



**T.C.
MUSTAFA KEMAL UNIVERSITY
INSTITUTION OF SOCIAL SCIENCE
DEPARTMENT OF FOREIGN LANGUAGE AND EDUCATION**

**TEMPORAL DEICTIC EXPRESSIONS IN
ENGLISH FAIRY TALES**

MASTER'S THESIS

**Prepared by
Tuçe ÖZTÜRK**

**Advisor
Yrd. Doç. Dr. Fırat KARADAŞ**

Hatay-2013



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ONAY

TUÇE ÖZTÜRK tarafından hazırlanan “**TEMPORAL DEICTIC EXPRESSIONS IN ENGLISH FAIRY TALES**” adlı bu çalışma jüri tarafından lisansüstü öğretim yönetmeliğinin ilgili maddelerine göre değerlendirilip oybirliği / oyçokluğu ile **YABANCI DİLLER EĞİTİMİ ANA BİLİM DALINDA YÜKSEK LİSANS TEZİ** olarak kabul edilmiştir.

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ENGLISH FAIRY TALES'DEKİ ZAMANSAL SÖYLEM BELİRTEÇLERİ

Tue ÖZTÜRK

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ÖZET

Bu alıřmanın amacı Joseph Jacobs'ın tarafından derlenmiř olan *English Fairy Tales*'deki 10 peri masalında bulunan zamansal söylem belirtelerinin pragmatik aıdan incelenmesidir. Bu alıřmada zamansal söylem belirtelerinin metin ierisinde farklı ifadeler iin kullanıldıđı ve hikâyenin anlaşılmasında önemli bir rol oynadıđı düşünceyi üzerine odaklanılmıřtır. İngiliz peri masallarındaki zamansal söylem belirtelerinin nasıl işlevleri olduđunu ve neyi ima ettiklerini anlamak iin gereken veriler, 10 peri masalını pragmatik aıdan inceleyerek elde edilmiřtir. Diđer bir deđişle bu alıřma İngiliz peri masallarındaki zamansal söylem belirtelerinin anlam ve yapılarını inceleyen edebi pragmatik bir alıřmadır.

Bu alıřma Comrie'nin (1985: 89) önermiř olduđu zamansal söylem belirte türlerini kriter olarak almıřtır. Comrie zamansal söylem belirtelerini *lexically composite expressions*, *lexical items* ve *grammatical categories (tenses)* olarak üçe ayırmıřtır. Bu alıřma kapsamında seilmiř olan peri masallarındaki *temporal lexically composite words* ve *temporal lexical items* Levinson'ın söylem belirteleri kullanım kategorilerinden hangisine anlamsal ve işlevsel olarak uyduđu belirlenir.

İlk önce, iermiř oldukları zamansal söylem belirteleri sayısının okluđuna göre incelenecek 10 peri masalı seilir. Seilen masallar okunduktan sonra her masaldaki *lexically composite temporal expressions* ve *lexical temporal items* belirlenir. Her bir zamansal söylem belirteinin nasıl kullanıldıđı metin iindeki görevi ve Levinson tarafından belirtilen söylem belirte kullanım türlerinden hangisinin özelliđine sahip olduđu incelenir. Daha sonra her biri deictic ve ya non-deictic olarak kategorize edilir. Bu alıřmayı gerekleřtirmek iin hikayeler pragmatik aıdan incelenmiř ve nicel verilerden yararlanılmıřtır. İngilizcede

zamanların da zamansal söylem belirteç özelliği olduğu göz önünde bulundurularak sadece yüzeysel olarak onlardan bahsedilmiştir.

Sonuç olarak zamansal söylem belirteçlerinin genel olarak distal olduğu ve çoğunlukla, söylem belirteç türlerinden symbolic kullanımın daha çok örneğine rastlandığı gözlemlenmiştir. Bu durum İngiliz peri masalarındaki zamansal söylem belirteçlerinin anlamlarının ve imalarının sadece metnin zamansal ve mekansal çerçevesi göz önünde bulundurularak anlaşılabilirliğini, fakat bunun peri masalarındaki zamansal ve mekansal çerçevenin belirsiz olmasından dolayı mümkün olmadığı görülür. Hatta, zamansal söylem belirteçlerinin imalarının anlaşılmasında bu belirsizliğe ciddi olarak etkilemektedir.

ANAHTAR KELİMELER

Zamansal söylem belirteçleri, peri masalarındaki zamansal söylem belirteç türleri, söylem belirteçlerinin kullanımları, deictic center, İngiliz peri masaları,

TEMPORAL DEICTIC EXPRESSIONS IN *ENGLISH FAIRY TALES*

Master's Thesis, Tuçe ÖZTÜRK
Department of Foreign Language Education, 2013
Supervisor: Asst. Prof. Dr. Fırat KARADAŞ

ABSTRACT

The general purpose of this study is to examine the temporal deictic expressions used in 10 fairy tales in *English Fairy Tales*, a collection of English fairy tales by Joseph Jacobs. This thesis deals with the idea that the temporal deictic expressions in fairy tales have significant functions in their interpretation and are used in different ways in harmony with the context in which they are utilized. In order to carry out this study, the research data has been drawn from 10 fairy tales to show how temporal deictic expressions function in English fairy tales and what they refer to. In other words, this study can be defined as one that focuses on the pragmatic analysis of temporal deixis in English fairy tales, which makes it a literary pragmatic study.

When carrying out this study, the categories of the temporal expressions proposed by Comrie (1985:89) are taken as essential criteria in this study. Comrie divides the temporal expressions into three categories: lexically composite expressions such as *the next day*, lexical items like *then* and grammatical categories (tenses). In the scope of this study, temporal lexically composite words and temporal lexical items used in 10 fairy tales are pragmatically analyzed and categorized according to the different usages of deictic items given by Levinson (1983).

At first, after selection procedure of 10 fairy tales according to how many temporal deictic expressions they include, these 10 fairy tales have been read, and the lexically composite temporal expressions and lexical temporal items in each fairy tale have been determined. How they are used in the context and whether each temporal deictic expression in 10 fairy tales has deictic or non-deictic usage are

examined. After analyzing the fairy tales and categorizing each temporal deixis according to its usage and function, the deictic expression has been categorized according to it has deictic or non-deictic function. In other words, so as to collect the needed data for the actualization of this study, pragmatic analysis and quantitative analysis are utilized. Although tenses are also regarded as temporal deictic category by Comrie, they have been included generally in thesis study, it has not been dealt with in detail. To sum up, the overall purpose of this study is to look for what kind of functions temporal deictic expressions serve in interpretation and understandability of 10 fairy tales. At the end, it comes to conclusion that the temporal deictic expressions are generally distal and their symbolic uses are overwhelmingly used in 10 fairy tale. Therefore, the exact meanings and referents of the temporal deictic expressions cannot be interpreted and understood because they are dependent on the speech situation of the context.

KEY WORDS

Temporal deictic expressions, the categorization of the temporal deictic expressions, the usages of deictic items, deictic center, English fairy tales,

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LIST OF ABBREVIATIONS

CT	Coding Time
RT	Receiving Time

INTRODUCTION

Deixis is among the essential study topics of pragmatics. Levinson (1983: 55) states, “deixis belongs within the domain of pragmatics, because it directly concerns the relationship between the structure of languages and the contexts in which they are used”. It can be said that deictic expressions through which the relation between language and context is shown in the structure of the language can be regarded as one of the sub-fields of pragmatics. Deictic expressions are used to indicate something in the current context. Furthermore, deixis can be thought as a phenomenon in which the referents of certain expressions cannot be understood without knowing the context in which the utterances occur. In other words, deixis deals with the way in which utterances are encoded and how the meaning of the utterance can be interpreted taking into consideration the analysis of the context in which it is uttered. In order to understand what a deictic expression refers to, it is required to have enough knowledge about the temporal and spatial context of the utterance. Levinson (1983: 58) says

[a] context will here be a set of pragmatic indices, co-ordinates or reference points (as they are obviously called) for speakers, addressers, times of utterance, places of utterance, indicated objects, and whatever else is needed.

In addition, it can be said that the way of interpreting speech and text modes may vary from one situation to another. The words and structures used in any language events are clues to comprehend discourse in context. Therefore, it can be said that deictic expressions have important roles in the interpretation of the discourse.

CHAPTER I

INTRODUCTION

1.0. INTRODUCTION

This chapter starts with an overview and continues with presenting the background of the study which is followed by the representation of the problem and purpose of the study. The aim and significant of the study are introduced what is searched throughout the study. The limitations are pointed out to show some shortcomings of the study as can be found in many studies as well.

1.1 OVERVIEW

Language is a tool for communication. With the help of language, human beings are able to convey meanings to each other and establish social relationships. Linguistics explores the internal and the external dynamics of language and studies the processes of meaning formation in everyday communication. Pragmatics is one of the branches of linguistics which studies the processes of meaning formation in everyday communication. However, differently from other theories of meaning, pragmatics seeks the source of meaning in context, that is, in the intended meaning of a speaker and in the relationship between interlocutors of a speech event. Pragmatics focuses on how meaning of an utterance can change according to linguistic knowledge of the speaker and listener and context of the utterance. Yule (2010: 127) states "the study of what speakers mean, or "speaker meaning", is called pragmatics". In addition to this, the studies that include the interpretation of what people mean in definite context, how the context forms what is mentioned by the speaker, and how listeners can infer what is expressed are among the study topics of pragmatics. In other words, it can be said that pragmatics can be regarded as the study of contextual meanings and the relationship between linguistic forms and the users of these forms. Although it is difficult to be objective and consistent in the analysis of pragmatic studies, it is possible to pay attention to people's intended meanings, assumptions, purposes and kinds of actions (Yule, 1996: 3).

Deixis is a term for a word or phrase which directly relates an utterance to time, place or person. Deictic forms are the words which involve implicit references and need to be referred in the context (Richards, 1985: 75). Yule (1996: 9) defines deictic expression as ‘pointing’ or as a technical term focusing on utterances. Deictic expressions are crucial for understanding contexts of all forms of language, including literature. In the identification of literary works, deixis has a significant role. It can be pointed out that deixis provides contextual clues so as to comprehend and relate the information given in each successive sentence in the narrative as a whole. Taking into consideration the fact that fairy tales are oral products of the literary imagination of ancient people, they can be evaluated as literature. It seems that fairy tales have a characteristic style of narration and a special application of time and space. Deictic expressions play a crucial role in the formation of the temporal and spatial context of fairy tales. Paying regard to the idea that there are various types of deictic expressions, it can be said that each of them has a significant function to serve in the development of context of fairy tales. If it is aimed to analyze a fairy tale, it is crucial to pay attention to the uses of time expressions which are divided into three categories as lexically composite expressions, lexical items and grammatical categories by Comrie (1995: 8). So as to have knowledge about the time of a fairy tale, it is required to analyze the usages of the three categories. In other words, the uses of temporal deictic expressions give shape to fairy tales. Hence, so as to understand time in fairy tales, it is needed to have some ideas about the meanings, functions and references of temporal deictic expressions used. In other words, without deixis that is a component of the context of fairy tales, it can be a bit difficult to understand fairy tales correctly and effectively.

In this study it is aimed to analyze the use of temporal deictic expressions in 10 fairy tales in a pragmatic way to have knowledge about their functions and contributions to the fairy tales, which makes it a sample of literary pragmatic study.

1.2. BACKGROUND OF THE STUDY

Pragmatics as a field of linguistic inquiry was initiated in the 1930s by Morris, Carnap, and Peirce, for whom syntax addressed the formal relations of signs to one another, and semantics the relation of signs to their users and interpreters (Morris, 1938). Pragmatics is the study of context dependency of meaning. Within

the field of pragmatics, it is possible to come across with different aspects of language. One of them is deixis which refers to the field of understanding the meanings of certain words and utterances by getting contextual information. It can be said that deixis is predominantly utilized in some studies that include pragmatic analysis. In addition to this, literary pragmatic studies on deixis are also charming and inviting further effort. Literary pragmatics which is about how language is used in the production and consumption of literary texts is a pragmatic analysis of literary works. In other words, it is the application of pragmatics in literary works. Moreover, literary pragmatics is a new cross discipline and perspective into literary appreciation and criticism (Mey, 2006: 511). It can be proposed that focusing on the deictic expressions in literary works may help a better understanding of these words. When literary works are considered, fairy tale can be considered among the crucial samples of literary works. Additionally, it can be pointed out that deictic expressions have a crucial function in the development and comprehension of fairy tales which can be thought as literary phenomena.

The aim of this study is to investigate the usages of temporal deictic expressions in 10 fairy tales in *English Fairy Tales*. In other words, this literary pragmatic study aims to examine the functions, meanings and references of temporal deictic expressions in *English Fairy Tales* by Joseph Jacobs through analysing the usages in the context of each tale. Although deixis and fairy tale are popular terms in linguistics and literature, it can be a bit difficult to come across with studies that deal with them within the scope of philosophical, psychological and linguistic approaches. In order to comprehend the bases of this study better, it is crucial to be familiar with the terms of deixis and its types, some theories on the bases of deixis, the relation between deixis and context and some samples of literary pragmatic studies to have an idea about how literary pragmatic studies are carried out.

1.2.1. Deixis and Its Types

There are different sorts of referring fields. Bühler (1934: cited in Renkema, 1993: 77) states that the first field where the meanings of words and the things that the words refer to do not change in different contexts. However, in the second field the meaning and functions of words such as *I, you, this, here, now* depend on certain conditions of discourse. The things that they refer to can change in different context.

It is possible to come across with a variety of definitions of the term of deixis. Yule (1996: 9) states that “[deixis] is a technical term (from Greek) for one of the most basic things we do with utterances. It means ‘pointing’ via language”. Levinson (2006: 97) resembles deixis to ‘a big black fly in the ointment’ and adds that deixis includes ‘subjective, attentional, intentional and context-dependent properties’. Because of the fact that interpretation of utterance depends on the context of the utterance, context serves significant function in understanding the deictic information. Additionally, deixis can be regarded as a form of exophora, which is an utterance that is given meaning by the context it is uttered in. Specifically, deixis represents the speech event itself. To identify the meaning and the function of a deictic expression, it is necessary to specify its referent in a given context. It can be said that deictic expressions refer to the speaker, the speaker’s utterance, the speaker’s location, and the time at which the speech event occurs, so deictic expressions depend on the speaker’s context. Yule (1996: 9) says:

[deixis] is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expressions being ‘near speaker’ versus ‘away from speaker’. In English the ‘near speaker’, or proximal terms, are ‘this’, ‘here’, ‘now’. The ‘away from speaker’, or distal terms, are ‘that’, ‘there’, ‘then’. Proximal terms are typically interpreted in terms of the speaker’s location, or the deictic center, so that ‘now’ is generally understood as referring to some point or period in time that has the time of the speaker’s utterance at its center. Distal terms can simply indicate ‘away from speaker’, but, in some languages, can be used to distinguish between ‘near addressees’ and ‘away from both speaker and addressee’.

It can be said that in order to define what a deictic expression refers to, the speaker’s context should be known. Also taking into consideration the deictic centre, it is possible to show whether a deictic expression is proximal or distal. Without the knowledge about the place and time of speaking, the meaning of deictic expression is ambiguous. Because of this, in order to make up the meaning and function of deictic expressions it is needed to have enough knowledge about the context in which it is uttered. Levinson (2004: 107) says:

[the] field of indexical expressions is not clearly delimited because in so far as most referring expressions do not fully individuate solely by virtue of their semantic context but rather depend for success on states of mutual knowledge holding between discourse participants, the great majority of successful acts of reference depend on indexical conditions. Still, we may hope to make a distinction between expressions used indexically, and those- let us call them deictic – that necessarily invoke features of the context because of a contextual variable built into their semantic conditions.

It can be stated that the analysis of deictic expressions can be defined as a complicated one owing to the fact that they can have multi-functional roles in the context they are used. They can be utilized not only to point things, but to track referents in discourse to contrast with other referring expressions. It can be pointed out that in order to understand a context, it is needed to have knowledge about the given deictic information; and without the context in which deixis is used, it is not possible to understand the deictic information given. In other words, both of them cannot be thought separately. Therefore, deixis has the role of expressing both what sentences mean, what can be meant when they are said and thoughts they indicate. By the help of deixis it is possible to direct the addressee's attention to some features in the spatio-temporal context. Therefore, it can be noted that deixis is intentional, subjective, and attentional.

Deictic expressions are a sub-type of definite referring expressions which 'point to' their referents. The term deictic can be used in a variety of ways; however, most of them indicate the location of referents by using the speaker, time and place of speaking as a referent point or deictic centre (Cruse, 2006: 44). It can be said that cross-linguistic data on deictic categories are ideal and universal. Levinson (2006: 112) states:

[one] problem is that the meaning of deictic expressions is usually treated as self-evident in grammatical descriptions and rarely properly investigated, and a second problem is that major typological surveys are scarce. But despite the universality of deictic categories like person, place, and time, their expression in grammatical categories is anything but universal.

It can be understood that although the grammatical expressions and features of deictic expressions are different in all languages, deictic categories have universality. Taking all of these into consideration, it can be pointed out that deictic expressions are divided into three main sub-types and two minor sub-types as it is shown in Table 1 given below:

Table 1: The Types of Deixis

	Types of Deixis
1	Person Deixis
2	Place Deixis
3	Time Deixis
4	Discourse Deixis
5	Social Deixis

It can be said that there are five types of deixis. And each has significant function in the text it occurs. As can be understood from Table 1, the first type is person deixis which deals with the correct identification of the grammatical people used to refer to speaker and addressee, and concerns the encoding of the role of participant in an utterance. It is constructed around three parts: first person *I*, second person *you*, and third person *he, she, it*. Levinson (2006: 112) proposes:

[the] grammatical category of person directly reflects the different roles that individuals play in the speech event: speaker, addressee and other. When these roles shift in the course of conversational turn-taking the origo shifts with them: A's *I* becomes B's *you*, A's *here* becomes B's *there* and so forth.

According to the origo, personal deictic expressions can shift from being *I* to being *you*. In other words, personal deixis deals with the encoding of the role of participants in the speech event. In order to understand the participants' roles, it is needed to develop an independent pragmatic framework. The traditional person paradigm is constructed around two semantic features: the speaker (S) and the addressee (A), which can be sub-classified as: first person (+S), second person (+A, -S) and third person (-S, -A). It can be understood that the first person deixis makes reference to the speaker (*I, me, mine, myself, my, we, our...*), and the second person deixis is a person or people identified as addressee (*you, your, yourselves, yours...*). The third person deixis is a referent that is not identified as the speaker or addressee (*he, she, it, her, they, his, them...*) (Levinson, 2006: 112). It can be said that speaker and addressee are participating to the speech event, while third person does not have a participant role (Lyons, 1977: 638).

In addition to person deixis, place deixis, also called spatial deixis, is another type of deixis that signifies the distance and relative location of people and things.

Place deixis gives some clues about the position of the referent of a linguistic expression. Spatial deixis includes the demonstrative pronouns (*this*, *that*) and the adverbs (*there*, *here*). Yule (1996: 12) expresses that the adverb *here* denotes motion towards speaker, whereas the adverb *there* denotes motion away from the speaker. He adds that some verbs of motion such as *come* and *go* give a deictic sense marking a movement towards or away from the speaker. Levinson (1983: 81) states:

[the] demonstrative pronouns are perhaps more clearly organized in a straightforward proximal- distal dimension, whereby *this* can mean 'the object in a pragmatically given area close to the speaker's location at CT, and that the object beyond the pragmatically given area close to the speaker's location at CT.

It can be concluded that *this* and *here* includes region proximal to the speaker, whereas *that* and *there* means distance from the speaker.

The third one is time deixis which concerns with different times in the utterances. It will be explicitly handled below. Another type of deixis is discourse deixis or text deixis which deals with the use of deictic expressions within some utterance to refer to some portions of the discourse in the utterance. In other words, discourse deixis encodes the discourse location of the current utterance, and occurs in an utterance which signals its relation to surrounding text (Levinson, 1983: 85). The last one is social deixis which represents the expressions showing the certain realities of the social situation in which the utterance occurs (Fillmore, 1997: 76). Social deixis includes the structure of language that encodes social features of participants and their relationships. In other words, social deixis encodes the social varieties that are relative to the participant role, particularly the social relationship between speaker and addressee(s) or speaker or referent (Levinson, 1983: 89-90).

1. 2. 2. Some Studies on Theories of Deixis

In spite of the fact that deixis is an early topic in pragmatics, detail and systematic treatments of this topic are still in demand. Especially, it is interesting to provide evidence about categorization of deixis from different languages and dialects. Deixis is one of the crucial areas of pragmatics and linguistics and there have been some studies that deal with its theories, basis and descriptive natures. In order to understand this thesis, the studies of some linguists who have focused on

deixis in last two decades will be given here:

The first one is Bühler (1934) who is known for his treatment of deixis. He has examined the deictic field of language and deictic words, which is the one of the main studies on deixis. He aims to show how the fulfilment of the meaning of deictic expressions is connected to sensory deictic clues, and how this fulfilment is dependent on these clues and their equivalents. He focuses on the idea that in spoken language deictic expressions have the same function of signposts. He adds that for social understanding a sender and a receiver are needed, but both of them have different functions. In addition to this, he focuses on the *here-I-now* system of subjective orientation and the meaning of the deictic words from a logical perspective. If the speaker wants to refer to the sender of the mentioned word, he uses *I*; however, if he aims to indicate the receiver, he uses *you*. It is possible to make the meaning of deictic expressions by knowing the position of the speaker. In other word, it is needed to know who *I* is, where *here* is and when *now* is. Speaking *here*, *I* and *now* can be comprehended as the present position of the speaker. He states that what the speaker means can be understood by addressee on the foundation of the circumstance in which the utterance occurs. He claims that *here* can change according to the position of the speaker. The position can change according to the each speaker and each speech act. In addition to Bühler, Lyons is another linguist who focuses on the theoretical basis of deixis. In the book of *Semantics*, one of the topics focused on by Lyons (1977) is deixis which includes not only the characteristic features of demonstrative pronouns, but also tense, person and other particular aspects of context of utterance. He says that deixis is about identification or drawing attention by pointing. He defines deictic expressions as terms that have “egocentric” features. This means that the speaker has the role of ego and sees everything from his point of view. In other words, he is at zero- point of the spatio-temporal co-ordinates. Lyons adds that this spatio-temporal zero point (*here* and *now*) is constructed around the place of the speaker at the moment of utterance. Therefore, the same sentence may be used to perform various speech acts when uttered by different speakers owing to the fact that the spatio-temporal zero point formed around the place of the speaker may change. That is why, he supports the idea that there is a distinction between sentence-meaning and utterance-meaning. The other point which is emphasized is that when an object is identified by pointing, it is aimed to draw the addressee’s attention to a spatio-temporal region in which it is

situated. The addressee knows that his attention is drawn to some object rather than to the spatio-temporal region. In addition to this, another aspect that Lyons pays attention to is the difference between deictic and anaphoric usages of deictic expressions. He notes that if a deictic expression is used deictically, there must be some accompanying paralinguistic features like nod of the head or a gesture with hand which attracts the attention of the addressee to the referent in spatio-temporal situation which can be defined as gestural usage. In contrast, if the mentioned deictic expression is anaphoric, it refers to the referent of some other antecedent in the preceding context under the normal conditions. He clarifies that whether a deictic expression has an anaphoric or deictic reference or both cannot be determined with just taking into consideration a microlinguistic analysis of the structure and meaning of the sentence. That is to say, in this situation it is needed to pay attention to the context of the utterance. Furthermore, Lyons also explains the connection of tense with deixis. It can be said that tense is the deictic frame of temporal reference which identifies the relation between the time of the situation and the temporal zero-point of the deictic context. In addition to Lyons, with his *Pragmatics*, Levinson (1983) who is another linguist who deals with deixis presents all aspects of pragmatics and the topics which can be evaluated in its scope. He expresses that the aspects of the language use are crucial to understand language as a system, and especially to make out linguistic pragmatics. It can be expressed that Levinson puts too much emphasis on the relation between language and context reflected in the structure of the language, which is one of the focal points of the phenomenon of deixis. He presents some useful analytical distinctions between pragmatics and semantics, and he emphasizes the idea that deixis belongs within the domain of pragmatics owing to the fact that it deals with the relationship between the structure of language and the contexts in which they are used. When the subject is the usages of the deictic items, Levinson gives too many details on it, which will be handled in detail in the theoretical framework of the study below. He divides the usages of the deictic expressions which are given in two categories as deictic and non-deictic. He divides the deictic use of deixis into two categories: gestural and symbolic. A gestural deixis is used with an audio, visual, or tactile referent, while the symbolic usage of deixis requires the basic spatio-temporal parameters of the speech event. Furthermore, apart from the deictic usages, there are two non-deictic usages of deixis: anaphoric and non-anaphoric. An anaphoric usage is where some terms used as referents to some

prior terms in the discourse picked out. In addition to this, types of deictic expressions are other crucial points that Levinson closely deals with. He (1983) says that the traditional categories of deixis are person deixis which concerns encoding the role of humans, place deixis encoding spatial location of participants and object in the speech event, and time deixis encoding of temporal points. Furthermore, he adds two more categories to the types of deixis: discourse and social deixis. He points out that social deixis anchoring the social relationship holding between speaker and addressee, whereas discourse deixis deals with the encoding of reference to portions of the unfolding discourse in which the utterance is used. Additionally, the other linguist focusing on the term deixis is Yule (1996) whose expressions on deixis correspond to Levinson's. He aims to clarify the term of deixis which means 'pointing' via language. He divides the deixis into five categories as Levinson does. Also he describes the distinction between speaker (I) and the addressee (you), and notes that each person in a conversation shifts from being "I" to being "you" constantly. Therefore, in order to have an idea about what each deictic expression refers, it is crucial to know the details about the deictic centre of the utterances. As a conclusion, he explains that the interpretation depends on the context, the speaker's intention, and deictic expressions always communicate too much more than uttered. Apart from Yule, Fillmore (1997) is among the linguists who deal with theoretical issues on deixis. Apart from the other linguists, in *Lectures on Deixis*, he focuses on deictic and non-deictic conception of space and time. He examines spatial and temporal notions that have no connection to the observer's point of view and the deictic conceptions of these notions. He expresses some information about deictically anchored conceptions of space and time with special attention to the positional and non-positional concepts. Then, he adds some data on the special use of discourse and social deixis. However, in *Understanding Pragmatics*, Verschueren (1999) gives some general information about deixis which he regards as one of the common terms in the scope of pragmatics. Like Levinson, he gives some details about the categories of deixis. Additionally, Sidnell (2009) is concentrated upon the types of deixis. He focuses on the opposition between locative adverbs *here/there* and demonstrative *this/that*. These deixis differ not only in terms of their syntactic properties but also in terms of the way in which they characterize a referent. Additionally, in terms of the features of the place of deixis in human interaction he notes that the referents of deixis such as *here, there, this, that* can change according to the origo.

1.2.3. The Relation between Context and Deixis

Deixis is very sensitive to context; hence it is depicted as context-dependent in meaning and it is reasonable enough to include it in pragmatic analysis. In order to understand deixis, it is crucial to know about the context in which it occurs. There are some linguists who deal with deixis, context and their relationships. It can be said that these are some popular terms analysed in the scope of pragmatics and linguistics. In this section, some back ground data about the relation between deixis and context have been presented with making reference to some linguists that focus on these topics in last two decades:

The first one is Hausendorf (2003) who puts emphasis on deixis and speech situation. He regards deixis as an expression whose meaning is bound to the actual speech situation which is defined as a device for varying items of the speech acts derived from space, time and people. In other words, it is said that deictic expressions and the utterances in which they occur cannot easily be distinguished from their situational context. Furthermore, he indicates that instead of considering speech situation as a physical entity, it must be viewed as both a social and cognitive structure depending on the participants' roles. He adds that what is visually perceived by participants constructs situation, and their visual perception is used as one communication channel among other channels. It can be said that deixis functions as inference between code and message where sensory perception is needed as a channel of communication. Also Recanati (2010) focuses on indexicals and defines them as the expressions whose semantic value depends on the context of utterance. He adds that speaker's intention, some aspects of the situation of utterance such as who speaks, where and when give some information about context. In addition, it can be said that he is interested in context-shift. Because of the fact that semantic value of indexicals depends on the context, shifting the contexts results in shifting the value of indexicals. A context always includes a time, a place and a world feature. The time, place and world which the operator systematically shifts are the time, place and world of the context of utterance. He explains two different types of contexts: the actual context c in which the sentence is produced, and the pretend context c' in which the utterance presents itself as being produced. He adds that in fictional text the context of the sentences is not actual context, but an imaginary context. Another linguist focuses on the relation between deixis and context is Hank (2011) who

supports the idea that deictic systems define points of intersection between linguistic structure and social settings in which speech takes place. He agrees on the idea that indexicality designates the context-dependency between utterances and speech context, and that deictic types are specialized in individualizing single objects or groups of objects in relation to the participants in the event of speaking. Additionally, Corazza (2011) also has focused on the problem of context sensitivity. He puts emphasis on the idea that deictic words are the expressions relying on the context of use to select items of discourse. He reflects that the meaning of an indexical leads readers to some aspect of context so as to fix the object of discourse. Because deictic expressions are token reflexive, they can be understood in terms of the situation in which they occur. He claims that the reference of a deixis is dependent on its particular meaning. Therefore, *I* is the person who utters the token, *now* is the time at which this token is uttered, *this book* is the book pointed to by a gesture accompanying this token. However, in order to understand the meaning of demonstrative is not enough to know about context, it should be accompanied by a pointing gesture or demonstration. Owing to the fact that indexicals are dependent on the agent of the utterance's ego centre, they have a cognitive influence leading to self-centred behaviour.

1.2.4. Theories and Some Samples of Literary Pragmatic Studies

In narrative it is important to gather and maintain information about who the participants are and when and where the events take place, this deictic information plays a central role in understanding the narrative. It can be said that deictic expressions are important for understanding a narrative, and a narrative is crucial for understanding deixis. That is why, it can be said that there is a crucial relation between deixis and narrative. Deixis in narrative or the relation between deixis and narrative are among the terms that are in demand and are included in the scope of literary pragmatic studies. Although in the chapter of theoretical framework of this study, the detail data on the functions of deixis in narrative have been handled explicitly, it can be needed to have some background information about a number of studies of some philosophers who deal with explaining the theories on the relation between deixis and narrative. Therefore, some of them will be given below:

Galbroith (1995) makes some remarks about deictic shift theory and poetics

of involvement in narrative. He puts emphasis on the fact that deixis governs some grammatical and epistemological categories as orientational mapping, unique reference and narrative. He focuses on the fictional origo which is not speaker of the text, but the experiencing character within the story world. He adds that *here, now* and *I* which forms the origo of deictic expressions in narration are not constructed in fiction on the plane of the story but in the act of narrating. He says that incomplete sentences and direct address cannot appear in indirect discourse. Because these expressions just refer to their experiences, they cannot refer to another self's discourse. If it is possible to see such kind of expressions in narration, it is the evidence that deictic elements in narration do not refer to the self of speaker or author, but to the selves of characters whose experience can be expressed by the text. In other words, the deixis and sentence of narration create the reality of the story world. He does not deny the pragmatic reality of the author and the reader, and he claims that the language of fictional narration is not deictically grounded in this reality. In addition to Galbroith, Mey (2001) expresses that context is vitally important not only in assigning the proper values to reference for deictic terms, but also in the case of other deictic expressions whose referent cannot be identified outside of their proper context. In addition to this, in *Pragmatics: An introduction* he gives some information about literary pragmatics which focuses on the features that characterize the dialect aspect of literary production: the text as an author –originated and guided, but at the same time reader-oriented and –activated process of wording. He defines reader as one who acquires the product of someone else's literary activity and satisfies a personal need by consuming the literary text and reading as a collaborative activity taking place between the author and reader and an innovative process of active re-creation. When reader enters the universe that author has created, the reader is dependent on the author for guidance in the world of fiction and the author depends on the reader's existence for her/his activity, which Mey calls a dialect process. He adds that this dialect aspect of literature constructs the essence of the literary pragmatic studies. Then he focuses on the time in literary text and he divides the time into three categories: the time at which the utterance is spoken is 'speech time' (ST), the time which the event speak about is 'event time' (FT), and the time that is indicated by the temporal indicators of the utterance is called 'reference time' (RT). At the end he gives some details about the term of voice and point of view. He comes to the conclusion that successful voicing depends on the

role of agents in the narrative process. In addition to this study, in his article "Pragmatics and literature" he (2011) explains the term of literary pragmatics and narrativity and storytelling. He expresses that how language is utilized in the production and consumption of literary texts is evaluated in the scope of literary pragmatics. He focuses on author and storytelling. He says the reader and author work collaboratively in creating and re-creating the fictional universe of the story. He adds that the concept of voice which represents characters has an important role in this situation. Because of the fact that in pragmatic analysis of a text, the voices in the discourse are crucial for the readers, so as to interpret the text in a correct way it is needed to know where the voices stand in relation to other participants, characters of narrative.

Except of these theoretical studies, to advance our understanding on the functions of pragmatics and deixis in narrative, some studies involving literary pragmatic features have been given below:

The study of Herman (1999) can be thought as one of the literary pragmatic study that shows the function of the temporal expressions in drama. He aims to focus on the dimension of time in Shakespeare's *Romeo and Juliet*. It is seen that both deictic and non-deictic resources are used in various ways to structure time in the play. He adds that clock and calendrical references have important functions in constructing the linear course of time across the time span of the secondary action of the whole play, whereas the non-deictic expressions show intervals of time to be calculated within larger spans. The temporal expressions are used in a way that makes the future imminent and positive, and past recent. The past is present and shapes the present and future, by expanding or contracting or being simultaneously present within the present of the time line. Expenditures of time vary in the lived life of the play.

Addition to Herman, Breem (2006) has applied the rules of pragmatics on literature. He aims to explore Kate Chopin's "The Story of an Hour" from a cognitive poetic/stylistic perspective. In the mentioned study, the analysis has investigated Chopin's use of different type of deictic expressions and shows how such use guides the reader to be involved in the text world, leading to a better understanding/exploration of the characters and themes. The conclusion shows how traditional observations about the text combined with an analysis of deixis helps reader to create the text world of the story.

For a better clarification the use of deixis in narrative and to illustrate the situation with an example, Ribera (2007) looks at demonstrative descriptions which are considered as the most important text deictic units with textual antecedent-triggers. In the scope of this study, he examines the text deixis regarded as a metaphorical referential device which maps the ground of the utterance onto the text in a narrative corpus consisting of J.M. Barrie's *Peter Pan* and its translation into Catalan. Demonstrative noun phrases in narrative sequences which can be thought as a text deictic procedure are some kind of expressions that have the ability to indicate textual distance, emotional distance, or addressor's subjectivity. It can be said that demonstrative noun phrases are required to carry out referents in the cognitive discourse model.

Additionally, Gal (2008) explores Carroll's numerous ambiguous references, puns and preposterous statements and analyses them within the framework of three pragmatic concepts deixis, presupposition and implicature. It focuses on the relation between the choice of language and the speaker's purposes, situational appropriateness and context. The results of this thesis shows that pragmatics can substantially contribute to explaining the reasons for communication failure between Alice and the dwellers of Wonderland; pragmatics facilitates the understanding of Carrollian absurd humour and nonsense.

In "Interrelations between Literary Time and Space in Prosaic Texts", Panasenko (2009) shares some knowledge on the categories of space and literary time, and correlation with real time and text temporal structure. Temporal elements of the narrative are some of the essential features of literary text. Literary time can be regarded as dimensional, dynamic and static. She comes to the conclusion that literary time differs from the real one thanks to plot dynamics, text characters, foreshadowing and flashbacks of past events and description of events which will take place in some time and parallel existence of several times. She adds that there is a strong connection among temporal structure, literary time and plot development in literary text of different types.

1.3. AIM OF THE STUDY

Fairy tales can be regarded as what is called literary forms which include a variety of elements about the life of the society that they belong to. They also give some clues about how language has been used. Although there are some studies that scrutinize the use of language in fairy tales, the central purpose of this study is to clarify the functions and referents of temporal deictic expressions used in *English Fairy Tales* by Joseph Jacobs. Paying attention to Comrie's categorization of time expressions, at first the lexically composite temporal expressions and lexical items are analyzed and whether they are deictically or non- deictically used is studied according to Levinson's categorization of usages of deictic items. Additionally, bearing in mind the fact that tenses can also be thought to have temporal deictic features, they have also been mentioned generally. In other words, in order to have an idea about the temporal features of the fairy tales, it has been aimed to find the usages and the roles of temporal deictic expressions used in 10 fairy tales. Additionally, how the temporal deictic expressions function in the tales and how they influence their understandability are examined within the scope of this thesis.

1.4. SIGNIFICANCE OF THE STUDY

Many studies have been done on different aspects of deictic expressions so far, but few have been done on the distinct usages of these expressions in literature. The significance of this thesis lies in the exploration of the temporal deictic expressions used in fairy tales, a literary form which is distinguished with its use of time markers. Rather than trying to analyze the use of different types of deixis, the main purpose of this study is to look for the usages of the temporal deictic expressions used in 10 fairy tales. It can be said that for language authenticity, the English fairy tales collected by Joseph Jacobs in *English Fairy Tales* are studied in terms of time deixis, which makes this thesis as a literary pragmatics one. It seems that this study also provides some data on the influences and functions of temporal deictic expressions in the interpretations and development of English fairy tales. Additionally, a careful examination of the literature upon deixis in literature leads us to infer that the study mostly investigates the functions of temporal deixis in English fairy tales, and also there are hardly any that focus on the temporal deictic

expressions and their usages in fairy tales in a pragmatic way.

1.5. LIMITATIONS OF THE STUDY

The present study has some limitations in certain aspect. Firstly, it is possible to say that according to Levinson deictic expressions are divided into five groups: person deixis, temporal deixis, spatial deixis, discourse deixis, social deixis. This study is limited to temporal deixis. There are many studies that deal with deixis. However, this thesis carries out a literary pragmatic study taking into consideration the fact that literature uses many pragmatic dimension of communication. In other words, despite bearing in mind the knowledge that deictic expressions are divided into five subcategories, only the functions, usages and meanings of the temporal deixis in the fairy tales have been analyzed by taking into consideration the categorization of the temporal deictic expressions developed by Comrie (1985: 8). Apart from some needed situations, person, space, discourse and social deictic expressions used in the mentioned fairy tales have not been taken into consideration in the thesis. Additionally, although there are some other ways of categorizing the different usages of deictic expressions, the one developed by Levinson (1983: 68) is employed in the theoretical framework of this thesis. Furthermore, rather than any other genres of literature, fairy tales are focused upon. For the purpose of language authenticity and to see the way how temporal deictic expressions are used by native speakers of English, the English fairy tales are included in this study rather than other fairy tales in different languages.

CHAPTER II

THEORATICAL FRAMEWORK

2.0. INTRODUCTION

Within this section, it is aimed to present background information on temporal deictic expressions, the usages of deictic expressions, the term of deictic origo and the functions of deixis in narrative in order to provide the adequate knowledge needed to understand the subject in question. Also, through the end of this section, data upon the features of fairy tales and *English Fairy Tales* have been presented.

2. 1. TEMPORAL DEICTIC EXPRESSIONS

All languages include ways of placing events in time although there are some varieties on the way of carrying out this function. The expressions which are called temporal deictic ones have the mentioned function. Although the concept of deixis involves expressions whose interpretations are relevant from the speaker's and addressee's point of view, temporal deixis includes the referents of events of an utterance which occurs anytime relative to speaking time. Temporal deictic expressions refer to temporal reference point and the moment of utterance. It can be said that temporal deixis gives some details about the time of an event or an utterance, which forms one aspect of deictic centre. It seems that the location of an event represented by time and tense constitutes one dimension of the deictic centre. Time can be thought as one dimensional and unidirectional. When two events are considered, it is important to identify them earlier or later. Time periods can be calendric or non-calendric. Time periods having fixed starting points in a definite time can be regarded as calendric. However, according to their uses in the context they occur, they can have calendric or non-calendric uses. It is possible to come across with calendar time and clock time which are generally regarded as non-deictic temporal references. However, there are also some deictic expressions such as *yesterday, tomorrow, tonight*. All these time expressions are employed to locate events in definite time or in 'absolute origo', but in order to know the referents of the

temporal deictic expressions, it is needed to have some knowledge about the time of the relevant utterance. If the utterance time is not known, it is a bit difficult to have an idea about what the expressions refer to (Yule, 1996: 14). Levinson (1983: 37) points out that in order to make out the referents of temporal deixis, it is crucial to know the distinction between coding time (CT) which refers to the moment of the utterance and receiving time (RT) referring to the moment of reception. Lyons (1977: 685) says that in unmentioned deictic centre RT must be thought to be identical to CT, which can be defined as deictic simultaneity. However, in some situations, it is required to know whether the deictic centre will focus on the speaker and CT or on the addressee and RT.

Temporal deictic expressions seem to have some functions according to the speaking time. Yule (1996: 14) resembles temporal deixis to the spatial deixis regarding temporal events as objects moving towards (proximal) or away from us (distal). The proximal deictic time expressions identify a particular time that is close to or coincides with coding time which refers to the moment of speech. Fillmore (1997: 68) says:

the main purpose of the proximal deictic time category is that of identifying a particular time as coinciding with, being close to, or being contained in the same larger time unit as, the moment of speech, or the coding time. The terms past, present and future refer to times earlier than, coinciding with, or later than, the time of the speech act.

Therefore, it can be said that temporal deictic expressions can make reference to some points of time that are away from the speaker or near to the speaker, which depends on the context in which they are used.

Temporal deictic expressions seem to have the functions locating events in time. Although the term deixis includes different expressions in a number of speech act situations, temporal deixis involves the expressions represented by tense, time adverbials and other temporal expressions. Comrie divides the expressions which represent the concept of time into three categories: lexically composite expressions, lexical items and grammatical expressions. Lexically composite expressions involve the combination of words. Comrie (1985: 8) defines these expressions as the ones which “simply involve slotting more accurate time specifications into the positions of syntactic expressions”. The second category is lexical items expressing location in time and the words such as *now*, *yesterday*, *tomorrow*. Although in some languages

there are some differences between lexically composite expressions and lexical items, in English it is not so much definite. Comrie (1985: 8) says:

[the] precise dividing line between lexically composite expressions and lexical words is different from language to language: thus, in English *last year* is a lexically composed expression whose meaning can be calculated compositionally from the meaning of *last* and the meaning of *year*, whereas the Czech equivalent *loni* is a lexical single item. since the stock of items listed in lexicon is necessarily finite, the range of distinctions possible lexically is necessarily smaller than that which is possible using lexically composite expressions items.

It can be said that although the range of lexically composite expressions is larger than lexical words, both of them have deictic function. The last category of time expressions is grammatical expressions which show grammaticalised expressions of location in time such as tenses. Generally, it can be understood that lexicalization and grammaticalisation are two ways of expressing time in language. It can be said that grammaticalisation refers to integration into the grammatical system of a language, whereas lexicalization refers merely to integration into the lexicon of the language.

2.1.1. Lexicalization of Temporal Deixis

It can be said that lexicalization of temporal deixis consists of lexically composite deictic expressions and lexical deictic items. *Now, then, soon, tomorrow, today, this week, the day before yesterday, Monday, next year...*etc. are some of the examples for temporal deictic expressions. These items can have different meanings and functions. It can be said that there are important distinctions in the use of these expressions and according to the context in which they are utilized, they can serve some deictic or non-deictic functions (Fillmore, 1997: 62).

It can be illustrated that *now* refers to the pragmatically time interval that includes coding time (CT). In other words, it is associated with the moment of the production of the utterance. Levinson (1983: 74) expresses two usage of *now*: gestural use (1) and symbolic use indicating an infinite period of time (2).

- (1) Pull the trigger now!
- (2) I'm now working on a PhD.

However, if the words *right* or *just* are used with *now*, it refers to a short period of time before the coding time. Apart from this, *now* contrasts with *then*

which means *not now*. Levinson (1983: 74) adds that in order to understand temporal deictic expressions, it is crucial to know how expressions as *today*, *yesterday* and *tomorrow* correlate with traditional measurement of time in an absolute or non-deictic way. Additionally, these terms refer to the some points in diurnal span. *Today* can be defined as ‘the diurnal span including CT’, *yesterday* as ‘the diurnal span preceding the diurnal span that includes CT’ (Levinson, 1983: 74).

Another point that should be touched upon in the definition of temporal deictic expressions is lexically composite expressions such as *last Monday*, *next year*, *this morning*. These consist of a deictic modifier like *this*, *that*, *next*, *last* etc... and a non-deictic word. Fillmore (1975) clarifies the fact that the interpretation of these adverbials depend on the calendrical or non-calendrical units, and on the distinction between common noun units like *weeks*, *months*, *years*, and proper name units like *Monday*, *December*. Levinson (1983: 75-76) expresses:

[in] general, the phrase *this X*, where ‘X’ ranges over the terms *week*, *month*, *year*, will refer to the unit X including CT, and will be ambiguous between the calendrical and non-calendrical interpretations. Similarly, *next X* will refer to the unit X which follows the unit of the same order which includes CT and so on. In contrast, *this Y*, where ‘Y’ is a proper name for a unit included in the larger calendrical span Z, will often mean ‘that unit Y which is included in the larger span Z which includes CT’. Hence, *this August* does not necessarily mean the month that we are now in, in the way that *this week* ordinarily means the week that we are now in. Rather, *this August* means the August of the calendar year that includes CT; and *this morning* means the morning of the diurnal unit that includes CT.

Briefly, it can be said that cycles of day, night, months and years construct the bases of the system of measuring time. In other words, temporal deictic expressions seem to be natural and include sub-divisions of day, week, month, seasons and years. These temporal expressions can be used relative to the deictic centre by locating events in some obsolete origo (Fillmore, 1997: 59).

2.1.2. Grammaticalization of Temporal Deixis

The grammaticalization of temporal deixis includes tenses which can also be regarded as grammaticalised expressions of location in time. Levinson (1983: 77) defines tense as “one of the factors ensuring that nearly all sentences when uttered are deictically anchored to a context of utterance”. Languages are organized around the range of expressions of location in time that can be grammaticalised. It can be

pointed out that all the tenses can be represented in terms of the notions of deictic centre, locating before or after deictic centre. Because of this, location of deictic centre relative to the present moment is constrained in the same way as the location of a situation relative to the deictic centre. Lyons (1968: 305) presents a broader definition of tense by saying:

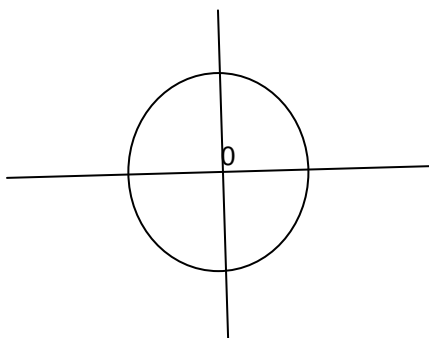
[the] essential characteristic of the category of tense is that it relates the time and the action, event or state of affairs referred to in the sentence to the time of the utterance (the time of the being 'now'). Tense is therefore a deictic category which (like all syntactic features partly or wholly dependent on deixis) is simultaneously a property of the sentence and the utterance.

All human languages have ways of locating events in time, even though they may differ from one another. English grammaticalizes the temporal dimension of the deictic context in its tense system. Additionally, English has only two basic forms: the present and the past. Comrie (1985: 36) explains the relation between past and present as: "present tense means coincidence of the time of the situation and the present moment; past tense means location of the situation prior to the present moment". It is possible to point out that the present tense is the proximal form and the past tense is the distal form. In other words, something happening in the past is regarded as distant from the speaker's current situation. Hence, it can be utilized in the distant form (past tense). However, when past tense is used in some situations, it can also mean not being close to present reality (Yule, 1996: 15).

2. 2. DEICTIC CENTRE (ORIGO)

Origo is the central point from which deictic expressions refer to person, time, and space. The centre seems to include the speaker at the time and place of the utterance. Bühler (1934: 117) summarizes the deictic origo through *I-here-now* figure given below:

Figure 1: *I-here- now* Figure



Deictic field is organized around an origo or ground zero including the speaker at the time and place of speaking. It is claimed that if Figure 1 represents the deictic field of language, *here*, *now* and *I* are three deictic words that can be placed where the 0, deictic origo, is (Bühler, 1934: 117). The deictic center often consists of speaker at time and place of the utterance. Levinson (1983: 65) points out:

[we] think of deictic expressions as anchored to specific points in the communicative event, then unmarked anchorage points, constituting the deictic centre, are typically assumed to be as follows: (i) the central person is the speaker, (ii) the central time is the time at which the speaker produces the utterance, (iii) the central place is the speaker's location at utterance time or CT, (iv) the discourse centre is the point which the speaker is currently at in the production of his utterance, and (v) the social centre is the speaker's social status and rank, to which the status or rank of addressees or referents is relative.

It can be clarified that *I* which is a part of deictic origo represents 'the person who is uttering this token of the word *I*, *now* represents the time in which the utterance occurs and *here* refers to the place where the utterance occurs. This situation originates at a deictic centre consisting of the origin of place, time and person. Deictic expressions are evaluated taking into consideration the origo or 'ground zero' including the speaker at the time and place of speaking. In other words, deictic expressions are used in relation to the deictic centre where the focusing on the aspect about person, time, and place is usually believed to originate from the speaker's point of view in various utterances. It can be said that deictic centre is the person at time and the place of speaking (Bühler, 1938: 119).

When deictic expressions are used, their meanings depend on what Lyons (1977: 636) calls 'the spatio-temporal co-ordinates of the act of the utterance.' Deictic elements refer to different situational contextual elements depending on when, where and by whom they were uttered. It is assumed that only one single *origo*

but several *origos*, which have to be considered as abstract points. These *origos* are not fixed to the speaker but rather can also be shifted to other entities. A hierarchical structure beginning with a primary origo is connected to the role of the speaker. By changing the role of the speaker, it is possible to create a secondary *origo* by means of *origo* allocation. It can be said that *I*, *here* and *now* can change with every speaker and every speech act (Fricke, 2003: 90).

2.3. THE DEICTIC FIELD AND ITS FUNCTIONING IN NARRATIVE

Narrative can be defined as an emplotment of events with a characteristic time and space construction. Deixis is an indispensable component of this construction, playing a crucial role in the emplotment of events according to time and space. Galbroith (1995: 23) puts emphasis on the fact that deixis governs some grammatical and epistemological categories as orientation mapping and unique reference in narrative. Because of this, when the topic is the functioning of deixis in narrative, it is crucial to deal with Hamburger (1983)'s proposal which is the basis of the Deictic Shift model of fictional narration. It is possible to talk about two kinds of language acts: reality statement and fiction. Reality is the world which is independent of the speaker. However, fiction transfers its references from the actual world to the world of story's characters. Thus, the fictional origo is not the speaker of the text, but the experiencing character within the story world. It can be said that deixis and sentence of narration create the reality of the story world. The use of the deictic expressions in literary text can contribute to the projection of fictional mind. Semino (2011: 423) explains the relation between deixis and narrative as follows:

[in] fiction as well as in many other cases of deictic projection, the use of deictic expressions does not rely on the addressee's awareness of the speaker's position and perspective, but rather provides clues for the construction of a subjective position within an imagined situational context in reference to which the deictic expressions used in the text make sense. Indeed, deixis plays a central role in accounts of the textual projection of point of view, as well as in models of narrative comprehension that attempt to account for how readers imagine text worlds by navigating through changes of time and place.

It can be concluded that in narrative while deictic expressions constitute the unmarked deictic centre, there may be many instances of deictic centre that correspond to the position of a narrator or character within imagined situational

context. Therefore, when deixis is evaluated, the imagined situational context of the narrative must be taken as the basis. Within this framework, Bühler (1982: 22) says:

the narrator takes the listener into the realm of the memorable absent, or fully into the realm of constructive imagination, treating him there to the same deictic words that he may see and hear what is there to be seen and heard. Not with the outward eye, ear, etc. but with what, in contrast, is conventionally called the "inner" or the "mind's eye or ear in everyday language...

Additionally, deictic words play a significant role in leading the audience or reader to the world of the narrative and to understand this imagined situational reality of the narrative.

2.3.1. Deictic Centre in Narrative

Deictic centre forms the foundation of the deictic structure of narrative. Deictic centre is crucial for understanding a narrative. The story world gives the needed details about the spatio-temporal parameters of the story. The world of narrative is the construction of the reader or listener. In other words, it is generally a mental construction of the reader or listener. Deictic centre in narrative includes the world of knowledge to carry out the interpretation of the deictic expressions (Zubin and Hewitt, 1995: 130-131). In fictional narrative, readers and authors shift their deictic centre from the real world situation to an image of themselves at a location within the story world. This location is represented as a cognitive structure often containing the elements of a particular time and place within the fictional world, or even within the subjective space of a fictional character. Zubin and Hewitt (1995: 131) expresses:

[one] way to approach an understanding of the deictic shift in narrative language is to observe typical oral storytelling styles. The storyteller begins by placing his or her initial remarks about the story—who the characters are, where the story takes place, and so on— in the deictic frame of the speech situation. The teller is *I*; the audience is *you*; *here* is where the teller is; and *now* is the current time of interaction between teller and audience

The deictic centre in narrative involves the perspective from which the events are described and *I*, *here* and *now* can change from the perspectives of characters. *Here*, *now* and *I* which form the origo of deictic expressions in narration are not constructed in fiction on the plane of the story but in the act of narrating (Galbroith,

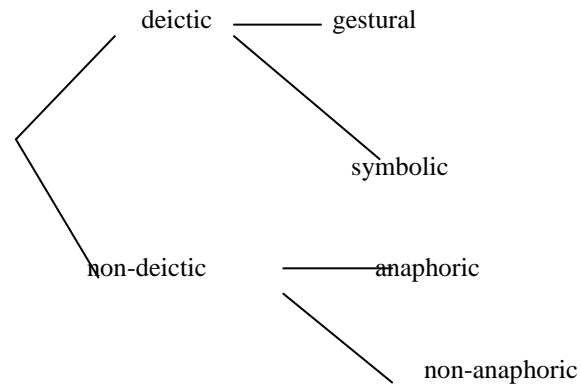
1995: 25). Because of this, it can be clarified that deictic elements in narration do not refer to the self of speaker or author, but the self of characters whose experience can be expressed by the text. Additionally, deictic center provides the appropriate and useful structure to show the deictic information in narrative. It seems that in narratives, some certain dimensions of deictic center can be explicitly or implicitly presented in the narrative according to the functions they serve in the construction of the deictic centre. Therefore, deictic items in a narrative must be interpreted under the light of the deictic centre of the imaginary world of the narrative.

2.4. THE USAGES OF DEICTIC EXPRESSION

Deixis involves some linguistic forms that have pragmatic interpretation dependent on parameters of the speech situation. Their interpretation is contextually anchored to refer to speaker, addressee, a location or time (Zubin and Hewitt, 1995: 129). Taking into consideration all types of deixis, it seems that deixis is semantically insufficient to achieve reference without contextual support. Therefore, the analysis of deixis is complicated on the account of their multi-functional role in language such as pointing things, and tracking references in discourse. The meaning and referent of deixis can be recognized by knowing the origo or zero point containing the speaker, time and place of speaking. Hence, deictic expressions may have different functions and usages in different discourse such as leading the attentions on objects, times, locations and people in speech situation. And they also fulfil crucial pragmatic functions. There are important differences in the usages of deictic words. It can be said that deictic expressions that are linguistic units or morphemes can have deictic or non-deictic usage. That is to say, it is possible to come across with same deictic words in different contexts to be used to have various functions. In other words, according to the context they are in, they may be used in various ways and usages. That is why, if it is aimed to be familiar with deictic expressions, it is crucial to have knowledge about their usages. So as to understand the functions and usages of deictic expressions, both a micro linguistic analysis of the structure, meaning of the sentence and context of the utterance must be taken into consideration (Diessel, 1999: 93). Although there are some different types of categorizations on the usages of deictic elements, the one developed by Levinson is emphasized more. Levinson (1983: 68) demonstrates the different usages of deictic

expressions by the help of Figure 2 given below:

Figure 2: Different Usages of Deictic Terms



It can be understood from Figure 2 that the usages of deictic expressions are divided into two categories. As seen, deictic expressions can be utilized deictically or non-deictically. Deictic usages of deictic expressions are constructed around two categories: gestural and symbolic usages. And non-deictic usage is also divided into two categories as anaphoric and non-anaphoric usages. It seems that it is needed to distinguish the kinds of deictic usages to become conscious about functions of the deictic words.

2.4.1. Deictic Usage

Deictic words that have deictic sense focus the hearer's attention on entities in the situation surrounding the interlocutors. Deictic usage can be also called as exophoric use. Diessel (1999: 94) explains:

[exophoric] demonstratives focus the hearer's attention on entities in the situation surrounding the interlocutors. They have three distinctive features: first, they involve the speaker (or some other person) as the deictic centre; second they indicate a deictic contrast on a distance scale; and third, they are often accompanied by a pointing gesture.

In order to understand the meaning and reference of the deictic words deictically used, it is needed to involve the speaker as the deictic centre. In other words, they are used to make reference to something in the context of utterance or speaker. It can be said that if a deictic expression is anchored in a speech situation or

accompanied by a gesture, it has a deictic sense. Additionally, when it draws attention to a knowledge about larger context or is distant from *I-here-now* dimensions of the deictic origo in which it is used, it seems to have a deictic resource. It is possible to put emphasis on the distinct uses of deictic usages. Levinson (1983: 68) gives two types of deictic usages: symbolic and gestural.

2.4.1.1. Gestural usage

Gestural deixis can be defined as an indexical accompanying gesture or followed by actual pointing. If a deictic expression is utilized in a gestural manner, it can be comprehended by physically observing the speech event. Levinson (1985:65) argues “[terms] used in a gestural deictic way can only be interpreted with reference to an audio-visual-tactile and in general to a physical monitoring of the speech events”. It can be said that the gestural movement accompanying the utterance plays an important role in understanding what a deictic expression refers to. When the meaning and reference of a deictic expression are understood by a gestural movement, it can be defined as an expression which is used in a gestural way. Fillmore (1997: 62) says that “[by] the gestural use of a deictic expression I mean that use by which it can be properly interpreted only by somebody who is monitoring some physical aspect of the communication situation.” In other words, for the identification of referent of the gestural deictic expression, it is required to monitor the speech event. Additionally, when a deictic expression is used gesturally by being accompanied with a gesture or pointing, this gesture or pointing serves as an aid which clarifies the expression used with.

2.4.1.2. Symbolic usage

Symbolic deixis can be comprehended by having knowledge about the situational context. Levinson (1985 :65) defines symbolic deixis as a term that is understood by having knowledge of spatio-temporal parameters of the utterance. In order to interpret a symbolically used deictic expression, it is not sufficient to know what is visible in surrounding situation. Fillmore (1997: 62) points out

by the symbolic use of a deictic expression I mean that use whose interpretation

involves merely knowing certain aspects of the speech communication situation, whether this knowledge comes by current perception or not;

It can be said that symbolic deictic expression requires to be conscious about the larger situational context and more than what can be seen in the surrounding situation if it is aimed to interpret it. In other words, it may make reference to entities that Additionally, symbolic use includes changing the deictic centre from the speaker in the speech situation to a person in a different situation in the ongoing discourse, which is called as 'deictic projection'. This can be regarded as one of the characteristics in narrative. It seems that when symbolic deictic expressions in narratives are considered, they must be evaluated under the view of the deictic centre which focuses on the narrator in the story world (Diessel, 1999: 95).

2.4.2. Non- deictic Usage

Besides their deictic use, there is also a non-deictic use of deictic expressions. When non-deictic usage is considered, Brecht (1974: 489) states “the meaning of each deictic token is unique, whereas for non-deictic signs the meaning is normally constant for all occurrences”. It seems that non-deictic usage of deictic expressions is handled, one does not need a context to understand it since it does not refer to anything in particular. It can be said that there are two kinds of non deictic usages: anaphoric and non- anaphoric.

2.4.2.1. Anaphoric usage

Anaphora is co-reference of one expression with its antecedent which provides the required knowledge for the interpretation of the expression. Green (2006: 114) states “[anaphora] is generally understood to be the process whereby a linguistic element is interpreted derivatively from a foregoing unit its ‘antecedent’”. In addition to this, the theory of anaphora deals with having the hearer continue a previously established focus towards a specific item on which he had oriented his attention earlier (Ehlich, 1982: 330). Levinson (1983: 67) states, “[anaphoric] usage is where some term picks out as referent the same entity that some prior term in the discourse picked out”. In other words, indexicals can fix the reference in anaphoric way. The anaphora inherits the reference from the antecedent that it is linked to.

antecedent seems to be regarded as the initiator of the reference. Anaphoric interpretation is referentially dependent (Carazzo, 2011: 155). Fillmore (1997: 63) emphasizes "by the *anaphoric* use of an expression I mean that use which can be correctly interpreted by knowing what other portion of the same discourse the expression is *coreferential* with." It can be said that when something is referred to second time, it becomes anaphora.

2.4.2.2. Non-anaphoric Usage

Non-anaphoric usage is one of the subdivisions of non-deictic usage. Non deictically used expressions do not seem to depend on the context in which they are used and to refer to anything in particular. They are generally explicitly used because their referents do not change according to the context in which they are used. Additionally, in some situations, they refer to more general items.

2.5. FAIRY TALES

Fairy tale is a kind of narrative that includes magic or enchantment, unreal and incredible events. Fairy tales have existed for thousands of years. It can be said that many of today's fairy tales are a sub-class of the folk tale which has evolved from centuries old stories. Collingwood (2005: 115) states:

[in] calling a story a fairy tale, we are in effect ascribing to it two essential characteristics. As regards its form, we imply that it is a traditional story, handed down by oral transmission from the past. As regards its content, we imply that it is, not indeed necessary about fairies, but about faerie, feerie, fays'work, or enchantment: that its subject matter consists in a general way of elements arising out of the idea of magic.

Hence, as its subject matter arises from the idea of magic and enchantment, the world of the fairy tale has weak ties with the real/phenomenal world. The history of the fairy tale is particularly difficult to trace because only the literary forms (the written ones) can survive. The evidence of literary works at least indicates that fairy tales have existed for thousands of years. Fairy tales were passed down orally from generation to generation. Additionally, their purpose is to amuse the audience and to convey cultural information that influences behaviors. They have happy endings, and magical elements often appear in fairy tales.

Fairy tales help to understand human mental processes and to offer solutions to human issues. They provide clues about language and lifestyle. In addition to this, Kast (1996: 31) defines fairy tales as symbolic stories. This means that the narrative of the fairy tale is on the abstract level, providing the hearers with the opportunity of stepping as far away as possible from the self-consciousness of real life. This is achieved with the temporal and spatial formation of the tale. What makes the fairy tale a distinctive literary form which helps the hearer step from the world of the real to the realm of magic is its time and space concept, the fact that the time is an indefinite past time and the space is a place of nowhere. The characteristic use of time and place deixis in the fairy tale plays a crucial role in the construction of the fairy tale world. This thesis limits itself to the study of only time deixis, which plays the major role in the fairy tale.

2.5.1. English Fairy Tales

English Fairy Tales is a collection of some fairy tales that are originally produced by the collective imagination of English society. Generally, fairy tale can be defined as a type of short narrative that includes folkloric fantasies and enchantment. *English Fair Tales* includes more than 40 English fairy tales. It can be said that despite some transformation, this book provides some information about the use of English and the lifestyles of the English people. This collection has been chosen for the sake of language authenticity, to see how the English deictic expressions function in original English fairy tales. In Table 2, the names of all fairy tales in *English Fairy Tales* are given:

Table 2: The Name of the Fairy Tales in *English Fairy Tales*

	Name of the Fairy Tales
1	Tom Tit Tot
2	The Three Sillies
3	The Rose -Tree
4	How Jack Went to Seek
5	Mr. Vinegar
6	Nix Nought Nothing
7	Jack Hannaford
8	Binnorie

9	Mouse and Mouser
10	Cap O' Rushes
11	Teeny and Tiny
12	Jack and the Beanstalk
13	The Master and His Pupil
14	Titty Mause and Tatty mause
15	Jack and His Golden Snuff-Box
16	The Story of the Three Bears
17	Jack and the Giant- Killer
18	Henny-Penny
19	Child Rowland
20	Molly Whuppie
21	The Red Ettin
22	The Golden Arm
23	The History of Tom Thumb
24	Mr. Fox
25	Lazy Jack
26	Johnny-Cake
27	Earl Mar's Daughter
28	Mr. Miacca
29	Whittington and His Cat
30	The Strange Visitor
31	The Laidly Worm
32	Of Spinlestone Heugh
33	The Cat and the Mouse
34	The Fish and the Ring
35	The Magpie's Nest
36	Kate Crackernuts
37	The Cauld Lad of Hilton
38	The Ass, The Table, and The Stick
39	Fairy Ointment
40	The Well of the World's End
41	Master of All Masters
42	The Three Heads of the Well

CHAPTER III METHODOLOGY

3.0. INTRODUCTION

The main purpose of this section is to make clear how the study is carried out and to give details about the design of the study, the overall plan of data collection procedures and instruments. In other words, the context in which the study conducted is described. It shows how 10 fairy tales have been selected and analyzed. The data analysis procedure of 10 fairy tales has been presented to provide a clear picture about the process. Furthermore, the pragmatic analysis and quantitative data have been presented and used in order to get the needed data.

As previously reflected, the present study mainly aims at analyzing the usages of the temporal deictic expressions and categorizing them according to their usages. The study also explores which usages of temporal deictic items in 10 fairy tales are overwhelmingly utilized and what effect they have upon the construction and understandability of the time concepts in the tales.

3.1. RESEARCH QUESTIONS

There are a lot of studies that deal with deictic expressions and fairy tale. However, none of these studies is about the distinguishing features of time deixis in fairy tales. This study fills in the gap in the studies of deixis by handling the time deixis in *English Fairy Tales*; however, the usages of other types of deictic expressions are not included in this study. Within the scope of the study, the temporal deictic expressions are evaluated according to the division carried out by Comrie. Bearing in mind this division, lexically composite temporal words and lexical temporal items used in 10 English fairy tales are analyzed and how they are used in the fairy tales have been analyzed. The usage of each expression has been determined taking into consideration Levinson (1983)'s ideas on different usages of deictic terms.

Hence, it can be summarized that the central purpose of this thesis is to

examine the functions, meanings and references of the temporal deictic expressions in *English Fairy Tales* pragmatically. In addition to this, the way how temporal deictic expressions are used and whether they are used deictically or non-deictically are analyzed.

The study aims to answer the following questions:

- How many temporal deictic expressions are used in each selected tale in *English Fairy Tales* by Joseph Jacobs? What are they? Are they used deictically or non-deictically?
- How are the temporal lexically composite words and temporal lexical items used in *English Fairy Tales*? Are the referents of these deictic expressions definite or not?
- What is the percentage of symbolic, gestural, anaphoric or non-anaphoric usages of the temporal deictic expressions in these fairy tales and what does this signify?
- Bearing in mind that tenses are also categorized as temporal deictic items, how are they used and what is the influence of past tense on temporal construction of 10 analyzed fairy tales?
- Considering the usages of the temporal deictic expressions and the use of tenses in the fairy tales, what influences do these expressions have on the interpretation of English fairy tales?
- According to the usages of the temporal deictic expressions in *English Fairy Tales*, is the time of the plot definite or indefinite? To what extent are definiteness and indefiniteness important in the analysis of these fairy tales?

3.2. THE SELECTION OF DATA RESOURCES

Every expression in the fairy tale is used with a set of purposes in order to serve a function or functions. Deixis which is a main component of this study involves the way in which language and grammatical features of the context of utterances are encoded. It can be said that even though it is common to see some studies carried upon the language or some aspects of the language used in fairy tales, in this study it is aimed to focus on temporal deictic expressions which have significant function in the understandability and development of fairy tales.

On the way to carry out this study, one of the most important procedures is the selection of the data resources. For language authenticity, some of the fairy tales in *English Fairy Tales* have been selected as data resources. Additionally, it has been decided to analyze the fairy tales because of In other words, fairy tales belonging to other cultures and languages are not included. At the first part of this procedure, all of the fairy tales in *English Fairy Tales* have been read as written data for this research. However, 10 of them that include the most widespread and significant samples of temporal deictic expressions have been selected for pragmatic analysis. The ones that do not involve temporal deictic expressions are not analyzed as data resources. 10 fairy tales included in this study are expressed in Table 3:

Table 3 : The Names of the fairy tales analyzed in this study

	Name of the Fairy Tales
1	Tom Tit Tot
2	The Three Sillies
3	Nix Nought Nothing
4	Binnorie
5	Jack and the Beanstalk
6	The Story of the Three Little Pigs
7	Jack and His Golden Snuff-box
8	Jack the Giant Killer
9	Lazy Jack
10	The Well of the World's End

3.3. DATA COLLECTION AND ANALYSIS PROCEDURE

The aim of this study is to look for the temporal deictic expressions utilized in 10 English fairy tales to have knowledge about how these expressions function upon their development. Several methods are utilized in order to collect the needed data. This study has been based upon Levinson (1983: 68)'s ideas on distinct usages of deictic expressions and Comrie (1985: 8)'s categorization of temporal deictic expressions.. At first, a chart has been designed according to different usages of deictic items developed by Levinson (see Appendix A). After the chart has been designed properly, bearing in mind the categorization of time expressions carried out by Comrie (1995: 8), the usages of the lexically composite temporal words and

temporal lexical items in each selected fairy tale are determined and pragmatically analyzed considering the idea that fiction transfers its references from the actual world to the world of story's characters. While analyzing the selected tales pragmatically, it has been aimed to investigate the aspect of the meaning of each temporal deictic expression derived from the imaginary context in which it has been used. According to how they are used in the context, for each fairy tale the chart designed in the light of the categorization of the usages of temporal deictic items developed by Levinson have been filled. For each fairy tale, this procedure has been carried out. After, numbers of the temporal deictic expressions used in each category have been collected, the total number has been determined for each category. In other words, it can be said that the data needed for analysis have been extracted by analyzing 10 fairy tales in *English Fairy Tales* by determining the numbers of temporal deictic expressions in each fairy tale and categorizing them by the help of filling the charts designed. At the end, for each fairy tale, a numeric data have gathered about whether each temporal lexically composite expression or lexical item in each fairy tale is used deictically or non-deictically. The numeric data gathered in each tale has been reflected by the help of a diagram. Additionally, the uses of tense in the selected fairy tales have been generally scrutinized. In short, it can be stated that pragmatic analysis which deals with the meanings of the utterances in the context they are utilized and how they are related to the context in which they are uttered (Acheoah, 2012: 112) and quantitative data have been utilized in order to collect the needed data. By the help of the gathered numeric data, the procedure makes it possible to show whether the temporal deictic expressions have gestural, symbolic, anaphoric or non-anaphoric usage and what influences they have on the interpretation of the fairy tales included in *English Fairy Tales*. Additionally, it can be added that in order to make the temporal deictic expressions clear in this study, the temporal deictic expressions in the quotations from the fairy tales are purposely written in italics.

CHAPTER IV

PRAGMATIC ANALYSIS OF TEMPORAL DEICTIC EXPRESSIONS IN 10 FAIRY TALES

4.0. INTRODUCTION

This section presents data gained from the pragmatic analysis of 10 fairy tales in *English Fairy Tales* through quantitative data on the frequencies of the usages of the temporal deictic expressions in each fairy tale. The analysis is represented in two sections which provide the details needed for answering the research questions of this study: (1) the analysis of lexicalization of temporal deixis in each fairy tale (2) the general analysis of grammaticalization of temporal deixis in 10 fairy tales. The first part also includes two sections (a) the analysis of the temporal lexically composite words and temporal lexical items in each fairy tale, and (b) the total numeric data and percentage on the use of temporal deixis in 10 English fairy tales. In the second part, some general data about the use of tenses in 10 fairy tales have been superficially expressed. It is crucial to bear in mind that the temporal expressions in the quotations from the fairy tales are intentionally italicized

4.1. THE ANALYSIS OF LEXICALIZATION OF TEMPORAL DEIXIS IN EACH FAIRY TALE

In this part of the study, the pragmatic analysis of the temporal lexically composite words and temporal lexical items in each fairy tale is reflected explicitly with the numeric data on the usages of temporal deixis through a diagram for each tale. Additionally, the summary of each fairy tale is given at the beginning part of the analysis of each fairy tale. And then, the total numeric data on the usages of temporal deixis in 10 fairy tales have been given to make clear the quantitative data about the usages.

4.1.1. Pragmatic Analysis of the Temporal Lexically Composite Words and Temporal Lexical Items in Each Fairy Tale

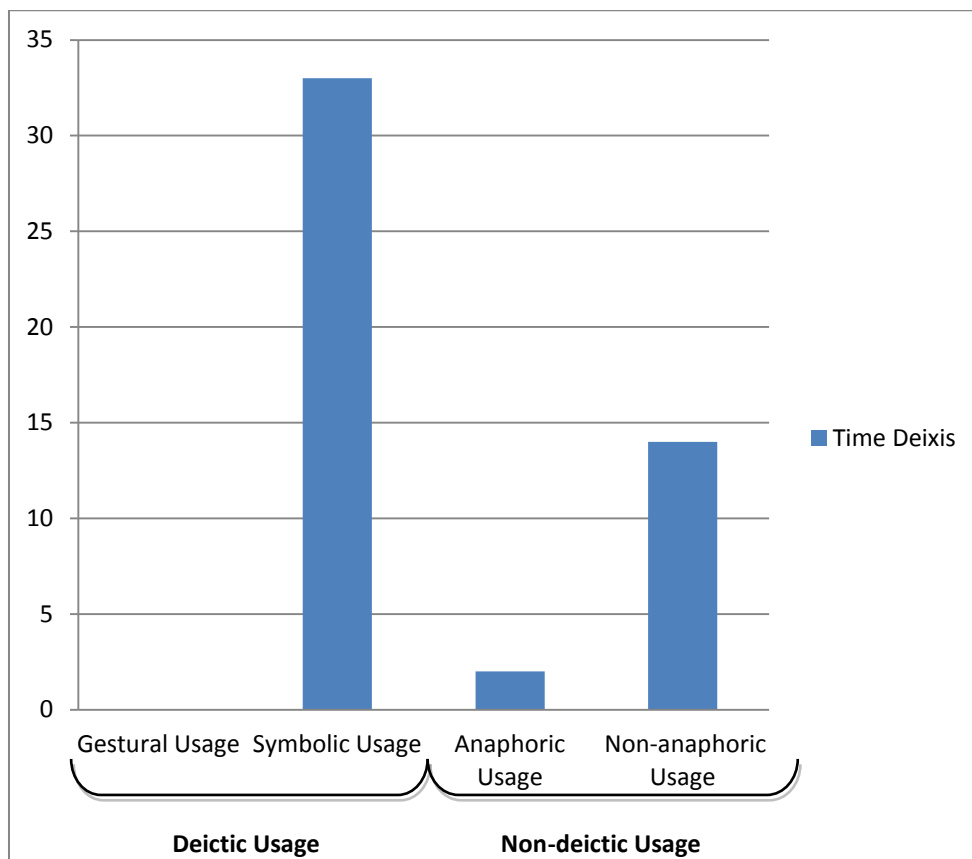
Below the analysis of the temporal lexically composite words and temporal lexical items in each selected fairy tale is reflected explicitly with the numeric data on the usages of temporal indexicals.

4.1.1.1. Pragmatic analysis of temporal deixis in “Tom Tit Tot”

The first English fairy tale in *English Fairy Tales* is “Tom Tit Tot”. The tale is significant sample that visualizes the use of temporal expressions. In other words, when the temporal deictic expressions used throughout this fairy tale are analyzed, some substantial samples that show the functions of temporal deictic expressions and the relation between temporal deixis and the imaginary context of the fairy tale can be encountered. This fairy tale consists of the tale of a peasant girl taken away by a king on the condition that for eleven months of the year she will do everything she wants, but for a month she will spin five skeins of flax per day. When the last month of the year comes, a small black thing with a tail carries the task for her; in return he will take her away if she is not able to guess his name at the end of the month. At last, she is not able to guess his name correctly until by chance she hears his song in which he says his name. The fairy tale finishes with happy ending.

Throughout the tale, the magic plays an important role in the development of the plot. Additionally, it is full of various temporal expressions, which makes it one of the crucial elements of this study. When the temporal deictic expressions in “Tom Tit Tot” are analyzed, the total numeric data on the deictic and non-deictic usages of the temporal deictic expressions are reflected in Figure 3 given below:

Figure 3: The Numeric Data on the Usage of Temporal Deictic Expressions in “Tom Tit Tot”



Throughout this fairy tale, 49 temporal deictic expressions which serve different functions can be traced. 33 of them are used symbolically since one enables to interpret them just by the help of the imaginary context in which the utterance occurs in the fairy tale. As can be understood from the diagram given above, the samples of temporal deictic expressions interpreted fully by the physical context may not be seen. Additionally, taking into consideration the expressions having non-deictic sense, 14 of them are non-anaphorically utilized owing to the fact that their meanings and references do not change according to different point of views. Therefore, it is not required to have any ideas about the context in which they are used. In addition to this, there are two temporal expressions which can be regarded as samples of anaphoric usage.

As a first step towards understanding how time references are set in "Tom Tit Tot", the ones having deictic sense can be examined. Like other English fairy tales, this starts with the utterance "[*once*] upon a time there was a woman, and she baked

five pies" (p.19). It seems that the lexically composite expression, *once upon a time*, signals temporal distance and has a deictic function because it refers to a time point in the imaginary time and context of the fairy tale. In other words, it posits any time in the past which the narrator is not eyewitness. It can be said that the phrase, *once upon a time*, aims to refer to a past point which is far from the current time reality. Except of this, another temporal indexical that have deictic reference is the use of *now* in the sentence "[but] the girl, she says to herself: "Well, if they'll come again, I'll eat 'em *now*" (p.19). Longman Dictionary (1995: 966) defines *now* as "at the present time". In other words, it can be defined as pragmatically given span of time that includes the coding time (Levinson, 1983: 73). However, in this sentence, *now* can be interpreted differently depending on when, where and by whom it is uttered. In other words, because of the fact that it has an implicit reference to the time of speaking, without any knowledge about the temporal context in which it occurs, it is a bit difficult to interpret it correctly. Another symbolically used temporal expression can be seen in the sentence saying "[*then*] that looks at her with that's eyes like a coal o'fire," (p.23). Taking into consideration the meaning and the reference of *then*, it seems to be ambiguous without knowing some information about the literary imaginative discourse of this fairy tale. Hence, the use of *then* can be regarded as symbolically used one. It can be said that when the both examples are considered, it is observed that *then* that can be defined as 'not now' is posited as past or future with regard to *now* which means the span including CT (Levinson, 1993: 74). Furthermore, the deictic use of *now* and *then* can be encountered throughout this fairy tale several times. Additionally, deictic uses may be found in the sentence:

[then] he said: 'Look you here, I want a wife, and I'll marry your daughter. But look you here,' says he, "*eleven months out of the year* she shall have all she likes to eat, and all the gowns she likes to get, and all the company she likes to keep; but *last month of the year*, she'll have to spin five skeins *every day*, and if she don't I shall kill her (p.20)

It seems that this sentence includes three temporal deictic expressions that can be regarded prominent samples for deictic usage. These are *then*, *eleven months out of the year* and *the last month of the year*. *Then* is used in the same way that has been expressed above. When the lexically composite words, *eleven months out of the year* and *the last month of the year* are examined, it seems that in both expressions *the year* is non- calendrically used. Fillmore (1997:49) explains:

[many] of the time measure words in English have both calendric and non-calendric uses, for example, the word “year”. If I say that the time between noon on June 28, 1971 and June 28, 1972 is one year, I am using the word “year” non-calendrically.

Therefore, in order to comprehend what the lexically composite words, *eleven months out of the year* and *the last month of the year*, refer to, some further knowledge on spatio-temporal parameters of the discourse in which the utterances occur is needed. So it may be said that they have symbolic sense. Apart from this, in the same sentence, the expression *every day* can be thought as a crucial example for non-anaphoric usage owing to serving a more general function. Furthermore, the symbolic usage can be exemplified by the use of *the next day* in the following sentence “[well], *the next day*, her husband took her into the room, and there was the flax and the day’s food” (p.22) because its meaning seems to depend on some temporal aspect of the speech situation. The same usages occur in the sentence “‘I see I shan’t have to kill you to-night, my dear,’ says he; ‘you’ll have your food and your flax *in the morning*,’ says he,” (p.22). *Tonight* and *in the morning* seem to be symbolically referring to a time which can be understood by evaluating the expressions according to the spatio-temporal features of the literary deictic origo of this fairy tale. The other deictically utilized temporal deixis that attracts attention is the use of *before* in the following utterance which says “[however], *the last day of the last month* he takes her to a room she’d never set eyes on *before*” (p. 20). Like *before*, to be able to understand what the lexically composite words, *the last day of the last month* refer to, it seems to be familiar with the imaginative context. Besides, in the ending statement “Tim Tot Tit” saying “[and] she lived happy *ever after* with her husband, the king ”(p.24) *ever after* can be thought to be a characteristic use of temporal deixis in the fairy tale structure which contributes to the indefiniteness of the tale.

Apart from the deictically used temporal expressions given above, it is crucial to touch on the non-deictic ones if it is aimed to analyze the functions of the temporal indexicals. According to the results of the analysis of the usages of the temporal deictic expressions, this fairy tale is one of the significant ones that include crucial samples of non-deictic usage. However, it is better to keep in mind that most of the non-deictically used ones have non-anaphoric sense. In other words, the ones that can be classified as anaphora are limited. The sample for anaphoric usage is the

lexical item *then* in "[woman], there's only *tomorrow night*, and *then* you'll be mine" (p.23). The ambiguity about the meaning and reference of *then* can be overcome by the prior context in which the expression is used. Additionally, *tomorrow night* illustrates a reference to a previous expression as an antecedent, which can also be regarded as cataphora. In other words, *then* is used anaphorically to refer to *tomorrow night* which has previously occurred in the previous sentence. Additionally, both anaphoric expressions also have deictic features owing to being away from the current time when the sentence was spoken. However, when the temporal deictic expressions including non-anaphoric features are analyzed, the expression of *everyday* in the following sentence "she'll have to spin five skeins *everyday*" (p. 20) is one of the prominent samples of non-anaphoric usage owing to the fact that it does not refer to a specific time point. It seems to be used in a more general way. In the utterance "I'll come to your window *every morning* and take the flax and bring it spun *at night*" (p.21), there are two temporal expressions, *every morning* and *at night* that are used in non-anaphoric way. It can be understood that both of the expressions do not have the function of referring implicitly to any specific aspects of the speech situation. Similar examples can be traced in "[well], *every day* the flax and the food were brought, and *every day* that there little black impet used to come *mornings* and *evenings*. And *all the day* the girl sate trying to think of names to say it when it came *at night*" (p.22). In these utterances, most of the temporal expressions, *every day*, *mornings*, *evenings*, *all the day* and *at night* have non-anaphoric resources because of their explicit meanings. In other words, as in the other examples, the interpretations of these temporal deictic expressions are not dependent on when it is uttered by the virtue of the fact that they have the same interpretations and meanings regardless of the when they are said.

4.1.1.2. Pragmatic analysis of temporal deixis in "The Three Sillies"

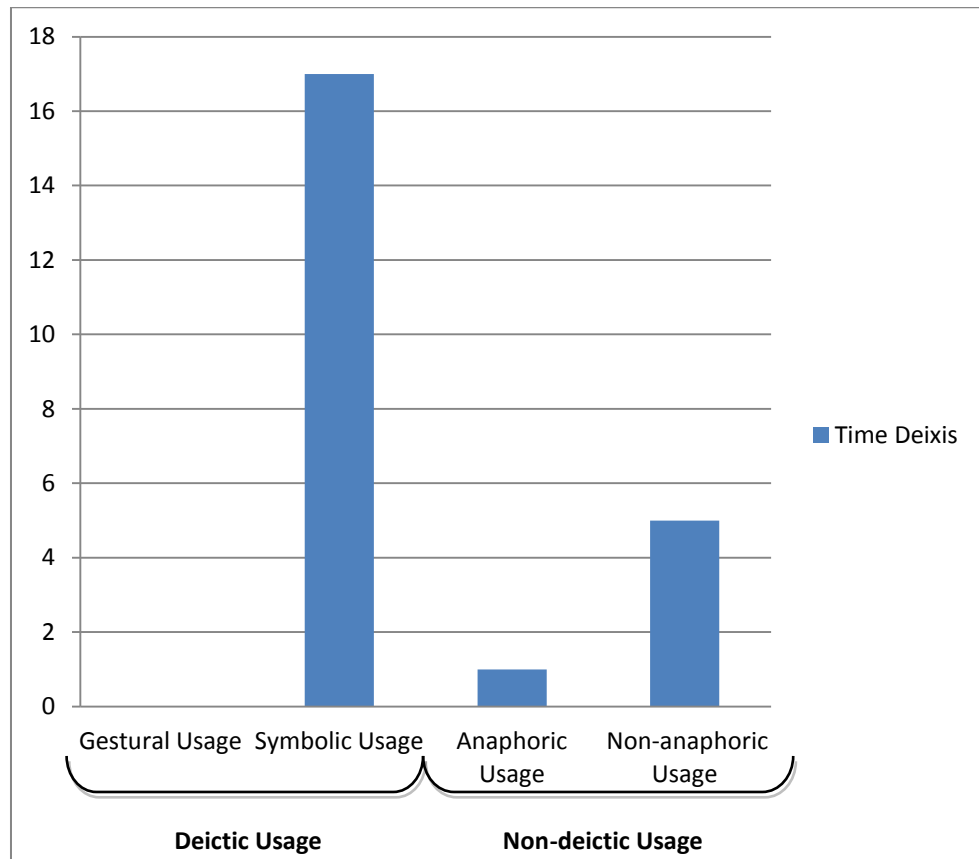
"The Three Sillies" is one of the fairy tales in *English Fairy Tales* that are included to carry out this study. Although it does not include many temporal expressions like the other fairy tales, this fairy tale attracts attention through the different use of the temporal expressions.

The fairy tale is about a gentleman who loves a girl. Every evening her mother and father send her down into the cellar to draw a beer for supper and the gentleman

comes to their house to see her. One day while she is drawing a beer for supper, she sees a mallet stuck in one of the beams. She thinks that it is very dangerous because if she got married with the gentleman, they would have a son, and while her son was drawing a beer, the mallet would kill him by cutting his head, it would be dreadful. By considering in that way, she starts crying. When she tells her thoughts to her mother and father, they start crying together. When the gentleman sees them crying for that reason, he begins to laugh and he decides to travel. While he is traveling, if he finds three people sillier than them, he will come back and marry their daughter. At the end, on his travel, he finds three people sillier than them and he returns to the girl and they get married.

As in other fairy tales, "The Three Sillies" contains some time deictic expressions which have significant role in the construction of the tale. The references of these temporal indexicals can only be indentified in relation to the coding time. In addition to this, symbolic use of the temporal expressions can be observed to be prevalent throughout the tale. In order to comprehend the usages of time deixis better, the diagram reflecting the numbers of deictic and non-deictic usages is given below:

Figure 4: The Numeric Data on the Usage of Temporal Deictic Expressions in “The Three Sillies”



As can be understood from the diagram above, totally 23 time deixis can be seen throughout this fairy tale. The uses of the temporal deixis having deictic senses predominate over the ones that have non-deictic recourses. And 17 temporal deictic expressions just have symbolic usages, and no examples of gestural usage can be traced in this fairy tale. In addition, 6 temporal expressions are non-deictically used. 5 of them are in non-anaphoric usage, and only one of them has anaphoric sense.

"The Three Sillies" begins with *once upon a time* which has a deictic resource because its reference can be understood only under the light of the contextual information of the discourse. In the initial sentence saying "[*once*] upon a time there was a farmer and his wife who had one daughter, and she was courted by a gentleman" (p.24), *once upon a time*, one of the most extensively used narrative expression characteristic of the fairy tale, serves the function of taking audiences to the imaginative world of the tale by referring to an unknown past time. In other words, it implicitly refers to a past point, and so it can be interpreted differently

depending upon the imagination of hearers. Therefore, it seems to be used symbolically. Also the sentence "but somehow or other she had never noticed it *before*," (p.24) includes a sample of symbolic usage through the lexical item *before*. It seems to refer to previous time, and its reference can change according to where, when and by whom it was spoken. That is why it has a deictic use. The other expression used symbolically is *now* in the sentence "like as I'm doing *now*, and the mallet was to fall on his head and kill him," (p.24). Taking into consideration that *now* can be defined as including the coding time (Levinson, 1983: 74), it refers to the span of time in which the utterance is told. Therefore, in order to interpret the lexical item *now* some knowledge on the speech situation is needed. Additionally, when the gentleman's utterance "and I never met three such big sillies as you three *before*; and *now* I shall start out on my travels again" (p.25) is considered, the lexical items *before* and *now* serve the same functions with the examples given above. Kennedy (2010: 5) defines *now* as "the eliding of coding time and content time that constructs the fictional moment of present utterance". That is why *now* refers to the moment when the utterance is said and, because of its implicit reference, its interpretation is dependent on the imaginary context of the tale. Other significant sample of deictic usage can be encountered in the utterance "but *in the morning*, when they were both getting up, the gentleman was surprised to see the other hang his trousers on the knobs of the chest of drawers" (p.26). The expression *in the morning* refers to an implicit morning whose meaning is dependent on the spatio-temporal parameters of speech situation. In addition to this, *then* is another lexical item that is among the widely used temporal deictic expressions in "The Three Sillies" as in the sentence "[*then*] the gentleman went on his travels again;" (p.27). *Then* refers to a span of time that is away from the coding time and it is a distal term away from *now* of the deictic dimension of time. Therefore, it is the sample of deictic usage. Another example of a sentence which includes deictic usage of a temporal deictic item is "[so] *one evening* she had gone down to draw the beer, and she happened to look up at the ceiling while she was drawing," (p.24). The phrase *one evening* seems to refer to an unknown day. According to the point of view, the reference of *one evening* can change. Some further knowledge about the spatio-temporal features of *one evening* is needed to make a significant interpretation. In other words, the expression of *one evening* denotes position of the event in an indefinite evening. The utterance which says "[*then*] *after a bit* the father began to wonder that they didn't come back," (p.25)

includes two temporal deictic expressions, *then* and *after a bit*. The lexical item, *then* has the same function given above. When *after a bit* is considered, it means it occurs after a particular of time, and its interpretation is dependent on the deictic dimension of the context. Therefore, it has a deictic sense. In addition to this, this fairy tale puts an end to the use of deictically used temporal expression *ever after* in the sentence "and if they didn't live happy for *ever after* (p.27)". *Ever after* can be thought as one of the narrative forms that is used to end a fairy tale. *Ever after* means forever. It means that it does not point to the future of a now, but to the future of an indefinite time in the past.

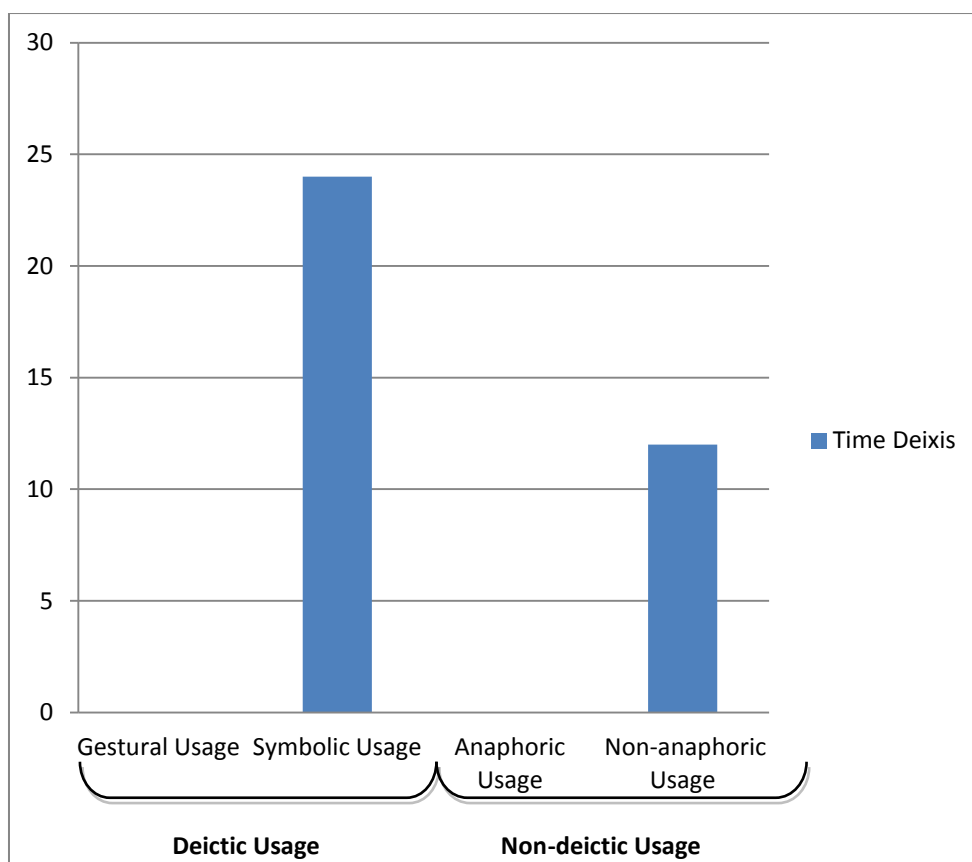
Apart from the temporal deixis having deictic function, there are also non-deictic expressions. One of the non-anaphoric temporal expressions can be traced in the sentence saying "[every] *evening* he used to come and see her (p.24)". The phrase of *every evening* does not refer to a particular time in the context. In contrast it shows the frequencies of the occurrence of the event. It has the same reference regardless of when and where it is used. In the sentence "[it] takes me the best part of an hour to get into mine *every morning*, and I get so hot!" (p.27) *every morning* has the same function. In other words, it is a general description which does not make reference to a peculiar point of time in the time of speaking. Additionally, non anaphoric usage of a temporal expression can be exemplified in the utterance saying "*at last* he went down into the cellar too, to see what they were after" (p.25). *At last* seems to be a more general phrase which does not refer to any particular time in the context. The phrase of *at last* is used in the same way several time throughout the tale. In addition to non-anaphoric usages given above, non-deictic usages include anaphoric examples which can be understood by the knowledge in the prior context as in the sentence saying "[and] *then* they all started a-crying worse than *before*" (p.25). Although the antecedent does not a referential element and is not a noun that has already been introduced into the discourse, it is semantically possible to exclude from the prior context what *before* refers to in this fairy tale. With the lexical item, *before* it seems to refer to the first time they cry. Additionally, it seems that *before* somehow has a deictic sense also owing to making reference to a point of time away from *now* of the deictic origo.

4.1.1.3. Pragmatic analysis of temporal deixis in “Nix Nought Nothing”

"Nix Nought Nothing" is another fairy tale included in Joseph Jacobs's *English Fairy Tale*. It involves magic and enchantment. The fairy tale begins with the birth of the son of a king and a queen. When this boy is born, the king is in another country and the queen decides to name her son Nix Nought Nothing till the king is back. After a long time, the king comes back but on the way back home he has a problem and a giant helps him in exchange for Nix, Nought, Nothing. When he arrived home, he realizes that he will have to give his son to the giant. In the first time he gives henwife's son and in the second time he gives the gardener's son but somehow, the giant always realizes that the boy that is given to him is not Nix Nought Nothing and in the end the king has to give his son to the giant. The giant brings up Nix Nought Nothing and his daughter together. They fall in love with each other. One day the giant decides to give some work to Nix Nought Nothing. He deals with them successfully but in the last work he makes a mistake and decide to run away. With the help of giant's daughter he kills the giant. Then, he finds the hen-wife's house and asks her the way to the castle but she recognizes him and she casts a spell over him and he faints. Even if the king and the queen do their utmost to recover him, they are not able to bring him back. When the king realizes that he cannot do anything for him, he decides that if a girl can wake him up by kissing or doing things like that, the boy will marry her. At the end, after the girl tells to the king he is his son, they get married and live happily.

"Nix Nought Nothing" is full of temporal indexicals whose references can only be indentified in relation to the coding time. As in other fairy tales, it can be said that the symbolic use of the temporal expressions can predominantly be seen throughout of this fairy tale. The temporal deictic expressions play crucial role in the context of the tale. In order to understand the quantitative data on the usages of the temporal deictic expressions in "Nix Nought Nothing", a diagram that shows the number of deictic and non-deictic usages of time deixis is given below:

Figure 5: The Numeric Data on the Usage of Temporal Deictic Expressions in “Nix Nought Nothing”



"Nit Nought Nothing" consists of both deictic and non-deictic usages. The tale includes 36 temporal deictic expressions which have significant functions in the construction of the deictic origo. One can find 24 deictic expressions having deictic functions and 12 ones serving non-deictic functions. All of the deictically used ones have the features of symbolic use and the non-deictically used ones have non-anaphoric sense. In other words, throughout the fairy tale, it is not possible to see samples of anaphoric and gestural usages.

Deictic usage is seen in the sentence, "[there] *once* lived a king and a queen as many a one has been" (p.37). *Once* seems to refer to an indefinite point of time in the past. Additionally, the temporal expression *once* is used in a context which seems to be insufficient for providing the needed knowledge to evaluate it. Therefore, the interpretation of *once* depends on the deictic origo of the tale. Another deictic usage may be found in the utterance, "[the] *next day* the giant came to claim the king's promise," (p.37). In this sentence, *the next day* seems to be interpreted differently

depending upon when it is uttered. It is not possible to make a guess about its reference because of the fact that the interpretation is dependent on the spatio-temporal features of the imaginary context of the tale. Deictic usage can be exemplified by the uses of *one day* and *tomorrow* in the sentence "[the] giant said *one day* to Nix Nought Nothing: 'I've work for you *tomorrow*'" (p. 38). The function of the expression *one day* serves taking the hearer to an indefinite past point. In other words, it is clear that *one day* signals a distal situation. Additionally, *tomorrow* has a deictic sense owing to its including implicit reference. Therefore, some further information about spatio-temporal aspects of the imaginary context in which the lexical item *tomorrow* occurs is required. Another expression that serves the same deictic function can be observed in the sentence "[the] giant's daughter went out *next morning* with the lad's breakfast," (p.38). As in the example of *tomorrow*, the use of *next morning* can be regarded as symbolically used temporal deictic expression because its meaning depends on when and where it was spoken. It can be added that the uses of *tomorrow* and *next morning* can be seen throughout the tale serving the same function. Another sentence that includes symbolic usage is "[but] he *soon* came along after them (p.39)". *Soon* illustrates an implicit reference to a past aspects of time. Hence, it can be interpreted differently without adequate information about the discourse in which it occurred. In the utterance which says "[*now*] she knew Nix Nought Nothing in a moment" (p.39) *now* can be thought as a sample of symbolic usages because it has an implicit reference interpreted effectively under the knowledge of the spatio-temporal parameters of the context of the tale. The other sentence that consists of symbolic usages of some temporal deictic expressions is:

[*then*] they took her in their arms and kissed her, and said she should *now* be their daughter, for their son should be marry her. But they sent for the hen wife and put her to death. And they lived happy *all their days* (p.40).

The lexical item *then* and the lexically composite phrase *all their days* have deictic sense because it is not possible to understand their references without some further knowledge about the context. When all of the deictically used temporal expressions explained above are considered, it can be seen that it is not possible to evaluate and interpret them without any further knowledge about the spatio temporal features of the imaginary discourse. Herman (1999: 146) expresses:

temporal deictic terms like *now*, *this year*, *next week tomorrow* and *yesterday* require the calculation of time from the time of utterance at the deictic centre, and the temporal specification can change depending on different times of utterance.

Taking this into consideration, since the imaginary context in the fairy tale is not definite, it seems to be impossible to comprehend what the symbolically used temporal expressions refer to.

Apart from the temporal indexicals that have symbolic sense, non-deictic usage can be seen in the sentence "but *at last* a baby-boy came to the queen when the king was away in the far countries" (p.37). *At last* has a general sense and it has the same meaning regardless when, where and by whom it is uttered. Non-anaphoric use can be traced in the sentence "[the] poor little boy said: It is *the time* that my mother, the hen-wife, takes up the eggs for the queen's breakfast (p.37)". The reference of *the time* is rather clear. No further knowledge about the context in which it is used is needed in order to interpret it because it has an explicit referent not implicit one. Throughout the fairy tale, the non-anaphoric use of *the time* can be encountered several times. A non-anaphoric usage may be found in the utterance "and it has not been cleaned for *seven years* (p.38)." The expression of *seven years* does not refer to a special time point, but to a span of time. In other words, no implicit reference to any aspects of speech situation is made. It is explicit and its meaning is not depended on when or where it was uttered. Additionally, non-anaphoric example is the use of *in a minute* in the utterance saying "and *in a minute* they all came, and carried away everything that was in the stable and made it all clear *before* the giant came home" (p.38). Fillmore (1997: 69) points out:

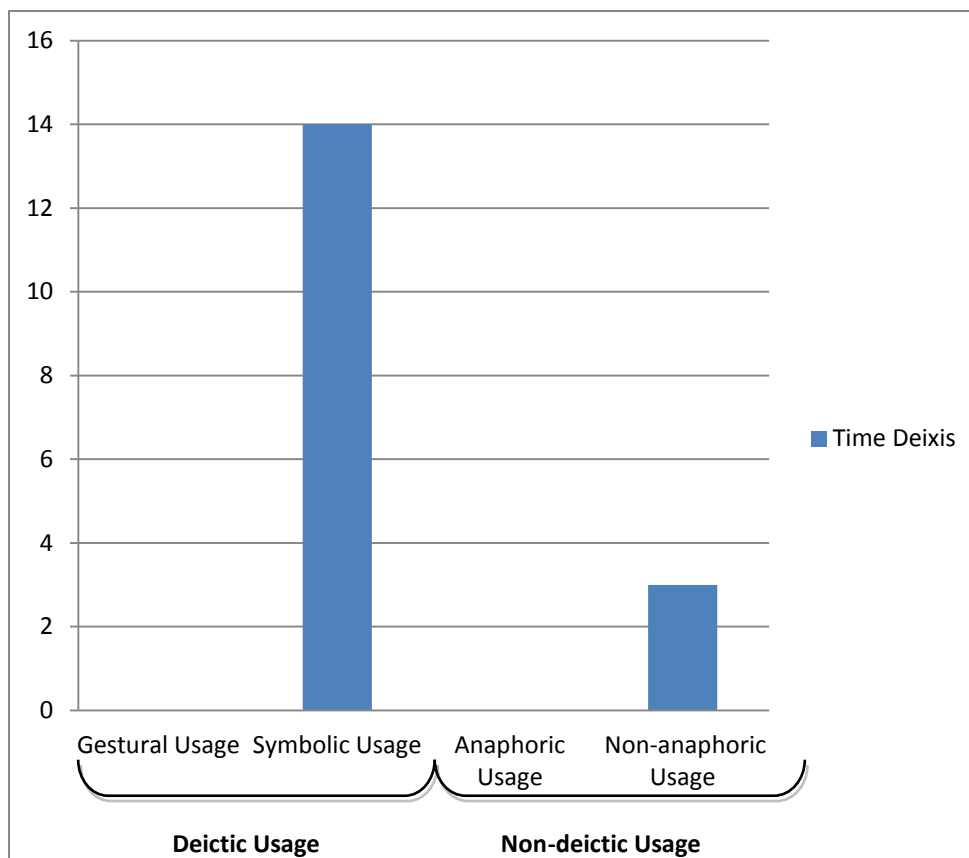
[expressions] of later time having the form 'in' plus 'a' plus the name of non-calendric time unit are used in non-deictic contexts only with completive aspect verbs, but in a deictic context they can indicate a period before the end of which the thing will happen.

Considering this, in the mentioned sentence the use of *in a minute* means that their coming took a minute. And because it is utilized with a completive verb, it has non-deictic sense. Additionally, in the same sentence the use of *before* can be thought as a non-anaphoric temporal expression owing to its explicitness. It can be added that the non-anaphoric uses of these temporal deictic expressions can be seen in this fairy tale several times.

4.1.1.4. Pragmatic analysis of temporal deixis in “Binnorie”

Another fairy tale which is studied here in terms of the use of temporal deictic expressions is “Binnorie” which includes the story of two sisters. This fairy tale starts with Sir William’s willingness to win the elder sister’s love. However, when he sees the younger, he falls in love with her. One day the two sisters go to see their father’s boats at the bonny mill-stream of Binnorie. The elder one pushes the younger into the rushing mill-stream and refuses pulling her out. A famous harper who sees the body of the beautiful princess a few days ago comes back to Binnorie to sing for the king, the queen, the elder princess and Sir William. When he puts the harp, it begins to sing by itself. At the end, the harper tells them how he saw the princess lying drowned on the bank. In short, it can be said that this fairy tale involves sexual jealousy. “Binnorie” includes different uses of temporal expressions. In order to express the number and analysis of temporal deictic expressions used in “Binnorie”, the diagram given below shows the total amount of the temporal deictic expressions in the tale.

Figure 6: The Numeric Data on the Usage of Temporal Deictic Expressions in “Binnorie”



Totally 17 temporal deictic expressions are utilized in “Binnorie”. 14 of them have deictic sense, and 3 of them are non-anaphoric expressions. In other words, about much more than half of the expressions are symbolically used, whereas the rest of them are non-anaphoric expressions. Additionally, it can be inferred that there are not any samples for anaphoric and gestural usages.

The fairy tale starts with “[*once upon a time*] there were two king’s daughters lived in a bower near the bonny mill-doms of Binnorie” (p.44). The first phrase of this utterance, *once upon a time* is a common temporal expression generally used as the opening expression of fairy tales. This expression can be said to function for changing the addressee’s attention from real time concept to the reality of fiction. The lexically composite word *once upon a time*, which implies moving away from speaker’s time to the past, refers to an indefinite point in the past. In other words, by locating the event outside the narrator’s current situation, *once upon a time* can be defined as one of the deictically used temporal expressions. *Once upon a time* is distant from *now* of the deictic dimension of the context in which it occurs. Another example of a sentence where an expression is deictically used is “after a time he

looked upon the youngest, with her cherry cheeks and golden hair”(p.44). It can be seen that because the use of *a time* implies an implicit reference whose interpretation depends on when and where it is used, the phrase *after a time* may be regarded as deictically used expression. Symbolic use of a deictic expression which is defined by Fillmore (1997: 62) as “the interpretation involves merely knowing certain aspects of the speech communication situation” can be exemplified by the following utterance, “[so] *one fine morning* fair and clear, she said to her sister, '[let] us go and see our father’s boats come in at the bonny mill-stream of Binnorie" (p.44). Although Fillmore (1997: 50) defines the term *morning* as “the daylight hours before noon, or to that part of the day which ends at noon”, the basic spatial- temporal parameters of the utterance are needed in order to interpret the expression of *one fine morning* which seems to give some details about the temporal features of the deictic center. Thus, it may be said that this expression is deictically used. One of the expressions that are used in the same way is in the sentence which says “[*that*] *night* they were all gathered in the castle hall to hear the great harper -king and queen, their daughter and son, Sir William and all their Court” (p.46). It can be said that because of the fact that *that* is a distal term, the expression of *that night* indicates being away from narrator. As in the previous example of *morning*, in this sentence so as to make out the reference of *night*, it is crucial to know the temporal and spatial circumstances in which the utterance is uttered. Additionally, in the following sentence it is possible to come across with two symbolic usages, “[*now*] the miler’s daughter was cooking that day and needed water for her cooking” (p.45). The expression *now* which is defined by Levinson (1983: 73) as “the pragmatically given span including coding time” must be considered in fictional origo which is the experiencing character, time and place within the world of the fairy tale. In order to understand what *now* refers to, one has to be familiar with the former context. In other words, because of the fact that there are not any details about the reference of *now* in this utterance, one has to know about the events in the prior discourse to be able to understand what this temporal lexical item refers to. The other symbolically used temporal expression is *that day*. The utterance seems not to be obvious enough to comprehend the expression of *that day*. Therefore, one needs some other information to be able to understand its context. Another example for the deictic usage is the word, *then* in “[and] *then* they took out the princess and laid her on the bank” (p.45). The whole sentence seems to be a continuation of an earlier utterance. The word, *then* is used in

the same way several times in this fairy tale. Furthermore, in the sentence “[*just then*] the harp began singing again, and this was what it sang out loud and clear” (p.47), *just then* can be thought as the past form of *just now*. However, due to the fact that it is a bit difficult to interpret its reference without having knowledge about the spatial-temporal situation of the utterance in which it is uttered, it can be said that it is used in a symbolic way. As in the previous example, the use of *that day* in the sentence “[b]ut while he sang, he put the harp he had made *that day* on a stone in the hall” (p.46) is typically symbolic because of the fact that more information about the context is required to understand its reference. In addition to this, the phrase of *that day* which has a symbolic usage implies being away from the current reality and time of the narrator.

Apart from deictically used temporal expressions, non-anaphoric usage can be exemplified by the utterance: “[and] the princess floated down the mill-stream, ‘*sometimes*’ swimming and ‘*sometimes*’ sinking” (p.45). The use of *sometimes* in this sentence seems to be a more general description and it does not refer to any particular time in context. Another sentence where one can find an example of a non-deictic usage is “[s]o she hated her sister for taking away Sir William’s love, and *day by day* her hate grew upon her” (p.44). The phrase *day by day* has a general description on the account of the fact that it does not refer to any particular time in context and its meaning does not change when it is uttered from different point of view.

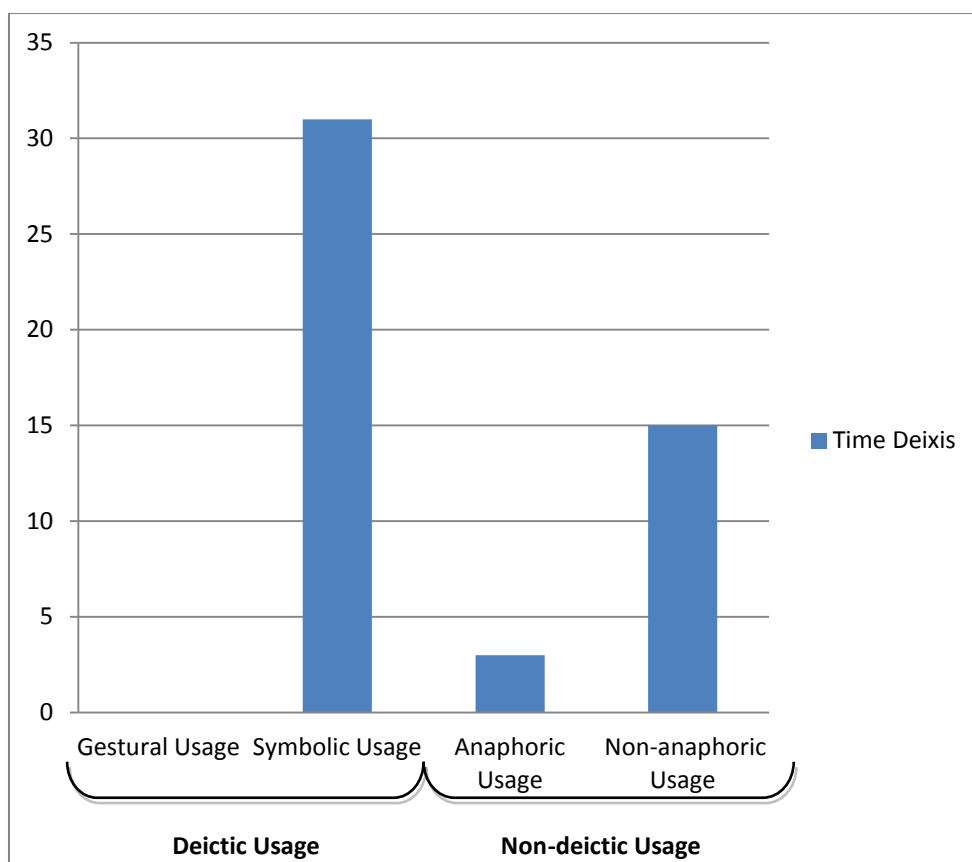
4.1.1.5. Pragmatic analysis of temporal deixis in “Jack and the Beanstalk”

“Jack and the Beanstalk” is another fairy tale analyzed in order to carry out this study. This fairy tale involves a young man, Jack and his widowed mother whose only means of income is a cow. The tale begins with their decision on selling the cow because of its stopping giving milk. On the way to the market, Jack meets an old man and he exchanges the cow with magical beans which must be planted overnight. When Jack shows the beans to his mother, she becomes angry and throws the beans to the ground. When Jack wakes up, he sees that the beans grow into magical beanstalk. He climbs the beanstalk till reaching the sky. When he finds a long road, he walks along till reaching a big house which is the home of an ogre. Then, he enters the house and asks the ogre’s wife for food. When the noise of someone

comes, the ogre's wife hides Jack in the oven. After that, the ogre falls asleep while counting his money. Jack steals a bag of gold coins and he and his mother spend the money. He continues his journey up beanstalk two more times. In the second one, he steals a hen that lays golden eggs. In the last one, he steals a golden harp which calls its master, so the ogre starts to follow Jack and almost catches him. At last he calls his mother for axe, and before the ogre comes, he cuts down the beanstalk. The tale comes to an end by Jack and his mother's living forever happily. It seems that this fairy tale involves mystery, magic and conflict. It is intended to show how a poor person can overcome poverty.

The tale of "Jack and the Beanstalk" covers diverse deictic expressions which contribute to the understandability of the tale by providing some clues. It can be said that the temporal deictic expressions in this fairy tale are used diversely in different parts of the tale for some special purposes. When the temporal deictic expressions in the tale are analyzed, the data are presented in Figure 8 given below. The diagram provides the numeric data on the usages of the temporal deictic expressions.

Figure 7: The Numeric Data on the Usage of Temporal Deictic Expressions in “Jack and the Beanstalk”



In total 52 temporal deictic expressions are seen in “Jack and the Beanstalk”. 33 of them are used deictically and the rest are utilized in non-deictic way. When the deictically used temporal expressions are analyzed, it seems that all samples of temporal deictic expressions used deictically are symbolic. It can be said that in this tale gestural temporal deixis is not found. Additionally, when non-deictically used ones are considered, 15 temporal deictic expressions are non-anaphoric and three temporal expressions have anaphoric sense.

This fairy tale has a higher amount of time deictic expressions in comparison with the former tales. The division of deictic and non-deictic usages seems to be similar to the other fairy tales since most of the expressions are non-deictic, whereas the others are deictic. On the way to analyzing the temporal deictic expressions in “Jack and the Beanstalk”, the first temporal expression encountered is *once upon a time*. “[there] was *once upon a time* a poor widow who had an only son named Jack and a cow named milk-white” (p.53). The use of *once upon a time* implies being away from the current time and reality, and it refers to an indefinite time in the past,

which can be thought as a bridge that takes addressee from real time to the time of literary fiction. *Once upon a time* thought as a common style of opening a fairy tale seems to be used deictically in this story. Another temporal deictic expression used in this English fairy tale is *morning* which is defined as one of the subdivision of the day and daylight hours before noon (Fillmore, 1997: 50). It seems that the expression *morning* can be traced in different parts of the tale on variety of functions. In other words, it is obvious that the uses of *morning* in diverse parts of the tale serve some deictic or non-deictic functions according to the context in which it occurs. Firstly, in the sentence “[and] all they had to live on was the milk the cow gave *every morning* which they carried to the market and sold” (p.53) the use of *every morning* can be defined as a non-anaphoric temporal expression because it can be thought as a general expression that does not refer to any particular morning in the literary context. Another example of a sentence where the expression of morning is non-anaphorically used is “you don’t know what these beans are,” said the man; “ if you plant them *over-night by morning* they grow right up to the sky” (p.54). *Morning* can be defined as a unit of the subdivisions of the day (Fillmore, 1997: 50). Through *by morning* in the mentioned sentence, it seems to refer to a time towards the daylight hours before noon. Therefore, because the expression of *morning* seems not to describe a definite morning of a definite day, *morning* is utilized non-anaphorically. In other words, the phrase *by morning* is not an implicit reference to any aspect of discourse. In the same sentence the use of overnight can be thought as the sample of non-anaphoric usage because of the fact that it does not refer to a particular time, in contrast it has a general description.

Apart from the non-anaphoric usages of *morning*, it is common to come across with some samples that are utilized deictically. In the utterance, “[he] hadn’t gone far when he met a funny-looking old man who said to him: ‘*Good morning, Jack.*’ ‘*Good morning to you,*’ said Jack, and wondered how he knew his name.” (p.53) the phrases of *good morning* are examples that have deictic sense. *Good morning* seems to be an expression of greeting that is peculiarly used in daylight hours before noon. The phrase of *good morning* which can only be utilized in the morning is one of the basic English phrase for greeting. In this mentioned sentence, the expressions of *good morning* are deictically used due to the fact that they are dependent on some other deictic elements (Levinson, 1993: 79). Fillmore (1997: 73) expresses:

the use of a linguistic expression requires the speaker's awareness of the time of day, I should point out that the traditional greetings in a great many languages are selected according to the time of day,

In other words, the phrases of *good morning* are deictic owing to the fact that the appropriateness of the traditional greetings is determined according to the context in which they are used. On the other hand, because these traditional English greetings show an interaction of time and discourse deixis, these temporal deictic expressions also give clues about the discourse in which they occur. Furthermore, the expression *good morning* is used several times in the same manner. The symbolic usage of *morning* can be exemplified by the following utterance “[but] *one morning* Milky-white gave no milk and they didn't know what to do" (p.53). To be able to understand what *one morning* refers to, one has to be familiar with the context in which it occurs. That is to say, without knowing details about the spatial-temporal features of deictic center, it is not possible to interpret the expression of *one morning*. Hence, it seems that this expression is deictically used. The expression *morning* is used in the same way in the utterance “[so] *one fine morning* he got up early, and got on to the beanstalk, and he climbed and" (p.56). As in the other example given above, *one fine morning* is utilized deictically. It seems that it gives some clues about the fact that good things are coming by directing the attention of the addressee to an indefinite fine morning. In other words, it signifies an implicit reference in the speech situation. Therefore, some further information about the context in which the utterance is used is needed to be able to understand its reference and meaning. It is obvious that throughout the fairy tale it is common to encounter with the similar samples. Another temporal deictic expression that can be marked is the lexical item, *then* as in the sentence “[*then*] Jack crept out on tiptoe from his oven, and as he was passing the ogre he took one of the bags of gold under his arm, and off he pelters till he came to the beanstalk," (p.56). The utterance does not seem to be explicit enough for comprehending the reference of the expression *then*. Thus, some further contextual clues about discourse are required so as to interpret and understand the meaning and reference of *then*, which makes it symbolically utilized temporal deictic expression. Additionally, the lexical item *then* can be traced several times in “Jack and the Beanstalk” serving the same function. In addition to the temporal deictic expressions given above, the symbolic use of another deictic expression can be seen

in the following sentence, “and I’ll *soon* sell Milky-white, and *then* we’ll see what we can do” (p.53). Through the lexical item, *soon*, a time period that is located at unmeasured distance later than the coding time is implied (Fillmore, 1997: 69). That is to say, *soon* has a deictic sense since its reference and meaning are relative to the spatio-temporal parameters of the context.

According to the analysis carried out, it comes out that *after* and *before* are among the temporal deictic expressions extensively used in order to serve some deictic or non-deictic functions in “Jack and the Beanstalk”. The sentence “[we]’ve tried that *before* and nobody would take you” (p.53) includes a sample of deictic use of *before* which makes implicit reference to the time distant from deictic center of this fairy tale. Therefore, it can be pointed out that *before* has deictic sense in this utterance. However, in the sentence “[the] Jack crept out of the oven on tiptoe and caught hold of the golden hen, and was off *before* you could say ‘Jack Robinson’” (p.56) *before* has non-anaphoric sense because it has the same interpretation regardless of the context it occurs. Additionally, there are some uses of *before* which have both deictic and anaphoric functions as in the utterance “[all] happened as it did *before*. In came the ogre as he did before,” (p.56). The expression of *before* makes reference to the time when Jack climbs to beanstalk firstly. That is to say, two expressions of *before* can be interpreted by being familiar with the other parts of the literary discourse of the fairy tale with which they are coreferential (Fillmore, 1997: 63). Although it does not refer to a usual antecedent, it has anaphoric sense that serves complement functions. However, taking into consideration the fact that the expressions of *before* are simultaneously in contrast with *now* of the literary discourse of the fairy tale (Levinson, 1993: 67), it somehow has a deictic function. However, predominantly it is anaphoric. When the uses of *after* are considered, it can be said that some crucial samples used to carry out a variety of purposes can be found. The sentence which shows non-anaphoric use of *after* is “[*after*] breakfast was over, the ogre called out” (p.57). In this utterance, *after* seems to be rather obvious and further information is not required to comprehend the context. However, when the utterance “and after that he goes to a big chest and takes out of it a couple of bags of gold and sit down counting them” (p.56) is examined, the use of *after* has a deictic sense because of the fact that there is an implicit reference to any aspect of context. The reference point can change according to where it is used. Therefore, one has to know about the preceding events to be able to comprehend what *after* refers to.

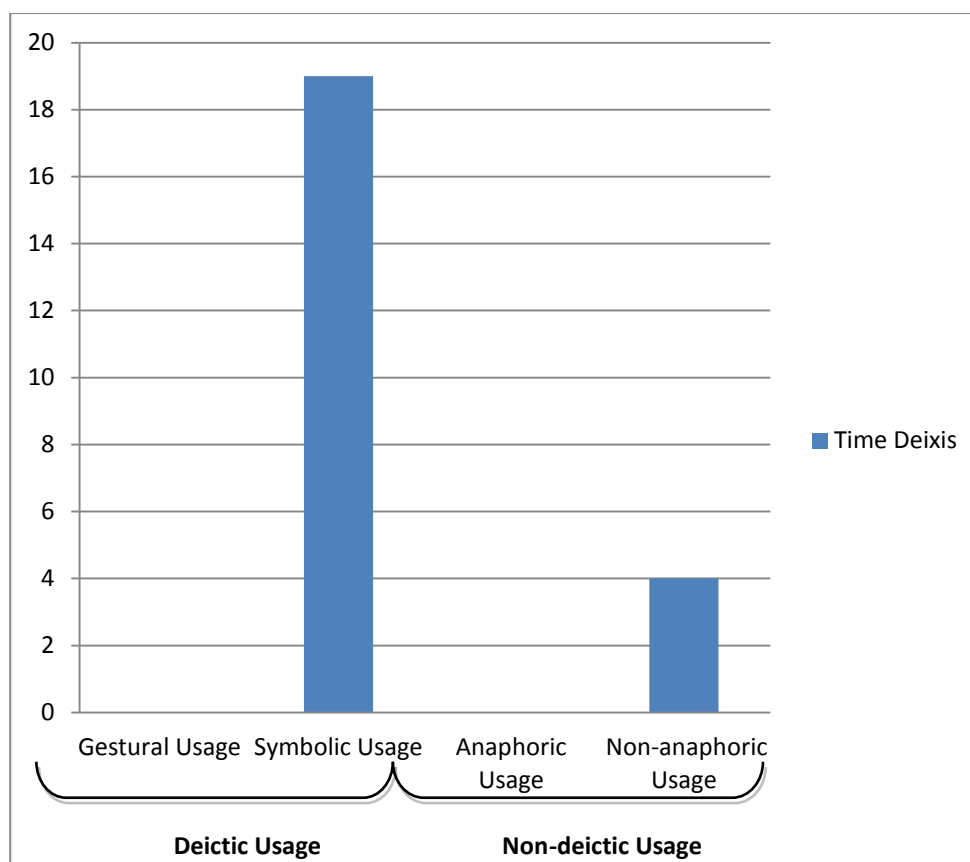
Additionally, deictic usage of *after* can be exemplified in this sentence “and he married a great princess, and they lived happy ever after” (p.58). With the use of *ever after* it is implied to go on forever without any end.

In addition to some temporal deictic expressions given above, in this fairy tale the use of some non-anaphoric temporal expressions can be traced. In this sentence, any further knowledge about the context is not required to comprehend the meaning of the phrase, *at last*. Another non-anaphoric temporal expression is *at last* in the sentence saying “and he climbed and he climbed till *at last* he reached the sky” (p.55). The phrase *at last* also has non-anaphoric sense owing to the fact that it seems to be a more general description, and its meaning and reference are rather obvious. It can be said that throughout this fairy tale, it is possible to encounter with these non-anaphoric expressions serving the same function. In the sentence saying “[do] you know *that very day*, my man missed one of his bags of gold.” (p.56) *that very day* can be regarded as the sample of non-anaphoric temporal expression since its reference is explicit enough to make its interpretation. It can be said that *that very day* refers to the day when her man missed his gold, so its reference is rather clear and no further information about the deictic dimensions of the context is needed for its interpretation.

4.1.1.6. Pragmatic Analysis of Temporal Deixis in “The Story of the Three Little Pigs”

Another fairy tale analyzed in the scope of this study is “the Story of the Three Little Pigs”. Apart from the other English fairy tales, this one includes a variety of samples of the temporal deictic expressions serving different functions. It can be said that this fairy tale is organized around the experiences of three little pigs. This English fairy tale begins with these three little pigs going away to seek their fortune. Each of the pigs decides to build a house from different material. The first pig’s house which is made of straw and the second pig’s house made of furze are blown down by a bad wolf. At the end the wolf dies and the third pig lives happy for ever. The figure given below shows the total amount of the deictic and non-deictic usages of the temporal expressions in “the Story of the Three Little Pigs”.

Figure 8: The Numeric Data on the Usage of Temporal Deictic Expressions in “The Story of the Three Little Pigs”



The analysis of the temporal deictic expressions in “the Story of the Three Little Pigs” show that this fairy tale includes 23 temporal deictic expressions. More than half of these expressions have a deictic sense, while the rest have a non-deictic function. In other words, 19 temporal expressions serve deictic functions and four have non-deictic resource. Taking into consideration the ones having deictic features, it is common to see the fact that all of them are used symbolically owing to the fact that it is not possible to interpret them without knowing the certain aspect of the speech communication situation (Fillmore, 1997: 62). In other words, in this fairy tale gestural use of temporal deixis is not traced. Additionally when the temporal deictic expressions that have non- deictic function are examined, it seems that all these expressions are used non-anaphorically. In other words, the samples of anaphora are not found.

This fairy tale starts with a poetic manner saying “[*once upon a time*] when pigs spoke rhyme, and monkeys chewed tobacco, and hens took snuff to make them

tough, and ducks went quack, quack, quack, O!" (p.58-59). In the given sentence, *once upon a time* points to a time when pigs spoke, monkey chewed tobacco, and hens took snuff to make them tough. It serves the function of changing the point of view of audiences from the current real time concept to an abstract imaginary time in the past when imaginary things come true. That is to say, *once upon a time* has a non-anaphoric sense because of the fact that it does not refer to any implicit references. The reference of this expression is rather clear. Therefore, further data about the spatio-temporal parameters of the imaginary context is not required to understand what its meaning and reference are (Hale & Shrestha, 1996: 404).

In "the Story of Three Little Pigs", one of the temporal expressions that are encountered more widely than the other English fairy tales analyzed in the scope of this study is clock time. The usage of clock time can be exemplified through the utterance saying "and if you will not deceive me I will come for you, *at five o'clock tomorrow* and get some apples" (p.60). Although Yule (1996: 14) defines clock times as elaborate systems of non-deictic references, it is not possible to point out that in the mentioned utterance *at five o'clock* has a non-anaphoric function. It is because of the fact that if it is aimed to be used meaningfully, it must be evaluated in relation to the tense of the sentence, the context in which it is used and the implicit temporal adverbs (Declerck, 2006: 594). Therefore, *at five o'clock* indicates a deictic time since it is interpreted in relation to the expression of *tomorrow* that can be identified from the literary imaginary context in which it is used. That is to say, although clock time is regarded as a non-deictic expression (Yule, 1996: 14), in this sentence it has a deictic sense and its interpretation is dependent on the information about temporal features of the deictic origo. As in the example given above, some deictic use of clock time can be seen in "the Story of the Three Little Pigs". In addition to this, in the same utterance, the use of *tomorrow* is an example of deictic use. Lexical item, *tomorrow* is deictic in nature because its meaning is dependent upon the time or space in which it occurred. However, non-anaphoric usage is found in the sentence "well, the little pig bustle up *the next morning at four o'clock*, and went off for the apples, hoping to get back *before* the wolf came" (p.60). In this sentence, there are not any mistakes on what the word *before* refers to. However, in the same sentence, the expression of *the next morning at four o'clock* has symbolic functions because some further data about the context is needed in order to interpret it. The same assertion applies for the use of *tomorrow morning* in the utterance which says "and if

you will be ready *tomorrow morning* I will call for you, (p.59)”. The lexically composite word, *tomorrow morning*, must be evaluated under the light of the fictional origo of the fairy tale to interpret it correctly, which makes it to a deictically used expression. Another example of deictic usage may be the use of *then* in the sentence saying “[*then*] I’ll puff, and I’ll puff, and I’ll blow your house in (p.59).” *Then* in this sentence refers to a time in the future. Additionally, without knowledge of the spatio-temporal features of the context in which the utterance comes out, it may be difficult to interpret it. *Then* is used in the same way for many times in this English fairy tales. In addition to this, it is possible to encounter with the sample use of *then* to show the continuation of an earlier sentence as in “[*then*] he could not tell what to do (p.60).” Another temporal deictic expression that can be traced in this fairy tale can be found in the last sentence saying “so the little pig put on the cover again in an instant, boiled him up, and ate him for supper and lived happy *ever afterwards*”(p.61). It can be said that on the account of the fact that the expression of *afterwards* refers to a time subsequent to the reference time, it may be thought to have deictic sense. Through this expression, it is aimed to refer to a happy ending that lasted for ever.

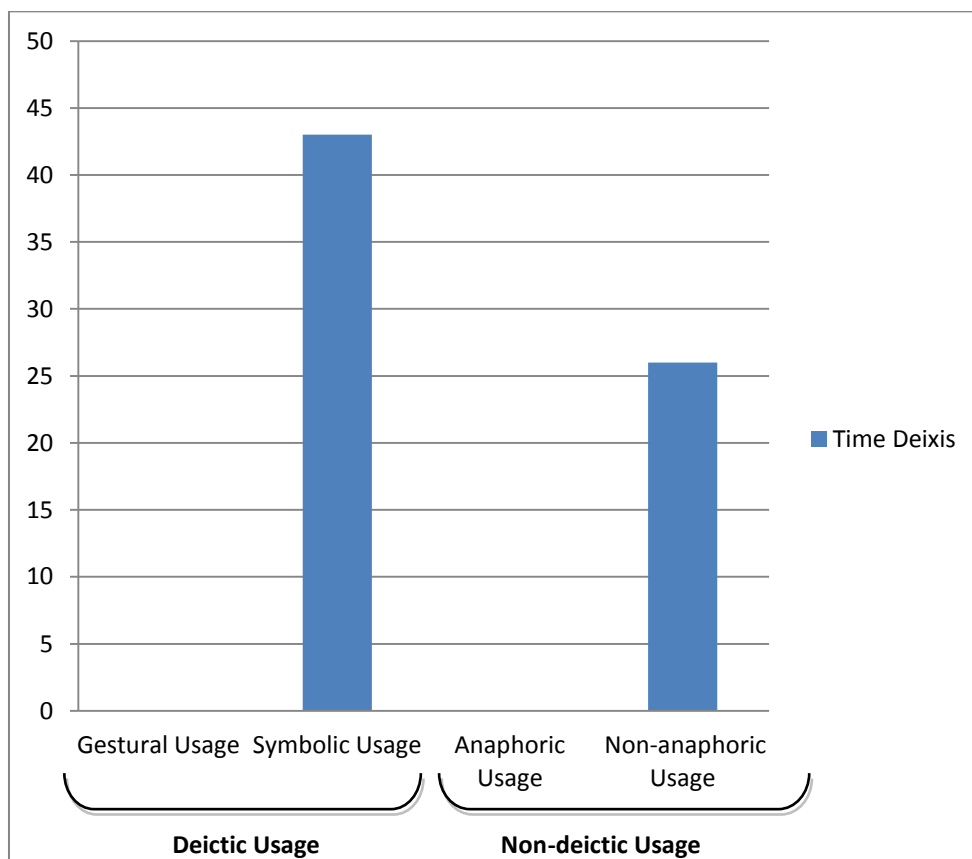
4.1.1.7. Pragmatic analysis of temporal deixis in “Jack and His Golden Snuff-Box”

“Jack and His Golden Snuff-Box” is the longest tale in *English Fairy Tales*. It is organized around a boy, Jack who lives with his parents in the forest. After deciding to leave one day, his father gives him a golden snuff-box and asks him to open it when he was in danger of death. The tale continues with his demand for food and place from the owner of a house who asks him what he can do for him. He carries out the demands of the master who asks a great lake and a man of war in exchange for his daughter by using the snuff box. One day a servant who finds his snuff box carries the castle over the sea. Then the master threatens him with taking his wife from him if he does not bring it back in a year and a day. At last the fairy tale finishes with his finding the castle and learning he has a son. It can be pointed out that as in the other fairy tales the enchantment plays a significant role in the construction of this tale. Additionally, when it is compared with the other tales, it comes out that it provides more samples that show how temporal deictic expressions

function in the construction of the fairy tales.

The following diagram reflects the numeric data on the use of the temporal deictic expressions occurring in this fairy tale and by the help of it, how many of the temporal deictic expressions are deictically or not deictically used is shown.

Figure 9: The Numeric Data on the Usage of Temporal Deictic Expressions in “Jack and His Golden Snuff-Box”



It seems that this fairy tale is the one that includes most of the temporal indexicals. Totally, 69 temporal deictic expressions which have different sense according to the context they occur can be encountered. It seems that “Jack and His Golden Snuff-Box” seems to contain some time deictic expressions, the majority of which are deictically used. 43 temporal indexical expressions are utilized in a deictic way, whereas 26 of them have non deictic sense. When deictically used ones are carefully examined, it comes out that all temporal expressions having deictic sense are in symbolic use. In other words, this fairy tale includes no samples of gesturally

used ones. On the other hand, taking into consideration the non deictically used ones, it is possible to come across with the fact that all of them have a general and clear meaning, in other words, they can be classified as non-anaphoric expressions. That is to say, it is a bit difficult to see anaphoric samples throughout this fairy tale.

In the initial sentence of this fairy tale "[*once*] upon a time, and a very good time it was, though it was neither *in my time* nor *in your time* nor *in any one else's time*, there was an old man and an old woman," (p.81) the uses of the temporal indexicals are exemplified effectively. It is clear that as in other fairy tales analyzed in the scope of this study, this fairy tale starts with deictic use of *once upon a time* which refers to an unknown, indefinite point of time in the past. Additionally, some other temporal deictic expressions such as *in my time*, *in your time* and *in anyone else's time* can be traced. It is clear that the meanings of these expressions cannot be made up without being conscious about the spatio temporal parameters of the discourse. In addition to this, all these four temporal deictic expressions are not only implied being away from the current reality but also interpreted variously according to when it is uttered because of their implicit references to a point of time. That is why, the lexically composite words *once upon a time*, *in my time*, *in your time* and *in anyone else's time* can be regarded as symbolically used temporal expressions. The other sample that can be thought as the crucial representation showing the use of temporal deictic expressions in fairy tales is the use of *one day* in the sentence saying "till *one day*, when his father was out cutting wood, he told his mother that he wished to go away to look for living in some other country" (p.82). It can be pointed out that *one day* refers to an imaginary time away from the present reality of the narrator and addressee. That is why, the expression of *one day* has a deictic characteristics. In the following sentence "'if you can do anything, *at eight o'clock in the morning*, I must have a great lake and some of the largest man of war vessels sailing before my mansion," (p.83) the use of *at eight o'clock in the morning* is among the significant examples of symbolic time deixis utilized in this fairy tale by the virtue of the fact that its meaning is depended on the relation between the reference time and the moment of speech. It can be seen that these expressions can be encountered in this fairy tale several times to serve the same function. The other temporal deictic expressions in this tale are the uses of *now* and *then* like in the sentence saying "'[well], well, I never was so near my death as I am *now*;" and then he felt in his pocket, and drew the little box out (p.83)". The use of *now* can be

defined as the time at which the speaker is producing the sentence including *now*. It can be said that in order to interpret the lexical item, *now*, one needs to know the temporal parameters in which the expression is used. When the use of *then* which has a deictic sense is considered, it seems to be continuation of an earlier utterance. Throughout the fairy tale, it is possible to encounter with the lexical items, *then* and *now* several times while serving a deictic function. Another temporal deictic expression, the meaning and reference of which can only be caught is found in the utterance that says “[he] gets good entertainment *that night*” (p.88). The lexically composite word, *that night* can be regarded as significant sample of distal term that has deictic resource. Like in the other fairy tales, this one comes to a happy end with the sentence saying “and they all lived happy *afterwards*” (p.92) which can be thought as the common way of ending a fairy tale with deictically used temporal expression.

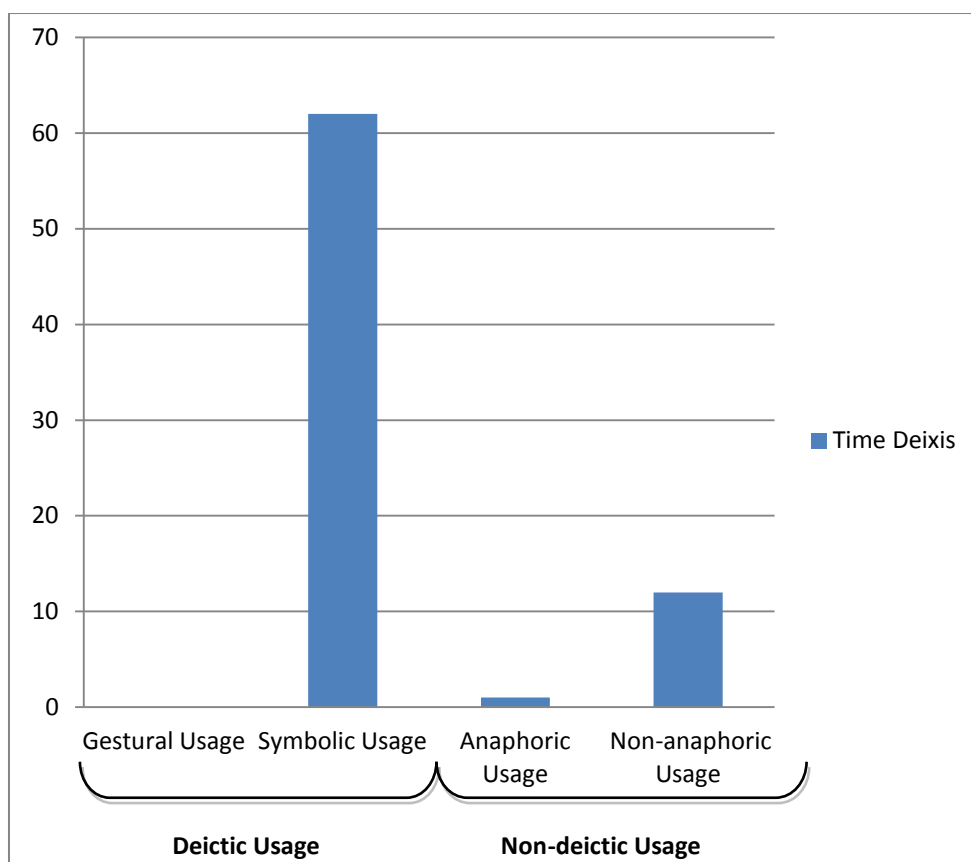
Apart from the temporal expressions that have deictic sense, non-anaphoric temporal expression can be exemplified in the sentence “[the] young man’s father was out *all this time*, when his talk was going on between him and his poor old mother” (p.82). It seems that the meaning and reference of *all this time* is clear enough to interpret it without any requisites for any idea about the spatio-temporal features of the context in which it is used. One of the expressions that are used in the same way can be seen in the sentence “[at] *eight o’clock*, the commanding officer must say, ‘Shoulder up’” (p.85). It seems that the use of *at eight o’clock* does not refer to any particular *eight o’clock* and it can be thought as a more general item. Additionally, the use of *at last* in the sentence “[at] *last* he found the place” (p.88) can be regarded as a general description and does not refer to any particular time. Therefore, its meaning is not depended on the point of view in which the utterance is used. Another sample of non-anaphoric expression can be seen in “[he] was down for *a day and a night*” (p.90). It seems that the use of *a day and a night* is not aimed to refer to a particular point in time, on the contrary it refers to a span of time. Another sentence where one can encounter with the sample of non-anaphoric temporal item is “and *after* having so much merriment with the three brothers *every night*, Jack became sleepy on horseback” (p.92). The phrase *every night* has a general feature because of the fact that it has the same interpretation regardless when and where it is used. In addition to this, the use of *after* in the same sentence has a non-anaphoric sense on the account of the fact that it does not have implicit reference which can be

understood by evaluating under the light of the temporal features of the context.

4.1.1.8. Pragmatic analysis of the temporal deixis in “Jack the Giant Killer”

“Jack the Giant Killer” is a British fairy tale about a lad who kill a number of giants. The tale includes violence, magic and gore. The fairy tale deals with a man named Jack who is brave and strong enough to kill a giant named Comoran that persecutes all the people living there. After Jack kills him, he becomes very famous around the country and assumes a title of Jack The Giant Killer. A giant named Blunderbore also hears the fame of Jack and decides to kill him. Then, Blunderbore takes Jack to his castle in order to kill and eat him, but Jack kills him and frees all of the prisoners in his castle, then he runs away. At dusk he tries to find somewhere to stay and finally he finds a house. This house belongs to a giant and when Jack is sleeping the giant tries to kill him but Jack kills him. Meanwhile, the son of the King Arthur decides to travel in order to find the girl he will marry to in the future. His father gives him money but he finishes all his money on his way. Then he meets Jack and he becomes his servant. They continue their way together and they try to find somewhere to spend the evening. After some time the King’s son finds the girl whom he searches for. The girl is under the influence of evil spirits and she asks the King’s son to do things that he can’t do but with the help of Jack he deals with those things and the girl turns into a good person. The King’s son and the girl get married. For the things he has done so far, the king makes Jack one of the Knights of the Round Table. After that Jack kills three more giants and he frees all of the captives of these three giants. At the end, Jack gets married to the king's daughter and they live a happy life. “Jack the Giant Killer” is a fairy tale that has the most temporal deictic expressions when compared with the others analyzed in the scope of this study. It is full of temporal indexicals whose references can only be indentified in relation to the coding time. It can be said that symbolic use of the temporal expressions can be overwhelmingly encountered throughout this fairy tale.

Figure 10: The Numeric Data on the Usage of Temporal Deictic Expressions in “Jack the Giant Killer”



“Jack the Giant Killer” consists of some temporal deictic expressions which make contribution to the construction of the temporal aspect of the deictic origo of the tale. When all temporal indexicals are examined, it is common to see that these expressions are widely utilized in the tale to carry out different functions. That's why, the samples of all usages of deictic items can be traced. Totally, there are 77 temporal deictic expressions. 62 of them are among the samples that have symbolic sense. In addition to this, 2 indexicals are gesturally used. In other words, in total 64 temporal expressions serve deictic functions. However, when non deictic ones are considered, it is clear that 12 temporal expressions have non anaphoric features, and just one temporal deixis can be regarded as anaphora. So, 13 time indexicals are non-deictic.

When the symbolic use of the temporal indexicals are taken into consideration, the expression, *in those days* in the sentence saying “[*in those days* the Mount of Cornwall was kept by a huge giant named Cormoran” (p.78) can be among the significant samples because it is contrast with 'now' on the deictic dimension of time

(Levinson, 1993:67). Another deictic usage can be exemplified with the use of *one day* in the utterance, "[one] day Jack happened to be at the town -hall when the magistrates were sitting in council about the Giant" (p.78). Keeping in mind the fact that in order to interpret *one day* which refers to a day away from the coding time, more information on the context is needed to carry out its interpretation (Bamford, 2004: 123). Additionally, another temporal indexical that has symbolic sense is used in the utterance "[so]he got a horn, shovel, and pickaxe, and went over to the Mount *in the beginning of a dark winter's evening*," (p. 78). The lexically composite words, *in the beginning of a dark winter's evening* seems to refer to the start of an indefinite winter evening. As the other symbolic time indexicals, so as to interpret it, some further data on the spatio-temporal dimension of the imaginary context of the tale is required. In the sentence, "[then] having tantalized the giant *for a while*, he gave him a most weighty knock with his pickaxe on the very crown of his head, and killed him on the spot" (p.78), some time deixis having symbolic resources can be traced. In other words, the lexical item, *then* and lexically composite word, *for a while* seem to be among the remarkable samples of deictic usage by the virtue of the fact that their interpretations can be carried out only by having an idea about the temporal aspects of the situation in which they are used (Fillmore, 1997: 62). *Then* thought as 'not now' is used in this sentence as the continuous of the earlier sentence. Additionally, the phrase of *for a while* refers to a span of time, it is a bit difficult to understand its length without further data about the context. Its interpretation and length is dependent on the point of view of audiences. The other remarkable sample of deictic use can be given in the sentence "[the] *next morning* Jack, laughing in his sleeve, gave him hearty thanks for his night's loding" (p.80). Fillmore (1997: 71) explains "the word 'next' indicates the unit which follows the current unit". Although *the next morning* means the following morning, it is not possible to interpret it owing to the fact that it has different references and interpretations according to when, where and by whom it was used. The use of *the very next day* in the utterance saying:

[this] being done, the head of Galligantua was likewise, in the usual manner, conveyed to the Court of King Arthur, where, *the very next day*, Jack followed, with the knights and ladies who had been delivered (p.87).

The very next day seems to refer to the following day, and because of not having enough data about the deictic dimension of the imaginary context of this tale, it is not possible to know the certain reference of this expression. It can be added that *very* in this expression is used to stress *next day*. Furthermore, the last sentence of this fairy tale which says "the king bestowed on Jack a noble castle, with a very beautiful estate thereto belonging, where he and his lady lived in great joy and happiness *all the rest of their days*" (p.87) includes the example of symbolic use. The certain reference of the expression, *all the rest of their days* cannot be understood without some further information about the context. Additionally, deictic usage can be exemplified by the following utterance, "[*now*], it happened *in these days* that King Arthur's only son asked his father to give him a large sum of money, (p.80)". The uses of *now* and *in these days* seem to be among the prominent samples of deictic use. *Now* can be defined as the span of time that includes the coding time. In addition to this, these can be evaluated as a proximal term. Therefore, it can be said that the lexical item, *now*, and the lexically composite words, *in these days*, include the coding time. Both of them can be interpreted differently depending upon spatio-temporal dimension of context in which they were used (Levinson, 1983: 65). Hence, it can be added that both expressions have implicit referent to the time of speaking. Throughout the tale, it is possible to see one sample of gestural use of the time deixis in the utterance saying:

[*after*] waiting some time Jack on going to the window beheld afar off the two giants coming onwards the castle. "*Now*," quoth Jack to himself, "my death or my deliverance is at hand." *Now*, there were strong cords in a corner of the room in which Jack was, (p.79)

The use of the first expression of *now* given in quotation mark seems to have gestural use because of the fact that it can be interpreted by physically monitoring the speech event. However, the other *now* used in the sentence given above seems to be the sample of symbolic use.

Apart from the time deixis that have deictic usages, when those that have non deictic resources are examined, the sentence "just *at the break of day*, he put the horn to his mouth, and blew, Tantivy, Tantivy" (p.78) is the one that includes prominent samples of non anaphoric use of temporal indexicals. *At the break of day* does not refer to any special point of time. It is used as a general description to make reference to the subdivision of a day time. A sample of non-anaphoric use is the expression of

at the end in the sentence, "and two of these he took, and made a strong noose *at the end*" (p.79). It seems to be utilized in a general way and it does not refer to any particular time context. Non-anaphoric usage may be found in the utterance, "in the dead of night, he heard his host in another apartment muttering these words:" (p.80). The use of *in the dead of night* does not refer to a particular night of a day. In contrast, it has more general function. Additionally, the sentence saying "*soon after* went to the court of King Arthur, where Jack for his many great exploits, was made one of the Knights of the Pound Table" (p.83) shows the non-anaphoric use of *after*. The meaning of *soon after* is clear enough to be understood without any requisites for information about the context. The other non-anaphoric use of a temporal indexical can be seen in the sentence, "[*at*] *midnight* she went as *before*," (p.82). The expression, *at midnight* does not make reference to a certain time in the context. It is used as one subdivision cycle of day. That is why, its meaning is not dependent on when, where and by whom it is used.

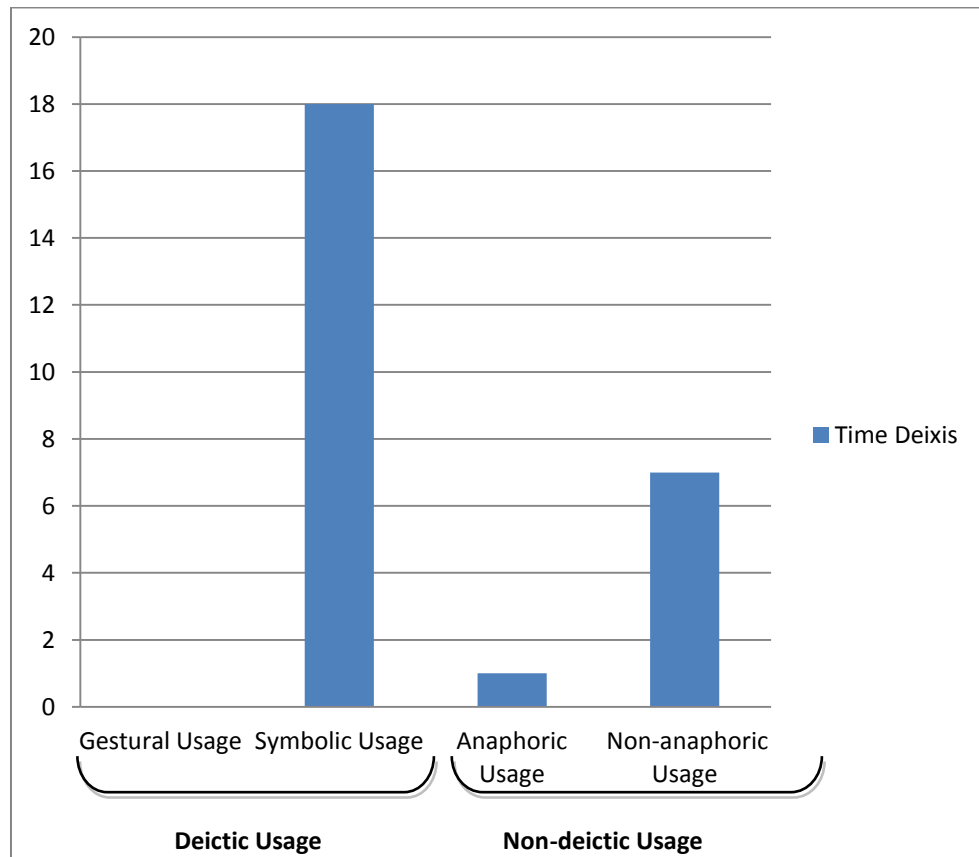
4.1.1.9. Pragmatic analysis of temporal deixis in “Lazy Jack”

“Lazy Jack” is another fairy tale that is analyzed in the scope of this study to get the needed data. The fairy tale is about a boy named Jack who has a poor family and he isn’t able to do anything. One day his mother forces him to find a job. Respectively, he hires himself to a farmer, a cow-keeper, again a farmer, a baker, a butcher and in all occasions he makes mistakes and his mother gets very angry at him. In the end he hires himself to a cattle- keeper, who gives him a donkey for his trouble. After the work he returns his home with the donkey on his shoulders. On his way back home, a girl watches him through the window of her house. This girl is deaf and dumb and the doctors think that if she laughs, she will recover. When the girl sees Jack walking with the donkey on his shoulders, she starts laughing and she recovers. The girl's father becomes very happy and decides to marry his daughter to Jack. At the end, they get married and become very rich.

When it is compared with the other fairy tales analyzed in this study, “Lazy Jack” is not long as the others. However, it is full of some significant samples of temporal indexicals that reflect the use and functions that temporal deictic expressions have in fairy tales. In order to understand the function and sample of the temporal deictic expressions used in this tale, a diagram that shows the numeric data

of the deictic and non-deictic use the temporal indexicals are given below:

Figure 11: The Numeric Data on the Usage of Temporal Deictic Expressions in “Lazy Jack”



As it can be understood from the diagram, this fairy tale totally involves 26 temporal deictic expressions. 18 of them have deictic sense and can be categorized as symbolic use. In other words, no samples of gestural use can be seen. Additionally, there are eight examples of non-deictic use of temporal indexicals. Seven of them are non anaphoric and one of them is anaphoric.

Once upon a time is the initial temporal expressions in the sentence, "[*once upon a time* there was a boy whose name was Jack, and he lived with his mother on a common" (p.113). As it is expressed in the analysis of the fairy tales, it has the function of taking the addressee to the imaginary world of the tale. Because of the fact that it refers to an imaginary past time, it contrasts with the *now* of the deictic dimension of the tale. That is why, it seems to have deictic sense. The tale includes the use of the days of week. One of the use of the days of week in the tale is in the sentence, "[*on Wednesday*, Jack went out again and hired himself to a cowkeeper,

(p.113). " *On Wednesday* seems to be the samples of the days of weekly cycle used in deictic ways because of the fact that it refers to a day of a week which cannot be interpreted without any ideas about the deictic dimensions of the context. Fillmore (1997: 50,51) explains that the days within the weekly cycle are among the special names of particular calendric expressions. The deictic use of the days of week can be exemplified in the sentence saying "[on] *Friday*, Lazy Jack again went out, and hired himself to a baker, (p.113). " *Friday* seems to have different interpretation according to speech situation. It refers to a day of a week with referring to a certain time point. It can be said that Friday refers to the immediate Friday preceding the coding time. Fillmore (1997: 72) points out:

[without] the use of the demonstratives, expressions like "in April" or "on Friday" can be used in dating something within the named positional unit which is at a distance from the coding time or less than one non-calendric larger unit, in either the future or the past depending on the tense of the clauses. Thus, if on Monday I say "I saw her on Friday", I am talking about the immediately preceding Friday;

Other sample of deictic use can be traced in the utterance saying "[this] roused Jack, and he went out and hired himself for the next day to a neighboring farmer for a penny; but as he was coming home, never having had any money before," (p.113). *Next day* and *before* have symbolic sense because of the fact that their interpretations cannot be made because their meanings are dependent on the spatio-temporal parameters of the imaginary context of the fairy tale. Additionally, the lexically composite word, *on the next Monday* in the sentence "[on] *the next Monday*, Lazy Jack went once more, and hired himself to a cattle-keeper, who gave him a donkey for his trouble" (p.114) has symbolic resource by the virtue of the fact that there is an implicit reference to an aspect of the discourse, and the reference time point can only be understood by knowing the spatio-temporal parameters of the context in which it is used. In addition to the sample given above, the deictic use of the days of week can be seen several times in this tale to serve the same function. The other temporal deictic expression utilized deictically is in the sentence, "I'll do so *another time*" (p.113). The use of *another time* refers to a future point of time. In other words, it is used symbolically to denote forwards, which makes it have a deictic base. The use of *another time* to fulfill the same purpose can be traced in the tale some more times. Symbolic use that is regarded as a sub-category of deictic usage can be exemplified with the use of *in a short time* in the sentence, "*but in a*

short time pussy scratched him so much that he was compelled to let it go" (p.114). Fillmore (1997: 69) points out that the expressions constructed with 'in' plus 'a' plus the name of a non-calendric time unit are used deictically if the span of time is not definite. Therefore, because the reference and length of a short time are indefinite, it is a bit difficult to interpret it without having further knowledge about the context. Because of this, it is regarded as a deictic one.

Apart from the sample of the deictic use of time deixis, their non-deictic usages can be presented through the tale. Generally, except one, the rest have non-anaphoric functions. One of the non-anaphoric use of the temporal indexicals can be seen in the sentence which says "Jack was so lazy that he would do nothing but bask in the sun in the hot weather, and sit by the corner of the hearth *in the winter-time*" (p.113). The use of *in the winter time* seems to serve a more general function owing to the fact that with this expression it is not aimed to make reference to a particular winter time in the context. That is why, its interpretation is not dependent on the deictic dimension of the imaginary context in which it occurs. Non-anaphoric use may be found in the sentence, "Jack took the jar and put it into the large pocket of his jacket, spilling it all, long *before* he got home" (p.113). The meaning and interpretation of *before* is rather clear and no further data on the spatio-temporal dimension of the context is required. In addition to this, in the sentence "[his] mother was this time quite out of patience with him, for *the next day* was Sunday," (p.114), the use of *the next day* is explicitly used and it refers to Sunday. In other words, it has the same interpretation regardless of when, where and by whom it is used. Another non-anaphoric use that attracts attention can be found in the sentence, "but *at last* he did it, and began walking slowly home with his prize" (p.114). *At last* seems to be used generally, and it does not serve the function of referring a certain particular time, which makes it a non-anaphoric expression.

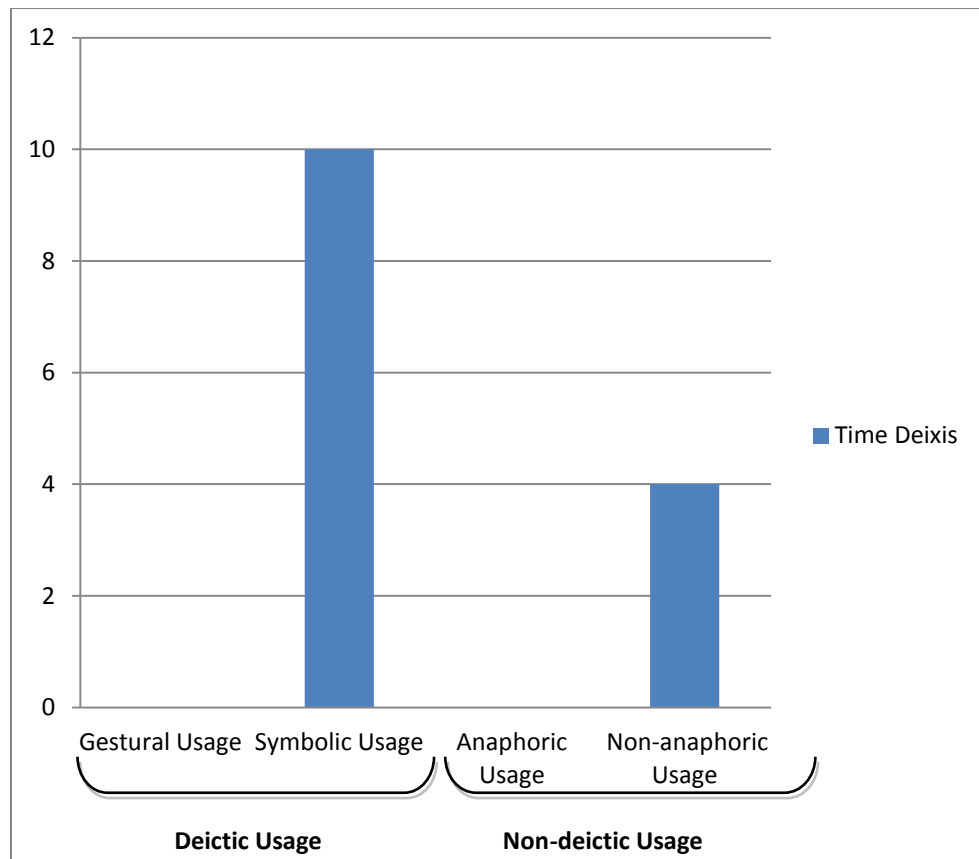
4.1.1.10. Pragmatic analysis of temporal deixis in “The Well of the World's End”

"The Well of the World's End" is another fairy tale the temporal deictic expressions of which are analyzed in this study. The fairytale is about a girl whose father gets married to another woman after her mother's death. Her step-mother behaves her very badly. One day the step-mother wants her to bring her some water

with a sieve from the well of the world's end. She asks everyone she sees in her way how to go to the well of the world's end. In the end she arrives there but she isn't able to fill the sieve with water. He tries again and again but in vain, she starts crying. After some time a frog comes and says if she does all of the things it wants, it will teach her how to fill the sieve with water and she accepts that. When she comes back home her stepmother gets angry but she isn't able to do anything. One day the frog comes to the house of the girl and wants her to do some strange things for it. The girl is surprised but does all the things. In the morning when the girl wakes up she finds a prince in her room. In fact the frog is a prince. The prince tells that a wizard casted a spell over him and made him a frog but with the help of her, he is able to turn into his actual state. At the end, the prince and the girl get married and live happily.

"The Well of the World's End" is one of the fairy tales that includes the lest number of temporal deictic expression when it is compared with the others analyzed in this study. Below a diagram is given so as to clarify the numeric data about the deictic and non deictic usages of temporal indexicals in this fairy tale. However, distinct uses of temporal deictic expressions can be seen. In order to understand the functions and samples of the temporal deictic expressions used in this tale, a diagram that shows the numeric data of the deictic and non-deictic use of the temporal indexicals are given below:

Figure 12: The Numeric Data on the Usage of Temporal Deictic Expressions in “The Well of the World's End”



The diagram given above shows which type of usages are used more. It is common to see that in total 14 temporal indexicals can be found in the tale. 10 of them serve deictic functions. In contrast, four of them are used non-deictically. Additionally, it seems that all temporal deixis used deictically can be categorized as symbolic use, and the sample of gestural use cannot be found. However, when non-deictic ones are analyzed, all of them can be categorized as non-anaphoric ones, and this fairy tale does not involve any anaphoric expressions.

The initial sentence of this fairy tale is "[*once*] upon a time, and a very good time it was, though it wasn't *in my time*, nor *in your time*, nor *anyone else's time*, there was a girl whose mother had died, and father had married again" (p.150). This sentence is a remarkable sample that shows one of the initial narrative forms of a fairy tale. *Once upon a time* which has a deictic sense is the first temporal deictic expression in this tale. Although the other temporal indexicals used in the same sentence seem to be used to clarify the expression of *once upon a time*, they do not serve this function. In contrast, they seem to make contribution to this indefiniteness.

Also, the phrases, *once upon a time*, *in my time*, *in your time*, *in anyone else's time* are deictic since they can be interpreted differently depending on when, where and by whom they are uttered. The lexically composite word, *one day*, in the sentence, "[at] last *one day* the stepmother thought to get rid of her altogether;" (p.150), can be regarded as one of the significant examples of deictic use. *One day* seems to make implicit reference to a past time point and this reference can be comprehended just by knowing about the deictic parameters of the magical context of the tale. Another deictic use can be found in the sentence saying "[that] *very evening* they heard something tap tapping at the door low down, and a voice cried out: (p.151). *That very evening* is a distal term because of referring to an evening in the past. Furthermore, its reference can be clarified by some further contextual clues about the spatio-temporal features of the context. And also the use of *very* in this phrase puts stress to the word, *evening*. Also the use of *then* in the sentence "and *then* it gave a hop, skip and jump, and went flop in to the Well of the World's end" (p.151) is another sample for deictic use of temporal deictic expressions. *Then* refers to a distal point of time. And it has implicit reference which can only be understood under the light of deictic dimensions of the imaginary context of the day. In addition to this, *then* somehow seems to be a continuation of an earlier utterance. The other sentence that includes deictic use of a temporal indexical is "[just] *then* the fog popped up its head out of the Well of the World's End, "(p.151). The phrase, *just then* seems to imply a particular point of time in the past. Because of its implicit reference, its meaning is dependent on the origin of the tale.

Apart from the deictically used expressions, non-deictic use of the temporal indexicals attract attention. The non deictic use may be found in the sentence saying "and *at last* she sat down and cried as if her heart would break (p.151)". In the mentioned sentence, *at last* is used in the meaning of 'finally'. Therefore, it seems to be used in a general way, and it does not refer to a particular time in the context. The utterance saying "[she] tried and she tried again, but *every time* it was the same;"(p.151) includes the non anaphoric use of a temporal deictic expression. The use of *every time* is a significant sample that has non anaphoric function by the virtue of the fact that it does not have implicit referent, the meaning of which is depended on the context. In other words, its meaning is rather explicit. And it does not refer to any particular time in the context.

4.1.2. The Total Numeric Data and Percentage on the Usages of the Temporal Deictic Expressions in 10 Fairy Tales

10 fairy tales seem to have a rather high amount of temporal deictic expressions. However, there are some that include less than the others, but they involve some significant samples of different usages of temporal deictic expressions. Although the detail analysis of the temporal deictic expressions used in each fairy tale is given above, in order to make the quantitative data on the usages of the temporal expressions in each tale more obvious, the specific and total numbers of temporal indexicals in the selected tales have been summarized in Table 2 given below:

Table 4: The specific and total numeric data on the usage of temporal deictic expressions used in 10 fairy tales

The Name of the Fairy Tales	Deictic		Non-deictic		TOTAL
	symbolic	gestural	non-anaphoric	anaphoric	
Tom Tit Tot	33	0	14	2	49
The Three Sillies	17	0	5	1	23
Nix Nought Nothing	24	0	12	0	36
Binnorie	14	0	3	0	17
Jack and the Beanstalk	33	0	15	3	52
The Story of the Three Little Pigs	19	0	4	0	23
Jack and His Golden Snuff-box	43	0	26	0	69
Jack the Giant Killer	62	2	12	1	77
Lazy Jack	18	0	7	1	26
The Well of the World's End	10	0	4	0	14
TOTAL	273	2	102	8	385

As Table 4 shows, among the analyzed fairy tales in this study, the one that includes the most temporal deictic expression is "Jack the Giant Killer"; in contrast,

the one involves the least temporal deixis is "the Well of the Wolds End". When all of the temporal deictic expressions used in 10 fairy tales are added, 385 temporal expressions that serve some deictic or non-deictic functions can be traced. It is shown that there are 275 temporal deictic expressions, and 273 of which are in symbolic use and the rest 2 have gestural sense. Additionally, 110 temporal expressions have non-deictic sense. 102 of them are non-anaphoric because of their meanings being explicit and the rest 8 are the sample of anaphora owing to depending on the 'prior' context in which they are used. To have a better idea about the use of temporal deictic items, their percentages are given in Table 5:

Table 5: The Percentage of the Usage of Temporal Deictic Expressions in 10 Fairy Tales

	Symbolic usage	Gestural usage	Non-anaphoric usage	anaphoric usage	Total
Total	273	2	102	8	385
Percentage	%71	%0.5	%26.5	%2	%100

As understood from the table with %71 percentage, symbolic use of the temporal deixis is the most common usage. After symbolic use, the second overwhelmingly utilized usage is non-anaphoric one. And it can be said that few samples of anaphoric and gestural usages can be seen throughout 10 fairy tales. In other words, it is clear that the symbolic use of the temporal deictic expressions is the most common usage of the temporal indexicals utilized in the fairy tales. Additionally, the samples of non-anaphoric use of temporal expressions can be seen in these fairy tales. It can be said that generally much more than half of the temporal deictic expressions are used in a symbolic way. Symbolic uses of the temporal expressions are predominantly seen throughout the tale because of their interpretations depending on the deictic dimension of the context in which they are used.

4.2. THE GENERAL ANALYSIS OF GRAMMATICALIZATION OF TEMPORAL DEIXIS IN 10 FAIRY TALES

Apart from the analysis of the lexically composite words and lexical items given above, considering the fact that tenses are also a deictic category, it is crucial to include the use of tenses in the development of this thesis. Semino (2011:422) expresses that "[tense] contrasts are also deictic, as they grammaticalize the relationship which holds between the time of the situation that is being described and the temporal zero-point of the deictic context." It can be said that in 10 fairy tales, past tense is overwhelmingly used. For example, "[and] Sir William came wooing the eldest and won her love and plighted troth with glove and with ring." (p.44). The meaning of past tense is location of an event in time prior to *now* of the deictic parameters of the context of the tales. Comrie (1985: 41-42) states that the past tense locates the event prior to the present moment, which suggests that the event does not come out at the present. And it indicates that the event in question was completed, and does not occur when the sentences were used. It can be understood that the use of past tense refers to the events that took place in a situation prior to the present moment and distance from the deictic centre. However, it does not refer to real past time, it refers to imaginary past time. Zubin and Hewitt (1995: 137) say:

[one] peculiarity of narrative is particularly significant for a deictic center or deictic shift account: Narrative is written in past tense, but its events do not take place in any real past time. That is, the reader takes the past tense of narrative as one of the signals to shift into narrative mode, rather than as a signal of past temporality.

it is possible to come across with the use of present and future tense in some direct speeches such as "[n]o, sister, I'll reach you no hand of mine, for I am the heir to all your land. Shame on me if I touch the hand that has come 'twixt me and my own heart's love." (p.45) In that way it is aimed to locate the situation at a time relative to deictic origo or subsequent to the deictic origo.

CHAPTER V

DISCUSSION

5.0. INTRODUCTION

In this section, it is aimed to present the summary of the analysis of 10 fairy tales and to discuss the findings of the pragmatic analysis through the literature of deixis and fairy tales. Then the research questions have been answered under the light of the findings in the tale analysis section.

5.1. SUMMARY OF THE STUDY

Deixis is regarded as a type of expression which consists of personal and demonstrative pronouns, tense and a variety of other grammatical and lexical features which relate utterance to the spatio-temporal co-ordinates of the act of utterance (Lyons, 1977: 636). Deixis deals with the ways in which languages encode features of the context of utterances and the interpretation of utterances depends on the analysis of that context. It can be proposed that the relationship between language and context is reflected through the phenomenon of deixis (Levinson, 1983: 54). Deixis plays a significant role in the formation of the narrative. By the help of deixis, one can have the chance of projecting him/herself into the other world and find her way there, and fill out the rich detail between the words of the text on the basis of real life experience and knowledge. One of the main features of deictic expressions is their being contextually bound. Their interpretations depend on the context in which they are uttered; in other words, they need different contextual supports (Saeed, 2003: 182). However, they also contribute to the cohesion of a text by conveying information about the participants, the time and the place of a speech event. Xu (2005: 290) expresses “they contribute to the cohesion of a text by conveying information about the participants, the time and/or the place of a speech event”. It can be concluded that a text cannot be thought without deictic expressions and deictic expressions cannot be evaluated without a literary or spoken context. And the

meanings and references of deixis can change in different contexts determined by different points of view. In other words, deictic indicators may be taken up differently according to the genre of the text being read. Starting from this point of view, in this thesis the temporal deictic expressions are analyzed under the light of Semino (2011: 423)'s idea:

in fiction as well as in many other cases of deictic projection, the use of deictic expressions does not rely on the addressee's awareness of the speaker's position and perspective, but rather provides clues for the construction of a subjective position within an imagined situational context in reference to which the deictic expressions used in the text make sense.

Therefore, in this thesis, the usages of the temporal deictic expressions are determined within the imagined context of the fairy tale. The findings of the analysis of 10 English fairy tales indicate a varying amount of temporal deictic expressions depending on the length, as well as the contents of the fairy tales which include aspects of time.

Firstly, there seems to be a high amount of temporal deictic expressions which include deictic (symbolic) and non-anaphoric usages in these fairy tales. It can be said that because these fairy tales consist of elements of enchantment and represent imaginary world, the temporal deictic expressions are predominantly used symbolically and non-anaphorically. It is possible to come across with the fact that in these fairy tales there are few examples of temporal deictic expressions used anaphorically and gesturally. This means that most of the temporal deictic expressions in 10 fairy tales can only be evaluated under the view of the deictic dimensions of the context of the tales. And it can be added that their interpretation involves knowing certain aspects of the spatio-temporal features of the context in which they are used. Furthermore, by the help of using temporal deictic expressions in symbolic way, some implicit references to some aspects of the context are made. So the deictic centre of each tale has significant role in the interpretation of the symbolic usages of time indexicals. Generally, deictic centre is constituted by the speaker's or writer's *here* and *now*. However, when the studies in the fiction are considered, the deictic origo is related to the position of a narrator or character within an imaginary situational context (Semino, 2011: 422-423). Therefore, in order to understand the deictically used temporal deictic items, the imaginary situational context, deictic origo must be analyzed effectively. However, considering that fairy

tales visualize a world of enchantment, utilizing the symbolic use of the deictic expressions make great contribution to the construction of this world. Although they are evaluated under the light of the deictic centre of the tales, it is not possible to guess their exact meanings and references owing to the fact that the deictic dimensions of the context are also indefinite, which contributes to the indefiniteness of the tales, and creation of the imaginary world.

Additionally, the use of the temporal expressions seems to vary among the fairy tales. As it has been said above, the symbolic use is predominant. However, it is possible to come across with a variety of the deictic expressions in the fairy tales. Some of them can be summarized as follows:

5.1.1. The Temporal initial narrative forms in 10 fairy tales

When these fairy tales are analyzed, it seems that generally most of them start with the use of a deictic temporal expression. One of the temporal deictic expressions that is commonly traced is *once upon a time* as in the utterance "[*once*] upon a time there was a boy whose name was Jack," (p.113). It seems that the expression of *once upon a time* regarded as a widely accepted convention for opening oral narrative has the mentioned function. However, on the account of the fact that it refers to be away from the current, it seems to be used deictically. When analyzing the time expressions in the Turkish fairy tale, Zeyrek (1993: 166) states "[opening] runs in Turkish folktales accomplish their interfacing function primarily by manipulating the audience's time concept, either by reversing the progression of time or by changing its linearity to circularity". It can be said that the phrase of *once upon a time* is a lexically composite temporal expression that directs one's attention from the reality of the real world to the imagined literary reality. By starting a fairy tale in that way, the narrator encodes a channel which leads the audience to the world of the tale. Bearing in mind this, *once upon a time* seems to be an expression regarded as a traditional form of starting a fairy tale which refers to unreal past. In other words, it does not correspond to *now* of the deictic dimension of the context of the tales. In addition to this, its meaning and referent can be understood by the spatio-temporal parameters of the context, which makes it symbolically used temporal expression. Kacaşoba (2010) states:

[my] claim is that this modal difference is cemented by the fact that the preterit, as in 'once upon a time there was' posits a time of action to which the narrator is not an eyewitness and I argue that the perfect and epic preterit tenses can be distinguished by the eyewitness-criterion which also functions deictically: the epic preterit signals a time of action which the narrator did not witness...in addition, the epic preterit delimits the time of action from the time of utterance because this perspective cuts off the temporal realm from both narrator and addressee: the temporal realm denoted by 'once upon a time' is beyond the narrator's and addressees' shared imaginary space..It points to an action or event that could have occurred at any time. The epic preterit does not have a shared temporal perspective with the present as time of utterance because it does not project a present perspective on the time of action.

It can be understood that since it implies moving away from the speaker's location and time to the past, which indicates being away from the speaker, it seems to be used deictically. It can be also seen as a cognitive clue pointing to the imaginary world of the tales. However, the non-anaphoric use of *once upon a time* can be traced in some tales to serve the function of taking the audience to the imaginary world of the tale as in the sentence "[*once*] upon a time when pigs spoke rhyme, and monkeys chewed tobacco, and hens took snuff to make them tough, and ducks went quack, quack, quack, O!" (p.58-59). It can be understood that although different usages of *once upon a time* can be seen, both of them have the same function. Another temporal initial narrative form can be encountered in the sentence "[*once*] upon a time, and a very good time it was, though it was neither *in my time* nor *in your time* nor *in any one else's time*, there was an old man and an old woman," (p.81). The given narrative form which includes four temporal deictic expressions having deictic sense is among the common initial forms of fairy tales. As in the other samples, this one also serves the function of leading the attention to the imaginary world of fairy tales. Additionally, initial narrative forms in the fairy tales have significant role in the construction of the temporal dimension of the imaginary contexts of the tales.

5.1.2. The uses of *now/then* in 10 fairy tales

Now and *then* can be regarded as some of the most commonly used temporal deictic expressions which fulfill a variety of functions in 10 fairy tales. *Now* can be defined as the time at which the speaker is producing the utterance containing *now*. The articulation of *now* denotes the time of the event or utterance occurring. *Now* can be glossed by Levinson (1983: 74) as "pragmatically given span of time including

coding time". *Now* seems to be thought as a proximal temporal deictic item which locates on an utterance in ego centered (Alsaif, 2008: 291-292). And most of the uses of *now* have symbolic sense in the fairy tales since they make implicit references which can only be understood by the spatio-temporal dimensions of the context in the fairy tales. For example, in "Jack and his Golden Snuff-box", the use of *now* in the sentence "I never was so near my death as I am *now*" (p.83) is a sample for symbolic use of *now* since it makes an implicit reference to the moment of utterance. In 10 fairy tales, *now* is used several times to serve the same function. In order to understand *now* when symbolically used, some further data on the spatio-temporal parameters of the context are required. However, although they are evaluated under the light of the deictic dimension of the context in the tales, the exact interpretations are not carried out since *now* of the deictic dimension is not definite to understand their referents. Additionally, different functions of *now* can be seen in the fairy tales. Levinson (1983: 73) states that "time deixis concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken". The deictic usage of the word *now* can be found in context where it seems to be used for referring to a particular time in relation to an earlier utterance. It seems to be used for indicating a present point of time in relation to a former utterance such as "[*now*] it happened in the course of his journey there lived a rich man with his only daughter" (p.114). However, one may assume that the intention seems to point to the moment when the sentence is uttered. Additionally, the use of *now* with past tense is widely utilized in the fairy tales as in the sentence "[*now*], as they passed through a thicket, the rustling of the boughs awakened Jack" (p.79). Zubin and Hewitt (1995: 137) explains this use with these sentences:

[*now*] point for the current events of the narrative, during which they begin, end, or are ongoing. This *now* point is not referenced against the reader's own real time experience, but has its own independent status in the story world.

As understood from the analysis of 10 fairy tales, *then* is among the commonly used temporal deictic expressions used in the tales. When *then* considered, it seems that it means *not now*. In other words, it respect to a time either in the future or past. Levinson (1983: 74) says:

[*now*] contrasts with *then*, and indeed *then* can be glossed as *not now* to allow for its use in both past and future. *Then* is sometimes claimed to be necessarily anaphoric in

nature, and to have no gestural deictic usage, but rather complex usages show this is not so

It can be stated that although *then* is regarded anaphoric in nature, in 10 fairy tales, *then* is predominantly used in symbolic way to make an implicit reference to a part or future points which must be evaluated under the view of the deictic dimension of the context such as "*then* he felt in his pocket, and drew the little box out" (p.83). In addition to this, *then* sometimes seems to be a continuation of an earlier utterance. However, it must be kept in mind that although it is not frequently encountered, anaphoric and non-anaphoric usages of *then* can be traced in the analysis of 10 fairy tales. In the sentence "[woman], there's only *tomorrow night*, and you'll be mine *then*" (p.23), *then* is utilized to refer back to *tomorrow night*. Therefore, it is among the samples of anaphora.

5.1.3. The uses of *day*, *yesterday*, *today* and *tomorrow* in 10 fairy tales

Yesterday, *day*, *today* and *tomorrow* are some of the extensively used temporal lexical items in 10 fairy tales analyzed in the scope of this study. *Today* refers to the day when the sentence occurs, *yesterday* to a day before *today* and *tomorrow* to a day after *today*. *Yesterday*, *today* and *tomorrow* denote the past, present and future (Al-saif, 2008: 293-294). In 10 fairy tales, the distal terms that refer to a past point are the most common ones as in the sentence "the miller's daughter was cooking that day and needed water for her cooking." (p.43). As understood from the analysis of the fairy tales, although some non-deictic usages of these temporal deictic expressions can be traced in the tales, they are widely utilized in a deictic way. Therefore, their interpretations are dependent on the imaginary context of the tales. Generally, their implicit references cannot be understood since deictic dimensions of the contexts in the tales are not definite enough to be familiar with their meanings and references as in the utterance "[*the*] *next day* the wolf came again" (p.60). Additionally, throughout 10 fairy tales, the samples of temporal lexically composite words that consist of one of these expressions with a positional temporal item to have deictic sense such as *tomorrow morning*, *yesterday night* can be seen. In the sentence "I don't see but what you'll have your skeins ready *tomorrow night*" (p.23) *tomorrow night* is used in the mentioned way.

5.1.4. The use of *before* and *after* in 10 fairy tales

The other temporal deictic expressions extensively used in the fairy tales are *before* and *after*. When the use of *before* is considered, it can be seen that its symbolic use is mostly encountered. For example; “[however], *the last day of the last month* he takes her to a room she’d never set eyes on *before*” (p. 20). The use of *before* in this sentence cannot be interpreted without having data on the deictic dimensions of the context. Another symbolic use of *before* is in the sentence “and I never met three such big sillies as you three *before*; and *now* I shall start out on my travels again” (p.25). Apart from the symbolic use of *before*, the anaphoric and non-anaphoric use of *before* have significant function in this study. It seems to be encountered with the crucial samples of its anaphoric and non-anaphoric usages in the fairy tales. In the sentence “and *in a minute* they all came, and carried away everything that was in the stable and made it all clear *before* the giant came home” (p.38) *before* is non-anaphorically used. It can be said that it is rather obvious, and its meaning does not depend on the context in which it is used. In addition to non-anaphoric usages given above, anaphoric use of *before* can be exemplified in the utterance “[and] then they all started a-crying worse than *before*” (p.25). Although the antecedent is not a noun introduced into the discourse, it is semantically possible to exclude from the prior context what *before* refers to in “Nix Nought Nothing”. With the lexical item, *before* it seems to refer to the first time they cry.

Addition to *before*, the lexical item *after* serves different functions in the fairy tales. And both deictic and non-deictic usages of *after* can be encountered. The deictic use of *after* can be seen in the sentence “*after a time* he looked upon the youngest, with her cherry cheeks and golden hair” (p.44). It seems that because the use of *a time* has an implicit reference whose interpretation depends on when and where it is used, the phrase *after a time* may be regarded as symbolic one. Another deictic use can be traced in the sentence “[then] *after a bit* the father began to wonder that they didn't come back,” (p.25). When *after a bit* is considered, it means it occurs after a particular of time, and its interpretation is dependent on the deictic dimensions of the context. Therefore, it has a deictic sense. In addition to this, the deictic use of *after* can be seen at the end of the tales to finish tales with the use of temporal deictic expression as in the sentence “and if they didn't live happy for *ever after* (p.27)”. *Ever after* can be thought as one of the narrative forms that are used to end fairy

tales. *Ever after* means forever. It means that it does not point to the future of *now*, but to the future of an indefinite time in the past. Except of these usages, the sentence "he always has a snooze *after* breakfast" (p.55) includes the non-anaphoric use of *after*.

5.1.5. The positional and non-positional temporal nouns in 10 fairy tales

The other temporal expressions used in 10 fairy tales are the positional and non-positional temporal nouns. It can be said that the positional temporal nouns in English consist of subdivisions of day, week and year such as morning, afternoon, month, year, century, Sunday, Monday, September et.; in contrast the non-positional nouns contain day, month, year, century, millennium. Throughout the tales, some positional and non-positional temporal nouns used in the forms of temporal lexically composite words can be seen such as *at eight o'clock in the morning*, *that morning*. It can be said that though the positional temporal nouns are regarded as non-deictic in nature, they overwhelmingly have deictic sense by virtue of the fact that they depend on when, where and by whom they are uttered. When the subdivisions of day is considered, their symbolic use can be exemplified through the use of *morning* in the sentence "[on] *that morning* his valet, when putting Jack's clothes by, after changing them to go a hunting, put his hand in one of Jack's waistcoat-pockets" (p.85). It can be said that *on that morning* refers to a distal point of time in the past and implies an indefinite past point that is away from *now* of the deictic origo. However, when the uses of *morning*s and *evenings* in the sentence "there little black impet used to come *morning*s and *evenings*" (p.22) are considered, they are non-anaphorically utilized since they do not refer to a particular time. They are generally used. In addition to the subdivisions of day, the days of the week can be encountered in 10 fairy tales especially in "Lazy Jack". It seems that though the days of the week are non-deictic in nature, they are used deictically as in the sentence "[on] *the next Monday*, Lazy Jack went once more, and hired himself to a cattle-keeper, who gave him a donkey for his trouble" (p.14).

5.2. ANSWERS OF THE RESEARCH QUESTIONS

In this section, each question has been handled by considering the data gathered from the pragmatic analysis of 10 fairy tales on the use of temporal deixis.

Research Question 1: How many temporal deictic expressions are used in each tale? What are they? Are they used deictically or non-deictically?

In total, 385 temporal deictic expressions can be seen throughout 10 fairy tales. 275 of these expressions are used in deictic way, and 273 of them have symbolic function and the rest 2 have gestural sense. Additionally, 110 temporal expressions have non-deictic sense. 102 of them are non-anaphoric because their meanings are explicit and the rest 8 are samples of anaphora owing to depending on the 'prior' context. In "Tom Tit Tot", 49 temporal deictic expressions can be seen, and "the Three Sillies" includes 23 ones. When "Nix Nought Nothing" is considered, 36 temporal deictic expressions can be traced while in Binnorie there are 17 ones. "Jack and the Beanstalk" involve 52 and "the Story of the Three Little Pigs" 23 ones. Additionally, throughout "Jack and His Golden Snuff-box", 69 temporal deictic expressions can be found. "Jack the Giant Killer" includes 77 temporal indexicals, which makes it the one that includes the most temporal expressions when compared with the other ones analyzed in this study. The other fairy tale "Lazy Jack" consists of 26 time deixis, and there are 14 temporal indexicals in "the Well of the World's End" which is the tale that includes the least temporal expressions.

As understood from the analysis of the tales, there are many samples of temporal deictic expressions. It seems that some of them have deictic sense; in contrast the others have non-deictic sense. In other words, it can be said that in 10 fairy tales the different usages of temporal deictic expressions are utilized in order to fulfill some certain functions. According to the context they are used in, their meanings and functions can change, and so it is possible to come across with different usages of the same expressions. Some of the non-deictic usages can be exemplified by *every day, overnight, by morning, every morning, sometimes, day by day*. However, deictic usage can be exemplified by utterances which contain words and items like *after many days, now, one fine morning, then, that night, once upon a time*.

Research Question 2: How are the temporal lexically composite words and temporal lexical items used in *English Fairy Tales*? Are the referents of these temporal deictic expressions definite or not?

When the analysis of the temporal lexically composite words and lexical items are considered, it can be said that all of them have particular functions to serve in the construction of the deictic dimensions of the contexts of the tales. The samples of all usages of deictic items can be found throughout 10 fairy tales. However, the examples of symbolic usage are mostly seen. It can be stated that the meanings and the references of the temporal deictic expressions used symbolically cannot be understood without contextual information. Deictic usage can be exemplified by utterances which contain words and items like *after many days, now, one fine morning, then, that night*. It is possible to come across with the fact that the interpretation of the expressions may be difficult since they are used in a literary context. Jeffries (1998: 76) states that understanding deictically used expressions is dependent on the contextual information since the isolated meanings of the expressions are rather insignificant. In other words, it is evident to relate the expressions to the whole textual context. Some further detail about the spatio-temporal circumstances is needed to make out the referents of the temporal deictic expressions. Therefore, one has to consider the whole context to be able to understand the meaning of the various utterances. However, since the utterances, which contain the deixis *now* and *today*, are found in written contexts, it may be difficult to distinguish the original time of utterances. Garton and Pratt (1989: 210) explain “comprehension of the written word often requires integrating complex information across extended discourse to a much greater extent than spoken language does”. However, one may assume that the original time of the utterances, which include words like *now, today* can be related to the time when the specific sentences were written. Therefore, it is a bit difficult to comprehend the referents and meanings of the symbolically used temporal expressions without knowledge on the spatio-temporal dimensions of the context in which they are used. Keeping in mind the fact that although they must be evaluated in the context, all deictic expressions also contribute to the construction of time dimension of the context in the fairy tales. Therefore, the indefiniteness of the temporal expressions also make the time

dimension of the context indefinite, which creates suitable situation for the constructions of the imaginary worlds of the tales.

When non-anaphoric ones are considered, there are some where the utterance seems to refer to more general conditions of the time. Examples for such usages are *every day*, *overnight*, *by morning*, *every morning*, *sometimes*, *day by day*. Furrow (1988: 366) expresses "they do not have the peculiarity of shifting according to the speaker's location". The utterances, which include the expressions above, seem to be statements that are more general since they do not refer to any specific point in time. While reading the sentences that include the temporal expressions, one does not come across any marks of interrogation. Considering the expression of *every morning*, because of the fact that it does not refer to a particular time but to a time interval, it can be seen as a non-anaphorically used temporal expression. The uses of *before* and *after* are among the temporal deictic expressions used non-anaphorically. So as to comprehend the referents and the meanings of these expressions, any further information about the context is not required because their meanings are rather obvious. To generalize, non-anaphoric expressions seem to be commonly used in contexts where the teller wants to give a general presentation of various events. A non-anaphoric usage is often found in the parts of the texts where the speaker gives an account of various facts or conditions in general. It can be said that a great many of the non-deictic expressions seem to be non-anaphorically used. That is to say, non-deictic usage of the temporal deictic expressions may be found in 10 fairy tales where the teller wants to give a more general description of different matter independent of various viewpoints. Levinson (1983: 67) defines the non anaphoric usage as a situation where "the deictic term...is being relativized to the text instead of the situation of utterance". That is why it can be said that the non-anaphoric temporal deictic expressions do not seem to refer to any particular time. Fillmore (1997: 30) says that the general meaning of the expressions seems to remain unchanged even if the observers' viewpoints can change.

Research Question 3: What is the percentage of symbolic, gestural, anaphoric or non-anaphoric usages of the temporal deictic expressions in these fairy tales and what does this signify?

As understood from the analysis of the tales, with %71 percentage, symbolic

use of the temporal deixis is the most common one. After symbolic use, the second predominantly utilized one is non-anaphoric usage. And it can be said that few samples of anaphoric and gestural usages can be seen throughout 10 fairy tales. In other words, it is clear that the symbolic use of the temporal deictic expressions is the most common usage of the temporal indexicals utilized in 10 English fairy tales. Additionally, non-anaphoric use of temporal expressions can be observed to follow the symbolic ones in quantity. It can be said that generally much more than half of the temporal deictic expressions are used in a symbolic way. In other words, symbolic uses of the temporal expressions are predominantly seen throughout the tale because of their interpretations depending on the deictic dimension of the context in which they are used. Hence, it can be said that most of the temporal deixis can only be interpreted under the light of the deictic dimensions of the contexts of the tales. However, since *now* of the deictic parameters is not definite in the fairy tales, it seems to be impossible to understand the implicit references of the temporal deictic expressions without further knowledge on the context they are used.

Research Question 4: Bearing in mind that tenses are also regarded as a category of temporal deictic items, how are the tenses used and what are the influences of past tense on the construction of the fairy tales?

Apart from the analysis of the usages of the temporal lexically composite words and temporal lexical items used in 10 fairy tales, tenses can be thought as a deictic category by Comrie. Tense can be represented in terms of the notions of deictic centre location at, before, or after the deictic centre, and distance from the deictic centre. It can be said that tenses locate situations prior to and after the present moment. Tense conveys temporal information. When all sentences in 10 fairy tales are considered, the sentences are observed to be predominantly used in the past tense. Past tense can be said to be a distal form. Something having taken place in the past is treated as distant from the speaker's current situation. In addition to this, it can be possible to come across with the use of past tense that implies not just being away from current situation and also being away from the present reality (Yule, 1996: 15). Therefore, it seems that with the symbolic use of the temporal deictic expressions, past tense has significant function in the construction of the imaginary distal world of the fairy tales by implying being away from the current reality.

Research Question 5: Considering the usages of the temporal deictic expressions, what influence do these expressions have on the interpretation of English fairy tales?

In the general sense, when lexically composite words, lexical items used are pragmatically examined, it can be seen that they are used symbolically or non-anaphorically. The meanings of those that are utilized in a symbolic way are dependent on the context of the fairy tale. In other words, the environmental situation of the narrator is important. However, even though the temporal expressions are evaluated upon the basis of the narrator's current situation, it seems to be difficult to make out the exact references of the symbolically used expressions because of the fact that the context is not sufficient enough to understand their references. In addition to this, symbolic temporal expressions are generally used with some indefinite articles whose references are too ambiguous to be interpreted, such as the use of *a* in *once upon a time*, the use of *one* in *one fine morning*. Therefore, it can be pointed out that although some temporal expressions are analyzed through the given context of the fairy tale, it is hard to make up the references of the symbolically used expressions. Furthermore, if the non-anaphoric usages are scrutinized, it can be seen that non-anaphorically used temporal expressions are more general and do not refer to some specific point time, but to time interval. It can be expressed that both lexically composite words and lexical items used to imply being away from the narrator's location at CT. While examining time in Turkish fairy tales, Zeyrek (1993: 169-170) states:

while a time in the past is mentioned, the exact parameters of this past are undefined. Hence, while a feeling of the past is conveyed by *iken*, the time of the events is purposefully left vague, a feeling reinforced when *iken* clauses are repeated. This, together with the feeling of regression encoded by the inversion of categories, allows the narrator to successfully convey the meaning that we are going back in time and space towards an unknown mode of existence.

Therefore, this creates indefiniteness about the time in which the events occur in the fairy tale. In addition to the lexically composite words and lexical words, the use of past tense contribute to the indefiniteness of time by setting a referential world which is distant from the narrator's current situation and reality. It can be seen that

the time when the events came out is indefinite and undefined.

Research Question 6: According to the usages of the temporal deictic expressions in *English Fairy Tales*, is the time of the plot definite or indefinite? To what extent definiteness and indefiniteness are important in the analysis of these fairy tales?

As understood from the analysis that since *now* of the deictic origo of the context is not definite, it effects the time of the plots in the fairy tales and makes them indefinite. This usage depends on the formulations of the various narrations. The use of temporal deixis has a significant role in creating and understanding the imagined and uncertain situational context or deictic origo of the fairy tales. The temporal deictic expressions implying some certain aspect of time in the past make addressee visualize a world temporally and spatially different from their current reality. In other words, it seems to be a kind of unreal world. Therefore, the time when the plots of the fairy tales came out can be regarded as undefined and indefinite ones by the use of the temporal deictic expressions whose referents cannot be made up in the imaginary origos in the fairy tales. In other words, the symbolic use of the temporal deictic expressions have crucial role in the construction of the fairy tales. Therefore, this creates the suitable situation for construction of the world of enchantment and magic.

CHAPTER VI

CONCLUSION

6.0. INTRODUCTION

This section aims to give some knowledge about the summary and the conclusion of the study. In other words, what has been gathered by carrying out this study has been presented. At the end some suggestions for further studies have been expressed.

6.1. CONCLUSION

To sum up, deixis deals with the referring function of various words and expressions within the field of pragmatics. The expressions can be considered to have a deictic, non-deictic or anaphoric usages depending on their referring function. By analyzing the amount of temporal deictic expressions in *English Fairy Tales*, the aim of this thesis is to study how temporal deictic expressions are used in the fairy tales and what influence they may have on the temporal construction of the tales. When the temporal deictic expressions used in the fairy tale are analyzed, the expressions can be considered to have symbolic or non-anaphoric usage depending on their referring function. It is not possible to come across with examples of anaphoric or gestural usages. It can be seen that generally deictic expressions are used for referring to past events in the various indefinite contexts. The imagined situational context is one of the crucial elements in the interpretation of the deictic expressions used symbolically because a separate temporal expression may be rather indefinite. Therefore, a context is needed for the interpretation of the deictically used expressions. Thus, taking into consideration Yule (1996: 16)'s explanation that "these expressions depend for their interpretation on knowing the relevant utterance of time", it can be said that the usages may be ambiguous. For this reason, the expressions may be rather difficult to interpret since they are literarily used. However, when the context of the fairy tale is taken into consideration, the details on the deictic origo are not enough for detecting the references of symbolic temporal

deictic expressions. In other words, although the symbolic temporal deictic expressions are considered under the light of the deictic origo of the fairy tales, the references of the temporal indeixicals are indefinite because the time dimensions of the deictic origos in the tales are not known exactly. So this makes the temporal setting in the fairy tales undefined. However, non-anaphoric usage is often found when the aim is to give more general description of various temporal situations such as *sometimes*, *never* and *day by day*. Because of the fact that these expressions do not refer to a specific time in the fairy tale, but to a time interval or repeated action, they do not make the time of the fairy tale easy to understand when the events occurred. However, although it is not enough to understand the time of the imagined situational context of the fairy tale, the use of some non-anaphoric usages are used obviously by comparing the moments when the events occurred.

The interpretation and the analysis of the fairy tale make it clear that the temporal deictic expressions are distal forms and imply being away from the teller's current reality, location and time. And it seems that in the fairy tales that the temporal deictic expressions are distal forms and imply being away from the teller's current reality, location and time. Because the meanings and references of the deictic expressions depend on the deictic origo in which they occur, using them in that way can provide the needed environment for the world of enchantment in the fairy tale. Additionally, the use of past tense in the fairy tale makes significant contribution to the development of the imagined reality of the fairy tale.

It can be concluded that the different usages and amounts of temporal deictic expressions in *English Fairy Tales* depend on the contents and the formulations of the various narrations. The uses of temporal deixis have significant roles in creating the imagined and uncertain situational contexts or deictic origos of the fairy tales. Furthermore, these temporal expressions which can be thought as cognitive signals make the addressees visualize a world temporally and spatially different from their current reality which is a kind of unreal world. Therefore, the temporal settings of the fairy tales can be regarded as undefined and indefinite ones by symbolic use of the temporal deictic expressions whose referents are absent in the imaginary origo of the fairy tales. And this indefinite *now* of the deictic dimension of the deictic origo makes the times of the tales as arenas for the enchantment of desires, hopes and fears in which the desired outcomes are fulfilled easily through magic.

6.2. SUGGESTIONS FOR FUTURE STUDY

The findings of the analysis of the fairy tales naturally lead to make suggestions for further study. As mentioned above, this study deals with just the temporal deictic expressions in fairy tales. For further study, the use of other types of deictic expressions can be analyzed pragmatically to be familiar about their functions and usages in fairy tales. In addition to this, the use of the temporal deictic expressions or the other types of deixis can be pragmatically analyzed in other genres. By this way, it is possible to have an idea about the functions and uses of deictic expressions in the other genres and narrative.

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