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" Study of Person and Spatiotemporal Deixis in Hasan Kozagar I by N.M. Rashid"

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Abstract

The socio-cultural and psycho-linguistic concepts make a fabric or a narrative of a literary text. Certain linguistic cues employed in a literary text help in underpinning and unveiling the literary meaning of a literary text, which means that literature is approached via linguistic traces. Poetry, being an offshoot of literature, also voices about different discourses or worldviews and it can also be accessed through linguistic markers for the analysis of the prevalent themes and motifs. By keeping in view, the importance of linguistic expressions in meaning and sense making of a poetic text, the present paper aims to analyze one such linguistic category i.e., deixis in an English translation of an Urdu poem, Hasan Kozagar I by N. M. Rashid. Charles J. Fillmore's theory on deixis (1997) serves as the theoretical framework of the present study. The qualitative and interpretative analysis finds out the three types of deixis i.e., person, place and time in the text under the study. The findings of the study demonstrate that deictic words help in decoding the meaning of the poem by pointing out spatial-temporal boundaries and an identity of the speaker of the poem, Hasan Kozagar I.

Keywords: Context, Pragmatics, Deictic words, Person Deixis, Space Deixis, Time Deixis, Hasan Kozagar I

Introduction

In face-to-face communication, the meaning of the words spoken by the speaker can easily be interpreted by the listener. Whereas, in a written text, the things are different. The point of view of the writer, the use of different pronouns, and demonstratives in the written text may cause confusion in the correct interpretation on the part of the reader. For this purpose, questions like who the narrator is, who is being addressed, when and where an utterance/communication takes place are answered and this happens by bringing physical and linguistic context of the text into consideration. The linguistic context provides "an examination of specific linguistic features of the text that can help to substantiate, and perhaps enhance, the impressionistic awareness of its literary effect. And it leads us also to a consideration of other linguistic features which writers use to position readers in the imagined reality of the fictional world" (Verdonk, 2002, p. 35). Keeping

in view the importance of linguistic cues in a literary text, the present paper strives to study the person, place, and time deixis in an English translation of an Urdu literary work, Hasan Kozagar I by N. M. Rashid. The English translation done by S.R. Faruqi and Frances Pritchett of the poem Hasan Kozagar I has been selected for the deixis analysis.

A Brief Introduction of the Poet, N.M. Rashid

Nazar Muhammad Rashid is a renowned Pakistani Urdu poet of the twentieth century. He revamped the old traditional style of 'ghazal' in Urdu poetry and introduced free verse in Urdu poetry, due to which he is regarded as a progressive and modern Urdu poet. In his thought-provoking poetry, he scuffles with the issues of poverty, life, death, art, and creator and creation relationship. His monumental poetic work, Hasan Kozagar, an epic poem, consisting of four parts also revolves around the theme of life, desire, self, and creator-creation relationship.

An Overview about the Poem, Hasan Kozagar I

The poem Hasan Kozagar I is a free verse poem from N.M.Rashid's collection La Musawi Insaan, which was published in 1969. Throughout the course of life human beings undergo the process of formation, deformation, and reformation until they reach the level of perfection and sublimity. During this journey of finding inner enlightenment, human beings remain restless and hollow from inside. And they keep on searching for a healing balm for their ruptured souls and a guiding star to illuminate their path of darkness. The process of self-recognition and self-consciousness is a twisted path and involves various stages and processes until a person reaches the vantage point. The process of spiritual development and self-awareness of human beings is synchronous to the process of pottery making. The clay undergoes various stages until the final, ideal, and desired form of the pot is achieved. Likewise, human beings continuously learn, relearn and unlearn things from various experiences of life until they acquire an ideal state and form.

In part I of the poem, Hasan Kozagar by N.M. Rashid, Hasan, the speaker of the poem embarks on the journey of self-consciousness. And it takes him nine years to understand the inner connection between a creator and his creation. The whole poem, especially the part I echoes the inner voice, turmoil, and thoughts of Hasan, the speaker of the poem and his addressee is Jahanzad, who is a self-created idealized image of a woman with enthralling beauty. The symbol of Jahanzad also refers to the world and artistic creations. The dazzling and breathtaking beauty of Jahanzad makes Hasan spell bound and serves as a source of inspiration or a musing for Hasan. Being a clay potter and having a privilege of an artistic eye, Hasan instantly recognizes and appreciates the beauty of God's creation, Jahanzad. The perfection in the beauty of Jahanzad made him think of the creator that if the creation is this much beautiful and perfect then how much would be the creator. Hence Hasan's metaphorical love leads him towards the love of God. Because everything in this world is God's creation and speaks volumes about His artistry.

The glimpse of the mischievous eyes of Jahanzad was the one that Hasan had been longing for so long and after a short glimpse of Jahanzad's beauty, Hasan's yearning of another encounter with Jahanzad grew up in his heart. This desire made him disconnected from worldly affairs, himself, and from his own art of pottery. Though he was alive but got dead from inside. No charm and spark remained in his life and this dreary and barren state rested for nine years until one morning, he got a glimpse of sparkling eyes of Jahanzad once again. This marked an end to Hasan's

long wait since his long-awaited desire got fulfilled and this very sight of Jahanzad sprinkled water on Hasan's dead and barren being and gave a new life to his lifeless existence. After getting back to his senses and knowing the incapacity and helplessness of human beings to gauge the limitation and end point of desire, Hasan asks Jahanzad that if she wants then he can get back to his normal life and towards his unattended clay pots, which also complain about Hasan's indifferent attitude. This transformation in Hasan also gives him an inspiration to put the same brilliance in his own work of art so that his artistic pieces of clay can also illuminate the dark and barren hearts of other human beings suffering from hollowness. God's creation, Jahanzad acted as a chord to reconnect the relation of God (creator) and his man, Hasan (the creation). And the aimlessly and purposelessly wandering Hasan found the meaning of life and inner enlightenment and with this he came back from the state of gloominess and darkness to the state of enlightenment.

The tone of this part 1 of poem is serious and solemn and gives the impression that the speaker had been through various trials and tribulations and undertaken a journey full of rough patches and now he is at such a vantage point from where everything seems as clear as a crystal. This is the moment of attainment and accomplishment of self-consciousness and self-actualization of a man, which cannot be easily acquired, rather demands a huge cost from an individual. The restlessness that generated in the heart of Hasan due to the disconnection and distancing from Jahanzad depicts that the creator and creation relationship also undergoes the same condition of hollowness, and the hearts of human beings suffer from the pangs of alienation and affliction until or unless they do not meet and get reunited with their creator, God.

Significance of the Study

The present paper is significant in the following ways:

- Firstly, it tries to bring the two disciplines of Linguistics and Literature into a close contact with each other by making use of a linguistic cue i.e., the grammatical category of deictic words for the analysis of a literary text, a poem.
- Secondly, the data of the present research makes it unique since the data is an English translation of an Urdu poem, Hasan Kozagar I by N.M.Rashid and there is a scarcity of research papers on this poem. So, the study at hand will be beneficial for carrying out future research on the other dimensions of this poetic text.

Delimitations of the Study

The study is limited in the following ways:

- Due to the limitation of time and resources, the present paper is limited to the deictic analysis of only part one of the poem Hasan Kozagar by N.M.Rashid.
- Three types of deixis, personal, space and time are explored. The present paper does not study the social and discourse deixis.

Research Questions

The present study strives to answer the following questions:

- How are the narrator and his spatial-temporal setting realized with the help of deictic words?
- What are the types of deixis used in part 1 of the poem, Hasan Kozagar?

Review of Related Literature

For establishing an empirical significance of the present paper, the researcher critically examines the previous studies related to the topic under the study. This section deals with the concepts related to deixis. The discipline of semantics deals with the literal meaning of a word, phrase, or a sentence, whereas the field of Pragmatics helps in the comprehension and interpretation of meaning of a word, phrase, or a sentence by providing some extra details about the context in which an utterance or an act of communication takes place. “Linguists who work in these branches of linguistics are interested in the ways in which words acquire meaning, and the processes by which native users of a language are able to give stable interpretations to word strings” (Finch, 2000, p. 142). There can be multiple interpretations or meanings of a word, phrase, or sentence, but it is the context that gives stability and correctness for an interpretation of a meaning. Thus, the two fields of Linguistics, Semantics and Pragmatics go side by side and are interdependent for meaning and sense making of a language. A linkage among language, perception, and cognition is provided by contextuality, which means that “when something is uttered depends on the linguistic form of the utterance, on features of the situation as perceived by speaker and listener (including previous utterances), and on general knowledge shared by them” (Weissenborn & Klein, 1982, pp. 1-2). This suggests that pragmatics consider not only the physical, social context, but also the linguistic context of an utterance.

There are certain words which cannot be interpreted if they are studied out of their context. For example, the words like here, there, this, that, those, now, then etc. Such kind of words or expressions are known as deixis “The single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis” (Levinson, 1983, p. 54). If these words are studied or spoken out of the context then the ambiguity and confusion in an interpretation of intended meaning occurs. “Deixis is the name given to those formal properties of utterances, which are determined by, and which are interpreted by knowing, certain aspects of the communication act in which the utterances in question can play a role” (Fillmore, 1997, p. 258).

The etymology of the word deixis comes from a Greek word ‘deiktikos’, which means indicating or pointing out. The deictic expressions are used for pointing out via language (Yule, 2010, p. 130) since language is used to point at various things, persons, places, and events through reference to time, space, and social structures (Burke, 2017, p. 417). “By deixis is meant the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee” (Lyon, 1977, p. 637).

Deixis is used as a linguistic structure for building up a relationship and interconnectedness between language and context (Levinson, 1983, p. 54). The concept of deixis in the discipline of pragmatics is closely related to the concept of index in semiotics. “Indices are distinguished from symbols, which are arbitrary signs whose meaning is assigned purely by convention. Deixis can also be explained as references by means of expression whose interpretation is relative to the extralinguistic context of the utterances” (Hornborg, 2016, pp. 34-

35). Deictic words are also called as shifters, whose meaning cannot be interpreted without a reference. For example, “In a shifter, the code refers to the message in the sense that the meaning of the shifter (e.g., I) cannot be established without considering who utters it, who voices the message” (Fludernik, 1991, p. 197). The three main types of deixis are person, place, and time. However, later, two more types of deixis were given by Fillmore (1997), which are the social and discourse deixis.

Social deixis gives information about the social relationship and status between the speaker and addressee, for example, titles, ranks, kinship terms etc. whereas, “discourse, or text deixis concerns the use of expressions within some utterance to refer to some portion of the discourse that contains that utterance, including the utterance itself” (Levinson, 1983, p. 85). Writers employ deictic words in both literary and non-literary works. In non-literary writings, such as political speech, advertisement, religious text, deixis gives an account about the writer’s world view, ideology, choice of vocabulary, and style of writing. Whereas, in the literary genres, especially the poetic texts, a run through of various figures of speech, use of specific lexical-grammatical categories, choices and patterns make it a distinct literary genre in comparison to non-literary prose writings. “Literary genres act as analogous contexts within which deictic elements and terms behave in particular ways” (Green, 1992, p. 71). Not only the aesthetic effect, but a linguistic code in poetry also exists (Leech & Short, 1981, p. 2).

A whole poetic tradition uses spatial, temporal and personal deictic to force the reader to construct a meditative persona” (Culler, 2002, p. 195). In addition to that, a poet makes use of deixis to register and relive experiences within spatial and temporal boundaries (Yeibo, 2012, p. 110). Some poets make a frequent and dense use of deixis in their poems to align the deictic words with other lexical-grammatical elements of a poetic text to give an overall aesthetic value and meaning to the poem. Various research on deixis analysis of novels, advertisements, religious texts, political speeches have been done previously, the review of these related research helped in identifying the research gap in the present research study. The gap lies in the data selection for carrying out the deixis analysis. The selection of an English translation of an Urdu poem for deixis analysis is relatively an under-explored area, which this present study strives to fill by analyzing deictic words used in the English translation of an Urdu poem, Hasan Kozagar 1 by N.M. Rashid.

Theoretical Framework

Charles J. Fillmore was an eminent and influential American linguist in the field of Semantics and Syntax. In 1971, he delivered six lectures on the topic of deixis at the University of California, which eventually got published in the form of a book in 1997 with the title, *Lectures on Deixis*. The theoretical framework which serves as an anchorage, or a foundation of the present paper’s analysis is Fillmore’s theory on deixis. The information about an interlocutor and his spatial-temporal situation helps in decoding the meaning of interlocutor’s message and this is realized with the help of deictic words, which give information about identity, place, and time of speaker or a narrator’s message to the listener or a reader. Fillmore subcategorizes the deixis into five types, which are person, space, time, discourse, and social deixis. The present paper analysis is restricted only to person, place, and time deixis, which are as under:

- Person deixis gives information about the identity of the speaker or a narrator. Pronouns (I, you, him etc.) are used as deictic words for pointing towards the identity of the speaker.
- Place deixis gives information about the place or the location of the speaker. Locative adverbs, determiners, prepositions, and deictic verbs, such as come and go are used to point out speaker's location.
- Time deixis gives information about the time period in which a communication takes place. The time markers such as, now, then, morning, late etc. are used to refer to the time frames and periods in which a communication or an utterance takes place.

Research Methodology

The present paper is qualitative in nature and employs interpretive, descriptive methods of analysis. The study at hand takes Hasan Kozagar I as an object of study. For this purpose, a close reading of the English translation of the poem, Hasan Kozagar I was done by the researcher by keeping a special focus on the grammatical category of deixis. The researcher used the English translation done by S.R. Faruqi and Frances Pritchett for the deixis analysis of Urdu poem, Hasan Kozagar I. The three prevalent types of deixis i.e., person, space and time were identified and then classified under the respective categories in the form of tables for further discussion and analysis.

Data Analysis and Findings

The following table classifies the person deixis based on the types of pronouns, which are used in place of nouns to avoid repetition. There are various types of pronouns, such as first person, second person, third person pronoun, subjective, objective, and reflexive pronoun etc.

Table 1

Person Deixis

Person Deixis									
First Person Pronoun	Frequency Σ	2 nd Person Pronoun	Frequency Σ	3 rd Person Pronoun	Frequency Σ				
I	14	You	5	They	1				
My	11	Your	7	He	2				
Us	2			His	4				
Me	6			She	3				
Myself	1			Their	1				

The findings of the person deictic expressions used in Hasan Kozagar I depict that all the three categories of pronouns have been employed by the speaker of the poem and there is an excessive use of the first-person pronouns, especially, the deictic word 'I', 'my', and 'me' with the frequency of fourteen, eleven, and six respectively. The first person singular subjective pronoun 'I', first person objective pronoun 'me', and first-person possessive pronoun 'my' are used by Hasan, the speaker of the poem to narrate his personal experiences and transformations during his journey of self-discovery. From the data of the above table, it is evident that an abundant use of first-person

pronouns by the speaker also supports the recurrent theme of self-consciousness and self-enlightenment of the poem.

Table 2

Spatial Deixis

Spatial Deixis		
Adverbs	Prepositions	Determiners
Here	At, in, down, before, among, around	That

The data of the above table shows the most dominant and recurring spatial deictic words in the poem. The locative adverb 'here', prepositions i.e., 'at', 'in', and 'on', 'among', 'before', 'around' and the determiner 'that' has been used by the speaker of the poem in order to refer and to connect with the experiences and memories made at different places and spaces during nine years of his journey of self-enlightenment and self-discovery. The space deixis gives information about the proximal and distal location using 'here' for the places near to the speaker, and 'there' for the places at a distance from the speaker.

Table 3

Textual Evidence of Spatial Deixis

Evidence from the text (English Translation of the poem Hasan Kozagar 1)
<p>Jahanzad, <i>down in the street before your door</i> <i>Here</i> I am, burnt-out Hasan the Potter</p> <p>This morning <i>in the bazaar</i> when I saw you <i>at old Yusuf the Perfumer's shop</i> Hassan, look <i>at your desolate house</i> But I, Hasan the Potter, lived <i>among ruins in a fantasy city</i> where not a voice, a movement, a flying bird's shadow, not a trace of any life existed</p> <p>Jahanzad, <i>here</i> now <i>in your street</i> If you want, I'll go back to being that potter whose pots were the pride of <i>every house and street, city, and town</i>, whose pots shone <i>in the homes of rich and poor</i></p>

The time markers used in the text under the present study are listed in the table below:

Table 4

Time Deixis

Time Deixis
Morning
Year
Ago, that time
Night
Now
Day

The positional calendrical and non-calendrical measurement units of time, such as morning, evening, day, night, ago, year have been used by the speaker in the poem. The use of temporal deictic expressions reveals the importance of time in the transformation process of human beings. Hasan while addressing Jahanzad again and again stresses on the time period of nine years that how things and he himself was before and after nine years. The repetition of the phrase 'nine years' again reinforces that human development, formation, and the process of self-actualization are not the processes that take place in a day or two, rather require a lot of time. The speaker (Hasan) also highlights the shift of seasons and cycles by comparing present with the past, future and brightness with the darkness using above-mentioned time markers.

Table 5

Textual Evidence of Time Deixis

Evidence from the text (English Translation of the Poem Hasan Kozagar I)
<p><i>This morning</i> in the bazaar when I saw you I've longed for, wandering <i>nine years</i> in madness Jahanzad, I've wandered <i>nine years</i> in madness During <i>that time</i>, I never looked back at my ailing pots They whispered: Where is Hasan the Potter <i>now</i>? Jahanzad, <i>nine years</i> passed for me as <i>time</i> would pass in a buried city Jahanzad, <i>nine years</i> ago you were a child Jahanzad, the dream-colored Baghdad <i>night</i> <i>One night</i> was the charged amber, his static being clings to, even <i>now</i></p> <p>that wheel which had been, <i>year after year</i>, my life's sole prop Jahanzad, <i>here now</i> in your street In the cold-colored darkness of <i>night</i> <i>Those nine years</i> that passed in the mold of grief The Potter is <i>now</i> a dust-mound without even a hint of moisture</p>

Conclusion

The present paper studies the deictic expressions in the English translation of an Urdu poem, Hasan Kozagar I. According to the data analysis and discussion, it is concluded that the three types of deixis i.e., person, place, and time exists in the poem, Hasan kozagar I. The most dominant and frequent person deictic word is the first-person singular pronoun 'I'. The abundant use of this

person deictic word by the speaker of the poem shows the egocentric and self-focused attitude of the speaker (Hasan) of the poem and reveals that the poem is a narration of the experiences of the speaker's life and nine years of his journey of transformation. The other two types of deixis, which are space and time deixis give information about the specificity of the participant or speaker's location and the time frameworks in which the message or the act of communication take place. This also suggests that the context of the communication or narration is important for the sense and meaning making of the message of the speaker and theme of a literary text hence proving deictic words as the context dependent or context shifters because their meaning get changed with the changing context, they act as a connection between language and context. Thus, it is concluded that by tracing the linguistic category i.e., deictic words (person, space and time) in the text under study, it has become easy and convenient to make sense and interpretation of the poem under the study i.e., Hasan Kozagar I by N. M. Rashid.

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