

*Discourse Analysis of Deictic
Expressions in
Beckett's 'Waiting for Godot'*

Key Words: deixis, place deixis, time deixis, person deixis

by

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Abstract

Deixis is a word which its reference always moves or changes depending on the context. It has connection with certain words or sentences that change because of the context. The change of context in a sentence is often caused by the change of situation including person, place and time.

The present study deals only with deixis appeared in Samuel Beckett's play 'Waiting for Godot'. It is a qualitative research where the researcher applies three stages: first, reading the script; second, collecting the data from the utterances found in the script; third, counting the frequency of all types of deixis and stating their function. The form of the utterance is identified using the theory of deixis in discourse analysis since it is always influenced by factors as the speakers, listeners, the context and situation.

Since absurd theatre deals with meaningless ideas, then it is hypothesized that there are lots of deictic expressions used in the play to emphasize the theme of the play which is the absurdity of life and imagine themselves in such situations whenever and wherever he sees the play. In sum, the frequent use of deixis makes the play timeless.

The present paper aims at proving that the use of deixis is a prominent feature in '*Waiting for Godot*' and eventually for a prominent feature in absurd theatre (a question which needs more research). This is achieved through: first; Specifying the frequency of deictic expressions used in 'waiting for Godot'. Second; stating their types and functions in the play.

The present paper also has specific significances which are summarized as follows:

- 1) 'Waiting for Godot' is one of the eminent examples of absurd theatre in which deixis appears to be one of the main feature of its language. This has not been referred to before in academic research so far.
- 2) Academic significance: The present paper can be used by other researchers to conduct other studies on deixis in absurd plays to check whether deixis is a prominent feature in absurd theatre or not.

- 3) Teachers as well as students of English language will recognize the importance and the use of deixis which give the text special meaning and shift the word's references.

1.1. Introduction

Language is a means for communication. Its role is to express emotions and knowledge of life. Interestingly, there are certain expressions of language that is noticed by linguistic researchers which have content meaning but their references cannot be figured out unless the speaker, place and time are known. Such expressions are the pronouns 'I, you, we, he, she, it ' or place expressions as 'there, here' or time expressions as 'today, tomorrow'... etc. These terms are called deixis. Deixis /daɪksɪs/ is a Greek word refers to 'pointing at'. Words are deictic if their semantic meaning is static but their denotational meaning is dependent on the time, place, and the speaker in certain situation, as in 'I'll put this here' or 'what's that?'. These sentences are better understood when the context in which they are spoken is known because the references for *this*, *here* and *that* are unknown when out of context.

The present study attempts to detect the use of deictic expressions as used in Samuel Beckett's play 'Waiting for Godot'. Beckett said himself that "*The greatest success in Waiting for Godot had arisen from a misunderstanding: critic and public alike were busy interpreting in allegorical and symbolic terms a play which strove at all costs to avoid definition*"(Beckett 1966: 10). The present study attempt to investigate how the use of deixis helps Beckett to make his play indefinite.

2. Deixis & Indexicality

Deixis is one of the most important notions in general linguistics. It resembles the essential link between real life around us (people concerned, time structure, place, ...etc) and what is actually said (language used). It has been at the heart of reference research in semantics, pragmatics and discourse analysis. It is one of the common spotlight of several disciplines as the cognitive science, linguistics and psychology. Linguists use different names of different approaches to

deixis i.e. Pierce in 1932 used *pure index*, Bühler in 1934 used *index symbol*, Burks in 1948 used *indexical symbol*, Goodman in 1951 used *indicators*, Barhillier in 1954 used *indexical expressions*, Jespersen in 1965 and Jakobson in 1971 used *Shifter*, and Lyon in 1977 used the term *deixis*. (Alsaif 2011: 67).

It is one of the basic properties of human language that the interpretation of utterances depends on the linguistic and nonlinguistic context. This property is known as *indexicality* (originated from the Latin word *index*) (Silverstein 1976:25). The terms *deixis* and *indexicality* are used interchangeably i.e. contextually dependent references, though, they have different histories and tradition associated with them. In the past, deixis was related to spatio-temporal reference (Levinson 1983:79), while indexicality was used more broadly. More importantly, each is associated with a different field of study; deixis is associated with linguistics while indexicality is associated with philosophy and semiotics. (Anderson 1985:306)

Many linguists have given definitions to deixis. Fillmore (1997:59) refers to deixis as those lexical items and grammatical forms which can be interpreted only when the sentence in which they occur is understood as being anchored in some social context, that context is defined in such a way as to identify the participants in the communication act, their location in space, and time during which the communication act is performed.

Lyons (1977:637) has a detailed study of deixis in his book '*semantics*' mainly discussing person, space and time deixis. Lyon's definition of deixis is considered the most authoritative up to now. He defines deixis as:

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 (p.637)

Levinson (1983: 54) tried to grammaticize the aspects of deictic use in languages by saying that: "*Deixis concerns the ways in which languages*

encode or grammaticalize features of the context of utterance or speech event". It is in the broader sense, context-dependent linguistic expressions which is set by the speaker. It can be viewed as a much more pervasive feature of languages than normally recognized one. In addition, deixis is one of the most empirically understudied core areas of pragmatics that we are far from understanding its boundaries and have no adequate cross-linguistic typology of deictic expression (Alsaif 2011:69).

Deictic expressions can be used in different ways: First, many deictic expressions may be used non-deictically i.e. anaphorically, as in '*we went to London last weekend and really enjoyed that*' , or non-anaphorically i.e. deictically as in '*Last weekend we just did this and that*'. It might be thought that the latter are strictly speaking deictic because they have been displaced from the time and place of speaking. Third, deictic expressions may be used gestural or non-gestural (this arm versus this room), while some like tense inflections may not occur with gestures at all. ***Gesture*** here must be understood in the widest sense, since pointing in some cultures is primarily with lips and eyes and not only hands and even vocal intonation can function in a gestural way for instance '*shoot NOW*', '*I'm over HERE*'. Despite that, deictic expressions of person, place and time are widely represented in grammatical distinctions made by languages around the world (Horn 2006:111). It is a very powerful linguistic device which can engage the emotions of a person listening to any sort of text and give them the illusion of participating in events, places, and times that are far distant. That is why it plays an important part in theatre specially absurd theatre as to be one of its specific characteristics. Everything that occurs on stage is closely linked to its place of 'ostension' and becomes meaningful only because it is shown and put on display. It is one of the essential traits of absurd theatre that time, place, and identity are ambiguous (kuipers, 1999: 99).

2.1.Types of Deixis

Traditionally, deixis is divided into three categories; person deixis as ***he, I*** , spatial or place deixis as ***this, that*** , and temporal or time deixis as ***now, then*** (Buhler 1934: 102). But Lyons (1977: 8), Levinson (1983:63) , and Cruse (2004:P, 319), added two other types which are ; ***social deixis*** as ***Mr. president*** or ***Your honor*** , and ***discourse deixis*** as the use of ***this*** to refer to things like ***this book***.

2.2.1. Personal Deixis

Pronouns are characterized by their signification of being variable and essentially contained in a reference to some circumstances which are found outside the linguistic expression itself and are determined by the whole situation (Alsaif 2011: 91). In this respect, Levinson (1983:62) maintains that:

Personal deixis concerns the encoding of the role of participant in the speech event in which the utterance in the question is delivering. The category of personal deixis is divided into three: the first person category is the grammaticalization of the speaker's reference himself, second person category is the encoding of the speaker's reference to one or more addressees. Third person category is the speaker's reference to person or entities that are neither the speakers nor the addressees of the utterance in question.

Lyons(1977:276) follows Levinson stating that the category of person is clearly definable with pronouns that refer to the notion of participant roles: the first person *I, me, we, us, ourselves* is used by the speaker to refer to himself as a focus of discourse; the second person *you* is used to refer to the hearer whether singular or plural, while third person *he, him, she, her, it, they, them* is used to refer to other person or things other than the speaker and hearer.

2.2.2. Place Deixis

Place deixis is deictic reference to a location relative to the location of a participant in the speech, typically the speaker. Place deixis can be seen from the use of demonstrative pronouns such as *this* (way), *that* (direction), and can be seen from demonstrative adverbs of place such as *here*, and *there* or verbs as in *come* or *go* (Levinson,1983:62). The spatial location is relative to speaker's location. It can be proximal (close to the speaker as in *here* or *come*) or distal (away from the speaker as in *there* or *go*). Demonstrative pronoun *this* can also mean an object close

to the speaker's location, and *that* means the object is far away from the speaker's location of the speech event. The forms *these* and *those* are plural forms of *this* and *that* that have the same concept.

2.2.3. Time Deixis

Levinson explains that time or temporal deixis is used to refer to the time which is relative to the time of speaking or an utterance spoken. It is grammaticalized in deictic adverb of time as in '*now vs. then*', '*yesterday*', '*today*', '*tomorrow*', *this week*, *this afternoon*, and even distinction of tenses (Hatch 1992: 217). Examples of time deixis can be shown in these two examples:

- *This year* will be a great year.
- *Yesterday*, they came to my house.

Accordingly, time deixis is the adverbial of time that its reference always changes or moves where it refers to the time of speaking.

2.2.4. Discourse Deixis

A word is regarded as *discourse deixis* if it refers to a certain part of the text as in *in the previous chapter* and *the next section*. Levinson(1983:85) defines discourse deixis as "*the use of expressions with some utterance to refer to some portion of discourse that contains the utterance*". For example:

- That's a rhinoceros
- Spell *it* to me.

It does not refer to the beast but to the word 'rhinoceros'. Here *it* is an example of discourse deixis. *This* and *that* can be used as discourse deixis as in the following examples:

- *This* is a great story
- *That* was an amazing account.

this, and *that* refer to prior portion of discourse. But a distinction must be made between discourse deixis and anaphora, which is when an expression makes reference to the same referent as a prior term, as in:

- Matthew is a great athlete; *he* came in first in the race.

Lyons(1977: 362) points out that it is possible for an expression to be both deictic and anaphoric at the same time. Notice:

- I was born in London and I have lived *here/there* all my life.

here or *there* function anaphorically in their reference to London, and deictically in that the choice between *here* and *there* indicates whether the speaker is or is not currently in London.

2.2.5.Social Deixis

Social deixis is different from the other four types of deixis. It refers to the social ranking between the speaker and the addressee in the society using language. Levinson (1983:63) states that it is the use of a code that reflects the social distinctions that are relative to the participant role in social relationship between speaker and addressee or speaker and some reference.

Hatch(1992:220) also claims that social deixis is a code to know social relationship between speaker and addressee or audience. The categories are honorifics as in *Mr* or *Mrs*, title of address, vocatives and pronoun. She also states that there are two trends of social deixis:

1. Absolute deictic are forms uniformly attached to a social role (as in *your honor* or *Mr. President*. It may involve more than just little title.
2. Relational deictic term after absolute term is to locate person in relation to the speaker rather than their roles in society as a whole. In English, relational deictic may be lexical terms as in *my husband*, *cousin*, and *teacher*, or pronouns *you* and *her* or particles.

Social deixis concerns the social information that is encoded within different expressions, such as relative social status or familiarity.

3. Data selection

Absurd theatre appears in 1950s and 1960s when the world was in a state of chaos and disintegration in response to the social and political changes brought about by the Second World War II. It is defined as "*drama using the abandonment of conventional dramatic form to portray the futility of*

human struggle in a senseless world" (Esslin 1965: 1). This is achieved through the language used. In such an oppressive atmosphere that *'Waiting for Godot'* is written and filled with meaningless ideas. Therefore, one of the main features of absurd theatre is the meaningless ideas. When deixis is an utterance that is context dependent and speaker centered, it is used as a tool to achieve the purpose of the play i.e. absurdity of life. "*Waiting for Godot*" is one of the remarkable plays in absurd theatre. For that reason it is chosen for the analysis by the researcher. The play is full of deictic expressions . Actually, The main character 'Mr Godot' that never showed up in the play can be considered as a deictic expression since he is not defined and there are lots of speculation and controversies about the reference of this character in literature.

4.Research Method

The present research follows discourse analysis represented by Levinson's division of the types of deixis. The researcher uses descriptive qualitative method to analyze statistically the five types of deixis found in the play. The unit of analysis is every sentence actually spoken by characters in the two acts of *Waiting for Godot* which is written by Samuel Beckett. The script of the play is taken from the internet. Data are collected through documentation. The steps followed to analyze the data are; reading the script, finding the deixis and classifying the types of deixis with examples of each one of them in both acts. Finally, stating the functions of each type in the play.

4.1.Data Analysis

Table (1) Deixis used in 'Waiting for Godot' by Semuel Beckett.

<i>Types of deixis</i>	<i>Frequency</i>	<i>Percentage (%)</i>
Personal deixis	2039	74.25
Time Deixis	153	5.53
Place Deixis	168	6.07
Discourse deixis	331	12.05
Social deixis	73	2.64
Total	2764	100

As Table (1) shows that the most prominent of all types is the personal deixis (74.3%), followed by discourse deixis (12.1%), place deixis (6.07%), time deixis (5.53%), and social deixis (2.64%). Detailed analysis of these deixis are as follows:

1. Personal Deixis

Table 2. Personal Deixis in Acts I and II.

<i>Personal Deixis</i>	<i>frequency in Act I</i>	<i>frequency in Act II</i>	<i>Total</i>
I	240	189	429
Me	83	85	168
Myself	9	2	11
My	35	14	49
Mine	2	5	7
We	76	137	213
Our	4	18	22
Us	35	34	69
Ourselves	2	3	5
You	263	209	472
Your	25	1	26
Yours	1	5	6
Yourself	2	0	2
He	135	86	221
Him	79	47	126
Himself	2	4	6
It	65	51	116

They	18	28	46
Them	27	17	44
Themselves	1	0	1
Total numbers	1104	935	2039

Table (2) shows the total number of personal deixis (2020). The most prominent pronoun is *you* (472) as subject and object pronoun followed by the first pronoun *I* (429) , then comes *he* (221) , *we* (213), *they* (46) , *me* (168), *him* (126), *it* (116), *us* (69),*my* (49) ,*them* (44), *your*(26) , *our*(22), *mine* (7) , *yours* (6). The reflexive pronouns are the least in number; *myself* (11), *himself* (6), *ourselves* (5), *yourself* (2), *themselves* (1). It is also noticed that personal deixis are mentioned more in act I (1104) than the case in act II (935). Beckett uses personal deixis a lot with references but what is interesting is that he uses some of the third person deixis with no reference as in:

- Vladimir: And they didn't beat you? (Act I, line 68)
- Estragon: Beat me? Certainly they beat me. (Act I, line 69)

The pronoun *they* is introduced without antecedent or reference before or even after it. So it is non-anaphorically. Another thing to be noticed is that he presented pronouns before their references, as in the example:

Estragon: You're sure it was here? (Act I, line 283)

Vladimir: What? (Act I, line 284)

Estragon: That we were to wait? (Act I, line 285)

Vladimir: He said by the tree. Do you see any others? (Act I, line 286)

In this conversation the pronoun it refers to the reference tree which comes after the pronoun instead of preceding it. Generally, a personal deixis has reference to its characters. Examples are as follows:

- Vladimir: *I*'m glad to see *you* back. *I* thought *you*'re gone forever. (act I, line 51)
- Estragon: *me* too. (Act I, line 52)

- Vladimir: Together again at last! *We*'ll have to celebrate this. But how? Get up till *I* embrace *you*. (act I, line 53)
- Vladimir: *I* missed *you*... and at the same time *I* was happy. (act II, line 111)

The word *I* refers to Vladimir in all examples above, while *you*, *me* refer Estragon. *We* refers to them both. Beckett uses the pronouns *I* most frequently since he wants to tell his thoughts and ideas that he wants to reveal to the audience. He also uses the pronoun *you* more frequently to let the audience imagine themselves inside the play and let them think of what is said or presented. The use of other pronouns are used to serve the same purposes.

The use of personal deixis this way has a special function which is that Beckett wants the audience to concentrate on thoughts more than references. He wants to say that these events could happen to everyone by using personal deixis out of their references.

2. Place Deixis

Table (3) Place Deixis in both Acts I & II.

<i>Place deixis</i>	<i>frequency in Act I</i>	<i>frequency in Act II</i>	<i>Total</i>
Here	8	22	30
There	11	35	46
This(place)	1	1	2
These (places)	4	0	4
Come	22	14	36
Go	17	33	50
<i>Total numbers</i>	<i>63</i>	<i>105</i>	<i>168</i>

Table (3) reveals the frequency of place deixis in the play. The prominent one is the word *go* (50) , then comes the word *there* (46), *come* (34) , *here* (30), and the least number were the words *this* (place) (2) and *these* (places). It is also noticed from the above table that place deictic expressions are mentioned more in act II (105) than the case in act I (63).

Some of the examples which shows place deixis taken from the play are as follows:

- Estragon: We're not from *these parts*. Sir. (act I, line 809)
- Pozzo: *Here*? On my land? (act I, line 846)
- Estragon: I'm leaving them *there* . (act I, line 2265)
- Vladimir: Gogo! *Come* back! There you are again again! (act II,968)

The phrase *these parts* refers to the place they are in at the time of speaking, the same reference apply to the word *here*, both are proximal deixis While *there* is distal deixis which is far from the speaker. *Come* is also proximal deixis. The use of place deixis has a special function which is that the writer wants to say that such events could happen everywhere in the world. This is achieved by using place deixis instead of definite place.

3. Time Deixis

Table (4) Time Deixis in both Acts I & II

<i>Time deixis</i>	<i>Frequency in Act I</i>	<i>frequency in Act II</i>	<i>Total</i>
Now	24	29	53
Then	8	13	21
Yesterday	6	24	30
Tomorrow	6	8	14
Today	2	2	4
Day	8	17	25
This evening	4	2	6
<i>Total number</i>	58	95	153

Table (3) states all types of time deixis found in the play. The prominent word is *now* (53) in both acts followed by the word *yesterday* (30). As noticed in the table above that these words mentioned much more in Act II than in Act I. Then comes the words *day* (25), *then* (21), *tomorrow* (14), *this evening* (6), *today* (4). It is also noticed that time deixis is mentioned more in Act II (95) than in Act I (58).

Some examples taken from the play which contains time deixis are:

- Vladimir: Things have changed her since *yesterday*. (Act II, line 182)
- Estragon: Ah yes, *now* I remember. (Act I, line 681)
- Vladimir: We'll come back *tomorrow*. (Act I, line 320)
Estragon: and *then the day after tomorrow*. (Act I, line 321)

Time deictic expressions in these examples have no definite references since they are decoded by their speaker. Thus they could refer to every time the speaker says it. This is their basic function.

4. Discourse Deixis

Table (5) Discourse Deixis in both Acts I & II

<i>Discourse deixis</i>	<i>frequency in Act I</i>	<i>frequency in Act II</i>	<i>Total</i>
This	27	17	44
That	158	77	235
It	35	17	52
<i>Total</i>	<i>220</i>	<i>111</i>	<i>331</i>

As shown in table (5) . The types of discourse deixis appeared in the play are *this*, *that*, and *it*. The most mentioned is *that* (90), followed by *it* (52) and *this* (13). Discourse deixis is mentioned more in act I (220) than the case in act II.

Examples that contain discourse deixis taken from the play are:

- Vladimir: Hope deferred maketh the something sick, who said *that*? (Act I, line 117)
- Vladimir: Is *it* Pozzo or Bozzo? (Act I, line 801)
- Pozzo: The answer is *this*. But stay still. I beg of you, you're making me nervous. (Act I, line 1145)

In the first example the word *that* refers to the sentence (hope deferred maketh the something sick). In the second example the word *it* refers to the spelling of the word (Pozzo). In the third example , the word *this* refers to the answer. In all the examples, discourse deixis *this*, *that*, and *it* refers to the account that is mentioned before or after them. The use of

these deixis is to shift the attention from the reference of these words to the deixis itself i.e. they are used for emphasis of the theme.

5. Social Deixis

Table (6) Social Deixis in both Acts I & II

<i>Social Deixis</i>	<i>Frequency in Act I</i>	<i>frequency in Act II</i>	<i>Total</i>
Sir	44	17	61
Mr	7	5	12
Total	51	22	73

As Table (6) shows that there are only two social deixis found in the play which *sir* (61) , *Mr* (12) . There are also some other social deixis mentioned once or twice in (Act I); *my good man, my child*, and in Act II; *my friend*. All of these social deixis mentioned in the play are of the relational deixis only, which shows the relations among characters but not their role in society. Examples of social deixis taken from the play as follows;

- Estragon: You are not Mr. Godot. Sir. (Act I, line 786)
Pozzo: I'm Pozzo (Act I, line 787)
- Boy: What am I to tell Mr. Godot, Sir? (Act II, line 2032)

In the first example the word (Mr.) refers to the absent character *Godot*. *Sir* refers to Pozzo. In the second example the word (Mr.) refers also to *Godot* while *Sir* refers to Vladimir. As mentioned earlier these words are used to emphasize the idea of the absurdity of life. Mr. Godot himself is a controversial character that has no reference and can be considered as a deictic expression itself.

5. Results

What is extracted from the data analysis is that the number of deixis found in '*Waiting for Godot*' is (2764). It is huge number compared with other studies as a study entitled '*Deixis in The Child in the Grave*' conducted by Stefani Ekky Dewi in which the total number of deixis found is (46).

It is also found that there are five types of deixis in *'Waiting for Godot'*. The most frequent is the use of personal deixis (2039) (74.25%).

The second most frequent is the use of discourse deixis (331) (12.05%), place deixis (168) (6.07%), time deixis (153) (5.53%), and social deixis (73) (2.64%), and there is no significant difference in number of deixis between Act I and II.

The basic function of Deixis used in the play is persuasion and emphasis. Beckett was able to use deixis to persuade the audience of his thought. Yule (2006:115) claims that expressions like *tomorrow* and *here* can only be understood in terms of the speaker's intended meaning and calls them *deictic expressions* that comes from Greek which means 'pointing via language'. In addition, Beckett used deixis in order to make audience concentrate on the theme which is the absurdity of life more than references i.e. for emphasis. As Short (1996:100) confirms that " the use of deixis is thus one of the ways in which writers persuade readers to imagine a fictional world when they read poems, novels and plays."

Conclusion

The frequent use of deixis in Beckett's play shows his dependent on the context to interpret the meaning of his play. What makes this play influential is the frequent use of deixis specially the personal deixis that gives space for the readers or spectators of the play to imagine themselves in the play. This was a great tool used by Beckett to make his play timeless. Herman (1997: 282) stated that "*Deictic usages can transform the bare boards of the stage into another place, with or without scenery.*" The deictic use , as pointed, takes the scenery or the figures out of the borders of its contemporary stage and transform it to a movable flexible and transparent parenthesis to adjust it to different socio-centric functions and spaces in the future. The use of deixis in *'Waiting for Godot'* is also primarily meant to convey the meaninglessness of language, collapse of common , and the absurdity of life as Beckett wants it to convey. It is considered one of the prominent feature of this play according to the findings of this study, and it raises an important question; whether other plays of absurd theatre have such huge number of deixis in their play to name it as one of the prominent features of absurd theatre or not? This question needs more research and comparative studies to reach a conclusion.

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تحليل الالفاظ الاشاريه في مسرحيه باكت " انتظار كودوت "

م.م. عفراء عبد الحسين ناصر

الجامعة المستنصرية /كلية الآداب /قسم اللغة الإنكليزية

المستخلص

الاشاريات (deixis) هي كلمات غير ثابتة المعنى. يعتمد معناها على السياق الكلامي و غير الكلامي. تغير السياق الكلامي يكون نتيجة تغير الحاله و الاشخاص و الاماكن و وقت الكلام.

تختص الدراسة الحاليه بدراسة الاشارات المنقوله عن شخصيات مسرحية "انتظار كودوت" لسامويل باكت. تشمل الدراسة الحاليه على ثلاث مراحل: جمع المعلومات والكلمات من نص المسرحيه. ثانيا: تحديد انواع الاشارات و عددها. ثالثا: تحديد وظائفها في النص. يحدد شكل الاشارات حسب نظريه الالفاظ الاشاريه في تحليل الخطاب و التي تتاثر بعوامل مثل المتحدث و المستمع و السياق و الحاله او الموقف.

ونظرا لكون مسرح العبث ينقل افكارا عبثيه ليس لها معنى، لذلك من المفترض ان تحتوي هذه المسرحيه على العديد من الالفاظ الاشاريه و التي تجعل المسرحيه غير واضحه المعنى و معتمده بذلك على الحاله و المتحدث و تعطي المستمع بعض المساحه لتخيل انفسهم في وسط احداث المسرحيه التي يرونها متى و اين ما عرضت لهم . بوجود الالفاظ الاشاريه فان المسرحيه تعتبر ابدية.

الاهداف المنشوده من هذه الدراسة هي:

١. وجود الاشارات كسمة بارزه في المسرحيه هو الهدف من البحث. و يتحقق عن طريق:
 - تحديد تكرار الشاربات المنقوله عن شخصيات المسرحيه.
 - تحديد انواعها و وظائفها في المسرحيه.

اهمية الدراسة الحاليه تتلخص كالتالي:

١. الاهميه العلميه: تبرز الاهميه العلميه في امكانيه استخدام البحث في دراسات مقارنه اخرى لمسرحيات عبثيه اخرى لاثبات وجود الاشارات كسمة بارزه و اساسيه لمسرح العبث.
٢. تعتبر مسرحية "انتظار كودوت" واحده من الاعلام البارزه في مسرح العبث و التي يظهر استخدام الاشارات فيها كسمة اساسيه للغتها. ذلك لم يكن مشارا اليه سابقا في الدراسات الاكاديميه.
٣. للالفاظ الاشاريه اهميه خاصه على اساتذة و طلاب قسم اللغه الانكليزيه معرفتها و استخدامها لاعطاء النص معنى خاص قادر على التغير حسب الحاله و السياق.