoun that serves the cohesive relation in these sentences and interpret them as a whole entity whose constituents are linked to each other by specific cohesive device. Here, "*Mr, Lockwood*" is the referent item to the deictic pronoun "*I*".

2. *"Thrushcross Grange is my own, sir, 'he interrupted, wincing. 'I should not allow anyone to inconvenience me, if I could hinder it- walk in!"* (Chapter 1, p. 19, Lines 19-21)

The speaker here is Heathcliff. He addresses Lockwood. This speech indicates Heathcliff's rough and hostile style as well as the outcome of all his revenge and being the owner of both "Wuthering Heights" and "Thrushcross Grange". The deictic possessive pronoun "*my*" and objective pronoun "*me*" refer to the deictic personal pronoun "*I*", and here lies the cohesiveness of the use of deictic terms. Moreover, the deictic pronoun "he" refers to "*Heathcliff*" who is not mentioned in the utterance, however it is a reference to Heathcliff depending on the context of utterance. Hence, the deictic terms are bound to the context in which they occur. This again proves *context-dependency* which is one of the features that constitute the basis of deixis. The deictic projection here is done by the speaker Heathcliff and is relativized by the addressee Lockwood. The pronoun "*I*" has a cohesive device that serves the continuous semantic flow of the sentences.

3. *"He is a dark-skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire; rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose."* (Chapter 1, p. 21, Lines 13-17)

Lockwood is describing Heathcliff. He makes a comparison between his abode and style of living. Emily Bronte calls Heathcliff "*gipsy*" here to indicate the different levels of social status. Emily Bronte makes Heathcliff abandoned by both families in aspect. That creates the sense of revenge inside Heathcliff from the beginning. The deictic projection here is made by Lockwood and we are relativized to that central anchorage by Lockwood. Moreover, we have also the third personal pronoun "*He*" which refers to Heathcliff. Again, we interpret and determine that depending on the context of occurrence. We conclude that Emily Bronte selects personal deicicts that maintain the boundary between herself and the narrator. Here, both of "*gipsy*" and "*gentleman*" are referable items to the cohesive pronoun "*he*" which is inheritably cohesive. The pronoun "*he*" serves as anaphoric reference as it refers to preceding items within the text. Hence, it is a referential pronouns and

enhances the cohesive texture of a text. The possessive pronoun "his" serves a cohesive tie amongst the items of the sentence and refers back to the pronoun "*he*."

4. *"You'd better let the dog alone, growled Mr Heathcliff in unison, checking fiercer demonstrations with a punch of his food. "She's not accustomed to be spoiled—not kept for a pet."* (Chapter 1, p. 22, Lines 7-9)

The speaker is Heathcliff. He is asking Lockwood to let the dog alone. Here, Emily Bronte uses the symbol of dog to show her interest in animals and nature. The deictic pronoun "*you*" is relativized to the deictic center taken by the role of Heathcliff. This utterance indicates that Heathcliff is not hospitable. The deictic pronoun "*she*" cannot be interrupted correctly without context. As Emily Bronte here, uses this pronoun to indicate not a human being but rather an animal. The pronoun "she" refers back anaphorically to "*the dog*". Both of the referring item "she" and the referred to item "the dog" constitute a cohesive tie and support the texture of the sentences. In other way, the personal deictic pronoun "*she*" presupposes for its interpretation something that is mentioned previously, namely, other than itself which the presupposed item "*the dog*" within the same utterance. We conclude that both of the presupposing and the presupposed are integrated with each other into a text, hence they serve the cohesive texture of a text.

5. *"She never opened her mouth. I stared – she stared also: at any rate, she kept her eyes on me in a cool, regardless manner, exceedingly embarrassing and disagreeable."* (Chapter 2, p. 24, Lines 37-39)

Here, the speaker is Lockwood, he describes the younger Cathy. In this utterance, Emily Bronte uses the deictic pronoun "*she*" to refer to the younger Cathy. Furthermore, Bronte uses the doubles in her novel and Cathy is the double character of her mother. The deictic origo here is made by Lockwood in "Wuthering Heights" during his rash visit to Heathcliff's house. The pronoun "*she*" serves as a cohesive tie to the whole text through the process of repetition as it links between sentences. Here, the pronoun "*she*" refers to a linguistic item that precedes this utterance which found in the context of utterance. Moreover, the objective pronoun "*me*" cannot be

interpreted unless we know its referent item in the context of situation. It refers to Lockwood. These relations enhance the cohesive link between the components of sentences.

6. *"You see, sir, I am come, according to promise!" I exclaimed, assuming the cheerful; 'and I fear I shall be weather- bound for half an hour, if you can afford me shelter during that space."* (Chapter 2, p. 26, Lines 11-13)

The speaker is Lockwood. He asks Heathcliff for a guide when he decides to go out as there is a snow-storm outside. Again, this utterance indicates the inhospitality of Heathcliff to his guests. The deictic projection here is done by the speaker Lockwood and "you" is relativized to that origo. Whereas, the possessive pronoun "me" refers anaphorically to the pronoun "I". Hence, they serve as a cohesive relation in the sentence. The pronoun "you" achieves cohesion through the process of repetition. Moreover, the pronoun "you" refers anaphorically to its referred item which is found in the context of utterance and this definitely serves the continuous flow of a text.

7. *"Then, if you hear of me being discovered dead in a bog or a pit full of snow, your conscience won't whisper that it is partly your fault? How so? I cannot escort you. They wouldn't let me go to the end of the garden wall."* (Chapter 2, p. 29, Lines 24-30)

The younger Cathy advises Lockwood to take his way home. From this utterance, we can conclude the way Cathy turns to speak with. She speaks roughly and passionless. This, implicitly, indicates the strong effect she has got out of Heathcliff's severe treatment. Emily Bronte uses some words to refer to the nature like "bog", "snow". Moreover, this utterance indicates that Cathy is obliged to follow Heathcliff's orders. Again, the repeated use of the deictic pronoun "I" refers to Cathy and "you" to Lockwood which are interpreted depending on the context and serve as a cohesive relation within the utterance. The deictic origo is made by Cathy and "you" is relativized to the role as a speaker. We can notice how the

subjective pronoun "you" as well as the objective pronoun "me" shift from one participant (identity) to another cohesively to keep the continuity of the utterances.

8. *"I hope it will be a lesson to you to make no more rash journeys on the hills," cried Heathcliff's stern voice from the kitchen entrance, " As to saying here, I don't keep accommodations for visitors: you must share a bed with Hareton or Joseph, of you do."* (Chapter 2, p. 29, Line 43, p. 30, Lines: 1-3)

The speaker is Heathcliff. He tells Lockwood that it will be a lesson to him not to repeat his rash visits. This utterance indicates Heathcliff's disinterest in guests, as well his sternness and unmannerly behaviour with guests. The deictic projection is made by Heathcliff through the use of the deictic personal pronoun "I" and "you" is relativized to Lockwood as an addressee. The repetition of the pronoun "I" does a cohesive tie to the texture of a text. Moreover, it works as an anaphoric reference to "Heathcliff". Hence, the presence of both the referring and referred items preserve the meaning present in a text without the need to retell everything. The pronoun "you" also indicates anaphorically to an identity previously mentioned in the context of utterance.

9. *"How little did I dream that Hindley would ever make me cry so! She wrote. My head aches, till I cannot keep it on the pillow; and still I can't give over. Poor Heathcliff! Hindley call him a vagabond, and won't let him sit with us, nor eat with us any more."* (Chapter 3, p. 34, Lines 10-14)

The speaker is Catherine Earnshaw. She writes these words on the book that Joseph gives her to read. Joseph asks Hindley to punish her and Heathcliff for finding them playing and laughing together in the moors. This utterance indicates the cruelty of Hindley towards them after Mr Earnshaw's death. The deictic projection is made by Catherine. There is an explicit reference to Heathcliff and Hindley who have not been available at the moment of writing. Cathy is very sorry as Hindley calls Heathcliff a vagabond and prevents him from sitting with them anymore. Again, revenge inflames inside Heathcliff towards Hindley. The deictic projection is made by Catherine being the speaker, whereas Lockwood, firstly, and

the reader, secondly, are relativized to that egocentric role. The deictic personal pronoun "I" does a cohesive role as through its repeated occurrences, it achieves a cohesive relation in the sentence and keeps the meaning present. The objective pronoun "it" refers anaphorically to its presupposing entity "my head". The possessive pronoun "him" also indicates anaphorically "Heathcliff."

10. *"Let me in – Let me in!" "Who are you? I asked, struggling, meanwhile, to disengage myself. 'Catherine Linton,' it replied shiveringly (why did I think of Linton? I had read Earnshaw twenty times for Linton) — 'I'm come home. I'd lost my way on the moor!"* (Chapter 3, p.36, Lines 29-32)

Catherine is the speaker. The objective pronoun "me" refers to Catherine according to the interpretation of the context in which the utterance occurs. The ghost of Catherine is beseeching Lockwood to enter the room. Emily Bronte uses the symbol of ghost haunting the room to reflect the romantic style in the narration. Emily Bronte uses the pronoun "it" to refer to the ghost. The deictic projection is made by Catherine and this projection is relativized to Lockwood as an addressee. The repeated occurrences of the pronoun "I" refer to different persons which in turn indicates the shifting function of deictic personal pronouns. The objective pronoun "me" and the subjective pronoun "I" refers to "Catherine" who is not present at the time of utterance.

11. *"He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears, 'come in! Come in! he sobbed, 'Cathy, do come, oh, do – once more! Oh! my heart's darling! hear me this time, Catherine, at last!"* (Chapter 3, p. 39, Lines 20-24)

Lockwood is the speaker. He describes Heathcliff's hard situation when he cries with passion of tears. He beseeches the ghost of Catherine to come in. This utterance indicates the effect of obsessive love and the encroachment of the past on the present. This indicates the development of the events. Heathcliff is still haunted by his love to Catherine, and in spite of being wealthy and of a better social status, revenge still blazes inside him upon all those who prevent their love from coming to its happy

end. The deictic personal pronoun "he" does a cohesive relation as well as its anaphoric reference to "Heathcliff" who is recently mentioned in the context of this situation.

12. *"Oh, I'll turn the talk on my landlords' family!" I thought to myself. 'A good subject to start—and that pretty girl-widow, I should like to know her history: whether she be a native of the country, or, as is more portable, an exotic that the surly indigence will not recognize for kin."* (Chapter 4, p. 42, Lines 25-29)

Lockwood is speaking. He tells Nelly that he would like to tell him about the owner of "Wuthering Heights" (the house) and his family. He wants to know much about the pretty girl-widow– the younger Cathy. From Lockwood's speech we conclude that he is a stranger, does not know about the characters as well as his admiration to Cathy. The deictic projection is made by Lockwood. There is an implicit reference to Nelly as an addressee due to the interpretation of the context in which the utterance occurs. Moreover, the adjective "indigence" is implicitly referred to Heathcliff. The first-person deictic pronoun "I" is occupied by Lockwood due to its role of shifting. Moreover, it serves as a cohesive tie between the sentences. The pronoun "she" refers anaphorically to the "pretty girl-widow."

13. *"I really thought him not vindictive: I was deceived completely, as you will hear."* (chapter4, p.48' Lines 6-7)

The speaker is Nelly. She tells Lockwood that she is surprised when Heathcliff forces Hindley to exchange horses as his horse soon falls lame. He threatens Hindley to tell Mr Earnshaw of his blows and thrashings to him and turn him out as soon as Mr Lockwood dies. This utterance indicates Heathcliff's revenge upon Hindley. The deictic center is made by Nelly to Lockwood. The deictic personal pronoun "you" refers to Lockwood and "I" refers to Nelly. Whereas, the objective pronoun "him" refers to Heathcliff being a third person to talk about. Again, person deixis plays a vital role conveying the events and relation amongst characters cohesively. The pronoun "I" does a cohesive relation in the sentences through its repetition.

14. *"I cannot love thee; thou'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt thy mother and I must rue that we ever reared thee!"* (Chapter 5, p. 49, Line 50; p. 50, Lines 1-2)

The speaker is Mr Earnshaw. He is telling Catherine to behave properly, and stop her unacceptable behaviours. It is clear that Catherine is a childish, troublesome, and obstinate girl. The deictic personal pronoun "I" refers to Earnshaw and it is anchored to him as a deictic origo. Moreover, this pronoun conveys another point of view by Earnshaw to inform the reader about the intended protagonist "Catherine". Here, there is a cohesive tie between the sentences achieved by the pronoun "I."

15. *"he brought a wife with him. What she was, and where she was born, he never informed us."* (Chapter 6, p. 51, Lines 2-4)

Nelly is the speaker here. The deictic personal pronoun "he" functions here as an anaphoric reference to Hindley who is recently mentioned in the context of utterance. A shift into another deictic personal pronoun "she" is made by Bronte to introduce us to Hindley's wife by an anaphoric reference. The referring and referred items enhance the cohesive texture of the utterance. Emily Bronte here, refers implicitly to the different social status of this lady. The deictic projection is made by Nelly and both of the reader and Lockwood are relativized to that origo (projection). Emily Bronte highly uses deictic pronouns by means of her characters to portray the progress of events and show the relationships amongst her characters in the narration.

16. *"He'll be cramming his fingers in the tarts and stealing the fruit, if I left alone with them a minute." "Nay, sir," I could not avoiding answering, "he'll touch nothing, not he: and I suppose he must have his share of the dainties as well as we." He shall have this share of my hand, if I catch him downstairs again till dark," cried Hindley."* (Chapter 7, p. 61, Lines 33-40)

The speaker is Nelly. She asks Hindley to let Heathcliff attend the party with them, but he refuses that describing him as a thief. However, Nelly defends Heathcliff, but it is useless. This utterance indicates how Hindley hates Heathcliff

and tries always to degrade him. This inflames Heathcliff's desire of revenge upon Hindley. The deictic projection is made by Hindley and Nelly is relativized to that center of projection. The third-person deictic pronoun "he" is used here by Emily Bronte to refer deictically to a person not available during the conversation. It is mentioned previously in the context of utterance and serves as an anaphoric reference to its presupposed linguistic item "Heathcliff". Hence, this enhances the cohesive texture of the utterance and preserves the whole meaning continuous and present. The subjective deictic personal pronoun "I" plays an effective role through its shifting from one participant "Hindley" to another participant "Nelly Dean". This definitely facilitates the surface text and let authors and writers preserve the meaning present in a text without the need to retell everything.

17. *"I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do...I only wish I know the best way! Let me alone, and I'll plan it out: while I'm thinking of that I don't feel pain."* (Chapter7, p. 64, Lines 1-3)

Heathcliff is speaking to Nelly about his mostly earnest desire to revenge upon Hindley. Again, revenge inflames gradually inside him towards Hindley as this time he deprives him from attending the party. Later, Heathcliff sees Edgar peeping from the doorway while Hindley is insulting him. Thus, he dashes a tureen of hot apple sauce full against Hindley's face and neck. As a result, Hindley punishes Heathcliff severely. The deictic center is made by Heathcliff and Nelly is relativized to that center. There is also an explicit reference to Hindley who is not present at the time of their speech. The deictic personal pronouns "I" refers to Heathcliff, "he" to Hindley. This is the most prominent example about the great amount of the occurrences of the first-person deictic pronoun "I". The cohesive tie is achieved here by the repetition of "I" which highly supports the cohesive flow of the meaning in these utterances. The objective pronoun "me" refers cataphorically to "I" as it presupposes something that is going to be implied which is "I". This coreferentiality

between "me" and "I" shows their cohesive function and relation which in turn serves the whole cohesiveness of the utterances.

18. *"At fifteen she was the queen of the country-side; she had no peer: and she did turn out a haughty, headstrong creature! I own I did not like her."* (Chapter 8, p. 68, Lines 3-5)

Nelly is speaking to Lockwood. She describes Catherine's situation after Mr Lockwood's death and Hindley's being the master of the house. Hindley treats everybody badly and makes them live in an infernal house. Catherine turns into an arrogant and obstinate creature. The deictic center is made by Nelly and Lockwood is relativized to that role. The deictic personal pronouns "she" refers to Catherine. The objective pronoun "her" refers anaphorically to Catherine depending on the context in which the utterance occurs. The third-personal deictic pronoun "she" does a cohesive role by linking the sentences through its repetition of occurrence .

19. *"It would degrade me to marry Heathcliff now; he shall never know how I love him; and that, not because he's handsome, Nelly, but, because he's more myself than I am. Whatever our souls are made of…"* (Chapter 9, p. 80, Lines 13-16)

Catherine is speaking to Nelly about the idea of her marriage from Heathcliff. She states that it will degrade her to marry him. There is a reference to the social different status by Emily Bronte and obsessed love here. The deictic center is made by Catherine to Nelly as an addressee. This utterance is rich with many deictic personal pronouns: "he" refers to Heathcliff, "I" to Catherine and objectives pronouns: "me" to Catherine, and "him" to Heathcliff. The neutral subjective pronoun "it" does not presuppose any referent in the preceding text depending on the text, it contrarily refers forward to "to marry Heathcliff now". This indicates a cataphoric reference, hence the pronoun "it" serves a cohesive function in the utterance. The third-person deictic pronoun "he" refers anaphorically to "Heathcliff."

20. *"Did it never strike you that if Heathcliff and I married, we should be beggars? Whereas, if I marry Linton, I can aid Heathcliff to rise and place him out of my brother's power."* (Chapter 9, p. 81, Lines 11-14)

The speaker is Catherine. She tells Nelly that if she marries Heathcliff, they will be beggars, but her marriage to Linton will afford her to raise the level of Heathcliff and release him from the bad treatment of her Hindley. This indicates her spiritual love and kindness to Heathcliff as well as her thinking about appearances. The deictic center is made by Catherine and Nelly is relativized to her as an addressee. We have many deictic personal pronouns here: "I" refers to Catherine, "we" to both Catherine and Heathcliff, and objective pronouns: "you" to Nelly, "him" to Heathcliff and the possessive pronoun "my" to Catherine. We certainly cannot perceive them unless we interpret the context of occurrence. The neutral pronoun "it" refers cataphorically to "*if Heathcliff and I married, we should be beggars*" so it serves a cohesive role in this respect. Moreover, the objective pronoun "you" refers anaphorically to "Nelly" who is recently mentioned in the context of utterance. Again, this definitely enhances the continuous flow of meaning in the text. Concerning the first-personal deictic pronoun "I", there is also a cohesive tie that is achieved through the reiterated occurrence of "I".   Hence, this repetition enhances the cohesive relation between sentences**.**

21. *"My love to Linton is like the foliage in the woods: time will change it, I'm aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary."*   (Chapter 9, p. 81, Lines 31-37)

The speaker is Catherine. She compares her love to Linton with her love to Heathcliff. She describes her love to Linton as the foliage which dies quickly with time, whereas, her love to Heathcliff is eternal as rocks. This conveys her inner passion and spiritual love to Heathcliff. We have here an explicit reference to Emily Bronte's love to nature when mentioning foliage, woods, and rocks. The deictic center is made by Catherine and it is relativized to the addressee Nelly. Again,

context helps us to render the deictic pronouns to the character who perform these utterances. The possessive pronoun "my" refers to Catherine, the deictic personal pronoun "I" refers to Catherine. The objective pronoun "it" serves as an anaphoric reference to "my love". The cohesive tie is done by the repetition of the possessive pronoun "my". The link between these sentences supports the cohesive texture and the meaning present in these sentences.

22. *"I surveyed the weapon inquisitively. A hideous notion struck me: how powerful I should be possessing such an instrument! I took it from his hand, and touched the blade. He looked astonished at the expression my face assumed during a brief second; it was not horror, it was covetousness."* (Chapter 13, p. 127, Lines 42-46)

The speaker is Isabella. She tells Nelly about her return back to "Wuthering Heights" when everybody receives her badly. She states that Hindley plans to get rid upon Heathcliff as he has a pistol having a double-edged spring knife. Isabella admires the idea of having such a pistol as she also hopes to punish Heathcliff for his sever treatment to her. This indicates the infernal situation to which Heathcliff turns everybody around him. The deictic center is made by Isabella to Nelly as an addressee. The deictic personal pronouns perform new roles here: "I" refers to Isabella, "he" to Hindley whereas, the objective pronoun "me" and possessive "my" to Isabella. The objective deictic pronoun "it" serves as a cataphoric reference to *"the expression my face assumed during a brief second"*, hence, it serves as a cohesive device in this concern. The objective pronoun "me" refers anaphorically to the subjective deictic pronoun "I" which is in turn refers anaphorically to "Isabella" mentioned in the context of utterance.

23. *"Don't mention his mother to me,"* said the master, angrily. *"Get him something that he can eat, that's all. What is his usual food, Nelly?"* (Chapter 20, p. 181, Lines 7-9)

The speaker is Heathcliff. He asks Joseph— the old man- servant, not to mention the name of his wife "Isabella" as Joseph gets angry when the baby Linton

"Heathcliff's son" refuses to eat. We conclude here how Emily Bronte, using deictic pronouns, shifts from one utterance between Heathcliff and Joseph to another one between Heathcliff and Nelly cohesively conveying the progress of the utterance properly and effectively. The deictic center here is made by Heathcliff. The first addressee "Joseph" is not mentioned here but is mentioned anaphorically before this utterance, Nelly is the second addressee and is relativized to the speaker. Thus, without the context, we could not know who he is. Hereafter, the deictic center is relativized implicitly to the speaker. This utterance indicates Heathcliff's dislike to his wife. The deictic objective pronouns: "me" refers to Heathcliff, "him" to Linton, whereas, the possessive pronoun "his" refers to Linton. The possessive pronoun "his" refers anaphorically to Linton "the baby" who is previously involved in the context of utterance. This enhances the cohesive relation between sentences. We have an explicit reference to Isabell who is outside the time and place of utterances.

24. *"He thought me too poor to wed his sister," answered Heathcliff," and was grieved that I got her: his pride was hurt, and he'll never forgive it."* (Chapter 21, p. 186, Lines 38-40)

The speaker is Heathcliff. He highlights why Edgar has a prejudice against him and could not visit him as he refuses his marriage from Isabella for being poor. He informs the young Cathy of that when she offers him accompanying her to Wuthering Heights. The deictic center is made by Heathcliff. The addressee "the young Cathy" also is mentioned anaphorically before the time of this utterance and is relativized to the speaker. The deictic personal pronouns: "he" refers to Edgar and "I" to Heathcliff, whereas, the objective pronoun "me" refers to Heathcliff and "her" to Isabella and the possessive deictic pronoun "his" refers anaphorically to "he" who is Edgar depending on the context in which the utterance occurs. The first-person deictic pronoun "I" as well as the possessive pronoun "his" refer anaphorically to "Heathcliff". Additionally, the objective pronoun "it" also refers anaphorically to "*to wed his sister*". As a result, the referentiality of all these deictic pronouns

functions cohesively in these utterance and support the readers to have a well-organized and meaningful text.

25. *"Well, I'll tell you something!" said Linton "Your mother hated your father: now then."* (Chapter 23, p. 216, Lines 23-25)

Linton Heathcliff here tells Catherine Edgar that her mother hates Edgar "Cathy's father". Emily Bronte here shows the doublets in her novel as Cathy is a doublet of her mother. She thinks in the same way of her mother when she marries Edgar according to the appearances and the social status. The deictic center is made by the Linton and "you" (Cathy) is relativized to that role. The deictic personal pronouns here: "I" refers to Linton; the objective ones: "you" to Cathy and the possessive one "your" to Cathy. Emily Bronte presents here a new love of the second generation which will no more continue as Linton will die. The first-person deictic pronoun "I" refers cataphorically to "Linton" an item that is going to be involved in the utterance. Moreover, the possessive pronoun "your" is repeated twice, hence it serves the cohesive tie between the components of the utterance. This keeps the meaning present and apprehensible.

26. *"Linton is all I have to love in the world, and though you have done what you could to make him hateful to me, and me to him, you cannot make us hate each other. And I defy you to hurt him when I am by, and I defy you to frighten me!"* (Chapter 29, p. 240, Lines 14-17)

The speaker is the young Cathy when Heathcliff comes to take her to "Wuthering Heights" after her father's death. She confesses that Linton is everything she has and threatens Heathcliff if he hurts him or frightens her. Emily Bronte here exposes Heathcliff's severity and hostility to all around him and his goal of getting the Grange. The deictic center is made Cathy and "you" (Heathcliff) is relativized to that role of egocentricity. The deictic personal pronouns: "I" refers to Cathy and "you" to Heathcliff, whereas, the objective ones: "him" to Linton, "me" to Cathy, "us" to both Cathy and Linton and "you" to Heathcliff depending on the interpretation of the context of this utterance. The objective pronoun "him" refers

anaphorically to "Linton". The second-person pronoun "you" serves as a cohesive relation through its repetition in the utterance. These utterances are vivid with deictic items that are related with each other conveying the present and continuous meaning which support the whole cohesive tie of the text.

RESULTS

Emily Bronte uses the meta-narrative and epistolary narrative techniques to render the influences of any biases of the epistles like letters and diaries that express various points of view by the characters in "Wuthering Heights".

The first and third personal pronouns are the main cohesive devices used in a layered narration where their interpretation depends on their own understanding and interpretation of utterances. The first personal pronoun "I" is of the highest occurrence. It can be found 4129. This indicates the individuality of Emily Bronte and her characters, whereas, the second personal pronoun "you" encounters 1895 occurrences. It denotes the relativity to the role of the speaker. The third personal pronouns: he (2138), his (1424), she (1338), her (1551), it (1391) indicate the objectivity and various points of view by the characters. Whereas, other pronouns such as: we, us, our, and they encounter less occurrences. They imply the lack the positive feelings, unity and emotions amongst the characters.

Emily Bronte creates her archetypical characters. She derives them from the Freudian symbols to Jungian archetypes to traits of werewolfism and vampirism. Moreover, she creates her unconscious world out of the urbane, deleterious, and conscious world to satisfy her creative soul. Many themes are revealed in "Wuthering Heights" as: individuation, obsessed love, rebellion, oppression, gender inequality, social differences as well as diverse oppositions such as: stormy/calm sides of life.

Personal pronouns function as cohesive devices through many processes such as: repetition, substitution and lexical cohesion. They support a text and preserve its meaning present and effective. Therefore, they act as the best devices that substitute the determinative expressions (nouns). Personal pronouns, being referents, show the interchangeable relation between deixis and reference. This relation enhances the cohesion of narration and preserves its meaning present through showing various lexical and grammatical devices.

CONCLUSIONS

Deixis is the grammaticalizations or lexicalizations of the context of the utterance. Deixis links the structure of language with the context in which the language is used. Hence, personal deictic pronouns facilitate the text (narration) and its perception. They let authors/writers preserve the meaning present without any need to retell everything.

The classification of the five widely-accepted categories of deixis is described as well as the various functions of deixis.

Emily Bronte belongs to the individual (English) society. As result, 1st personal deictic pronoun "I" is a typical example of the individuality. Thus, Emily Bronte reflects that individuality in her personality along with her characters in Wuthering Heights. This pronoun highlights the separation, alienation, egocentricity and subjectivity of the characters.

Emily Bronte creates a layered rather than linear structure in "Wuthering Heights" as all the events are informed to the readers after some rigorous and strict sessions of editings and filterings through various points of view of the narrators.

The first-person deictic pronoun "I" (the speaker) functions as the deictic center when assigning a deictic role such as "you" to the addressee which is definitely relativized to that deictic projection (center) which is taken by the speaker. This proves relativity which is one of the features that constitute the basis of deixis. Relativity implies that the zero point of reference (or the origo) is taken by the speaker while taking his/or her role to assign a deictic role such as "you" to the addressee. Moreover, deictic expressions are egocentric. As a result, their center is anchored on the time and place of the utterance.

The third-person deictic pronouns: he, she, his, her convey distinct points of view by the characters. Moreover, these pronouns serve as shifters and reflect objectivity.

Other pronouns such as: we, our, and us express the lack of positive feelings and compassion. They denote also the lack of love, unity, and safety.

Personal pronouns serves the cohesive relation amongst sentences and interpret them as a whole entity. This cohesive tie is performed through the process of *repetition* of these deictic personal pronouns.

Moreover, personal deictic pronouns cannot be interpreted properly without their context of occurrence. Hence, this proves the feature of *context-dependency* that constitutes the basis of deixis. Within this feature, all deictic expressions, at any given utterance, are interpreted and determined only by reference to the context of utterance.

We conclude also that personal pronouns presuppose something other than themselves which is the presupposed linguistic items that are mentioned previously into the text. Both of the *presupposing* and the *presupposed* linguistic items are integrated together in the utterance (text). Therefore, they serve the cohesive texture of narration.

The personal deictic pronouns serve as coreferential pronouns when selecting the same lexical items twice through *lexical cohesion*, namely, when a proper noun is reiterated and refers back to its preceding subjective pronoun. Hence, cohesive ties lie in the continuity of reference, whereby the same thing enters into the discourse twice. Furthermore, they function as anaphoric and cataphoric referents.

We conclude additionally that personal pronouns are typical examples of shifters within a narration as they shift from one place to another depending on their changeable occurrence.

It worth concluding that *personal reference* is a reference that is performed by means of function in the speech situation through the category of person.

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