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**THE ROLE OF A SPATIAL-TEMPORAL DEICTIC
PARADIGM IN LITERARY ANALYSIS-**

**AN EVALUATION OF KAREL SCHOEMAN'S
TRIPTYCH "STEMME" ['VOICES'].**

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But, beloved, be not ignorant of this one thing, that one day is with the Lord as a thousand years, and a thousand years as one day.

- 2 Peter 3: 8 (King James Version)

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ABSTRACT

Deixis has had a useful, yet fairly one-dimensional history in Linguistics. The core of traditional deixis is essentially the manner that the utterance reflects the spatial and temporal position of the narrator. The aim of this study has been to pursue a paradigmatic application of deixis to literature, much as Snyman (1983), Anker (1987) and Fludernik (1997) have utilised deixis as a stylistic tool in the analysis of poetry, short stories and shorter novels.

What this dissertation proposes is that deixis could also be viewed as a literary paradigm in the analysis of literary texts. The deictic paradigm can also be especially important, as a narrative structural principle, in the

evaluation of literary texts where space and time causes particular difficulty. In order to develop deixis as a paradigm, a spatial and temporal deictic analysis, is emphasized. The roles of the 'deictic centre' and 'tense' are proposed as two key elements, and the analytical tools around which the paradigm can revolve, in conjunction with broader deictic elements such as adverbs or adverbial clauses.

Karel Schoeman's literary triptych, Stemme, are novels where various historical times and spaces effectively fuse, and this often makes them difficult to evaluate. By focussing on spatial movement toward and from the deictic centre, and the manner that tense represents the movement of time, the deictic paradigm has aimed to focus on the following points:

- A. what the benefits and limitations of a deictic paradigmatic reading can entail,
- B. the role of tense and how it relates to spatial and temporal deixis, and how it affects the perception of Time and Space within the text,
- C. the contributions of the analyses of spatial and temporal adverbs, and clauses, in relation to tense, and their contributions to a deictic reading,
- D. how the material gathered by means of the deictic paradigm, could contribute to the interpretation of the imagery.
- E. how the deictic paradigm can provide sufficient material for approaching texts with problematic spatial and temporal axes.

In conclusion, deixis can be scrutinised to establish how spatial-temporal deixis could function as a literary paradigm in the analysis of literary texts, in order to make interpretive deductions regarding the texts.

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CHAPTER ONE

THE ORIGINS OF MODERN DEICTIC THEORY

INTRODUCTION

At the beginning of the Twenty-first century the concepts of time and space have become two of the most fascinating and captivating themes in popular culture on Planet Earth. It is therefore an oddity to find that in the analysis and understanding of literature, readers often perceive these two concepts in a very superficial, purely contextual manner, or currently view them only as historic and geographic paradigms, in light of discourse studies, or give them only marginal treatment. In the analysis of literature, a fresh approach to these ideas is needed to contribute to an improved understanding regarding the role that time and space play in the reading of a text.

Therefore this thesis aims to re-examine time and space in terms of the basic linguistic concept of 'deixis', that summarises the orientation of the speaker in time and space, within spoken language, that has been shown to assist in the interpretation of literature. Our aim is to suggest that the concept of deixis holds far more potential as a means of understanding time and space in literary texts, than even most literary critics expect. Ultimately, spatial-temporal deixis will be proposed as a paradigm¹ in the analysis of a series of novels where the roles of time and

¹ For the purposes of this study the term 'paradigm' must be viewed as "a pattern or model, an exemplar; (also) a typical instance of something, an example" instead of "a conceptual or methodological model underlying the theories and practices of a science or discipline at a particular

space are particularly difficult to discern, which influences the reception of the texts. Literary Semantics, a derivative of the 'close-reading' with ties to Post-structuralism and largely Stylistics, will act as the textual interpretive discourse in this dissertation, as it focuses primarily on inherent textual assemblage for meaning and interpretation, and can assist in fully grasping how an examination of deixis can assist in interpreting the literary texts. The three Afrikaans novels of South African novelist Karel Schoeman that were released under the common overall title 'Stemme' [Voices]² will ultimately be analysed from a perspective of a deictic paradigm. Within this framework the full value of deixis as a valuable textual, interpretive model of time and space in literary texts, will become evident.

1.1 THE TRADITIONAL BACKGROUND OF DEIXIS

Scholars agree on the idea that the term 'deixis' is derived from a Greek word meaning 'pointing'. The South African Concise Oxford Dictionary (2002) reports that the word 'deixis' is derived from the Greek word 'deiknunai' which means 'to show'. The aforementioned dictionary mentions the 1940's as the period in which the English word 'deixis' originates. The New Shorter Oxford English Dictionary (1993: 55) instead suggests that the adjective 'deictic' originates from the Greek word

time; (hence) a generally accepted world view" [Oxford Online Dictionary, 2005] as proposed by the groundbreaking scientist and philosopher Thomas Kuhn in *The Structure of a Scientific Revolution* (1962).

² Karel Schoeman resists the idea of the 'Stemme' [Voices] novels being viewed as a trilogy [Burger and Van Vuuren (2002)]. The numbering of the novels under the 'Stemme'-heading will be viewed differently in this dissertation, and the implications of this will be discussed at a greater length in later chapters.

'deiktos', which in turn was again derived from 'deiknunai' defined as: "to show, serving to relate that which is spoken to the spatial and temporal context of the utterance". The latter dictionary elaborates and suggests that terms referred to as 'deictic' are particularly associated with demonstratives and related to pronouns or adjectives. The New Oxford Dictionary of English (1998: 307) defines the term 'deictic' as follows: "relating to or denoting a word or expression whose meaning is dependent on the context in which it is used" and relates it more to an indexical context and pronoun usage. The parts of speech in question would be temporal adverbs like 'before' and 'after', 'now' and 'then', spatial adverbs like 'front' and 'back', demonstratives like 'this' and 'that', and 'here' and 'there' among others.

The above definitions and specifically the South African Concise Oxford Dictionary (2002) entry regarding the origins of the English word 'deixis', probably refers to Karl Bühler's pioneering work Sprachtheorie: Die Darstellungsfunktion der Sprache (1934) [cited by Green (1995)] that formed the original, traditional theory of deixis, upon which all subsequent theories were based. Consequently, researchers like Charles Fillmore (1975), John Lyons (1977, 1981), Hill (1974, 1979, 1991), Anker (1987, 2003), Fludernik (1995) and Green (1995) among others expand or express some variations upon the traditional theory, but have largely not diverted from Bühler's ideas which were expanded into the Standard account of deixis. Consequently, even Peter E. Jones [in Green (ed.), 1995: 27], a modern theorist in opposition to the Standard account of deixis, names Karl Bühler as the "single most influential contributor to the development of the Standard Account" in his article entitled "Philosophical and Theoretical Issues in the study of Deixis: A Critique on the Standard Account".

1.1.2 KARL BÜHLER'S THEORY OF DEIXIS

Karl Bühler's theory of deixis was based on his background in Psychology and was largely derived from Ebbinghaus's work regarding the theory of mental imagery (or *Vorstellungslehre*)³. Bühler's theory of how the speaker related his spatial and temporal experiences and perspectives on the world through his speech was set out in his work entitled *'Sprachtheorie: Die Darstellungsfunktion der Sprache* (1934). According to Jones (ibid: 29) Bühler's work was more a deduction from the psychological theory, than it was detailed research into the linguistic uses of deictic language. Bühler's deictic theory was based on the way that a waking person perceives sensory data, in relation to a coordinate system in which the speaking person seems to be at the centre. Bühler called this system a 'deictic field' with the '*Origo*', ['origin', 'coordinate source' or 'zero point'] being the central point where the '*here-now-I*' ultimately represents the 'deictic centre'⁴.

Bühler's theory aimed at showing how deictic language pragmatically represented the sensory perceptions that orientated the speaker within each specific context. Bühler attempted to achieve this by connecting the deictic words and the sensory range of what he termed the *origo* or 'zero point', that is the individual's 'here', 'now' and 'I'. Therefore, he suggested that all other points are established relative to the 'zero point', which is where the speaker is found uttering as the subject, the first-person pronoun 'I' and the spatial adverb 'here'. This results in listeners orienting themselves toward that 'I' or deictic centre. Due to the fact that

³ For more refer to Green (1995: 12), Steiner and Veldman (1988: 22-23), as well as different in articles Jarvella and Klein (eds.,1982).

⁴ This term and what it represents is discussed at length in the following chapters.

the deictic field is based on the perceptual field, the most important consequence Bühler pointed to was the resulting subjectively perceived 'egocentricity' that seemingly underpins this approach.

Even though critics have pointed to egocentricity as the main flaw within deictic theory and the Standard account of deixis, Bühler (1934) [cited by Green (ed.), *ibid*: 30] suggested that: "all partners in communication are and remain caught up in this coordinate system of 'subjective orientation'." Essentially the proposal was that each narrator's language would have positional markers that will not vary relative to the speakers in a speech act, as each narrator will utilise similar markers and remain egocentric, as the *origo*. Since Karl Bühler's exploratory and seminal contribution to linguistic and pragmatic theory in 1934, deixis remained largely within the domain of natural language, and was significantly expanded on only in the 1970's. In spite of this, the empirical roots of deixis in Bühler's theory, still persisted in the theory since 1970. Therefore it is prudent that we take note of this, and take a closer look at the empiricist roots of deixis.

1.1.3 THE ROOTS OF EMPIRICISM IN TRADITIONAL DEIXIS

The persistent importance of empiricism was noted by John Lyons (1977), who suggested that the upward dimension is more important than the right/left dimension; that the up/down and front/back dimensions not only have directionality, but implied polarity as well. He continues by saying that people have a fixed zero

point at ground-level and that due to bodily orientation, upwards and forward is more positive, and downwards and backwards negative from an egocentric position. This egocentric space that humans interact in daily is based on the ideas of visibility and confrontation as a result of Lyons' opinion, which clearly gave credence to the idea of egocentricity for the Standard account of deixis.

Lyons (1982) [in Jarvella and Klein (eds.), 1982: 121] points out Herbert Clark's notion that in perceptual space "ground level is a reference plane and upward is positive", and that "the vertical left-to-right plane through the body is another reference plane and forward from the body is positive." Emily Lyle confirms these divisions in Archaic Cosmos (1990) between the upright human body and different physical (and cosmic) levels, as suggested by Indo-European languages. Marilyn Jesson (1974) [cited by Lyle, 1990: 87] quotes the connection makes of Clark's macroscopic view to "the zero-point in terms of the human body...at waist level, and that, again, upwards from that point is positive and downwards negative". Thus via this psycholinguistic approach, the waist and Earth's surface are zero-points without vertical attributes, while upwards away from the zero-point lie the upper body, head, atmosphere and heavens, while down away from the zero-point (negative) lie the lower body zones, the ground and the netherworld. The suggestion is thus that the resulting polarity of 'above' and 'below' can be connected to the inherent polarity in deixis of "here" and "there". Lyons (ibid: 122) has proposed that a unique relationship exists between time and distance, where the distance covered, affects the length of time it takes to do so. This begins to allow for the suggestion that a spatial-temporal interdependence may also be sought in linguistics and other related fields of application such as literature, as it has been utilised for decades in fields such as

Astrophysics. Furthermore, Lyle (ibid: 87) confirms this notion by stressing that movement in Outer Space is observed daily in relation to the Sun's course that marks the passage of time, which implies the deictic uses of 'here', 'there', 'now' 'then', and just how changes in time can be seen as relative. However, it is therefore fairly clear why a pragmatic approach has dominated the field of deixis for so long. However, in order to properly assess the effect of the pragmatic nuances of deixis in literature for the semantic interpretation, the natural speech contexts in which the contributions are made, must be adequately understood.

1.1.4 THE TRADITIONAL ROLE OF PRAGMATICS IN DEIXIS

Within the study of natural language use, Clifford Hill has followed a pragmatic approach to investigating spatial and temporal representations in language among Hausa speakers in Nigeria since the mid-1970's. Hill (2000: 1) classifies deixis as "the structural features that signal basic frames of reference continuously shifting during communication". Hill (1974: 135 - 148) illustrates this by interpreting spatial and temporal orientation pragmatically and noting what he calls 'in-tandem' and 'mirror' imagery. These shifts between in-tandem and mirror imageries have suggested that the interpretation of spatial and temporal references incorporate pragmatic factors. Hill (1991) developed a task for Hausa-speaking Nigerians that elicits responses regarding the representation of time in terms of space. In this task, participants were asked to choose a pair of spatial orientation

terms ('up/down', 'front/back', or 'right/left') that correspond to the temporal relation 'before/after'. He found that speakers of Hausa tended to choose 'back/front' over 'front/back', while speakers of Standard English in the United States preferred 'front/back'. When explaining their answer, it was found that Hausa speakers appeared to project themselves into the 'temporal stream', which put 'before' at their back and 'after' at their front. Hill (ibid) named these two kinds of deictic imagery, which is used to process spatial relationship via the 'front/back' relations in language as 'mirror imagery' or 'in-tandem imagery'. When the verbally established reference point is orientated toward the speaker Hill named it 'mirror imagery' and 'in-tandem' imagery where the reference point is orientated away from the user. Hill's study therefore mainly focussed on the use of spatial and temporal adverbs and phrases from the same parts of language.

The terms that Hill investigated pointed to the speaker's spatial and temporal orientation in natural language and were elucidated by relying on a pragmatic approach embedded within empiricist methodology. Certain critics like Fillmore (ibid), Hill (ibid), Lyons (ibid), De Stadler (1989) and Green (ibid) recognise that the pragmatic element is seemingly encoded into deictic theory based on its usage in identifying the speaker's position through language in reference to space and time. The roots of the Standard account of deixis are therefore rooted in empiricism, but need to be fully viewed to understand the criticism that the theory faces that will later be expanded upon to rather suggest a deictic paradigm instead of a deictic account or deictic theory.

1.1.5 THE STANDARD ACCOUNT OF DEIXIS: DEIXIS BEFORE 1990

In 1975 Charles Fillmore delivered a seminal lecture⁵ at the Santa Cruz lectures on deixis. He suggested (Fillmore, 1975: 2) that “those 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” are called deixis. Fillmore’s definition does however not adequately stress the specific spatial and temporal characteristics of language, or linguistic detail as it were, that characterises the identification of deixis⁶. The nature of these linguistic and syntactic properties became the focal point in deictic studies in subsequent years, culminating in studies such as those of Clifford Hill (ibid) and John Lyons (1977). In contrast, John Lyons’ semantic approach, later dubbed the “Localist Hypothesis” [and set out in the influential Semantics Volume I and Volume 2, (1977)] is derived from the Bühler’s theory on deixis, but honed in on spatial and temporal aspects of language. Lyons essentially focuses on the most characteristic parts of deixis and deictic theory, namely time and space. Lyons (1977: 637) described ‘deictic space’ as the “location and identification of persons, objects, events and processes and the activities being talked about, or referred to, in relation to the spatial-temporal context created and sustained by the act of the utterance...”. Lyons’ view encapsulates what became the most commonly accepted view of what

⁵ Charles Fillmore’s contribution to The Santa Cruz Lectures on deixis (1975) is a highly respected article that influenced deictic theory a great deal before and after 1980.

⁶ The importance of Fillmore’s contribution to the development of deictic theory by 1989 is emphasized by L. De Stadler when emphasizing the link between deixis and its pragmatic roots in Afrikaanse Semantiek (1989).

deixis involved for the next two decades, and it remains as the most utilised, updated framework of Bühler's work in the field of deixis.

This Localist hypothesis, or Standard Account of deixis is not the only approach to studying the field of deixis, but its influence has affected most sources consulted for this study. The Standard theory does however focus on what this work deems as the most important contextual aspects of deixis, namely time and space. Lyons (1981: 170) notes that deixis is what is commonly understood as "the context of occurrence", and involves the "*structure and interpretation of utterances* in relation to the *time* and *place* of their occurrence, the *identity* of the speaker and the addressee, and *objects* and *events* in the actual situation of the utterance" (italics by this writer). He suggests that the term had become "all-pervasive" (ibid) especially in the study of natural languages. Jarvella and Klein (eds., 1982) Speech, place and action: Studies in deixis and related topics confirm this in their collection on the numerous subsequent related applications of deixis in language studies that included studies on demonstratives, anaphora, spatial discourse, and the pragmatic roots of the term. Henning J. Snyman stresses in Mirakel en Muse (1983) that the term 'deixis' had acquired wide-ranging uses in Linguistics, but suggested a further application of deixis in the field of poetic analysis, through Literary Semantics, which partially lays some groundwork for the preliminary applications of deixis to literature, especially in Afrikaans prose and poetry. Snyman's suggestion (1983: 202) is that an adaptation of Lyons' view of deictic space in a literary context, results in an alliance with the inferences that flow from the text, and points to "the relationship between man and space (that) resonates in the relationship of the language to the inference (or secondary inferences)". The importance of this point will become evident when

we examine literary texts with an in-depth application of spatial-temporal deixis, after a more detailed theoretical application of a deictic paradigm has been proposed. Johan Anker's dissertation Die deiktiese ruimte as struktuurelement in die Afrikaanse prosa (1987) furthers Snyman's adaptation of deixis and suggests that the deictic context in prose is an inherent and given structure. Anker's (1987: iv) specific analysis of prose proposes "this deictic structure **is a given structure in the text** and is released from the text by the reader's interpretation of the narrator's references to the speaker, persons, the spatial-temporal context and activities" (bold print by this writer).

1.2 EGOCENTRICITY IN THE STANDARD THEORY OF DEIXIS

The most central aspect of Bühler's work that is perpetuated by John Lyons' as the 'Localist Hypothesis', is the question of 'egocentricity'. Lyons' statement (1977: 638) that "the zero point (the here-and-now) is 'egocentric' ", in that "the speaker, by virtue of being the speaker, casts himself in the role of ego and relates everything to his viewpoint" summarises this fact. This statement should rather be viewed as evidence regarding the egocentric nature tabled in the Standard approach toward deixis, rather than the only view of deixis. Lyons (1981: 121) also suggests "the basic function of deixis is to relate the entities and situations to which reference is made in language to the spatial-temporal zero-point - the here-and-now of the context of utterance". Deixis can therefore be viewed as the most primal linguistic

tool that reveals a narrator or speaker's perspective of the interactive world that they find themselves in, based on the language they use to position themselves within it.

Most researchers have largely agreed with the assertion made by Lyons (1977: 638) that "(T)he canonical situation-of-utterance is egocentric in the sense that the speaker, by virtue of being the speaker, casts himself in the role of ego, and relates everything to his viewpoint" Kryk (1986) [cited by Jones, 1995: 32] states that:

" 'The crucial role of deixis ... [is to allow] the speaker to anchor his utterances in an extra-linguistic world", which is in turn related to Barwise and Perry (1983) who stated that "...an utterance must be made by someone, someplace and sometime, i.e. takes place in a discourse situation d^7 ".

Barwise and Perry's statement is however dependent on a "discourse situation", an apparent 'addressee-free zone' (cited by Jones, 1995: 32), which again stresses the one-dimensional value assigned to deixis by the Standard Account. Deixis has therefore been about the language any individual would use that describes their position within any discourse situation.

We have seen how the argument of egocentricity originated with Bühler and was later perpetuated in Lyons' influential work. Jones (ibid: 37) also points out that Levinson (1983), Rauh (1983) and Kryk (1987) developed and extended the same theme of egocentricity, but where the " 'ego' is embedded in a natural and cultural

⁷ The 'd' is meant to be a representative symbol that refers to the discourse in the context of the narrator's subsequent discussions.

context, the 'non-ego' ". Ultimately, the Standard theory of deixis before 1990 retained the singular perspective that the language in use is only relevant to the individual speaker or narrator in the specific context.

1.3 DEICTIC THEORY SINCE THE 1990'S: OPPOSITION ARISES

By 1990 Mühlhauser and Harré (eds., 1990: 9) confirm in Pronouns and People: the linguistic construction of social and personal identity that the application and theoretical understanding of deixis still revolves around "the process or act by which reference is made to spatial, temporal or personal aspects of a situation." In their opinion this is closely related to the use of pronouns in the relevant situations where the relative and critical position of the speaker comes under scrutiny. They elaborate (ibid: 50) by clarifying that by "deictic function or deixis (they) mean the location and identification of persons, objects and events being talked about in relation to the spatial-temporal context of an utterance and the role of the interlocutors in it." It is evident that this definition is still reliant on Lyons' definition of deixis, but that the importance of the spatial and temporal context is stressed more in relation to the participants in the speech situation and that language refers to these objects and people. Lyons (1982: 121) went so far as to state that "everyone who ever talks about deixis would agree" on the 'egocentricity' of the deictic zero-point. Jones (ibid) notes that in recent times Smith (1989), Mühlhausler

and Harré (1990), and Hanks (1992) have provided "critical opposition" to the Standard account of deixis.

Keith Green (1995: 11) in his article "Deixis: A Revaluation of Concepts and Categories" similarly admits (as Snyman did a decade earlier) that it (deixis) "has been adapted by linguists and philosophers of language to refer to the encoding of the spatial-temporal context and the subjective experience of the encoder in an utterance"; and it clearly still bears the earmarks of the Localist hypothesis. He bemoans the fact that it appeared that any linguistic part of speech that engaged the speaker's experience within the spatial and temporal context was seemingly identified with deixis, and that the meaning of each part of language had to be appropriately controlled. Therefore it is critical to understand that deixis has been used to include a broader application of language, as traditionally only a few parts of speech⁸ are linked with the concept. The creation and sustaining of the spatial and temporal context, by the encoder, through the utterance, has therefore remained of paramount importance⁹ to the heart of deictic theory.

Green (ibid) defines deixis itself in the following manner: "Deixis is that phenomenon whereby the tripartite relationship between the linguistic system, the encoder's subjectivity and contextual factors is foregrounded grammatically or lexically." It is evident that Snyman's approach to deixis (based on Literary Semantics), and Anker's application of this approach are akin to Green's findings. Both of these theorists had recognised the inherent role of the spatial and temporal contexts that point to the underlying referents upon which the deictic context is

⁸ Refer to Hill (1974, 1979 and 1991) and Jarvella and Klein (1982: 10).

⁹ This is in keeping with Anker (1987) who aimed to stress the importance of the deictic context as a whole. Carstens (1997: 134- 17) has also focussed on the importance of how deictic reference acts within the context of the cohesion in language and reference.

established. Green (ibid) supplements these studies by acknowledging that deixis depends on the usage of language, stating that "(T)here is thus both a semantic and a pragmatic element to deixis." Green¹⁰ stresses that pragmatics is intrinsic to deixis, and he views deixis mainly in terms of parts of speech such as personal and demonstrative pronouns, certain adverbs, various aspects of tense and modality, referring expressions and anaphora in the contexts in which they are used. However, Green proposes that along with the pragmatic function of deixis there is the complicated relationship with semantics.¹¹

From the perspective of this study 'deixis' thus far refers to parts of speech or written language that points or refers to the spatial and temporal position of the speaker or narrator, other people and events within their immediate context. Green's (ibid) definition implies that the encoded utterance conveys the "subjective experience of the utterer", again relying on the issue of egocentricity, that has long dominated the field of deixis, as well the *origo*, or the deictic centre, as we will refer to it. In order to adequately understand how the question of egocentricity and the deictic centre, affects this study, the previous research on deixis has been viewed historically and the pragmatic roots of the Standard account of deixis still need to be understood. So even though Bühler's suggestion is that the positional properties of the deictic words will therefore vary with the egocentric source, in light of the social nature of communication, Jones (ibid: 31) states that ultimately Bühler had ignored the sender and receiving roles of participants in the deictic field. It is therefore of

¹⁰ The majority of scholars that study deixis, like John Lyons (ibid), Keith Green (ibid) and Clifford Hill (ibid), stress this point. This will shortly be elaborated on in more detail.

¹¹ Green (1995: 11, 12) refers to this influencing factor as 'semantic determination'.

immeasurable importance to investigate these claims due to the impact they can have on the core aspects of deixis, and future views of what the concept entails.

1.4 OBJECTIONS TO THE STANDARD ACCOUNT OF DEIXIS

Peter Jones opposes the Standard account of deixis in his paper "Philosophical and Theoretical Issues in the study of Deixis: A Critique on the Standard Account" [Green (ed.), 1995: 32] and proposed that the reason "for the almost universal 'non-reflexive' acceptance of Bühler's conceptual framework lay in its conformity with the prevailing individualism and subjectivism (in empiricist and rational versions) of the Western philosophical 'Weltanschauung' with its roots in Locke's classical, empiricist philosophical view. Jones (ibid) believes that as Bühler ignored the sender and receiving roles of participants in the deictic field, and social interactions, he consequently presented a fairly one-dimensional perspective of deixis, and subsequently the world as well.

Peter Jones' criticism of the Standard account of deixis allows one to thus consider the broader potential of deixis, with literary applications, and consequences for linguistic theory. What is of particular importance to Jones' critique is the "non-egocentricity" of the terms "here", "now" and "I" of which the converse application is fundamental to the Standard Account. Jones raises critical points in objection to the role of egocentricity that has long held the central role in deictic theory. The question central in Bühler's theory that is severely criticised is the reliance on the physical field [or 'perceptual and experiential' field – Jones ibid: 36] (which still

persists in the pragmatic aspect of deictic discourse), regarding the world as perceived by the individual. This view underpins the role of egocentricity that is critical to Bühler's deictic theory, and ultimately the Standard account of deixis. The experience of the world within which the utterance is made, is generally understood in Bühler's theory to be in terms of certain reference (or mapping) points.

Bühler essentially founded an empiricist, egocentric approach to deixis based on the psychological projection of the ego. However, the fact that more than one 'ego' is involved in a social interaction undermines the first two points thoroughly. Standard account theorists of deixis make the assumption that only the individual producing the utterance in a social discourse is relevant, while the hearer's role was totally ignored. They seem to have ignored the fact that communication occurs as more than one person is present in the communicative situation, whether they are part of an audience (live or television), readers of a text or people listening to radio programs. Consequently, the viewpoint of the second ego in the discourse is totally ignored, even though they are a part of the discourse situation. It is clear that more than one perspective is therefore possible in any given situation where more than one person is present, and this will be subsequently elaborated on in the following chapter in the discussion of the deictic centre.

CONCLUSION

In her discussion of the role of deixis in Drama, in "Discourse and Time in Romeo and Juliet"¹² (1999: 141-161) Vimala Herman is in agreement with Standard account theoreticians that the deictic field is deeply anchored and sustained within the situation of the utterance. With her focus on the analysis of the genre of drama, she utilises the concept that deictic terms are 'shifters' and suggests that what they refer to can change with various uses.

In particular, Herman focuses on questions surrounding spatial and temporal deixis. She suggests that especially spatial deixis allows for the identification of objects and locations in relation to the speaker of an utterance in the context. Though Herman accepts the egocentricity of the Standard account, she admits that other anchorage points can exist. Herman discusses spatial deixis in terms of the various parts of speech like adverbs, demonstratives and verbs utilised within drama. These temporal and spatial deictic words are considered in relation to the deictic centre, while the speaker is regarded as that centre or anchor point that creates the 'scope' or boundaries referred to, but the extent of information in these boundaries, is not inhibited by these words.

Green (ibid: 9, 12) further suggests that it is "semantic determination" that controls deixis and that it "interacts with genre in the same way that the interpreter must interact with deictic elements and terms to construct a relevant context for interpretation." These statements are important for our understanding of how deixis must be approached as a means of interpretation and analysis. It will be argued that

¹² This article by Herman (1999) is in *Language and Literature, Journal of the Poetics and Linguistics Association*, (8) 2: 141-161.

these boundaries and various spatial-temporal contexts of the speakers effectively contribute to the meaning in texts (relative to each context), and also has the ability to vary relative to each context.

The principle of "semantic determination" enables us to utilise Literary Semantics, which aims to extract interpretations from texts utilising the fullest semantic meanings of lexical and especially, deictic items, in each relevant poetic and literary context. The aim of the dissertation will be to examine deixis within this context that allows one to focus on the interpretive values of the texts, and how these values are arrived at from diverse grammatical, semantic, syntactic, phonological and also different literary contexts. The theoretical point of view that we will follow will be to utilise an alternative application of deixis as a paradigm, and to establish in what manner it can be used to assist in the interpretation of the various literary texts from Afrikaans language.

In this manner one will be able to establish to how deixis assists in the presentation of time and space in literature. For this reason we will need to look at the role of context, spatial-temporal deixis and space-time before applying the relevant theories to literary texts. This dissertation will specifically aim to utilise and expand on Snyman and Anker's conclusions about deixis, and then apply deixis as a paradigm to the highly regarded prose triptych "Stemme" by Karel Schoeman, which will form the backbone of this study. Firstly, the challenges to the Standard account of deixis have to be thoroughly examined and expanded upon to view what impact this will have on using deixis as a tool to analyse literary texts such as novels.

CHAPTER TWO

SPATIAL AND TEMPORAL DEIXIS AND THE DEICTIC CENTRE

INTRODUCTION

In order to establish how a deictic paradigm will function in practise, it was important to first understand the critical role that basic pragmatics has played in deictic theory. Now that we have viewed the pragmatic roots of deixis, and historically comprehend its theoretical foundation, the aim will be to narrow down the specific deictic elements of which the deictic paradigm will be comprised.

We have to consider the specific subsections of deixis, specifically the role of spatial and temporal deixis, and particularly the deictic centre that will ultimately form the basis of the study. Thereafter, we have to ascertain what the role of the time and tense is, in relation to the context of the deictic centre. The role of context and semantics, and spatial and temporal deixis in the literary text, will have equal value when these concepts are applied to our interpretation of the narrative.

2.1 THE ROLE OF CONTEXT IN DEIXIS

Keith Green (ibid: 12) states that there 'is both a semantic and a pragmatic' element to deixis. In his words deixis 'functions at the intersection of symbolic and

pragmatic meaning' (Green: *ibid*), but that meaning will be derived from the balanced interaction of these relevant two fields. He calls this 'semantic determination' and states that it can affect deictic interpretation. The pragmatic roots of deixis will still limit the role of context and 'semantic determination' assists in the reader's understanding of the text, in the same manner that Literary Semantics functions as an interpretive tool. It contends that semantic meaning and interpretation is limited to the literary meaning derived from the text or narrative's inherent symbolism applied within the boundaries of Literary Semantics within the texts. Green attempts to clarify the role of context that will be a critical factor in the literary semantic analysis of texts. While he still clings to the concept of egocentricity, it is clear that deixis can have more to offer as a tool in the analysis of language and literature. Green stresses that interpretation in deixis should not only be determined by the deictic points in the act of communication, but that the pragmatic pointers must be seen to point to an interpretation relative to the deictic context.

In this manner, Green reaffirms the aforementioned view of the fact that there are inadvertent pragmatic values attached to the analysis of any deictic terms or elements. However, Green concedes that if one considers the various uses of deictic terms, the shifts in deictic centre 'in a range of possible contexts' (Green: *ibid*) and the aforementioned variable concept of 'subjectivity', then deixis clearly cannot be a variable dependent only on its pragmatic context.

The suggestion is thus that in the interpretation of a text, meaning from deixis acts as a variable factor relative only to a particular context. The role of the deictic centre involved, and its interpretation of the narrative is not limited only to the

pragmatic context, but can also assist in extracting semantic meaning apart from the literary context. Ultimately, Green's (ibid: 14) thrust is that deixis must be viewed as "a corrective to the view of language as a wholly internal system, because it implies that the system must operate in the world of communicative function", because "(M)eaning can only arise out of interaction between elements".

It is on this very level that the field of Literary Semantics bases its analytic format, focussing on the analysis of texts in light of the interaction between the various linguistic systems, symbolism and context to arrive at an interpretation of literary texts. In spite of Green's subscription to the subjectivity of deixis, one must agree with him that deixis "is partly tied to context, then, but it also partly creates that context" (ibid: 17). It is this very view that will become important throughout this study in increasing measure. The contention will be that the creation of the literary context rests largely on the role the spatial and temporal deixis plays in first-person narratives. Therefore the understanding of spatial and temporal deixis as the basis of the literary context is critical to understand and examine in the remaining sections of the chapter.

2.2 CATEGORIES OF DEIXIS

Before we examine spatial and temporal deixis it is important to understand that theorists have traditionally viewed spatial deixis and temporal deixis as important

subsections under broader concept of deixis. Levinson's (1983: 62) seminal distinctions of deixis were named as:

- (a) person deixis,
- (b) place deixis
- (c) time deixis,
- (d) discourse deixis
- (e) and social deixis.

Christopher Butler notes in his article "Systematic linguistics, semantics and pragmatics" (in Steiner and Veltman, eds., 1988: 22, 23) that these types of deixis are all viewed in terms of anchoring the 'speech event' of the speaker's 'here-and-now'. The various types of deixis reflected on how the language revealed the position of the originator of the utterance, in relation to the traditional 'here-and-now' of the Standard account of deixis. Green (1995: 22) suggested six categories of deixis that also incorporate the 'conceptual functioning categories' of Rauh (1983) namely:

- (i) Referential deixis
- (ii) Origo-deixis
- (iii) Spatial-temporal deixis
- (iv) Subjective deixis
- (v) Discourse deixis and
- (vi) Syntactic deixis

For the purpose of this study, we have stressed that the role of time and space in the interpretation of literary texts are of uttermost importance and thus the role of spatial-temporal deixis is of particular interest. David Young (1988) isolates the following deictic categories in his article "Projection and deixis in Narrative Discourse" [in Nikolas Coupland (ed.), 1988: 28-29]:

1. place-deixis
2. person-deixis
3. time-deixis
4. tense-deixis

In Coupland (ibid) there is clearly the belief that deixis revolves around the central concepts of space and time that this work focuses on. Tense-deixis is connected to time-deixis in a close manner, especially in relation to the verb. The deictic definitions of Halliday (1985) are isolated by Butler (1988) (in Steiner and Veltman, eds., ibid) who suggests that 'place deixis' be identified in light of demonstratives that are related to adverbs like 'here' and 'there', while Halliday makes a distinction between 'time' and 'tense' deixis. Butler (ibid) suggests that Halliday's recognition of the deictic nature of tense is astute especially in the way 'the category of finiteness' is ascribed to tense and modality. This could be transcribed as meaning, that tense and modality, places certain spatial and temporal limitations on the linguistic packages of which they are a part. Butler (ibid) cleverly suggests that both tense and modality are connected to the orientation of the 'here-and-now' of the speaker, especially in terms of the manner that the speaker or narrator's temporal

boundaries in particular are deictically delineated. Lyons (1982) [in Jarvella and Klein (eds.), 1982] states that tense in particular grammatically represents the deictic temporal references.

However, Green (ibid: 22) connects the deictic aspect of tense to spatial-temporal deixis that involves "the temporal adverbs, all non-calendrical time units, the concepts of *coding time*, *content time* and *receiving time*, and the analogous *coding place*, *content place* and *receiving place*" [italics by Green, ibid]. It is critical to note that Green's suggestions are still based only upon the observance of deixis within the paradigm of spoken language, and this work will utilise this subsection of deixis in relation to literature. The ideas 'receiving time' and 'receiving place', would not be as important in the literary sphere, while 'content place' and 'content time' will prove important during the analysis of texts.

Clearly, the roles of time and place appear to be critical to the foundations of establishing the existential, 'here-and-now' of the speaker or narrator, terms of tense. It may serve this research well if the underlying philosophy of these terms, and the contexts in which they are to be examined, is first thoroughly investigated. The question of spatial-temporal deixis, and its importance, needs to be examined in this work in relation to tense and time. It is critical to recognize that our inherent views on these topics are based on the view of time in Western culture for our understanding. It is also important to understand the Western cultural view of time, as we will see why the traditional view of deixis in English and Afrikaans is based on a shared view of the Western representation of time in Language.

2.3 TIME, TENSE AND THE DEICTIC CENTRE IN WESTERN CULTURE

It is important for us to understand how the cultural view of time in English and Afrikaans as the concept of deixis has been inextricably mixed with tense and space. To this end let us first view the perceptions of what time and tense entails in Western culture, in order to establish what role this plays when viewing the question of deixis.

Bernard Comrie's important study entitled *Tense* (1985) aimed at providing a "definition of tense" and explained that he "viewed tense to be defined as the grammaticalisation of *location in time*" [Comrie (ibid: vii), italics by this writer] as supported by Lyons in the previous section. He structures the study of tense clearly in terms of the proximity of deictic centre. The deictic centre was earlier identified as the point where time and space intersected at the core of the speech act or narrative. What is of importance here is how the tense collates and grammaticalises the user's location within time. Comrie (ibid: 3) believes that what is present 'now' is relative to what was present some minutes ago, and stresses this is an important point to note for the role of deixis and tense. His view is that the crucial role of tense is that it situates the user's location in time and that the commonly accepted graph of time in Western culture regarding the flow of time (what cosmologists now call 'The arrow of Time') is a reflection of the view of time in natural language [Comrie, ibid: 5]. Comrie (ibid) stresses that all time location is firstly relative to 'the present moment', and secondly, that linguistically tense distinguishes between whether a situation is a 'point on a time line, or (as) a stretch of the time line'. What Comrie regards as critical is that it should be understood that tense and aspect are conceptually different as 'the

notion of aspect refers...to a grammaticalisation of expression of internal temporal consistency'. Comrie (ibid: 6) gives two examples to distinguish between tense and aspect suggesting that: "(T)he difference between *John was singing and John is singing* in English is one of tense, namely a location before the moment versus a *location including the present moment*; while the difference between *John was singing* and *John sang* is one of aspect." [italics and underlining by this writer]. Aspect therefore also appears to be a deictic element that arises relative to the deictic space and literary context. What Comrie however stresses is that in some languages tense and aspect are both encapsulated by the term 'tense' which needs to be avoided. As this study will focus on lexical items, semantics and syntax for determining location in time, it becomes clear that the role of tense will become increasingly important in relation to deixis.

The question of what tense does and what role it plays is however critical when approaching deixis and its potential role in the analysis of literature, needs to be examined. The question of deictic centre is extremely important when considering the flow of time as suggested in Western culture. Comrie (ibid: 9) suggested that tense could be viewed in terms of the deictic centre which determines "location at, before, or after the deictic centre, and distance from the deictic centre; furthermore, the location of the deictic centre (being) relative to the present moment *is constrained in the same way as the location of a situation relative to the deictic centre*" (italics by this writer). Tense can therefore be described as a critical deictic item¹³, and points to the relevant character's spatial and temporal position at the

¹³ Green (ibid: 25) distinguishes between tense as a deictic element, instead of a deictic term. He suggests that deictic terms are part of grammatically closed sets.

space and time of narration, that is the coding place and time where the linguistic content originates from.

2.4 THE THEORIES OF TIME IN WESTERN CULTURE

Since the turn of the Twentieth century, the question regarding the nature of time has captivated numerous scholars such as McTaggart (1908), Gale (ed., 1968), Mellor (1981) and Craig (2001a and 2001b). In literature very little is taken for granted as much as the tri-partite system of tense when it comes to the interpretation of literary texts. To this end, the questions considered here will be the nature of time, whether the tense system is an accurate representation of the nature of time in literature, how time is represented in the Afrikaans language and how this affects the interpretation of literary texts in future.

2.4.1 THE PHILOSOPHY OF TIME

In these early years of the Twenty-first century philosophers of time are currently divided into two schools where they adhere to either the Static or Dynamic theory of time. Ironically, the roots for both theories can be found in J.M.E. McTaggart's (1908) seminal paper entitled "The Unreality of Time", which he

restated in The Nature of Existence (1927)¹⁴, and forwarded what became known as 'McTaggart's Paradox'. Most philosopher's of time agree with Richard Gale (ed., 1968: 6) who observed in The Philosophy of Time that, "If one looks carefully into the multitudinous writings on time by analysts, one can detect a common underlying problem, that being that almost all of them were attempting to answer McTaggart's Paradox". McTaggart first argued that time is essentially tensed, then suggested that tensed time is unreal, as it was self-contradictory. The latter was named the B-series of time, which developed into the Static or Tenseless theory of time supported by Gale (1968), Mellor (1981, 1998), as well as Le Poidevin and Macbeath (1983). The A-series of time developed into the Dynamic or Tensed theory of time supported by Prior (1959), Tooley (1997) and Craig (2001a and 2001b).

Both schools utilise a linguistic argument to substantiate their claims, and this has a direct bearing on the literary representation of time, and on a semantic analysis of literary texts. In order to discern which theory of time is more relevant in literature a closer look at the two arguments are required.

2.4.2 THE TENSELESS OR STATIC THEORY OF TIME

These are some relevant linguistic arguments made in support of the Tenseless or Static theory of time:

¹⁴ This has been summarised in among others The Philosophy of Time by Richard Gale (ed., 1968) and Time and Eternity: Exploring God's relationship to Time by William Lane Craig (2001).

- 1) Reality is untensed, and time is comprised of a sequence of unchanging and tenseless events.
- 2) There are no tensed facts. The Past, Present and Future events are all equally real. When an event occurs it is real, factual, irrespective of when it occurs; one event is not more real than another event.
- 3) In objective reality there is no "now" in the world, that's why the present is not seen as more real. Everything just exists tenselessly.
- 4) Linguistic tense is an egocentric feature of Language users.
- 5) Tense serves only to express the subjective perspective of the users.
- 6) Therefore events exist, and 'Past' and 'Future' are ways of talking about where events lie relative to the time of utterance.
- 7) Therefore, tense is but an ephemeral feature of language, the truth conditions of tensed sentences are given by tenseless facts.
- 8) The Factual content of sentences containing tensed verbs and temporal
- 9) Indexicals includes only tenseless dates and tenseless relations of events.
- 10) There is no genuine change in time, but rather a permanent sequence of unchanging events, ordered by an Earlier than/Later than relation.

It is impossible to give a graphic depiction of the Static or Tenseless theory of time, even in an age when the idea of the "Arrow of Time" seems so prevalent in modern science and culture. A central point that does arise from the Tenseless theory is that tense is a subjective feature of language, but does not represent changes in time. As there is no change in time, then the reality it represents is

seemingly 'unchanged', instead comprised of a sequence of unchanging and tenseless events. The nature of the reality that the Tenseless theory represents has been questioned as all events are equally real, where tense only expresses a subjective perspective. There is no 'objective' spatial 'now', and tense is a fleeting, egocentric feature of language used to relate whether something is 'earlier than' or 'later than' an event. There is no genuine change in time, but rather a permanent sequence of unchanging events with the event itself not the present in reality, not the 'now', but only one of the many 'nows' suggested by the Tenseless theory. This point is the most important regarding the difference from the Tensed theory of time and the most important in relation to the reading of literature, and Afrikaans poetry in particular.

2.4.3 THE TENSED OR DYNAMIC THEORY OF TIME

The Linguistic argument for the Dynamic theory of time rests upon the 'ineliminability of tense' from language of which Craig (2001a: 116) remarks: "its indispensability for human life makes it plausible that tense is a feature, not merely of Language but also of the world." Richard Gale's (1968) well-known argument is that our language is tensed because reality is tensed, and this characterises the Tensed or Dynamic theory of time.

These are some relevant tenets that form the Linguistic basis of the Tensed or Dynamic theory of time:

- 1) Tensed sentences express tensed facts.
- 2) Tensed sentences have not been shown to be translatable into tenseless sentences without any loss of meaning.
- 3) Tensed facts have not been shown to be unnecessary for the truth of tensed sentences.
- 4) So Tensed facts are shown to be necessary for the truth of tensed sentences.
- 5) Thus, the apparent expression of tensed facts by tensed sentences should be accepted as correct.

The Dynamic or Tensed theory of time points to a tensed reality, with a distinct present, past and future. Here time does change, as reality does with a distinctive sequence of events. The sentences that describe the sequence of events describe real events that are present and real only at one time, before there is a change of reality and time. The present is an objective 'now', and tense is a feature of language used to linguistically represent past, future or present events. The change in time is represented with tense as a perceptible real present, known past events and unknown future events. The reality of a distinctive real 'now' is similar to the Tenseless theory, but in the Tensed theory the present is based more on an expired, experienced past. More factors contribute in distinguishing the change in time in the Tensed theory, but will be illustrated later. The merits of this theory are therefore critically discussed at a later point.

These initial sections above have provided the background to the dominant theories in the philosophy of time, but not really described the arguments against the theories. Although advocates for both theories advance numerous arguments and examples undermining the other theory's tenets, there is insufficient space to reflect on these arguments here. These arguments will however surface in the discussion made in support of the Dynamic or Tensed theory of time. Suffice it to say that as this writer concurs with William Lane Craig's views of the Dynamic and Tensed theory of time in Time and Eternity: Exploring God's relationship to Time (2001a), in that tense is of critical value to understanding literary texts at large as the past and present are known, and the future unknown, contrary to what is proposed by the Tenseless or Static theory of time.

Writing from a literary and linguistic perspective, one cannot ignore the presence and role of tense in language, whose role both schools of philosophers have realised, is related to the passage of time. In Metaphors we live by George Lakoff and Mark Johnson (1980: 138) focus largely on metaphor as part of our cognitive understanding of the world, but their findings support this view. The most common metaphor that Lakoff and Johnson (ibid) have identified in English that grapples with the passing of time, they have termed the 'Time orientation metaphor' where the observer is facing the future, with the past being behind the observer:

Time in Afrikaans, as in Western culture, is also seen as moving toward the 'now' or present from the future, and away from the present to the past:



Past (then).....Present (now).....Future (then)

DIRECTION OF TIME

This is the same metaphor used in Afrikaans language which will be elaborated on shortly. Lakoff and Johnson (ibid) have made the following familiar deductions based on metaphors in English regarding the representation of time that support to the Dynamic theory of time:

- a) Time is directional and irreversible because events are directional and irreversible, events cannot unhappen.
- b) Time is continuous because we experience events as continuous.
- c) Time is 'segmentable' because periodic events have beginnings and ends.
- d) Time can be measured because iterations of events can be counted.

As the Dynamic theory of time defends the use of tense as a critical factor in viewing time, one must realise that tense in language reflects the changes in

'events, motion and space'¹⁵ in the world. Therefore, as time is a feature of the world, and although we can only observe and measure the passing of this faceless force it is critical to acknowledge that tense (normally viewed only as a feature of language) can be seen as that grammatical representative that captures the said changes within the world. For literary purposes it is this relationship between tense and time that is under scrutiny here. For this reason we will take a closer look at the defence of tense made in the Dynamic theory of time, to establish a basis for how it is borne out in Afrikaans fiction where the roles of time and space are problematic.

Craig (ibid) raises three arguments that undermine the Tenseless or Static theory, but also supports the Tensed or Dynamic theory of time namely:

- a) the ineliminability of Tense
- b) our phenomenological experience of time
- c) the idea of Temporal becoming.

In order to present adequate representation of why Craig's view of Tensed view of time is accurate, and taken as the basis of agreement, these three points will be elaborated on for theoretical purposes.

¹⁵ Lakoff and Johnson (ibid: 138-142) have noted that nearly all the metaphors regarding time in English are relative to the concepts of motion, space or events. Others metaphorical representations of time that they have identified that accompany the 'time orientation metaphor' in English is where the observer is stationary and time is moving ('the moving time metaphor') and where the observer is moving and facing toward the future and time is stationary (the 'moving observer metaphor').

2.5 ARGUMENTS AGAINST THE TENSELESS THEORY OF TIME

2.5.1 THE INELIMINABILITY OF TENSE

Gorman and Wessman (1977) [cited in Craig (2001)] state that of the more than 4000 languages there are no tenseless languages in the world, although there are some languages that do not express tenses by means of inflecting verbs. Richard Gale argues that our language is tensed because reality is tensed, so events are described based on how and when they occur. Tense in the world is therefore seen as 'merely' exhibiting the tense that is consequence of the movement of time itself. This may be due to the fact that language captures our experience of the world as being tensed, as having a universal past, present and future world experience. In the case of literature, it is nearly impossible to consider interpretation of poetry without the use of tense.

So clearly the Tense system has a vital role to play in the representation of time in Literature. Tense affects the interpretation of literary texts, and although it is often omitted or altered by writers, its value as a definitive feature of language is clear. Much as in natural language, tense cannot be eliminated in literature either.

However, the belief in the reality of past, present and future is a universal feature of human experience, often undergone apart from language in a variety of ways, that still emphasises the important role of tense.

2.5.2 THE PHENOMENOLOGICAL EXPERIENCE OF TIME

In the field of phenomenology, that attempts to describe our experiences, Edmund Husserl (cited in Craig, 2001: 154). has described our experience of time as "remembering the past and anticipating the future, while anchored in the consciousness of the "now", which "is part of the essence of Time consciousness" time is experienced in terms of a "now-consciousness" in the present, which is transformed to a past-consciousness for the past and the replacement by a new "now"-consciousness for the future. Psychologist William Friedman (1990, cited in Craig, 2001: 155) suggests: "the division between past, present and future so deeply permeates our experience that it is hard to imagine its absence". Clearly, the reality that we experience time, in the form of a present, past and future is recognised in multiple scientific fields.

This experience of the tenses is seen in literature when literary characters often reflect upon events in the past, while in poems or plays the present is reflected upon, while characters often dream of what they will achieve in the future. This reflects their experience of the present, the "now" that is seen as the crux of disagreement between the two theories of time. We've reflected on the Dynamic theory of time's view of tensed experience, but we need to review the Static theory's view of experience to critically understand the importance of the "now", and the later implication for literature.

2.5.3 THE IDEA OF TEMPORAL BECOMING

The idea of temporal becoming, is that the experience of a continual change of the contents of consciousness points to the view of the present; the 'now'. In the dynamic point of view the world is experience as 'continual flux' as we see it obtaining temporality, becoming real to us. The terms 'here' and 'now' become subjective to us, present and real experience, discernable from our previous known experiences, and our unknown future, potential experiences. D. H. Mellor (1981 and 1998) is a proponent of the Static theory of time, and does not believe that there really is a present time, but rather believes that it makes all the difference in the world whether an event is later than one's location in time, or earlier than one's location in time. Static or Tenseless theory believes one that we cannot really be subjectively experiencing a 'now', although Mellor admits we observe our experiences to be present, this is known as the "presentness of experience". Mellor (1998: 4 - 5) strikingly admits: "Tense is so striking an aspect of reality that only the most compelling argument justifies denying it; namely that the tensed view of time is self-contradictory and so cannot be true." In his view, events are ordered according to the relations 'earlier than/later than' the "present", though all things are seen as equally existent and real. This distinction between past, present and future is not an objective distinctive, but rather a subjective feature of consciousness from the Static point of view. However, it is the experience of feelings, the reality of those feelings distinguishable from what was felt before, that reveal the objectivity of time, and thus tense.

In the absence of a temporal becoming in the Tenseless view, the experience of a continual change of the contents of consciousness, "here" and "now" is subjective. In the Tenseless theory there is no continual experience in reality of the content of consciousness so whether past or future, both "here" and "now" are equally real, not moving toward one event or away from the other event, and the distinction between the past and future is purely subjective. Due to the lack of continual change of contents and new events arising, temporal becoming, the view is that there can be no tensed experience our reality.

Our differing attitudes toward past and future events serve to underline how deeply ingrained and how strongly held our tensed beliefs are. In the Dynamic or Tensed theory of time, the phenomenological analysis of our temporal experience revealed that we experience events as happening presently, that we have peculiar attitudes toward an event depending on whether it is past or future, and that we objectively experience temporal becoming and time passing. The idea that there can be no temporal becoming, changing consciousness or objective reality of tense from our experience, as tenseless theorists would have us believe is therefore undermined. Our belief in the reality of tense and temporal becoming is basic, universal and deeply ingrained which even Mellor admitted, and therefore has a sustained effect on our reality, one that may be reflected in poetry as well.

Therefore tense must be a central element in the analysis of a spatial and temporal deictic paradigm as it fractures the narrative along the specific space-time [past, present or future) where the deictic centre is found.

2.6 TIME AND TENSE IN ENGLISH AND AFRIKAANS

Herman (1999: 147) asserts that in English like in many other languages time "is generally conceptualised spatially as a horizontal line with the present as reference point from which the past and future are calculated, with the past 'behind' and the future 'in front' of us".

Earlier deictic views of time regarding tense by Western theorists like Clifford Hill (1979) and Bernard Comrie (1976, 1985) are similar to Meyer de Villiers findings regarding Afrikaans, as expressed in Die Grammatika van Tyd en Modaliteit (1968). Snyman (1983) states that the "here-and-now", that is the immediate experience of time in the poem, is realised through the tenses. The question that seems critical for this argument therefore seems to be how tense reflects time, and which point in time is reflected. As previously mentioned, philosophers of time¹⁶ have questioned whether the present is experienced as the distinctly real and if the past is expired, only with new moments becoming the present, with previous ones lapsing into the past. This reflects on the effect of tense, on interpretation of time in view of the philosophical theories of time, and how reality is reflected in the use of tense.

Meyer De Villiers' (1968: 14) says of the "traditional tripartite system" in Afrikaans that "(W)e can call it an " 'egocentric' experience of time, as the ego, the 'I' is the centre and gives (the experienced) point of view; the "now" is the time when the narrator ('I') speaks" (translation by this writer). When reviewing De Villiers' perspective of the tense structure in Afrikaans, the central tenet of the Standard account of deixis clearly comes under the spotlight again. The deictic

¹⁶ Gale (1968), Mellor (1981 and 1988), Macbeath (1983), Tooley (1997) and William Lane Craig (2001) are some of these theorists.

centre is the key as tense is the linguistic feature that conveys the narrator's centre and experience of reality.

De Villiers (ibid) precedes Lyons in connecting time and deixis, though it is within the context of Germanic languages. His illustration indicates that the past moves away from the subjectively experienced, egocentric, present, while the future moves toward the 'ego', the 'I'. Herman (ibid) confirms the view that the time of the utterance is viewed as the primary reference point, the deictic centre and 'now', with events before being viewed as the 'past', and events subsequent to the primary reference point viewed as the 'future'. In Afrikaans the category of tenses is therefore apparently structured along the standard deictic principles, as Herman confirms Comrie's (1985) view is that the 'time of speech' in a present situation, is the time which functions as the primary reference point for further temporal references. Herman views deictic references as 'relative' and linked to the utterance, the temporal moment of speech (coding time) and the body in space (coding place). Working within the context of drama, Herman concludes that a deictic view of time can also result from different moments of speech as dialogue across specific scenes or acts. Truida van der Merwe (1996) confirms that in Afrikaans it is better to recognise that the temporal adverbs 'nou', 'toe' and 'dan' [*now* and *then*; 'dan' means *then* within the context when the temporal point it indicates is subsequent to another point] are relative concepts that rely on the context for the meaning; meaning where they refer or point to is relative to the deictic centre.

Ultimately, the experience at the deictic centre is crystallised through the deictic element of tense that establishes the immediate and relative space-time within which the narrative is conveyed.

2.7 THE DEICTIC CENTRE IN LITERATURE

Nothing is more commonly taken for granted than the tri-partite system of tense when it comes to the interpretation of literary texts. Lyons (1977: 809) connects deixis, time and tense saying that "there is no reason, in principle, why language, even if it has tense, should grammaticalise deictic temporal reference in terms of the traditional tripartite system".

The traditional division into past, present and future is therefore closely related with the egocentric, Standard theory of deixis even though it is due to the prior pragmatic foundation upon which deixis and the deictic centre is built. Lyons' (ibid) intimation that tenses do not necessarily have something to do with the 'time of events' is something one must dispute due to the manner that time fractures at the deictic centre into the different tenses. Snyman (1983: 212) believes that " 'tense' and 'time' (the time of events)" points to the narrator's experience of time. Snyman's suggestion that within the spatial aspect of poetry, the temporal experience of the 'I' (or the narrator) is the focal point that emphasises the deictic centre. The deictic centre thus becomes the focus through which the deictic elements of time and space function, and it will be asserted that is established in conjunction with tense. It is difficult to consider whether 'temporal deixis' and 'tense' can even be separated, but this can only be discussed in practise when analysing the narratives. The literary geographical space determines the narrator's relationship with their surroundings, while it is the imagery that reflects the experience of the 'now' and present experience deictically, as Herman (ibid) confirms in her discussion

on deixis¹⁷. The primary importance of spatial-temporal deixis is in establishing an interpretive method of reading literature, in relation to the deictic centre, and its relationship to time and tense.

2.8 PROPOSAL OF SPATIAL-TEMPORAL DEIXIS AS LITERARY PARADIGM

The fact remains that deixis is still mainly identified through the use of language which contains pronouns like 'I', 'We' and 'you', and the spatial adverbs (or clauses) such as 'here' and 'there', and the temporal adverbs (or clauses) such as 'now' or 'then'. As a result one cannot fault Bühler, Lyons, Green and others with regard to the fact that deixis has been labelled as being described as inherently 'subjective', or 'egocentric'. However, in agreement with traditional views, the point of view created by deixis appears to be the traditional subjective perspective of a first-person narrator. Essentially, a deictic reading based on the relative first-person narrator would still be expected, given that the linguistic components would point to the subjective first-person narrator.

Therefore, when evaluated in terms of a multiple-narrator narrative, one has to accept a deictically socio-centric approach, with the consideration that the narrator's point of view is relative to only their historic spatial-temporal position and view to events within the narrative, which will differ in perspective to the same relative position of other characters. The pragmatic aspect to deixis that revolves solely around the spatial-temporal position of the narrative does not fade, but

¹⁷ D. M. Wybenga (1988: 12-13) also situates discusses the deictic centre within the pragmatic framework, but distinguishes how it connects various elements within the context within which it operates, from the deictic centre.

instead becomes a central element of each character, or narrator's view of events, toward the interpretation of the literary text. Consequently, a discussion around the space-time of the implicit¹⁸ narrator will arise when the narratives are analysed.

Literary Semantics approaches work in association with Stylistics, and it is the manner that a deictic paradigm can function within the literary text, and by which deixis can point to various interpreted meanings of the narrative that is under scrutiny. As the thoughts of the various narrators are presented in the literary texts that will be under discussion in this work, the different points of view will become the focus through the use of a spatial-temporal deictic paradigm.

Paul Simpson (1993: 12, 13) suggests in the paper Language, Ideology and point of view that when referring to the analysis of spatial and temporal point of view, deixis is "the most important linguistic component". The perspective on 'point of view' traditionally revolves around the idea of an observer's spatial perspective, as presented by one or more narrator. It is more practical to agree with the more neutral treatment that Simpson (ibid) affords to deixis, given that traditional views have been fairly one-dimensional, and to suggest that a spatial and temporal deictic paradigm can offer readers access to more interpretations. Lyons' definition of deixis regarding language that points to 'orientation' features when referring to the spatial-temporal position of the narrator in literature, can be understood, but one must therefore question the decisive quality of 'egocentrism' that is subsequently attached. Simpson seemingly detaches himself from the Standard account of deixis, but acknowledges that the Standard account does emphasise that the linguistic

¹⁸ In Alkant Olifant (1998: 133) C. N. van der Merwe and H. Viljoen describe the 'implicit' narrator as the internal origin of the narrative (as opposed to the real world author) who narrates through other narrators.

features identified as 'deictic', concern the position of people and objects relative to the speaker and addressee.

As a linguistic component, deixis has indicated movement toward and from the deictic centre, where the speaker is situated. The pragmatic roots for this critical feature of deixis have already been discussed as remarked upon by theorists such as Clifford Hill (1975, 1977 and 2000) and Emily Lyle (1990). In reading Simpson (ibid) and Paul Jones (ibid), one must remember that based on the socio-centric¹⁹ approach to deixis there is thus a different deictic centre for each narrator within the narrative. Deixis therefore functions contextually within a new theoretical, pragmatic framework, but when applied to the confined content of a narrative, as an interpretive tool, a deictic paradigmatic approach to the entire narrative may assist a reader to arrive at credible interpretations based on a literary semantic reading of the text derived from multiple narrators. The role of the deictic centre will be viewed as the most central concept within the spatial-temporal deixis paradigm. The role of tense and time will be scrutinised closely as integral components that one can identify to establish the role of the implicit narrator in the interpretation of the text.

¹⁹ Jones (ibid) suggested the term 'socio-centric' to refer to a context with more than one speaker. Van Gensen (ibid: 13-24) describes a similar narrative breakdown, but not within the context of deixis, but rather that of *dialogism* (i.e. that linguistic production is essentially *dialogic*, formed in the process of social interaction and that this leads to the interaction of different social values being registered in terms of reaccentuation of the speech of others) as described by the Bakhtin's circle of theorists.

CONCLUSION

Therefore, when we look at interpreting a literary text in terms of deixis, we can expect that deixis will appear to assist in the creation of the context, but also actively increase one's interpretative understanding of the text relative to the narrative and characterisation. Clearly, a spatial-temporal deictic paradigm can form a crucial underlying role in the semantic interpretation of the text, as the utterance or narrative in our case, as well as the context, is apparently related to it. One may therefore suggest that the spatial-temporal position of the narrator, the deictic centre, is conveyed relative to the spatial-temporal context and specific discourse of the narrator. It is spatial-temporal deixis as an interpretive paradigm that primarily concerns this research a theoretical investigation on its merits and deficits will be completed in the following chapter before it is applied to the three novels of Karel Schoeman.

CHAPTER THREE

THE LINGUISTIC PHENOMENON OF DEIXIS AS A LITERARY PARADIGM

INTRODUCTION

In our previous discussions on deixis it is clear that this linguistic phenomenon has had a useful, if not one-dimensional history in Linguistics. The aim of this study has however been to follow in the footsteps of Snyman (1983), Anker (1987 and 2003), Fludernik (1995) and others who have utilised deixis as a stylistic tool in the analysis of both poetry and prose. In light of this, the intention is to point out that deixis can also be viewed entirely as a literary paradigm²⁰.

The Standard account of deixis has been discussed at length and it is clear that this view has been dominant since Karl Bühler utilised it in the 1940's. The central tenets that theorists supporting traditional deixis (like Bühler and John Lyons) have continuously stressed refers to the egocentric nature observed in what have been termed deictic situations of language usage. Theorists like Snyman and Anker have utilised deixis in such a manner as to identify it as a stylistic tool based on the prominence of deictic components in given Afrikaans texts. While Snyman suggests an alliance between the inferences and the spatial-temporal references in the analysis of poetry by D. J. Opperman in Mirakel en Muse (1983), Johan Anker (1987,

²⁰ The intention is therefore to focus on specific parts of speech and the occurrences of these within literary texts, in as far as they occur as models of deictic usage. The influence of the deictic parts of speech will thus command the focus during the analysis of the literary texts in the subsequent chapters (i.e. Chapters 4, 5 and 6).

2003)²¹ focussed on the establishment of the deictic space within the literary texts based on the identification of the narrator, and how “this deictic structure is a given structure in the text and released from the text by the reader’s interpretation of the narrator’s references to the speaker, persons, the spatial-temporal context and activities” [Anker, 1987: iv].

Narratology forms a significant part of Anker’s approach in the analysis of the deictic structure, and he employs it to discuss the references to the speaker, person, space and time in various short stories and one short novel in Afrikaans. In his article “ ‘n Ondersoek na die identifisering van deiktiese ruimte in die prosa”²² Anker (2003: 125-143) supplements his initial study by using narratology to stress that “(T)he reader determines the deictic context in a text by defining and interpreting the communication of the abstract author, the different speaker’s references to persons, space and time and by interpreting the implications of the linguistic utterance.” Ultimately, after Anker first transposes deixis from the linguistic, syntactic and grammatical frameworks to establish that the text communicates with the reader as a discourse, he establishes the idea of the ‘deictic structure’ as a given structure in literature that can allow for effective understanding of implications within the text.

In order to develop deixis as a paradigm, rather than as a tool of analysis in the identification of a deictic structure, or to utilise it solely to analyse deictic elements, it must also be recognised that it is a multi-faceted linguistic component.

²¹ Johan Anker’s Ph.D. dissertation is entitled Die deiktiese ruimte as strukturelement in die Afrikaanse prosa (1987).

²² “A study into the role and function of deictic context in a prose text” written by J. Anker (2003).

3.1 THE SPATIAL-TEMPORAL PARADIGM AND PERSPECTIVE

The fact remains that deixis is primarily identified through the use of parts of language related to pronouns like 'I' and 'you', and the adverbs 'here' and 'there'. As a result one cannot fault Bühler, Lyons, Green and others with regard to the fact that deixis has been labelled as being described as inherently 'subjective', or 'egocentric'. The question of how tense points to the role of time in relation to these parts of speech, and point of view, has not enjoyed much attention. As mentioned, and even supported by detractors of the Standard account of deixis such as Peter Jones (ibid), the point of view perceived by deixis appears to be relative to the perspective of a first-person narrator. Even if there was one reader or addressee, one would still be able to expect a deictic reading based on a relative first-person narrator. Therefore, when evaluated in terms of a narrative, one has to accept a deictically socio-centric approach, with the consideration that the narrator's point of view is relative to their historic spatial-temporal position and view to events within the narrative. The pragmatic aspect to deixis that revolves solely around the spatial-temporal position of the narrative does not dim, but instead becomes a central element of each character or narrator's view of events toward the interpretation of the literary text.

The manner that the language functions within the literary text, and by which deixis can point to various interpreted meanings, is under scrutiny. As the thoughts of the various narrators assemble in the literary texts that will be under discussion in this work, the various points of view will become the focus through the use of spatial-temporal deixis as the paradigmatic tool. Paul Simpson (1993: 12, 13)

suggests that deixis is “the most important linguistic component in this regard” when referring to the analysis of spatial and temporal point of view. The perspective on ‘point of view’ traditionally revolves around the idea of an observer’s spatial perspective, as presented by one or more narrator. It is more practical to agree with the more neutral treatment that Simpson (ibid) affords to deixis. Lyons’ definition of deixis (regarding language that points to ‘orientation’ features when referring to the spatial-temporal position of the narrator in literature) is consequently accepted, but one must question the decisive quality of egocentrism that is subsequently attached. Simpson’s seemingly detaches himself from the Standard account of deixis, but acknowledges that the Standard account does emphasise that the linguistic features identified as deictic, concern the position of people and objects relative to the speaker and addressee.

As a linguistic component, deixis appears to indicate movement toward and from the deictic centre, where the speaker is situated, irrespective of who is narrating. The pragmatic roots for this critical feature of deixis have already been discussed as remarked upon by theorists such as Clifford Hill (1975, 1979 and 2000) and Emily Lloyd (1990). In reading Simpson (ibid) and Paul Jones (ibid), one must remember that there is a different deictic centre for each narrator within the narrative. Deixis therefore functions within this same theoretical, pragmatic framework, but a deictic paradigmatic approach to an entire narrative may potentially provide different interpretations as an interpretive tool. The role of the deictic centre is the most central concept within deixis, and one must acknowledge spatial-temporal deixis as the integral component which is a central to the traditional theory that could be used for the evaluation of the text.

3.1.1. SPATIAL AND TEMPORAL DEIXIS AS LITERARY PARADIGM

Traditionally, spatial and temporal deixis are viewed as interlinked, but are separate concepts in deictic theory. Simpson (*ibid*) is one theorist who acknowledges just how close the two concepts are to one another²³, although what they convey is certainly the crux of deixis in the light of the narrator's position in his world. Each term is associated with particular parts of speech that reflect the narrator position within the text or language situation under discussion.

Theorists identify the various deictic temporal and spatial adverbs²⁴ that each have their own semantic and etymological roots, and point to the 'deictic centre' in different ways. In this study, the aim is not to recognise the characteristics of deixis within the literary text, but rather to apply a deictic reading to the various texts, emphasising the results and shortcomings of such a reading and its benefits. Thus the question will not only be where the deictic centre is, or who is at its centre, but also how the reading of the presentation of the deictic 'space and time' lends itself, to a particular view and understanding based on the literary presentation. As our reading will be restricted to the understanding of events as described by a particular narrator, it would be unwise to admit that what is conveyed to the reader is the only version of what the truth is, but that the point of view is subjective. This study will use deixis as a paradigm for analysis, and as deixis traditionally revolves around an

²³ Simpson (1993: 12) states that "Interwoven with the spatial location of the viewing subject is the temporal dimension in which it is framed."

²⁴ Hill (1977, 1979 and 2000), Butler [in Steiner and Veldman (eds.), *ibid*], Young [in Coupland (ed.), *ibid*], Green (1995), and Simpson (1993) all discuss spatial deixis by highlighting the terms 'here' and 'there', while temporal deixis is characterised by the use of 'then' and 'now'.

egocentric perspective from which a narrator's position in space and time is derived, it is understandable why spatial and temporal deixis will form the crux of this study.

The scope of this study is therefore bonded to the extent that deixis could function as a paradigm in analysing literary texts. Snyman (1983, 1987) has already developed a reading of Afrikaans poetry from a deictic perspective, while the focus of Anker (1987) is the establishment of the deictic space in Afrikaans fiction. The intention of the spatial-temporal paradigm in this work, and its potential as a tool for evaluating difficult²⁵ literary texts will therefore be structured around the following aims:

- 1) what the **benefits and limitations** of a deictic paradigmatic reading will entail with regard to individual sections or chapters in a single literary text.
- 2) **the role of tense**, how it affects the perception of time and space within the text and **how this relates to spatial and temporal deixis**, ,
- 3) **the analyses of spatial and temporal adverbs**, as well as clauses, **in relation to tense**, and the contribution that these make to a deictic reading.
- 4) **how the deictic paradigm** can therefore **provide sufficient material** for approaching and evaluating texts **with problematic spatial and temporal axes**.

²⁵ This means texts with difficult spatial and temporal attributes within the narratives.

- 5) how the **material gathered by means of the spatial-temporal deictic paradigm** contributes to the interpretation of the imagery.

- 6) **to question how successful a spatial-temporal deictic paradigm is** in the analysis of literary texts, and what shortcomings it may have as an interpretive tool.

Before this can be done certain critical questions first have to be answered in relation to problems using such a paradigm would entail. The spatial-temporal paradigm will obviously have various parameters when applied to a text, certain limitations as well. These limitations can be related to the application of a deictic paradigm (as a whole) and relevant aspects such as the role of the egocentric narrator. These critical points will therefore first be discussed before the benefits of the spatial-temporal deictic paradigm are discussed at length.

3.1.2 THE PARAMETERS OF A DEICTIC PARADIGM IN A LITERARY TEXT

Johan Anker [1987: iv] focussed on the establishment of the deictic space in fiction, and the deictic context within the text. He suggested that the reader determines the deictic context in the following ways:

- (a) identifying the egocentric speaker
- (b) identifying and localising references to the spatial-temporal

context

- (c) identifying all references to person and
- (d) the interpretation of implications in the linguistic utterance.

In his opinion, the deictic context thus leads to an interpretation of the implied message of the text, and what message is being conveyed to the reader. He recognises the earlier perspective of the deictic centre of Levinson (1983: 63-64), that can shift to other narrators as well, to be represented in the narrative as:

- a. the central person is the speaker
- b. the central time is the time at which the speaker produces the utterance
- c. the central place is the speaker's location at utterance time
- d. the discourse centre is the point which the speaker is currently at in the production of the utterance
- e. the social centre is the speaker's social status and rank.

Snyman (1983, 1987) originally used the concept of the deictic space to focus on:

- (a) the relationship between egocentric narrator in the text, with the development of the space, time and imagery, as theoretical tool in poetry.

(b) the emphasis of the central role of the egocentric narrator in the poetry of D.J. Opperman, as he suggests that deixis creates a type of framework that operates within the literary implications of the text.

(c) In this manner the role and identity of the narrator can be discerned and used as a crucial means of further analysis to discern between narrator, character and alter-ego in D.J. Opperman's poetic oeuvre.

In the case of this study, the aim is to use the deictic paradigm to distinguish between numerous narrators and discern what their various spatial-temporal positions are, and how they affect the reception of the novels, rather than only the identification and extraction of the egocentric speaker, references to the spatial-temporal context and related references to person deixis. This study hopes to establish whether a deictic paradigm is plausible as an interpretative model and a tool for evaluation in the reading of a literary text. Given the evident linguistic characteristics that have been previously mentioned, the paradigm will be rooted in these traditional characteristics of deixis, although in delivering a reading of a literary text, deixis would have to provide readers with a credible framework for reading.

As we know it is nearly impossible to distance the concept of 'deixis' from its definitive and distinguishing characteristics. The idea of a deictic centre or traditionally, an origo, is the central point that can sufficiently act as the central cog in the new paradigm. Ultimately, one must recognise the fact that traditionally deixis refers to the spoken language, while notably Snyman (ibid), Anker (ibid) and

Fludernik (ibid)²⁶ have proven that the traditional pragmatic theory could be applied to literature as well. Consequently, if one considers that many literary texts often have multiple narrators, the use of deixis as a paradigm could make the reading of such texts more accessible. If one were to utilise deixis as the definitive paradigm in reading these texts, it would be fairly obvious that even though readers would greatly benefit from this application of deictic theory, there would also be some distinct disadvantages to such a reading. Let us first examine what the potential limitations would be of a deictic theory.

3.2 THE LIMITATIONS OF A DEICTIC PARADIGM

Although the aim of this dissertation is to apply deixis as a paradigm, in order to provide a distinction and service to the analysis of literature, the Afrikaans novels that will come under discussion in particular, will be works that are difficult to analyse, due to the manner that space and time operates within them. As a result, the study will aim to provide a useful manner in specifically assisting in the analyses of such texts.

In terms of applying a deictic paradigm to novels, one must admit that applying such a paradigm to a novel may provide a limited interpretative value, given that deixis has characteristically been associated with egocentricity²⁷. Where

²⁶ Refer to her article entitled "Pronouns of Address and 'Odd' Third Person Forms: The Mechanics of Involvement in Fiction" in Green (1995).

²⁷ Lyons (ibid), Jones (ibid), Green (ibid) and others have commented on the limitation that this places on deixis, as we have discussed in chapter one.

the deictic space was previously under scrutiny as a framework of analysis²⁸, this study will apply a reading to each text and its subsections, by focussing on spatial and temporal deixis in particular, especially the role of tense, in order to establish how a literary text may be analysed with the use of the deictic paradigm.

3.2.1 THE LIMITATIONS OF THE EGOCENTRIC NARRATOR IN A DEICTIC PARADIGM

The previous studies that utilised and investigated the role of deixis within literary texts have been given to examining the role of the egocentric narrator. In this manner 'perspective' and 'focalisation' have been the terms that have been utilised to describe this manner of literary examination by the paradigm used by the relevant theorists. Consequently, one could firstly argue that in doing so, this view of deixis, by virtue of the egocentric, presents an extreme myopic view of events that may be occurring within the text.

This presents readers with an extremely limited tool in that the focus is more on the narrator's views and perceptions of events within the narrative, than any other characters' experiences. As we have seen in the previous chapter the deictic centre, is essentially a reflection of the narrator's psychological positioning in terms of the time and space, and timeline, along which specific events are occurring. The readers are bound to perceive and reflect upon the specific events in the narrative,

²⁸ Anker (1987) and Snyman (1983, 1987) thus focus on the 'deictic space' as a framework for the analysis of literary texts.

in terms of the narrator's view and evaluation of the events. While this may allow readers access to the narrator's insights, it limits how the roles of the other characters within the narrative may contribute to its interpretation. Furthermore, the perspective on the significance of 'how' and 'when' an event occurred in time and space is also limited by the deictic analysis. Whatever the implications, said events held for other relevant, and even minor characters, can be totally overlooked if one was to rely solely on a deictic paradigm. These consequences specifically relate to a definition of deixis in terms of the 'egocentric speaker'. The spatial and temporal context within which the narrator is operating is limited to only that space and time that is imminently relevant to the narrator as a character. One must recognise that the narrator would be unable to fully express the extent and influence that an event at a specific time and place would entail for the other characters within that spatial and temporal milieu.

Deixis is therefore unable to allow for a comprehensive analysis of what character B or C is experiencing, if it is linguistically and semantically being used to analyse a passage from character A's perspective. Anker (ibid: 294) suggests that the distinction must be made regarding the 'focalisor'²⁹ and the narrator, and that the deictic centre specifically relates more to the psychological perspective of the focalisor, rather than the perspective presented by the internal or external narrator. By using narratology, Anker separated these two functions, relating the focalisor more to the narrative, while the manner in which the story is being presented relates to the form of the literary work. Given that we are discussing the limitations of an

²⁹ This is another term from Literary theory, particularly 'Narratology', that denotes that individual or narrator through whom, and from whose perspective, the reader experiences and explores the world of the narrative.

egocentric narrator, it is safe to say that the obvious term 'egocentric', stresses that only the perspective of the individual through whom is focalised, should be relevant. If deixis was indeed bound to this distinction, would it not be more probable to admit that there are then two deictic centres in this case, as there would be one form of deixis that represents both the character or narrator through whom is being focalised, as well as another deictic centre in the same form (or language) that represents the implicit narrator. Whether this distinction is possible or not, it would have both positive and negative implications, with the contradiction resulting from the fact that an implicit narrator has access to the psychological, emotional and philosophical perspective and experiences of many other characters.

In the analysis of literature it will be important for us to ascertain how the use of spatial-temporal deixis as a paradigm, and not only the identification of the element of deictic space, would allow for a thorough interpretation of texts based on a Literary Semantic perspective. A spatial and temporal deictic paradigm should allow for a broader analysis of literary texts, but will have limitations regarding the analysis of the full range of what the texts are offering.

3.2.2 LIMITATIONS PERTAINING TO SPATIAL AND TEMPORAL DEIXIS

The limitations of spatial and temporal deictic elements in literary texts are important, as traditionally these elements are viewed in relation to the egocentric narrator only in deixis.

For the purposes of this study, the manner in which the spatial and temporal elements are tied to the narrator, as it is the elements are often overlooked when characterisation takes centre stage in text analysis. Consequently, the limitations are not much different to that of the egocentric narrator in deixis. In the same way that the egocentric narrator is traditionally limited by the spatial and temporal deictic elements, these same elements would in turn be responsible for creating the deictic context³⁰ within which said narrator would be operating. Therefore, the deictic elements such as adverbs, adverbial clauses (and even verbs) would only provide information regarding the spatial and temporal position of the narrator, in relation to the people, events and world within which the characters are operating. In this regard, the reader's view would still only be limited to the scope of the focalising or narrating character's perspective, or that is, the view of the narrator. Tense, in particular, is the aspect of deixis that has been overlooked to an extent as a deictic element³¹, but as we have seen it conveys the sense of immediacy regarding the observed events that are under scrutiny (i.e. what is happening and when it is occurring) through the deictic centre³².

In view of the parts of speech, the adverbs contextualise and highlight the spatial and temporal scene that is under discussion. In doing so, the spatial and temporal contexts that the characters and narrators find themselves in, are conveyed by means of the clauses and words that express the spatial-temporal positions. While the tense of the verb conveys the historical context along a timeline in which events are occurring within the specific literary or experiential context, the

³⁰ Anker (1987 and 2003) pointed this out in his contributions regarding the deictic context.

³¹ Snyman (1983) is the exception of who analyses the deictic role of tense in poetry. Comrie (1985) and Green (1995) all recognise that tense is a deictic element, but only the former elaborates on how it may relate to time.

³² As shown in the previous chapter, the deictic centre is linked to tense.

truth remains that traditionally deixis only conveys a sense of the narrator's immediate spatial and temporal experience. Simpson (1993: 14) remarked that 'not every sentence has deixis or has a deictic element', and in the literary context within which this study operates, that is an important point to keep in mind. Consequently, within the very limited confines of a literary construct, a literal and traditional application of deixis as an analytical tool does have a very one-dimensional appearance. However, Anker (ibid) showed that an understanding of the deictic space could guide readers to understand and interpret the text, just by analysing and understanding the role of the deictic space in the literary text.

What should therefore be kept in mind is that although the deictic adverbs and adverbial phrases frame the deictic space, the role of tense cannot be ignored in light of the temporal frame that is provided, and the manner that tense in turn points to the deictic centre. The idea of deixis as an interpretative paradigm in literature may be undermined when considering the traditional trappings we have considered above.

3.3 THE POTENTIAL BENEFITS OF SPATIAL-TEMPORAL DEIXIS AS A LITERARY PARADIGM

In order to utilise deixis as a paradigm for the purposes of analysing prose (in particular³³), it must be reiterated that this work will be focussing on literary works

³³ Snyman (1983, 1987) has made significant use of deixis in analysing imagery and implication in Afrikaans poetry.

where the role of space and time is particularly difficult to comprehend. Anker (ibid) made use of narratology in order to describe the perspective of the narrators in the texts he analysed. Given that this study is written from a Literary semantic approach, the analysis of the texts will still rest largely on the literary, semantic and figurative content derived from the narratives under scrutiny.

Therefore let us consider what a spatial and temporal deictic paradigm may be able to offer in terms of the analysis of prose:

1. The specific time and space that the narrator is operating within offers the **perspective and worldview** of each narrator, in terms of what is occurring in the narrative, and their views of the characters and events.

2. Consequently, in narratives with multiple narrators, the views of the different narrators (or character-narrators), allows the reader to have a **variety of perspectives**, based on the spatial and temporal deictic content that indicates the position of the relevant narrators and their context.

3. The deictic paradigm may emphasise which content is of **peculiar importance** to each narrator from their spatial and temporal perspective. The **value of events** of the different perspectives **may be illuminated relative to the narrators' different spatial and temporal positions**.

4. In the event of multiple narrators, readers may consequently come to an understanding of the **relative value of particular events**, and how events in the

story may have **different meanings and varying importance** depending on the position held by each narrator at the different spatial and temporal junctures.

5. Subsequently, the interpretation of the narrative will not necessarily only be reduced to the space and time of the narrator, but rather **a number of interpretations will become available** when one considers the perspective of the different narrators, as well as that of the implied narrator.

These are just some of the potential benefits that a spatial and temporal deictic paradigm may hold. What is of particular note is that spatial and temporal deixis must be regarded as a central component of deixis, and to how one defines deixis. As a paradigm, deixis would appear to largely draw on illuminating the various perspectives that different narrators would have on the space-time under review in the narrative. Anker (ibid: iv) called this space-time the "deictic context" which was a "given structure in the text" and suggests that through the interpretation of this context, one could uncover an interpretation of the text. Through this study, the hope is that a spatial-temporal deictic paradigm would provide clearer interpretive options, especially when it is applied to literary texts where space and time operate outside of the traditional literary boundaries.

3.3.1 PERSPECTIVE AND THE NARRATOR'S POINT OF VIEW

In modern Literary theory, 'perspective' and 'point of view' have received much attention over the past two decades and effectively comment on the same occurrence in literature. The deictic paradigm hones in on the essential building blocks of what these two literary terms analyse, but analyses the adverbial words and clauses, and tense, that is used to discern the spatial and temporal points within the narrative, from the view of the narrator that is describing the relative events.

This study therefore essentially focuses on the spatial and temporal location of events as they are framed by language. The deictic paradigm allows one direct access to the exact language of the narrator, without compromising either the role of space or time in the analysis of the text. Simpson (ibid: 12) reminds us that 'interwoven with the spatial location of the viewing subject is the temporal dimension in which it is framed.' Instead of using narratology or another structuralist approach, the particular manner in which the narrator conveys events in language, within the narrative, comes under scrutiny. The deictic paradigm allows the reader to perceive the 'mood' as well, as it highlights how the narrator is positioned, and determines their 'distance' from events in the text as well. Most of these terms are recognised terms from structuralist discourse. As deixis focuses on the specific language that is used in texts, it becomes clearer that in order for Structuralist theorists to distinguish between these definitions of analysis, they may have subconsciously utilised deixis to make the distinctions regarding the perspectives and points of view. Even though they did not overtly argue by means of deixis or deictic

theory, and used terminology appropriate to their theoretical approaches³⁴, Structuralist discourse clearly relied on the use of language from the narrator's perspective.

3.3.2 PERSPECTIVES FROM MULTIPLE NARRATORS

Readers need to remain attentive to the fact that the shifting focalisation of 'multiple-I' narrators would thus provide different facts of a largely subjective nature. Given that spatial-temporal deixis is meant to reflect on language that points to the specific spatial and temporal framework, it must be remembered that there will be a different deictic centre from one narrator to the next (as has been discussed previously). In terms of the spatial-temporal deictic paradigm, the manner in which the multiple-I narrators, and the deictic centre with each individual 'here-and-now' perspective, will result in a reading of novels from the various perspectives put forward by the implicit narrator. Numerous narrators will have varying perspectives that certainly affects one's reading and the manner in which the spatial and temporal positions of the various first-person narrators, affects the perspectives that are highlighted. During the subsequent analytical chapters of this work, the manner that the deictic paradigm analyses and interprets the relevant text in terms of the deictic centre will be under scrutiny.

³⁴ Gerard Genette (1972, 1980) and Mieke Bal (1985) are generally accepted as the seminal theorists in Narratology and Structuralism, and are summarised by the likes of Terry Eagleton (1983), Simpson (1993), as well as Jefferson and Robey (1986).

Brooks and Warren (1954) [cited by J. P. and Ria Smuts (1997)] are summarised in the article "Die Ek-perspektief: Verhullend of Ontblotend"³⁵ in *Tydskrif vir Letterkunde* (Volume XXXV, Number 2, May 1997: 115-123) and suggest that first-person character-narrators perspectives are largely narrow, and as we have pointed out, subjective. Mendilow (1972) [cited by Smuts and Smuts (ibid: 116)] also proposes that first-person narratives largely relay the narrative in retrospect, that creates a difference between the 'time of events' and 'time of narration'.

Marcel Janssens suggests in " 'Witnesses' and 'Truth' in the Multiple-I Narrative" from the *South African Journal of Literary Studies/Tydskrif vir Literatuurwetenskap*, Volume 13, Number 4, December 1997: 334-342) that multiple first-person narrators often have the characteristics of anonymity, unnamed chapters and being absent from the act of the narrative (Janssens, ibid: 336). H. Ohlhoff [in *Literêre terme en Teorieë*, Cloete (ed., 1993: 74) however suggests that "any narrative has a narrator (no matter how invisible he may be), as narrators stand in different relationships to the world about which they are narrating" [(E)nige verhaal het 'n verteller (hoe onsigbaar hy ook al mag wees), maar vertellers kan in verskillende verhoudings staan tot die verhaalwêreld waarvan hulle vertel'.] As previously mentioned, Vimela Herman (1999: 144) asserts that deictic terms (temporal and adverbial clauses and words) are also described as 'shifters', due to the manner that the deictic references change with different uses, depending on the different contexts. In light of this, one may therefore suggest that just as the deictic terms could be seen as 'shifters', a deictic paradigm could therefore be viewed in light of Ohloff's remark. In that case a deictic paradigm offers a reading based on

³⁵ The name of the article would be translated as "The 'I'-perspective: Concealing or Revealing" (Translation by this writer.)

the manner that the perspective on events changes, due to the multiple narrators in a text, who yield different point of views from different spatial and temporal positions. This, in turn, may reflect on the implied author who also has a unique deictic position (often concealed from the reader), that the deictic paradigm could allow more access to through its analysis of the different spatial and temporal positions of multiple narrators.

3.3.3 SPATIAL AND TEMPORAL DEIXIS, DEICTIC CENTRE, TENSE AND TIME

3.3.3.1 TEMPORAL DEIXIS

As Anker (ibid: 223) confirmed, the characters in a narrative are a central element of the literary text, and consequently the references to person and the narrator are as well. He directed his model of the analysis of the deictic space in prose toward³⁶:

- a) the identification of the nature and status of the egocentric narrator.
- b) the identification and realisation of the space-time of this narrator.
- c) the identification and localisation of the references of the egocentric narrator to people, events and places.
- d) the identification and localisation of the space-time references relative to the narrator.

³⁶ These points have been translated from Afrikaans by this author.

- e) the interpretation of all deictic implications in relation to what is implied (implications) in the pre-text (introduction) and language of the text.
- f) to arrive at an interpretation of the implied message in the text by means of this deictic space.

It must be kept in mind that Anker (ibid: 227) suggested using a narratological approach for analysis that focussed on uncovering the 'deictic space'. His suggestion was that the relationship between the deictic elements and the implied message, and its integration in the literary text, resulted in the 'deictic space' in the text.

In succession to Anker's work, this study therefore assumes that a 'deictic space or context' is thus already present in the literary text. From the view of Literary Semantics, this provides a platform for the analysis of meaning (interpretation) based on what is already present in the text. Even though this study focuses specifically on spatial and temporal deixis, one will not be able to ignore or circumvent the role of other types of deixis such as person or place deixis within the text. For the better part of this work, temporal or time deixis will stand at the core of the discussion. Comrie (1976, 1985) has suggested that tense is deictic, but one should rather view it as what Green (ibid: 12) would refer to as a 'deictic element'. The representation of time, more appropriately the passing of time³⁷, is largely encapsulated in, and represented by tense-forms. Therefore, although these tense forms do operate in relation to characters (as subjects or objects within the literary

³⁷ As theorists such as Fillmore (1975), Hill (1977, 1979 and 2000), Lakoff and Johnson (1980), and Craig (2001) have remarked that it is only the passing of time that can be observed, as time in and of itself has no other substance, and can only be referred to as a noun.

context), they are unable to singlehandedly reflect what deixis can convey. Tense does however operate in conjunction with other parts of language, and with regard to temporal deixis it is the element that represents the temporal aspect. It also contributes to establishing the characters' coordinates in the given spatial context. It is therefore important to acknowledge the deictic role of tense plays within each narrative and context, and distinguish it from the manner that time operates within the deictic context.

Herman (ibid), Simpson (ibid) and Roger Fowler (1996) then further emphasise³⁸ the traditional structuralist practise of separating the 'time of utterance' from the 'time of events'. Herman (ibid)³⁹ suggests that the 'time of utterance' is the 'primary form/tense' from which all other tense arises, or coordinates in time can be derived. This also applies to literature and deixis, with the use of narrators, and character-narrators as we have mentioned in previous chapters that the deictic centre must be viewed in terms of the *time of utterance* (italics by this writer). Lionel Posthumous (1990) also stresses that the deictic centre cannot be shifted, and is inherently tied to the moment of utterance. Given the proposal that tense is a deictic element⁴⁰, one must keep in mind that temporal deixis will thus involve parts of language such as deictic adverbs and demonstrative objectives that will tie deixis to just the narrator, but also point out the spatial and temporal coordinates relative to another participant in the narrative context. Simpson (ibid) stresses that a distinction be made between 'proximal' and 'distal' adverbs in regard to temporal/time deixis, where he suggests that a 'proximal' adverb (e.g. 'now') refers to the 'time at which

³⁸ Refer to chapter two for the basis of this discussion.

³⁹ Refer to chapter two in this work where the role of the deictic centre is related to the time of utterance.

⁴⁰ This will be tested again in subsequent chapters, within the different contexts in the Schoeman novels.

the speaker is speaking'. A 'distal' adverb in turn points to events 'that occurred at a time subsequent to when the speaker/narrator spoke', which we will show is connected to the use of the tense of the verb.

The deictic paradigm will thus specifically target these spatial and temporal adverbial parts of language as relevant deictic elements, and utilise them in conjunction with the spatial elements in the analysis of the literary texts.

3.3.3.2 SPATIAL DEIXIS

In the same manner that the various adverbs and prepositions used by narrators point out temporal indicators, so similar spatial indicators locate the position of objects and people relative to the deictic centre. The view of this work is the same as Simpson (ibid) that although one can distinguish between temporal and spatial deixis, based on the different parts of language that represent each individual aspect the two fields are intertwined. Historically, the spatial deictic adverbs *here* and *there*, and the demonstrative pronouns *this* and *that* are "seen as the clearest indicators of this subclass of deixis" (Simpson ibid: 12, 13; italics by this writer)⁴¹. Contrary to temporal deixis that gives an account both of the passing of time, as well as the narrator's temporal position, spatial deixis is as central to the concept of 'deixis' in reflecting the narrator's physical position. Simpson (ibid) suggests that the adverbs not only situate the narrator within the geographical context and space, but he distinguishes between 'proximal adverbs' such as *here* and *this* that indicate

⁴¹ For more detailed study of these words as deictic elements in natural language review C. Hill (1977, 1979, and 2000), Young (1988) [cited in Coupland (ed.), 1988] and Green (1995).

"proximity to the speaker". These point to, and are therefore closer to, a spatial position close to the deictic centre, while *there* and *that* point to positions further away from the deictic centre, which Simpson calls 'distal adverbs'.

Furthermore, these adverbs often work in conjunction with certain verbs that function in relation to the distal or proximal distinctions.⁴² At the same time, one must remember how the verbs function deictically in relation to temporal adverbs and clauses, and add interpretive elements contributed via temporal deixis. The narrator's actual geographical position is reflected by spatial deixis, in relation to the world that s/he is in. The temporal element is dealt with through temporal deictics, which can often be reflected through verbs with spatial connotations. It is clear why we suggest that the two concepts of spatial and temporal deixis should not necessarily be separated from one another, as they operate in tandem. Spatial deixis thus circumscribes the numerous spatial references made by the narrator, in relation to the deictic centre, and allows for a description of various characters and relationships and the world in which he finds himself. The spatial point of view allows readers to focus primarily on the position of the narrator, in relation to the objects in the world around them, relationships with other characters, as well as their relationship, to the story that they are relating. Simpson (ibid: 21) suggests that: "The spatial temporal orientation in a text it is just one manifestation of the psychological disposition of the focalizer. The knowledge, attitudes and opinions of the medium through which the fiction is narrated are, after all, likely to govern a type of spatial temporal viewpoint which develops."

⁴² Simpson (ibid) suggests that verbs such as 'bring' and 'take' fall into the aforementioned categories in terms of movements toward and away from the deictic centre.

Given that a deictic paradigm will focus on much the same literary aspects of what structuralism has termed 'narrative analysis', the reader must bear in mind that from a Literary Semantic perspective the literary text remains the source of any reading or interpretation. The application of the deictic paradigm is to order the analysis of Schoeman's novels along the spatial and temporal axes that are operating within the texts.

The manner in which the narrating subject is anchored or positioned in her world is based on the deictic structure, where the language itself provides evidence of the narrator's spatial and temporal position, 'point of view' or 'perspective'⁴³. Therefore, the deictic paradigm will focus on the analysis of the representation of all spatial and temporal deictic elements, and how these elements are pivotal in illuminating the viewpoint of the narrators, internal, external or implicit, and enable the reading of problematic, irregular or difficult literary works with inconsistent, merged spatial and temporal axes, that interfere with the interpretation, or reading of the novel.

3.3.4 THE DEICTIC PARADIGM AND PERSPECTIVES

The proposal of this study is therefore that the literary text be approached with the aim of not only a deictic analysis based on the text, but rather to investigate the use of spatial and temporal deixis as a comprehensive reading

⁴³ These are the structuralist terms suggested by Gerard Genette (1972, 1980), Mieke Bal (1978, 1980, 1981 and 1983) as discussed by Anker (1987), Eagleton (ibid), and Jefferson and Robey (ibid) among others.

approach and interpretive model. One must agree with Simpson (ibid) that each and every sentence does not necessarily have deictic content as we will discover, but that the deictic paradigmatic analysis of the novels will revolve around the manner in which one interprets the relevant content of the narratives.

Simply put, the traditional manner in which the reader may grammatically view a text revolves around the subject, object and verb. Deixis seemingly arranges itself around these basic building blocks as well, with a focus on how acceptable grammar and semantics structure the deictic context. As Anker (ibid) attests to, the deictic context is comprised of the spatial and temporal position of narrators, and subsequently their varying, respective point-of-views of the world that they inhabit. Each narrative, and its subsections, will be studied with the deictic paradigm as the interpretive model, focussing on the spatial and temporal deictic components that orientate the narrator and colour each of their perspectives. In this way, different perspectives on the same events will be uncovered, from the specific deictic context of each narrator, and each narrative will then be viewed and summarised as a whole. Different views will lead to a more all-rounded view of the events that are described within the narratives.

Consequently, one may conclude that deixis is a part of the narrative microstructure, while the narrative comprises the macrostructure of the literary text. In the literary texts that are analysed in the subsequent chapters, the narratives are comprised of different voices or narrators who relate each tale, and given the traditional view of deixis one may suggest that each voice implies an individual paradigm. Therefore, if each voice has its own spatial and temporal origin, and each narrator or character-narrator its own deictic centre, the deictic paradigm will allow

us to question how the egocentric aspect of deixis relates to each the role of time to each narrator. How this in turn operates in relation to a deictic paradigm, where different narrators will be operating in literary texts, where the spatial and temporal axis within the narratives often overlap and converge will then be explored in the later chapters.

3.3.5 THE IMPLICIT NARRATOR AND THE DEICTIC CENTRE

The role of the implicit author will also be a critical point to consider in the analysis of Karel Schoeman oeuvre as one will find in subsequent chapters. Therefore it is extremely important to stress how important the role of the deictic centre will be in utilising the deictic paradigm as a tool of interpretation.

As the variety of "voices"⁴⁴ are uncovered and heard it will become clear that deixis allows the voices to be separated from one another. Therefore the different narrators, and subsequently their different spatial-temporal perspectives will be separated from one another. In the analysis of the texts it will become evident that with the use of the deictic paradigm that in novels with multiple narrators there will be different deictic centres present in the narrative structure. In simpler narrative structures it is predictable that there will however be a simpler deictic structure evident. Once the spatial-temporal position of the different narrative voices is ascertained, it will probably become simpler to identify the voice that is most often ascribed to the authorial voice, namely the implicit narrator.

⁴⁴ Schoeman gathered the three novels under the subheading "Stemme" (Voices).

In the identification of an implicit narrator, the question around the traditional 'time of events' and 'time of narration'⁴⁵ comes to the fore in a significant manner. Not only will the deictic paradigm identify each narrator's deictic centre, and therefore focus on the 'time of events' for each narrator, but the question of 'deictic centre', in relation to the implicit narrator, will also come into focus. The specific space-time of the narrators in the novels, and sections of the novels, will be weighed up alongside the space-time of the implicit narrator. Consequently, one may predict that the deictic paradigm, much like structuralism or post-modernism will be prying open the gaps between narrative microstructure and macrostructure. As the deictic paradigm will be emphasising the various spatial-temporal perspectives that become evident in the 'Stemme'-narratives (that have different historical settings), one may expect that a tension will arise between what is occurring within the confines of a specific narrator's space-time or deictic centre, and the space-time of the implicit narrator.

One may predict, that due to the interplay between the abovementioned space-times and deictic centres, that the question around different spatial and temporal confines will bring into focus the question of historically, confined space-times (whether by narrative confines or historical), and space-times that appear to have no boundaries, timeless, that one may view akin to 'eternity'.

⁴⁵ These terms are utilised by among others Simpson (ibid), Jefferson and Robey (ibid) and Eagleton (ibid).

CONCLUSION

The question is thus whether the use of multiple narrators and the analysis of the texts with a spatial and temporal deictic paradigm will have any significant impact on reading the different space-time at play within Schoeman's narratives. Each text will thus originally be treated as an independent text, and where necessary will be placed within its literary context. The role of the tensed, contextual spatial and temporal deixis within each narrative (in relation to the deictic centre) will be examined within the context of the narrative structure, and a view of the eternal space-time that these texts appear to breach in their presentation. Each reading in the text will centre on what the text contains and what effect the application of the deictic paradigm, (as an analytical tool) has before a particular interpretation is proposed. In this manner the paradigm will also be able to suggest one potential paradigm with which to approach novels where the spatial and temporal boundaries obscure the reception and interpretation of the literary text.

CHAPTER 4

4. SPATIAL-TEMPORAL DEIXIS IN HIERDIE LEWE (STEMME 2)

INTRODUCTION

Between 1995 and 2000 Karel Schoeman released the literary triptych (or trilogy⁴⁶) known as Stemme (Voices). Verliesfontein (1998) was released subsequent to Hierdie Lewe (1993) ('This Life'-English translation) but was designated as Stemme I, while Hierdie Lewe was subtitled as Stemme 2, and Die uur van die engel (Stemme 3) was published in 1995. Although Verliesfontein was not the first novel to be released in the triptych, it was given first standing upon publication. Although this certainly has implications in the reading of the triptych, these implications can only be speculated on in part in this work, and will be summarised at a later point.

The following words by Christa Wolf (1979) [cited by Burger and Van Vuuren (2002)] have been recognised as an important intertext to the Stemme novels: "Solche stimmen nun, haufenweise. Als hätte jemand eine Schleuse hochgezogen, hinter der die Stimmen eingesperrt waren" [So many overwhelming voices now. As if someone has opened a sluice, behind which the voices were]. The two editors clearly felt that Wolf's words are such an important intertext to Schoeman's three novels that it impacted the choice of the name of their own compilation on the author. Burger and Van Vuuren (2002: 8) suggest that this quotation from Christa Wolf's Kindheitsmuster (1979), that acts as a preface to Schoeman's Verliesfontein, points

⁴⁶ Schoeman states that he does not view these three novels as a true 'trilogy' and steers away from using the term, even though they are united under the subtitle 'Stemme' [Burger and Van Vuuren (eds.), 2002: 8].

to how overwhelmed Wolf felt by the flood of 'voices' she experienced upon returning to her native province in Eastern Germany after the fall of the Berlin Wall. They suggest that Wolf's remark notably acts as an intertext for the 'Stemme'-Triptych in his novels after Afskeid en Vertrek (1990)⁴⁷. It is possible that the 'Voices' in the triptych represent a freeing of the numerous indigenous and other Southern African voices from the past, much as Schoeman himself suggests in Die laaste Afrikaanse boek (2002: 547). Throughout the triptych these voices find representation both in the present and past tense, but within the context of the novels largely in a retrospective manner.

Ultimately, the approach taken within this dissertation is to analyse the literary text in terms of the deictic paradigm, to ascertain to what extent spatial and temporal deixis can be used to interpret the texts in view of the deictic centre. While many may feel that what deixis is pointing out is self-evident, this work is suggesting that these supposed self-evident interpretations are themselves often based on the applications of what spatial-temporal deixis embodies. The analysis of the various novels in the triptych will therefore proceed along the lines of the deictic paradigm developed in the previous chapters.

P.A. du Toit remarks in the article "Tradisie en vernuwing (Tradition and Renewal) – Hierdie Lewe van Karel Schoeman" [*Literator* 17 (1), April 1996: 49] that a significant characteristic of this novel is that the chronology is suspended, and that the experience of time appears to be especially "imminent" within the narrative. In

⁴⁷ A. J. van Gensen (1996) discussed Bakhtin's theory of the 'literary text as utterance' to contextualise the textual monologue as a consequence of Afrikaner culture in the unpublished thesis Dialogiek in die romans 'n Ander land en Afskeid en vertrek deur Karel. Van Gensen (1996: 13-24) explores the question of experience and the self-aware, observing narrator "I", which operates similarly to the narrator at the deictic centre, but within the context of dialogism, and within a relationship with the "other". The study does however not explore any deictic theory.

her article "Die ongeagte meisiekind, die ongetroude dogter, die oujongnootante" [The overlooked girl, die unmarried daughter, die spinster-aunt: translation by this writer], Louise Viljoen [Burger and Van Vuuren (eds.), 2002: 190-205] also agrees with Du Toit that the novel contains numerous cycles and repetitions, that contribute to the poetic nature of the novel. These critics believe that the reception of the novel is therefore affected by the fact that these repetitions emphasise the "paradigmatic structure over the syntactic structure" (Du Toit: *ibid*). A key theme throughout the *stemme* triptych, and that this examination of the novel will point to is Jakes Gerwel's comment (in the introduction of the 2003 edition of Hierdie Lewe) on the impact of the Truth and Reconciliation Commission on Schoeman's creation of this triptych. The voices that arise all come with their own versions and subjective perspective of events, but ultimately all come to seek or provide versions of the truth. In this manner there is an attempt for all represented groups within the narratives to get an opportunity to testify. The testimonies are ultimately all linked to the inhospitable, yet ageless landscape, as the only evidence that often remains of the bygone human settlements⁴⁸.

The numerous repetitions that critics notice throughout Hierdie Lewe can be simplified by the acknowledgement that there is only a single, aged narrator in the novel. Hierdie Lewe has only the sole narrator that must be viewed in terms of Christa Wolf's aforementioned remark⁴⁹ regarding the freeing of voices that will be able to relate various tales of past life. In Hierdie Lewe it is a lone, female narrator

⁴⁸ The Karoo is an arid semi-desert in the Western Cape Province and Orange Free State of South Africa, of which the Roggeveld is a part. Schoeman's fascination with this area is well documented in his works of non-fiction, especially his fascination with how this area shaped the life of the well-known Afrikaans poet and academic N.P. van Wyk Louw. C. N. van der Merwe (2000a) discusses the relationship between mankind and this landscape and suggests how the isolation of the space, becomes mirrored in the lives its inhabitants.

⁴⁹ Refer to page 77 in this chapter.

that serves to unlock the stories of the past, where the one voice serves as the only one through which the voices and lives of the other characters echo. In terms of this study, it is the very suspension of chronology (that critics have recognised as a key structural element in the narrative⁵⁰), which allows one to utilise a deictic interpretation of the text. As Schoeman designated Hierdie Lewe to be the second instalment in the series, it is inevitable that references and comparisons may be made with Verliesfontein [Stemme 1] that will be discussed in summary at the end of this work. The reason that Hierdie Lewe is being analysed first from the triptych is due to the fact that within the context of the deictic paradigm it is the simplest due to the presence of the single narrator, in comparison to the multiple narrators in the others two novels.

4.1 SPATIAL-TEMPORAL DEIXIS IN "HIERDIE LEWE"

4.1.1 THE ROLE OF SPATIAL-TEMPORAL DEIXIS IN 'HIERDIE LEWE'

INTRODUCTION

In narratological terms the aged, female narrator is part of the history that she is narrating, and even though she is not within the same historical period in which narrated events occur, this qualifies her as a homodiëgetical⁵¹ narrator. The

⁵⁰Pakendorf (1994), Du Toit (1996) and Viljoen (2002) in [Burger and Van Vuuren (eds.), 2002] agree that a cyclical element is established in the narrative due to the layout of the chronology in the novel.

⁵¹ Narratology uses this term to describe narrators who are characters within their own narratives, as clarified by Heilna du Plooy (1992) in her article "Narratologie" [in T.T. Cloete (ed.), (1992)].

introductory chapter acts as a precursor to this structural element in the novel, when it becomes apparent that the narrator is incapacitated and on her deathbed.

Louise Viljoen suggests that in Schoeman's historical novels, like Hierdie Lewe in particular, space plays an important role and she connects this to Paul Carter's idea of "Spatial History" ['ruimtelike geskiedskrywing', à la Viljoen, *ibid*: 191]. Her suggestion rests on Carter's concept of 'Spatial History' that stresses the specificity of experiences in the relative literary space. The individual's experiences are then followed through the space, to ultimately establish a type of 'Historical Writing' that has the same exploratory quality and does not claim to be authoritative. According to Viljoen, the space is more of a determining factor than a stage on which events occur, and it will become clear to the reader that the narrator was once part of the events and space that she is narrating about. There is thus an immediate temporal tension that is created with the character's awareness that she is in the same room and house that she grew up in, and this acts as the foundation of the spatial-temporal tension throughout the novel [Schoeman 1993:7]. Louise Viljoen (*ibid*: 193) attempts to ascertain how the unnamed, central, female character's construction may reflect on the processes of forming identity in South Africa in the 1990's. In doing so Viljoen's study suggests that other than race, gender, class and sexuality, space also plays a role in the construction of identity, which she suggests is often seen throughout Afrikaans literature and especially in Schoeman's own oeuvre as well.

Gunther Pakendorf (1994) suggests in "Hierdie Lewe, hierdie wêreld van die digter- Karel Schoeman lees Van Wyk Louw" [in Van der Merwe, Hambidge, et al (eds., 1994)] that early in Hierdie Lewe the spatial-temporal dimension gets a

particular meaning where the first-person narrator aims to recall the details of her life, and the lives of her relatives, by recalling the time and space, to retrospectively make sense of her own life.⁵² Readers are traditionally introduced to the characters and narrator over time, but in this novel, as these theorists have remarked, the character of this female narrator does not unfold chronologically, but is rather tied in to the repetition of various spatial cycles regarding the spatial setting in the novel. Pakendorf (ibid) suggests that this meta-textual aspect has a further dimension, namely the problematic relationship between a historic past, and the present: "here and now" [both the narrator's immediate present within the narrative, and the present in which the text is being written and read]. Previously, the proposals of Simpson (ibid) were mentioned in relation to the question around the 'time of narration' and the 'time of events'. What will therefore be focussed on will be how the tale is narrated within this temporal framework, and what that will convey regarding the characters and their experiences in their own space and time.

Subsequently, much of the temporal tension arises from the various levels of experience that the character relates to the reader. A deictic approach to this novel largely revolves around the aforementioned spatial-temporal tension, as the narrator's revelations are deictically conveyed from one historical period that largely points to the past and the present with a lack of clear chronology. The narrator's present space-time, and the past space-time or history that she is reflecting on, are both conveyed in the language, and deixis is utilised as the linguistic building block of the narrative to convey this to the reader. The analysis of this novel for our

⁵²Pakendorf (1994) was basically suggesting that the space-time in Hierdie Lewe is related to details of lives to 'skerwe en fragmente' [parts and fragments] of life (Schoeman, ibid: 23). (Refer to quotations from Schoeman (1993: 8, 16, 21, 23, 37, 40, and 204).

purposes will therefore be based on the use of tense and chronology, and how it reflects the spatial-temporal position or deictic centre of the sole narrator.

4.1.1.1 THE DEICTIC CENTRE AND SPATIAL-TEMPORAL DEIXIS IN THE INTRODUCTION OF 'HIERDIE LEWE'

In the introduction of Hierdie Lewe the use of the present tense forces readers to realise that their own reading of the novel will be forcibly based on a very recent recollection of events. As the narrator's views are told from an egocentric first-person perspective, as we will see in Verliesfontein, readers may be susceptible to a subjective and biased reading of events. It is best to do a closer analysis of the novel to ascertain whether this is the case in Hierdie Lewe, how a deictic reading can assist in the analysis of the novel.

The best examples, of the use of the present tense in Hierdie Lewe, is found in the introductory chapter and the novel's conclusion, although there are other scattered, incidences of use and import throughout the entire novel. As the introduction and conclusion are the dominant passages in which the present tense is utilised, an analysis of these passages will be made against the backdrop of the novel. The narrative in Hierdie Lewe is told from the perspective of a bed-ridden, aged female narrator who appears to be dying. She admits to being aged [Schoeman 1993: 7, 8] and this is often based on her statements about the deaths of those close to her⁵³. Her experience of her present surroundings is very

⁵³ This will be discussed in more detail later in this chapter regarding the role of the deictic centre.

immediate, and readers are given access to her every real and imminent thoughts that revolve around her sensory experiences in the first lines of the novel ["Die nagliggie flakker en brand uit...ek hoef my oë nie eers oop te maak nie" (The nightlight flickers and burns out...I don't even have to open my eyes) *ibid*: 7] Readers immediately realise that they are given access to the very thoughts of the narrator, and in time it becomes evident that the thoughts are mostly coherent, but are also imaginings and desires that cannot be fulfilled as the character is bed-ridden. The numerous segments to the narration, the lack of chronology, the distance from the narrator's present reality and use of the present tense to reflect the character's train of thought does border on the use of the "Stream of Consciousness" technique familiarised by the likes of Virginia Woolf and James Joyce. The central character is awake alone at night and is not in conversation with anybody else other than the reader, and is reflecting internally on the past.

In the introduction to Hierdie Lewe one finds that the language that the narrator uses situates her within the house of her birth, from where she gradually begins to relate her family tale through the juxtaposition of her current spatial-temporal position and that of the world outside her room against which the narrative plays out ["Ek ken hierdie kamer waar ek as kind geslaap het, hierdie ou huis...met Maans se nuwe huis op 'n afstand daaronder...en die lae heuwels van die vlak, vaal land." (I know this room where I slept as a child, this old house...with Maans' new house at a distance down there...and the low hills of the flat grey land. (Schoeman, *ibid*: 7)]. It was mentioned before⁵⁴, that this juxtaposition of the narrator's physical surroundings with the chronology sets up the spatial-temporal framework of the

⁵⁴ This is discussed between from pages 78 to 80 in the introduction of this chapter.

entire novel. This is not solely achieved through the narrator's present tense description of her surroundings, but also through her emotional experience of these, her last hours (ibid: 212: "...en nou kan hierdie lewe ook eindig"), in which the narrative is being told.

The narrative in Hierdie Lewe is thus tied in to the present emotional experiences of the narrator largely through the use of the present tense. The juxtaposition of the narrator's rational emotional link (positive or negative) mentioned above, of the place of her birth and youth, and therefore largely the past, is contrasted with her current situation, the present. The mention of the house of her youth, and her grandson Maans' new house, strengthens the tension between the past and the present within the novel. Yet, it is the present tense that conveys the narrator's immediate desire to escape from her deathbed, and flee to the surrounding fields and places of her youth for her to escape her looming fate. The character expresses the natural desire to therefore escape her circumstances, and the surrounding land comes to represent the space for the fulfilment of these wishes. Pakendorf (ibid: 9) identifies the narrator as a pretty insignificant character while Viljoen (ibid: 190) views her as someone who could only grow within the spatial and societal confines of her immediate society. In the narrative, she is however the only one who can relate her family's history, and recount the stories of her contemporaries. Through her own desire for wish fulfilment, the landscape of her youth becomes a vehicle by which she can relate this tale to the reader ["...as ek *sou opstaan* (italics by this writer), sou ek my pad nog blindelings kan vind oor die misvloer van die kamer...en uitgaan op die werf." (...and if I were to arise, I would be able to find my way across the floor of the room...and go out onto the yard.)

Schoeman ibid: 7]. The deictic centre is easy to identify in this chapter through the narrator's use of the present tense, which is distinctly separated due to the reflections between past and present, and the narrator's immediate desires.

Due to the fact that the unnamed character is on her deathbed, the author has added a sense of confusion and delirium to the narrative. It is through this delirium that the readers first become aware of a shift in the character's spatial-temporal experience, as she begins to imagine that she is experiencing events from the past. ["Waar is ek? Ek lê vasgevang in die donker...is dit Dulsie...is dit Sofie wat aan die slaap geraak het...? Maar nee, ek is nie meer 'n kind nie, en Dulsie is lankal dood en Sofie ook; dit is Annie se dogter..." (Where am I? I lie trapped in the dark...is it Dulsie...is it Sofie that has fallen asleep...? But no, I am no longer a child, and Dulsie is long-since dead and Sofie as well; it is Annie's daughter), ibid]. This delirium therefore comes to enable and represent the temporal changes in the events that are imparted throughout the novel, as the various incidents in the past are told in the past tense, while the narrator experiences the last moments of her death in the present tense. The character loses perspective as she lies on her bed, and her immediate experience begins to give way to her past experiences, as memory comes to the fore as a narrative, structural element, much as it does in Verliesfontein and Die uur van die engel. Throughout the novel when the narrator appears to lose perspective, and dwell on the past, the contrast between past and present becomes very noticeable. However, throughout the novel it becomes evident that this loss of perspective is very gradual, but appears to be the central vehicle that allows the narrator to relate the story of her life, and that of her family.

As the introductory chapter is related in the present tense, it contains the largest number of deictic references in the novel. This trend is pre-empted in the introductory chapter when she remembers where she actually is after a spell of delirium ["Dit is my kamer, nou weet ek weer,...daar is die deur...en daar die klein venstertjie." (This is my room, now I recall...there is the door...and there the small window.) Schoeman *ibid*: 8]. The proximal adverb ('this') and distal adverb ('there') emphasises the character's sensory experiences, not only emphasises the visual sense of what the character sees within the old farmhouse, but also the experiential immediacy and the deictic centre. This emphasis on the sensory, specifically the visual sense, continues throughout the novel⁵⁵ and creates the counterbalance for the spatial-temporal tension between the present and the past. These deictic terms therefore convey the underlying basis for the tension in chronology, and point to the progress into the narrative. They are immediately placed in contrast to the narrator's memory of past events, where she becomes aware of how her memory is actually responsible for re-creating events from the landscape of the past. Yet, even though she recalls events and imagines characters from the past appearing, the narrator is acutely aware of her spatial-temporal "here-and-now" where people from her past no longer live ["...daar is niks meer wat ek sou kan doen nie en niemand na wie ek sou kan gaan soek nie, want oor die jare het almal reeds gegaan, die een na die ander....Praat met my as julle naby is, *hier* waar ek alleen lê in die nag...aan die einde van my lewe " (...there is nothing more that I could do and no-one whom I can look for, as they have all left over the years, one after the other...Speak to me if

⁵⁵ See Schoeman (1993: 7, 8, 67, 110, 129 and 180) for examples of the narrator's present sensory experiences in contrast to her narration about the past.

you are nearby, *here*⁵⁶ where I am lying alone in the night...at the end of my life); Schoeman, *ibid*: 7, italics by this writer]. This rational acknowledgement of the deictic centre, the "here-and-now", which stresses the character's immediate thoughts, appears intermittently throughout the novel and at the conclusion⁵⁷ of the novel as well.

4.1.1.2 THE PRESENT TENSE AND SPATIAL-TEMPORAL DEIXIS IN THE CONCLUSION OF 'HIERDIE LEWE'

The use of the present tense at the conclusion of the novel returns readers to the character's imminent death. Even though the present tense does occur occasionally throughout the novel, its use in the introduction and conclusion of the novel is most discernible and noticeable. Its use in these two chapters punctuates the narrator's immediate experiences, and naturally points to the deictic centre as well. The narrator's focus at the conclusion of the novel is on the coming darkness, the final veil over her life, namely death. Though even her last moments are interspersed with the memory of loved ones (her brother Pieter and sister-in-law Sofie), she knows that her life is coming to an end.

The present tense underscores this realisation as the narrator admits that there is no hope for her anymore, and that only darkness remains ["Daar is geen dagbreek meer nie, net die donker, eers donker en dan slaap...Die donker versluier alles. (There is no more sunrise only the darkness, first darkness and then

⁵⁶ Also Schoeman (2003: 8): "...ek is alleen waar ek hier lê..." (I am alone here where I am lying).

⁵⁷ In the last three paragraphs in particular the present tense is used to conclude the narrative.

sleep...The darkness covers everything"); Schoeman, *ibid*: 212]. The realisation and desire for her nearing death, summarises and emphasises the temporal tension created by the use of present and past tense in the narrative, and between the character's life and her death in the spaces she occupied during her life. She accepts the fact that her long night of troubled thoughts and memories will finally come to an end, in spite of having very real longings to wage a struggle against it ["Ek wou nog opstaan om deur die slapende huis te beweeg..., maar ook daardie verlanget oorgegaan, saam met die angs, saam met die herinnering, en alles het in die groot donker weggeval en is agtergelaat" (I still wanted to get up to move through the sleeping house..., but even that desire has passed, with the fear, with the memories, and everything has fallen away and is left behind)]; Schoeman, *ibid*: 213]. The end of her life seemingly brings to a close not only the narrative about the past, but a very real desire on the part of the author to highlight bygone lives. She has a desire for her present life to end as well, and maybe her desire is that she can escape the spatial confines of the society that has always inhibited her, in order for her to transcend those inhibitions by becoming a part of the past and as timeless as the land she inhabited. As the narrative concludes with the emphasis that only unidentifiable rubble remains where people once lived, the tension between past and present remains the focus from the authorial perspective. The character's last thoughts are about the abiding memory of her family's life, lifestyle and history and are aptly conveyed with the future tense. The present tense makes way for the future tense, which points to the abiding knowledge of the character's life that the narrative has conveyed to the reader. Schoeman's fascination with the past is well documented, yet the authorial perspective in this narrative will be best summed up

only after an analysis of the use of the past tense throughout the narrative and the role it plays in a deictic analysis of the text.

4.1.1.3 THE PAST AND PRESENT TENSE AND SPATIAL-TEMPORAL

DEIXIS IN 'HIERDIE LEWE'

Based on the above deductions regarding the narrator's position in the narrative, it becomes necessary to investigate how the question of land, and essentially of space, operates in this narrative, as the family farm and the surrounding Roggeveld appear to act as a central stage from her perspective. The effect that the use of past and present tense has in the narrative is also tied in to the role that the landscape plays spatially in the novel. The narrator's desire was to leave her deathbed in order to see the land of her forefathers, and tread the soil where she grew up. As in the other novels in this triptych the past tense is used to tell the story of the family in Hierdie Lewe, and it is again done with the use of memory as space.

The fact that memory is used to unveil the past in this novel⁵⁸ is the common thread throughout the three novels under discussion. As the female narrator is the only character through who is focalised in Hierdie Lewe, it is difficult from the readers' perspective to stay objective. The majority of the narrative is a retrospective account of the family history and starts with events that preceded the narrator's own life, which the character only knows as it was recounted to her by her father (Schoeman, *ibid*: 13). As a result of the narrative being told largely from the

⁵⁸ This is the case in the other two novels of the triptych as well.

character's perspective on her deathbed, the "Afrikaans Historiese presens"⁵⁹ [Afrikaans historic past tense] is dominant. Therefore the character's immediate experiences are similarly understood to a far greater extent, than just the use of the normal present tense. In Hierdie Lewe there is a constant movement from the present to the past, and then back to the present again, which is obviously reflected in the use of the tenses and the narrator's knowledge of this movement (as has been discussed). What is important for this study is that this change of tense in Hierdie Lewe does not necessarily signify a change in the spatial-temporal position of the narrator, but that it rather contributes to a tension that affects the reading and interpretation of the novel.

The memories of the past create a particularly subjective view of events for the reader, which is primarily done through adverbs of time and space [such as 'toe' (then) and 'daardie'⁶⁰ (that)]. These examples thus exemplify the exact spatial-temporal position of the narrator, which clearly shows that she is talking about the past from a space-time in the present. Phrases like these are spread throughout the novel and often appear on each page⁶¹, as the narrator's focus darts between the present and the past. This contributes to the tension in the narrative that stems from the narrator's spatial-temporal position at the time of the narration. However, the deictic centre in Hierdie Lewe is ultimately positioned at the space and time from where the narrator tells the tale. From her perspective, events have occurred years before and she has outlived everybody, and this creates the temporal tension as has

⁵⁹ Meyer de Villiers mentions in Die Grammatika van Tyd en Modaliteit (1968: 61) that the Afrikaans Historic present tense can reflect the past through a form of past tense, which at the same time reflects a measure of the present tense.

⁶⁰ See Schoeman (1993: 16, 21) 'Toe ek 'n kind was...' [When I was a child], 'daardie tyd' (that time) 'In die tyd...' (in that time) for examples.

⁶¹ Footnote 48 points to the occurrences regarding the intermittent shifting from the past to the present.

been suggested. The use of the past tense deictically stresses her spatial-temporal position, distancing her from the lives and history she is relating. In order to make sense of the numerous changes in the spatial-temporal the role of the deictic centre is the most important aspect to consider.

4.1.1.4 THE DEICTIC CENTRE AND SPATIAL-TEMPORAL DEIXIS IN 'HIERDIE LEWE'

It is this tension created by the narrator's spatial-temporal position that is conveyed through the present tense and the past tense that necessitates an understanding of the deictic centre in Hierdie Lewe. The narrator's actual deictic centre has been central to our interpretation of Hierdie Lewe. The narrator's use of the present tense has been emphasised and always refers to her more immediate current experiences in the room where she is lying. Therefore, the use of the present tense points to the traditional 'here-and-now' and events described in the present tense described a proximity to the deictic centre. The events described in the past tense obviously therefore refer to events which occur at a time and place distant to the 'here-and-now' of the deictic centre. In a novel like Hierdie Lewe where there is a constant shift in the narration of the events, one may think that the shift in perspective would also imply a shift in the deictic centre. This is however not the case, as the deictic centre never shifts as has been previously been suggested.⁶²

⁶² This point is stressed by W.J. Botha (1990) in the article "Deiktiese tydsverwysing" and Lionel Posthumus (2000) "The deictic centre in Zulu".

Deixis again allows greater clarity throughout the novel when one analyses phrases specifically related to the deictic centre. The phrases containing the adverbial phrases, in particular allows for the understanding of the deictic centre in the novel, given that the narrator never changes her own space-time throughout the whole narrative. The knowledge that the narrator is on her deathbed forces a more thorough analysis of the narrative as the adverbial phrases refer mainly to events in the past [‘In die oggend wanneer ek aangetrek het...’ Schoeman, *ibid*: 78), (In the morning when I dressed...) ‘Toe die lente kom...’ (When the spring came...); Schoeman, *ibid*: 112)]. Traditionally the use of tense is accepted as a tool that frames our temporal understanding of the narrative, while it is through the understanding of deixis that we subconsciously order events chronologically based on the tenses. Clearly, the narrator’s use of the past tense is utilised in Hierdie Lewe to separate her memory of the past from her current position, which has been identified as the source of the narrative tension in the novel.

Pakendorf (*ibid*: 71) suggests that there is a lot of repetition that often detracts from the chronology found in the novel. These occurrences show how the narrator upends the chronology in the narrative, and according to Pakendorf one ends up focussing more on the spatial aspect of the novel than the role of time and chronology. It is thus true that there is no chronological progression in the narrative, but ultimately even this occurrence has a role to play in understanding it. Louise Viljoen (*ibid*: 192-198) suggests that the female narrator has been totally overlooked by her family and society, and is eventually discarded without making any kind of impression on those around her, or leaving any abiding memory of her existence.

These are the types of issues toward which the role of the deictic centre can provide more understanding.

The question of 'the past is another country' ["Die verlede is 'n ander land"⁶³] permeates the three Schoeman novels under discussion, and in Hierdie Lewe it can clearly be tied to the deictic centre. The deictic centre and the use of tense contributes to the spatial-temporal deixis in the unnamed chapters of Hierdie Lewe will therefore be examined along the lines of the narrative development, as it is been agreed by many critics⁶⁴ that it is difficult to establish a chronology in the novel.

The six individual chapters are clearly framed by the "Afrikaans historiese presens" [Afrikaans historic present tense form], as the character-narrator relates her family's history retrospectively⁶⁵. She mentions how they acquired the farm, where the family finally established themselves, and the workings of the farm and its people. The character shifts between memories of the past, where either the Afrikaans historic present tense is used, or the past tense, and present tense verbs reflect on immediate thoughts⁶⁶. This pattern continues throughout the novel (as previously discussed), but what one notices from the very first chapter is that this novel is not only about the family that settles on the land, but that spatially, the land becomes as important as the people are⁶⁷, if not more important, even to the character's who are not landowners like Gert and the other black Baster-families.

⁶³ This is the first sentence in the novel Verliesfontein (Schoeman, 1998: 7) and permeates said novel, is first found in Die uur van die engel (Schoeman, 1995: 383) and in Hierdie Lewe (Schoeman, 2003: 33).

⁶⁴ Refer to the introduction in this chapter in this regard.

⁶⁵ For example in Schoeman, 1993: 13 ("Die plaas is aan Vader se oupa uitgegee...om hul skaaptroppe...te laat wei." (The farm was given to Father's grandfather...to allow the herds of sheep to graze). The verb "is" in Afrikaans refers to the past when the farm was handed over, but does not refer to the far-flung past, as the timeline is conveyed genealogically i.e. grandfather then to father.

⁶⁶ "Ek weet net...opgetel het." (I only know...that we picked up...) [Schoeman, ibid: 13]].

⁶⁷ Gunther Pakendorf's article (1994) "Hierdie Lewe, hierdie wêreld van die digter- Karel Schoeman lees Van Wyk Louw" [in Van der Merwe, Hambidge, et al (eds.) (1994)] provides extensive discussion linking the issue of land to Van Wyk Louw's notion of this same concept.

Due to the delirium or confusion that the narrator demonstrates it is easy for readers to misunderstand the chronology of the events in the narrative. However, it has been pointed out that the deictic centre is easily determined in the various chapters as the deictic phrases and adverbs suggest that the narrator was a part of the events being narrated. Yet, as much as the narrator is removed from the events at the time of the events that she is describing, her sensory experiences are especially imminent. She describes the room in farmhouse where from where she is narrating, as mentioned in previous discussion about the introduction, and comes to grips with her own impending death.

4.1.1.5 THE ROLE OF THE DEICTIC CENTRE IN 'HIERDIE LEWE'

In Hierdie Lewe the deictic centre is situated with the female narrator, and in light of the use of the Afrikaans historic present tense, the immediacy of her experiences on her deathbed does not point to the movement of time at all. The historic present tense situates her within a continuous 'here-and-now', where it is almost as if time stands still. The cessation of normal chronology places the emphasis on the present experiences of the narrator, as all the other events do not always follow according to a definite timeline. Consequently, the 'time of narration' is isolated from the events being narrated about. Thus events are often related out of sequence, and there is seldom an indication of how much time passes between the events being narrated. As there is no indication that time is moving, it has been

mentioned that throughout the narrative the chronology is often disjointed⁶⁸. It is through the subconscious application of the spatial-temporal paradigm, that the reader accepts that as the character is on her death-bed, there is no movement forward or back in the narrative, and that the events within the novel occur within the confines of her mind.

The female narrator is both the focalisor, whose psychological perspective is shared with the reader, and the implicit narrator within this novel. It is as if all the events are equally real to her, trapped within the confines of her bed. In terms of the Tenseless theory of time⁶⁹, which contradicts the Western view of time, there is still the recognition that tense is the feature of language that the individual or narrator uses to reflect on their subjective experiences in the manner that the dying woman does in Hierdie Lewe. In this theory the tenet that everything exists tenselessly does not refer to the use of tenses as such, but rather exists to reflect on events relative to the here-and-now. So the lack of chronology in Hierdie Lewe points to the premise of the Static or Tenseless theory of time, where there is no genuine change in time, from the narrator's perspective in this narrative, and all events are equally real.

The spatial-temporal deictic paradigm isolates the role of tense, spatial and temporal adverbs, in representing the passage of time through the examination of the deictic centre. As the deictic centre lies with the female narrator in the narrative, the movement forward and backward in time is in relation to her position in space and time. The events of the past are distant to her, and the numerous temporal

⁶⁸ Van der Merwe (ibid) points out that there are even sentences in the narrative that have no verbs. This supports the proposals made in this section, and symbolically points to the title "Hierdie Lewe" (This Life), the narrator's life and testimony that becomes loosened from its spatial-temporal moorings to have meaning beyond the confines of time and space.

⁶⁹ Refer back to chapter two for details of the theories of time.

adverbs of 'toe' (then)⁷⁰, and the distal spatial adverbs such as 'daar'/daardie (there/that)⁷¹ stresses this fact, while the deaths of all the people from her past have confirmed this.⁷² These are the long-dead voices that create the narrative, that reverberate through the narrator's memories, and echo against the backdrop of the harsh landscape of the mid-nineteenth century Africa, particularly the Karoo. This throng of voices drives the elderly narrator to recount the story of her life; she is moved by these reverberating echoes and attempts to recount their tales. In doing so, her own marginalised existence is highlighted.

The narrator is acutely aware of the fact that she is telling a tale about the past, and tenses are used in the language to make sense and create distinctions between different points in space and time. She purposely attempts to recall a particular reason for something in the past ["Laat my probeer onthou" (Let me try to recall), Schoeman, 1993: 62], and later asks herself what should historically follow at a particular point in the narrative in order to ensure accuracy ["En nou – waarheen verder? Ek aarsel vir 'n oomblik, en dan weet ek skielik" (And now- where to from here? I hesitate for a moment, and suddenly I know); Schoeman, 1993: 63]⁷³. The active attempts at recollection, and her knowledge of the halt in the flow of her memories (and consequently the narrative) is akin to the tension created by the use of the past tense in the narrative, from a historically present tense perspective. The narrator's position and deictic centre not only shows how the past tense reflects her

⁷⁰ Previously quoted from Schoeman (1993: 16, 21).

⁷¹ For further examples note Schoeman (1993: 32, 62): 'In daardie jare...' (in those years) and 'daardie lente' (that spring).

⁷² The fact that her relatives are all dead is mentioned intermittently [Schoeman, 1993: 140, 163 and 197; the deaths of her father, mother and Pieter respectively], while the fact that Dulcie, Gert and Jacomyn are all long since dead, is also mentioned (Schoeman 1993: 27).

⁷³ Also note Schoeman (ibid: 129, 158) for similar examples.

distance in spatial and temporal terms from the events that she is narrating, but also suggests a tension between the voices of the past which are finding expression in the narrative, and her own voice in the present. Although she is the narrator, very little insight is given into her own feelings and experiences regarding her impending death. In a sense the character is in the same societal position at her death, as she had been in society during her lifetime, and truly marginalised as Viljoen (ibid) has suggested. Much like her favourite childhood teacher [Schoeman, ibid: 32-35], the only time her voice is heard, and she becomes a part of the events being narrated, is when she is requested to write a letter on behalf of her father and the other town-elders, or read correspondence that they have received. The narrator sagely admits that this was contrary to her traditionally marginalised role as 'kind en as dogter' [child and daughter, (ibid: 118)], and that was one of the very few times that some of the narrated events involved her own life.

The title of the novel, Hierdie Lewe ('This Life' in English), is the key phrase in unlocking the interpretive role of the deictic centre for our purposes. As the readers encounter the title, the very essence of the spatial-temporal role that is played by deixis stresses the narrator's current coordinates in space and time. The temporal adverb '(H)ierdie' (this) splits open the underlying tension between past and present, as it emphasises a more immediate experience of space and time, and points to the narrator's position at the time of the utterance, and in our case the narrative emphasising her present experiences. Regarding this contribution in the context of the noun 'Lewe' ['Life'] in the title, readers are forced to remember that the narrative has largely dwelt on the echoes and reverberations of other people's lives that she has conveyed. In terms of these findings a fair measure of irony therefore pervades

this tale. The title draws readers into Hierdie Lewe on the assumption that the experiences of a particular narrator will be shared, not unlike what one will find in the other two novels under discussion in this dissertation [after all the triptych is entitled Stemme ('Voices')]. However, in Hierdie Lewe a narrator is found who has been marginalised by her society throughout her life. The one moment when one could claim she had a measure of appreciation from her society (when reading and writing the correspondence for her father and their neighbours, *ibid*)⁷⁴ her father was jokingly credited for her assistance to them⁷⁵. She never received any societal respect in spite of all her assistance to her parents⁷⁶, her love and continued care of her brothers (especially Pieter in the years after he returned to the farm) and the fact that she acted as a surrogate mother for her nephew Maans.

Therefore, through the deictic examination of the title, one is able to open up further levels of understanding that reflect on the spatial and temporal tension in the narrative. Instead of only observing a tension created by the use of past and present tenses in the telling of the narrative, it becomes evident that the present tense title Hierdie Lewe (This Life) can be read metaphorically. On the one hand one may look upon the title as a broad description of any one or all of the characters' lives in the novel and reflect on their general struggle to survive⁷⁷, in the harsh Roggeveld landscape, or one may just accept it as a philosophical generalisation pointing only

⁷⁴ One could certainly write more extensively on this issue from a feminist perspective, in order to highlight the role of women in the novel as a whole. L. Viljoen (2002a) discusses this perspective in her article "Die ongeagte meisiekind, die ongetroude dogter, die oujongnootante" ['The overlooked girl, the unmarried daughter, the spinster-aunt'].

⁷⁵ "Nee wat, maar so 'n dogter is vir 'n man werd soos 'n goeie span trekosse!" [No, a daughter like that is worth a pair of good oxen to a man! (Schoeman, 1993: 118)].

⁷⁶ She was the only daughter in the family, and as an unwed Afrikaner woman in nineteenth century South Africa, there were certain familial expectations.

⁷⁷ How much of a struggle it was, would of course only be relative to how difficult life was for the indigenous or emerging tribes (Basters) and other minor characters (Dulcie, Gert and Jacomyn) described in the novel, or viewed in light of history.

to an existential experience of life. Within the context of a single narrator and the specific societal context of the lifespan of the female narrator, it would be wiser to accept the title as a reference to the narrator at the crux of the spatial-temporal utterances. This is pointed out by the use of the tense and numerous deictic elements cited, that have been observed from the first page of the narrative. However, instead of the sense of awe that other narrators in Schoeman's three novels may evoke, one should perhaps view the narrator in Hierdie Lewe with a silent, chilling, sense of sadness and shame regarding the role of treatment of women that still surfaces in modern society. The tension that emanates from her narrative of the past, from her own deathbed in the present, seemingly only finds a sense of resolution in the fact that her voice is finally heard. The brief references of when she is aware of directing the narrative⁷⁸, release this tension to an extent, as past tense reflections have distanced her from the events and deceased people of whom she is speaking. On the other hand, her narration of her own experiences in life, enrich the value of her contribution to her society all the more. Consequently, the narrator's life that is referred to in the title, rises beyond the temporal, marginalised one that is depicted in the narrative, and the narrator (as character) inconspicuously obtains a more timeless⁷⁹ role than any one of her relatives or contemporaries could ever have imagined.

⁷⁸ See previous discussion in this chapter.

⁷⁹ C.N. van der Merwe (2000a) arrives at a similar conclusion regarding the female narrator's narrative, although in this chapter this is established in relation to the deictic centre, and its relationship to the underlying spatial-temporal deictic elements that situate the narrator in a specific space-time. Van der Merwe's conclusions are however in relation to her testimony of life in the area.

CONCLUSION

The value of people as repositories of historical data is probably at its height in Hierdie Lewe, as there is only one narrator present. While the role of the narrator as witness is certainly heightened in this novel, it may become even more evident in Verliesfontein and Die uur van die engel, where numerous narrators are given the opportunity to direct and inform the reader. In due course it will however become more evident that the deictic paradigm is able to assist in examining a critical area of literary and linguistic microstructure through the deictic centre, in terms of the spatial and temporal frames created in the narrative. However, due to the repetitive nature of the Hierdie Lewe, the value of deixis, through analysing the spatial-temporal position of the speaker and other deictic element promises to be a very accessible tool for readers with which we can interpret the remainder of Schoeman's triptych.

CHAPTER 5

5. SPATIAL-TEMPORAL DEIXIS IN “DIE UUR VAN DIE ENGEL”

INTRODUCTION

Die uur van die engel (The hour of the angel) (1995) was the second novel to be published in Karel Schoeman's triptych, even though it was designated as 'Stemme 3' (thus numbered three in the triptych)⁸⁰. The fact that traditional time and space has been suspended in Schoeman's triptych⁸¹ is increasingly evident in Die uur van die engel. However, the untraditional manner in which these two concepts are increasingly utilised in Die uur van die engel, will allow for a distinctive reading of the novel with the use of the spatial-temporal deictic paradigm.

The role of the multiple narrators, and their own spatial and temporal positions, dictate the reading of this novel, and will be considered within the literary context entirely provided by the text. As suggested in the concluding discussion on Hierdie Lewe, multiple narrators have varying perspectives that affect one's view of events and this element comes to the fore in Die uur van die engel. In this chapter the deictic paradigm will also be used to highlight the spatial and temporal positions of the multiple first-person narrators in Die uur van die engel. Consequently, the varying perspectives will affect a deictic paradigmatic reading of the novel, and to

⁸⁰ Schoeman states in Die laaste Afrikaanse boek (2002: 550) that he started Die uur van die engel before Verliesfontein.

⁸¹ This discussion was initiated in the previous chapter with regard to Hierdie Lewe [This Life] (1993).

what extent this may challenge the traditional view of deixis, and its limited use in literature thus far.

Die uur van die engel is structured in such a way that the reader only begins to realise the truth in the narrative by means of dramatic irony near the end of the novel. In relation to the pivotal and penultimate chapter entitled "Vrouestemme" (Women's voices), it will be shown how the deictic paradigm can make this chapter, with its overlapping voices, and the spatial and temporal boundaries, much easier for readers to access at this critical juncture in the narrative. Ultimately, this chapter will focus on how the deictic paradigm can assist with the overall literary analysis of the various perspectives in Die uur van die engel, and the implications that such a reading will have on the role of the implicit narrator in this context.

5.1.1 SPATIAL-TEMPORAL DEIXIS IN THE CHAPTER 'AANKOMS'

The desolate landscape and space that is described by a disembodied voice in "Aankoms" ('Arrival') has a very post-apocalyptic appearance, but this low ('lae'), wide ('wye') and empty ('leë') space typifies the Roggeveld part of the Karoo landscape against which Schoeman has created the novels in this triptych. With no apparent characters and the effective physical absence of the narrator, the space in this chapter is presented mimetically. There are no roadsigns ('geen padwysers') in the barren landscape, and the reader is overcome by this Eden and magnetically drawn into this space that had once been farmed ["deur die leegheid te lei", Schoeman, 1995:7].

This barren Roggeveld space is now deserted and it is only the reader and unknown narrator⁸² who find any interest in it, as it has no longer any references or markers of a specific timeframe, other than what is suggested by the presence of the calendar ('almanak') and the lock ('slot') (Schoeman, *ibid*: 5). It is in this space that the tale of the angel's appearance to the mild-mannered shepherd, Danie Steenkamp, occurs. Essentially, this novel revolves around this character's life and experiences, which is conveyed by the numerous narrators.

It is clear to readers, when confronted with the space in the opening chapter, that it had been abandoned many years previously, as the flora had already encroached up on the abandoned buildings. In the text there is ultimately no indication that the 'lonely visitor' ["eensame soeker" (Schoeman, 1995: 5)] is in this world, as this is not deictically indicated. There is no language that indicates that the narrator contextualises this world in terms of his own spatial and temporal experiential perspective. The initial paragraphs had described the isolated, uninhabited area, but the use of the adverbs and adverbial phrases 'there' ("daar") and 'that' ("daardie") [Schoeman, *ibid*: 6] contributes to the creation of an atmosphere of spatial and temporal distance between the narrator of the chapter, and the space being mentioned in the narrative. As a result, the distance between the reader and the space being described in the introduction is consequently also quite vast. This spatial-temporal distance, with the silence and atmosphere, contributes to creating the sense of timelessness in the chapter, and spills into the remainder of the time and space of the novel.

⁸² Van der Merwe (2002c) and Viljoen (2002b) contend that one must attribute the introductory chapter to the television producer, Nico Breedt. The final chapter "Terugkeer" certainly confirms this idea, as the focus is on the traveller, like Nico Breedt, although the first chapter "Aankoms" does not explicitly convey this when it is first read.

Van der Merwe (2000b) is correct in asserting that the refrain "The past is another country" [*Die verlede is 'n ander land*⁸³] symbolically runs through the entire narrative from the introductory chapter "Aankoms", until it is mentioned in the conclusion "Terugkeer" [Schoeman, *ibid*: 382]. The fact that the past cannot be regained in its entirety is evident throughout the entire triptych, and this critical theme will be discussed at length at a later point. The distance between the reader and the space-time in the narrative is only evident in the initial paragraphs of "Aankoms" before this apparent distance that isolates the "lonely visitor" is also broken down. Critics [such as Van der Merwe (*ibid*) and Viljoen (*ibid*)] appear to agree that this visitor is the character Nico Breedt, and in terms of the travel metaphor, and by rights the reader should also be considered as a visitor. Schoeman's creation of the desolate and isolated atmosphere is supported through onomatopoeia with a creative use of the sound in the space. Initially, there is a brief use of Schoeman's familiar use of the light and dark motif, that resonates in the chapter "Terugkeer" as well⁸⁴, and that symbolically punctuates the beginning and end of the narrative, and assists in framing the narrative.

The sound effects that add to the atmosphere, reiterate the isolation, where the 'only sound is the crack of an open (swinging) door, the banging of a sink roofslate, the knocking of a branch against a window' [*"enigste geluid die gekraak van 'n oopstaande (rondswaaiende) deur...(is), die geklap van 'n sinkplaat..., die getik van 'n tak teen 'n ruit"*, (Schoeman, 1995: 5)] and the silence that surrounds the visitor in this landscape. The silence is gradually replaced by the sound of the

⁸³ This phrase is repeated throughout *'Die uur van die engel'* (pgs. 58, 107, 382, 383). Louise Viljoen's (*ibid*) stresses this motto as a critical theme in this novel.

⁸⁴ The role of light and dark is seen in the introductory chapter and the concluding chapter among others [Schoeman, *ibid*: 5, 384 and 386].

banging, cracking door that draws the reader into the space, and symbolically allows access to the experiential space.

In this space, the sounds are amplified as the clanging sink invades the sensory experience, along with the irritating sound of the branch on the window. After these invasive details, everything is suddenly quiet [“alles weer stil”, Schoeman, *ibid*: 5] as if grabbing the reader’s attention has been suddenly accomplished. Nico Breedt, as the main character, and the reader basically merge as the ‘lonely searcher’ [“eensame soeker”, *ibid*], who visits the town to uncover the events of the past. The motionless silence [‘roerloose stilte’, *ibid*] that hangs over the isolated hills and cliffs confirms that the distance between reader and the experience of the landscape is limited to the sensory experience where animals startle, or drink water [“opfladder” of “water aflek” (Schoeman, 1995: 6)]. A warning is made that one can get lost if one seeks [“al agter”, *ibid*] the secrets behind the history of human experience in this landscape. The spatial distance that is created by this, symbolically points out how difficult it will be to obtain the needed information. The fact that there are no deictic indicators present, and that one can only advance intuitively to uncover the secrets of the past, emphasises how the reader is drawn into the space and time of an unknown narrator in this introductory chapter. The critical role of time, especially in terms of the search for the truth of the past in the barren land, is stressed and acts as a precursor to Breedt’s investigative journalism around which the narrative seemingly revolves.

At the end of the introductory chapter, it is deictically stressed that the reader is no longer isolated from events in the narrative. The repetition of the phrase ‘somewhere around here’ [“(H)ier êrens”, *ibid*] subsequently emphasises the fact

that the reader has now been enveloped by the superficial space-time of the vicinity as the boundaries are not longer clearly defined. The proximal adverb 'here' ["hier", *ibid*] emphasises a sensory experience of this landscape, and proves that the spatial beacons and divisions fades along with the space-time of the unknown narrator (or Breedt who has been accepted as the unknown focalisor⁸⁵). This view can be understood in view of the travel metaphor as pointed out by Viljoen (*ibid*: 217–219), but the perhaps the lack of personal insights and generalised perspective leaves the possibility for an implicit narrator to account for allowing the reader's perspective on matters. Therefore, it could be argued that the reader is initiated into the landscape at the same time as Breedt, in his attempts to uncover the secrets of the past sought throughout the narrative. The reader must therefore be aware that Breedt's position, as character and potential alter-ego of the external narrator, will affect the interpretation of the novel. The type of role that Breedt plays as character-narrator in the novel, has brought the reader into the space of experience, but this simultaneously raises the troublesome question of who the narrator is in the first chapter.

With the critics' aforementioned view that Breedt is the narrator in "Aankoms", and a potential alter-ego of the author⁸⁶, it is difficult to assume any other reading. No evident character-narrator, like those that appear later in the novel appears to be present, and this chapter communicates either the reader [implicit narrator, or Breedt's] arrival in the vicinity in the present tense. From the perspective of a deictic paradigm, there is however no obvious character-narrator

⁸⁵ The assumption by some critics that Breedt is the unnamed narrator in the first and last chapter has been mentioned previously.

⁸⁶ According to Van der Merwe (2000b), Breedt, along with the other character-narrators, may be an alter-ego of the external author.

present but rather the disembodied narrator whose language mimetically tells the reader about the land. Instead of emotive or neutral first-person descriptions, there are objective third-person references to how an unnamed 'lonely visitor or searcher' (ibid) would be confronted by the overwhelming Roggeveld space. The vestiges of human settlements have all but faded, and the only 'voices' that are heard arise from these remnants, and largely from the primordial Roggeveld space itself. The human voices that have previously inhabited this specific geographical area near the town have faded, and the sounds that remain, are mixed with the natural sounds that existed before the first humans ever arrived⁸⁷. There are no first-person pronouns to indicate a deictic perspective, and the third-person pronouns that point out what someone may experience in this geographical space are not connected to any temporal experiences. The use of the present tense in the chapter does however point to an immediate experience of time, which is supported by the mimetic representation of the area. In terms of the traditional deictic person there is however no first-person pronoun that ties the immediacy of the time, or space to any one person, although the use of the present tense alludes to an immediacy, but without a clear subject who is experiencing the time and space.

The only noticeable character is the landscape itself, which has voided itself of human life and living spaces, and is overcoming the remnants of a human temporal existence. The only voices that are heard in the introductory chapter are that of the Roggeveld space, and an unidentified narrator who introduces the reader to the landscape where the secrets of the past are sought.

⁸⁷ The silence of nature is only disturbed by the unnatural sounds that emanate from the old homesteads.

5.1.2 SPATIAL-TEMPORAL DEIXIS IN 'TERUGKEER'

The Standard account has of course been that the same narrator in 'Arrival' ['Aankoms'] appears to be present in the last chapter 'Return' ['Terugkeer']; Schoeman (ibid: 381-386)]. For the purposes of this study, these two chapters are to be viewed alongside each other to ascertain to what extent they may complement one other in the context of the narrative.

The narrator at the end of the novel appears to have had significant experiences in the town, and stresses how difficult it is for the truth about Danie Steenkamp's to be found. Where the introductory chapter has a more tentative tone, 'Return' ['Terugkeer'] is more reflective after a completed journey, and does not have the same naïve tone as 'Arrival' ['Aankoms'] does at the beginning of the narrative. One may assume that this motivated the implicit narrator all the more to uncover the facts, and as a result, the character and the readers have a truer, sensory experience of the landscape, than what was experienced in the beginning. The narrator can clearly see the outlines of the town gradually taking shape in this concluding chapter ["die buitelyne sien van 'n gemeenskappie wat geleidelik gestalte kry" (to see the outline of the small community...); Schoeman, 1995: 381] which was difficult to discern in the first chapter ["Hier êrens anderkant die kim moet die dorp geleë wees..." (The town must be here somewhere over the horizon...); Schoeman, 1995: 6]. In contrast to the beginning of the narrative, where there was only a dim view of what Breedts and the reader could see, there is an emergent understanding of the truth, after the fog has been lifted over the past at this point in

the narrative. The mimetic representation of the vast landscape, again points to the lack of spatial and temporal junctures of human experience. This absence of spatial-temporal junctures points to a far greater view of how human civilisation has often times failed to invade the earthy primordial space. Now at the end of the narrative, the indications of civilisation are confirmed not only by sensory observations, but by the observations and knowledge that visitor and reader have acquired of the town's setting and atmosphere ["(A)anvanklik 'n huis, enkele klipgeboutjies, ...die kleimure en grasdakke van 'n dorp..." ('Initially a house, some small stonebuildings,...the clay walls and thatched roofs of a town'); Schoeman (ibid)].

In 'Arrival', the description was of an unknown landscape where 'the past is another country' ["(D)ie verlede 'n ander land (is)..."], while in 'Return' there is the suggestion that efforts have been made to have the truth unearthed from this 'other country'⁸⁸. There are even more sounds emanating from the town, the barking dogs, the hammer of the blacksmith, the sound of gravel being unloaded from trucks or an electric saw that emphasise the invasive nature of civilisation ["dorpsgeluide" wat die wind aandra, "die geblaf van honde, die gehamer by die smidswinkel", "die vragmotors besig om gruis te laai...of die gesnerp van 'n elektriese saag"; (ibid: 381)]. A more modern space-time is thus clearly described in 'Return', in contrast to the scant chronological markers that were pointed out in the first chapter. The reader strains to uncover the facts along with Breedt, and although he accessed information of events (from the museum mostly), there was not sufficient historical proof to uncover all the past facts ["Die plek ...is vreemd, en die perspektiewe wat hulle oopvou eweseer onbekend: mens kan kyk en luister, waarneem en opteken en

⁸⁸ In essence all the people and events that were sought were of past historical eras, and in different time-frames, while they all essentially lived within the same geographical space.

onthou, maar om te verstaan, is nouliks meer moontlik...Daar is geen pad terug nie..." (The place ...is strange, and the perspectives that they unfold are equally unknown: people can watch and listen, observe and remark and remember, but to understand is barely possible...There is no road back); Schoeman, 1995: 382-383].

Although Breedt has been suggested as the narrator in the chapters 'Arrival' and 'Return', and he certainly is the narrator in the titlechapter ("Die uur van die engel"), this thesis proposes that readers reconsider the spatial and temporal markers as an authoritative framework throughout the novel. Breedt's possible narration of 'Arrival' and 'Return', in particular, seemingly creates the spatial and temporal framework for the narrative as a whole, but if one considers the lack of first-person pronouns, one must certainly accept the possibility that he is not narrating the two chapters. Instead of the first-person pronouns in "Terugkeer", the occurrence of the third-person objective pronouns and nouns in Afrikaans [jou', 'mens' (ibid: 381-385)] emphasise the fact that ascertaining the identity of the narrator in the first and final chapters is an assumption of guesswork. 'Terugkeer' contains these third-person pronouns, which may reflect a first-person perspective, but from an extremely distant and objective perspective. Rather than assuming that it is Nico Breedt, from a deictic paradigmatic, there is no proof that this is the case. Instead, the use of these third-person parts of grammar emphasise an absence of humanity, or pervasive civilisation in this space. Although man has settled in this space, the unknown narrator stresses it appears that the space-time is only transitory, with a superficial experience of the town that gives way to the vast road that allows man to flee the Roggeveld, but not overcome it.

Only by focussing on the lack of the first-person spatial and temporal markers in these chapters, does the deictic paradigm allow one to realise that it is an assumption that Breedt narrates in the first and last chapters, and not a fact based proven in any literary manner. The facts that become evident are delivered in an objective and distant reported manner, with the third-person pronouns reflecting the narrator's distance from what is being narrated.

The importance of the implicit narrator comes to the fore most clearly in these two narrators, where there is an absence of an emotive, subjective narrator in relation to the geographical space that is being described. In spite of using a deictic paradigm, and spatial and temporal points being evident, it is not necessarily being related from deictic perspective. It will be shown how the other chapters [that are narrated by central characters⁸⁹ "Dominee Heyns", "Jood", en "Daniël Steenkamp"], allows the implicit narrator to create a timeline, and share the historical facts through the various subjective narrators. Thus as Breedt is not the overt narrator in "Aankoms" or "Terugkeer", it is important to look at the chapter "Besoek" where Breedt is certainly the narrator.

5.1.3 SPATIAL-TEMPORAL DEIXIS IN "BESOEK" ['VISIT']

In the chapter entitled "Besoek" ['Visit'; Schoeman, *ibid*: 19-128], the reader follows Nico Breedt's efforts to acquire information about the history of the town, and specifically Danie Steenkamp's experiences with the angel in the previous century. The reader becomes acutely aware of the role of time in the narrative

⁸⁹ The chapter entitled "Besoek" ('Visit') contains what narratological theory calls an autodiëgetic narrator, a third-person narrator with insight into Breedt's thoughts.

within this chapter. Breedt grew up in the town, and even met Jodecus de Lange as a child, but does not possess any definite knowledge about any sources or events of the past until he visits the town museum. As a television personality investigating the possibility of doing a television story about Steenkamp, Breedt's search leads him to the museum where there are historical sources that assist him. Only when he goes to the museum does De Lange and Heyns' research appear to become available to him. J.C. Kannemeyer (1998) confirms in Op pad na 2000 [On the way to 2000] that very little of the past can be retrieved with certainty, especially because the reader discovers the space and time through Nico Breedt's eyes. It becomes evident that each character-narrator recalls events from their own past, just as the reader explores the town with Breedt as the 'focalisor' in this chapter "Besoeek".

The landscape that Breedt perceives has not changed very much from what Danie Steenkamp knew, or from what the town was like when he was growing up there. Breedt's exploration of the empty house ["leegstaande huis"; Schoeman, 1995: 77] becomes symbolic about how difficult it is to uncover the road to the past, much as the ruins did in the introductory chapter. The old farmhouse points the reader to the different spatial and temporal frameworks that play off in the novel, which sometimes overlap and are narrated by the different characters. Breedt's spatial and temporal perspective is only from his Twentieth century perspective, thus there is no experiential insight he can lend to events in the past, except comment on what he presently experiences and sees in the town⁹⁰. The reader experiences the

⁹⁰ This statement may seem obvious to some, but in the context of this study the barriers between space and time, and time periods, are challenged in Verliesfontein that will be discussed in the following chapter.

same blockade on information and like Breedt asks: "wat nou?" [what now'; *ibid*], when he seeks the old homestead on Strydfontein, but can't find it. When Breedt eventually finds the dilapidated homestead, possibly the one that would have become the new house ["...die nuwe huis sou gewees het" (*ibid*)], it emphasises how historically distant the reader is from the facts. Although the reader is confronted with the stark unforgiving landscape ultimately neither Breedt, nor the modern-day reader, can experience the space and time of Danie Steenkamp. Breedt investigates the museum articles to establish facts from the past, but a present-day perspective limits his comments. The items only symbolise the past, but cannot reveal the truth about the era that they come from, just as the remains of the farmhouse does. The reader becomes aware of Breedt's own struggles and thoughts, but the character can make no reliable contribution to the story of the past without any supporting evidence. Even the elderly Kosie Landman, a descendant of the Landman family who were influential in Danie Steenkamp's era, can only offer Breedt a stilted perspective of the past and Steenkamp himself (*ibid*: 123).

Breedt's memories are exposed for all to see, and although there is no true emotion attached to the narrative in "Besoeek", his perspective dominates the train of thought in the chapter. The question of Breedt as the narrator in "Besoeek" is as unclear as in the previous two chapters under discussion, and the voice of the implicit narrator appears more prevalent as the third-person pronouns ('hy') pervade this chapter that proposes a deictic distance between the voice describing Breedt's apparent perspective, and his actual emotions.

Other characters appear more emotive and more prone to sharing and uncovering the history and secrets of the past. These characters, such as 'Tannie' (Aunty) Duifie, appear to point Breedt in the direction of the road to the past. This is evident during his meeting with 'Tannie' (Aunty) Duifie at the museum when readers gain apparent insight regarding her motives, though the comments made in the narrative can be seen as supposition or facts from Breedt as the internal, implicit narrator. When she 'traps her visitor, and takes up a position to prevent him from leaving the first room before it has been thoroughly scrutinised' [sy haar besoeker vasgekeer het, en stelling in (neem)...om te verhoed dat hy....koers kies na die volgende vertrek voordat die eerste behoorlik afgehandel is" (ibid: 22)] it points to the narrator's knowledge of Duifie's thoughts. The knowledge that the narrator possesses here is more characteristic of the explicit narrator, who has knowledge of what Aunty Duifie's motives are. Breedt could be guessing what her motives are and this stresses the critics' suggestions that he may be an alter-ego of the author⁹¹ as he had insight into her motives. We will continue to postpone the discussion regarding the position of the implicit narrator, and Breedt, in relation to the deictic paradigm, until after the paradigm has been applied to the chapters where the other narrators are present.

5.2 DEIXIS AND TENSE IN THE CHARACTER-NAMED CHAPTERS

The important role of the different character-narrators in the chapters of Die uur van die engel will become evident, and it will be shown how important their

⁹¹ Van der Merwe's (2002) [in Burger and Van Vuuren (2002)] suggestion that some of the other narrators may represent Schoeman in this manner cited has been previously mentioned.

voices are to the analysis of the novel. The different narrators appear to guide the reader's direction of events in the novel, as the various perspectives add to the overall picture that is presented in the narrative.

The titles of the different chapters point to the change in the narrators such as 'Jodecus de Lange' (p. 128), 'Ds. Heyns' (p. 207), and 'Daniël Steenkamp' (p. 304). The introduction 'Aankoms', the conclusion 'Besook' and the chapter entitled 'Terugkeer' seemingly pointed to Nico Breedt's modern-day return to the town, although it will later be clarified who is narrating in the first and last chapters⁹². There is only the circumstantial proof regarding the visitor to the town, and it has been assumed that he is therefore the narrator of the three previously discussed chapters. It is however Breedt's visit to the modern town, that opens the doorway to the past. The reader gets further insight into the facts of the past as Breedt attempts to gather information about Steenkamp's visions and poetry, for a possible television production.

In the chapters named after Reverend Heyns and Jodecus de Lange (but not Daniël Steenkamp⁹³) it will be shown deictically how they all narrate from their individual spatial and temporal positions that are reflected in the Afrikaans historic present tense, with a retrospective view. There is some minor spatial-temporal overlapping of the narrators' spatial and temporal positions at the 'time of narration'. The narrators' voices are heard from different historical eras, regarding their own

⁹² The suggestions regarding the narration of the past two chapters have been whether Nico Breedt is the narrator of these chapters, or whether it is an unnamed implicit narrator who brings the various voices to the fore.

⁹³ Steenkamp's narrative is presented purely from a first-person perspective. It's most important contribution would be regarding the content of the novel and the level of dramatic irony present in the narrative. It will be shown that the other two narratives by De Lange and Heyns are intertexts regarding the structure and presentation of the entire narrative, especially in relation to the structure of the chapter entitled "Die uur van die engel" and the deictic paradigm.

experiences and observations, although they are essentially narrating about the same spatial and temporal juncture, in the same geographical location. The early observations of literary theorists Brooks and Warren [1959: 664; cited in Smuts and Smuts (ibid)] suggest that these first-person subjective narrators cannot observe, evaluate, judge or analyse themselves, and in keeping with this the characters are certainly short-sighted and myopic. These chapters are told retrospectively, as the characters look back at events throughout their lives, and the spatial and temporal distance between the reader's experiences and these characters, does not appear to be great due the use of the Afrikaans historic present tense⁹⁴. The reader is allowed to experience events with Reverend Heyns as he walks home shortly before his death, with De Lange as he dies in his home and Daniël Steenkamp in the field where he finds the skeletons before his own death. The use of the historic present tense at the end of these three chapters, allows for a more imminent perspective of these deaths. The use of this tense imminently places the reader within the character's spatial and temporal experience, as if it is the reader, and not De Lange who says: 'Have I received food, lunch; has someone brought me coffee?' ('Het ek kos gekry, middagete; het iemand vir my koffie gebring?"; Schoeman, 1995: 201). It is as if there is not an explicit narrator in these chapters, as the characters describe their own experiences. Therefore, it is difficult to hear the authorial voice or implicit narrator in these chapters, where the deictic centre appears to lie only with the first-person narrator. As a result, the reader has the opportunity to have insight irrespective of the narrators' historic (and temporal) position, but this makes the search for the authorial voice, who doesn't act as omniscient narrator throughout the

⁹⁴ This was discussed in the previous chapter due to its occurrence in Hierdie Lewe. Refer to page 90 in this work for the first mention of the Afrikaans Historic tense.

narrative, difficult. Not all the missing facts are uncovered, and only the voices are the ones who can relate facts that are ultimately subjective as well. However, this does make the case for a quieter, indeterminable implicit narrator who allows the character-narrators to relate their stories, and the story of Danie Steenkamp's experiences with the heavenly, in the Roggeveld landscape.

Subsequently, there is no distance between the reader and the characters' emotions that is evident in instances where the characters experience fear (Daniël's sister; *ibid*: 374), depression (Daniël; *ibid*: 329) and anger (Jodecus de Lange, *ibid*: 129). Thus the reader's experiences of this novel are framed by the character-narrators like Heyns, De Lange and the various women from Steenkamp's era, and later from Breedt's perspective. The important voice belongs to Nico Breedt, who plays a seminal role within the structure of the narrative, but the question remains whether he is the focal point in these chapters as well.

5.2.1 SPATIAL-TEMPORAL DEIXIS IN 'JOOD'

Readers will realise that the story of Daniël Steenkamp's life in Die uur van die engel is related in an anachronological and repetitive, cyclical manner through these specific chapters. In this fourth chapter [entitled with the character's Afrikaans nickname 'Jood' ("Jew")] the reader experiences the space-time of Jodecus de Lange from a retrospective, first-person view in the chapter [Schoeman, 1997: 128-205].

At the beginning of the novel De Lange emphasises his self-imposed 'life's mission' to pen the history of the vicinity, as well as Danie Steenkamp's experiences, as he recalls a discussion with Reverend Hamman. The spatial-temporal framework, and 'time of events' within the chapter, revolves around De Lange's memories from the past, while the 'time of narration' appears in a present tense form⁹⁵. De Lange narrates retrospectively, and he has asides about his physical experiences, and current spatial and temporal place. The readers thus get an insight into a truly bitter and powerless De Lange at the end of his life in a space-time that is far removed from the historic time of which he is narrating. Thus his lifestory is being narrated from a present tense framework that allows access to the character-narrator's emotions ["Ek moet gaan sit, ek moet begin...Ek moet nou klaarkry" (I must go and sit, I must start...I must finish now.); Schoeman, *ibid*: 130-131], phrases that are often repeated throughout his narrative. While the use of the present tense language in fact separates him experientially, the use of the tense deictically identifies the two different space-times that are relevant to De Lange. The chronology of the events he presents in his narration differs from the chronology that they occurred in historically, and this contributes to the reception of the narrative. The events are related in the form of De Lange's retrospective memories, and his own emotions of loneliness and hopelessness are evident by his use of language. The character's life experiences evoke some sympathy, as he reflects on the years of his youth and adulthood, and to some extent he re-lives them through his memories. Consequently, insight is gained into the days of De Lange's youth, in

⁹⁵ After relating the discussion between Hamman and himself, De Lange has an internal aside; much like the narrator often did in *Hierdie Lewe*. ["Slaan die stof af, blaas die stof af. Waar's die lap wat ek hier iewers gehad het...Ek weet wat ek het, ek kan dit vind..." ('Knock the dirt off, blow the dust off. Where's the cloth that I had here somewhere...I know what I had, I can find it...'); Schoeman, 1995: 129.

contrast to the historic period from which he is narrating where 'everyone is dead' [“(a)lgar dood...); Schoeman, *ibid*: 128)]. Essentially, he focuses on the same events as the other narrator and consequently a gyre begins to unfold regarding the historical events in the narrative.

It becomes clear that De Lange is captivated by what he regards as his calling to accurately record the story of Steenkamp. He is however intent on receiving recognition for his vocation as “community poet”, and although Danie Steenkamp’s encounter with the angel should be central to the community’s history as it is in other chapters, De Lange mentions it very late in his narrative. As De Lange was a poet as well, and he and Reverend Heyns never saw eye to eye, he regards himself as the one who must save Steenkamp’s poetry or rhymes, from Heyns’ version of history⁹⁶. Both of these two character-narrators therefore reflect on Danie Steenkamp’s experiences from different spatial and temporal positions, but De Lange often digresses to reflect on his own anthologies and writings.

The narrative acts as an anthology of De Lange’s memories from his perspective as an aged character that is excited at the prospect of telling his autobiography, but who is probably deceased⁹⁷. In this manner, De Lange’s narrative shows his attempts to elevate himself above others from his own era and geographical space, and to be remembered. Consequently, this results in a fairly critical approach of Heyns’ rendering of Danie Steenkamp experiences and cultural background. De Lange suggests that Heyns had the opportunity to gather information directly from Steenkamp’s family and contemporaries, but failed to do

⁹⁶ Heyns’ perspective is covered in the fifth chapter of the novel entitled “Dominee Heyns”, and in part in the opening chapters of “Jood”.

⁹⁷ Karel Schoeman provides clarity about this fact in Die laaste Afrikaanse boek [The last Afrikaans book (2002: 550-560)].

so. The character's shortsightedness and bias toward Reverend Heyns is highlighted by means of dramatic irony⁹⁸ that highlights that the narrators in Die uur van die engel only focus on their own spatial-temporal experiences. Therefore, it is possible that much information is not actually related within the novel as a whole, and that there could be historical gaps. De Lange's haughty, selfish view thus results in a biased perspective, and he does not even attempt a representation of Steenkamp's reported encounter with the angel, but he ironically relates Heyns' report of the meeting with angel.

De Lange's own desire for recognition from his community prevents him from providing any significant historical input in his narrative⁹⁹ regarding Steenkamp's meeting with the angel and poetry. As he rather focuses on injustices he perceives against himself, his own narrative is unable to contribute adequately toward uncovering coherent facts from the past, other than highlighting the broader history within his local geography. Daniël Steenkamp's experiences are barely stressed, even though De Lange is responsible for an article in the newspaper *Volksblad*, as well as in a church publication, *Brandwag* [Schoeman, *ibid*: 15] and an entire book on the town [Schoeman, *ibid*: 26]. De Lange never even discusses his marriage, and ironically, his neglect of his wife prevents subsequent researchers (such as Nico Breedt) from ever fully utilising his research¹⁰⁰. The museum curator, Aunt Duifie, confirms the fact that De Lange's publication in the town museum is the only copy [in 'Besoek' ("Visit")]. Therefore, although De Lange narrates from a present tense

⁹⁸ In the chapter narrated by Reverend Heyns, he relates the tale of when he visited Steenkamp's sister.

⁹⁹ In the chapter 'Die uur van die engel' [Schoeman, *ibid*: 12-17]) where different voices also arise from different space-times.

¹⁰⁰ In 'Vrouestemme' one of the voices appears to be the unnamed Mrs. De Lange, who relates how she had her husband writings destroyed after his death.

perspective (with present tense verbs), and reflects on certain incidences in the past tense, his ultimate contribution to the history is as a historiographer in a historic space. He records the district and town history as fluid fiction, even though his intention is to focus on historic record, but fails to adequately capture the true meaning of Steenkamp experiences in the primordial space of the Roggeveld.

5.2.2 HEYNS, TYD AND RUIJTE IN 'DIE UUR VAN DIE ENGEL'

J.C. Kannemeyer (ibid: 249) suggests in Op weg na 2000 ['On the way to 2000'] that the style in Reverend Heyns' narrative (Schoeman, ibid: 207-303) is the rhetoric and elaborate style of a nineteenth century priest ['die retoriese en omslagtige styl van 'n negentiende-eeuse predikant']. Unfortunately, Kannemeyer does not comment on what the deeper levels to the narrative may entail.

Heyns' version of Daniël Steenkamp's experience of his encounter with the angel of God is reported on in the chapter 'Die uur van die engel' [Schoeman, ibid: 7-9] in the third-person. Here, the first impression that the reader has of the angel's appearance is recreated from Heyns' spatial-temporal retrospective, where the past tense reports on Steenkamp's experiences, but situates the deictic centre with Jodecus De Lange as he relates the tale in the title-chapter. This initial version is based on the poetry and experiences of Daniël Steenkamp as Reverend Heyns ascertained, that is always reported on. The need for primary sources and the activity of writing is present throughout the narrative, and as mentioned De Lange

and Reverend Heyns, often repeat the words "Ek moet begin" ['I must start']¹⁰¹ in preparation to the writing process that these characters-narrators use to subjectively order the facts. These specific words above create a new spatial and temporal deictic framework that allows these narrators to deictically separate themselves from the space and time of the events, in the respective narrative they are creating.

Reverend Heyns' research was based on his interview with Steenkamp's sister and townsfolk, while it is in turn undermined by De Lange's biased view of Heyns' work¹⁰². Heyns' perspective certainly influenced other people's views, and aimed at making Steenkamp's experiences more acceptable to the mainstream church in his community. De Lange's remarks are later based on Heyns' views of Steenkamp, and De Lange in turn re-edits and retells Steenkamp's spiritual experiences based on his bias. Based on the Heyns' and De Lange's own narratives, the spatial and temporal shift in perspective in the title-chapter, and the different perspectives that affect the interpretations of the novel become more evident.

Heyns' descriptions of the angelic appearance, is done through a clear subjective and personal opinion of events, which the implicit narrator allows the readers to perceive the events in the nineteenth century Roggeveld space cyclically through the other various narrators. The image Heyns creates for the readers influences any interpretation of events, as the perspective that is offered to the reader is subjective although Heyns attempts to emphasise that an objective investigation was conducted¹⁰³. Among other things, Heyns has no certainty of which

¹⁰¹ Breedt and De Lange often repeat this same phrase ['Ek moet begin.'; 'Ek kan begin']. Refer to for Breedt's and De Lange's use of it observe among others Schoeman (1995: 14, 18).

¹⁰² Refer to *Die uur van die engel* (Schoeman 1995: 13, 15) for examples of De Lange's scorn toward Heyns' contribution to the representation of Steenkamp's experiences.

¹⁰³ It is stated that attempts were made to ascertain facts from multiple sources ["...sover daar van die beskikbare getuienis vasgestel kan word..."; Schoeman, *ibid*: 7].

day the angel appeared to Steenkamp, and his perceptions of the latter's lack of participation spiritual education¹⁰⁴ is proven to be false by Steenkamp's sister in 'Vrouestemme' ["Women's voices"].

The chapter where Reverend Heyns acts as character-narrator revolves around a present tense, first-person, deictic centre that uses the past tense to reflect upon the past historic events that are not necessarily reflected upon in a chronological order. As with De Lange (in the chapter "Jood"), Reverend Heyns' version also results in a stilted version of events that ultimately detracts from the meaning of events. Heyns' narrative ultimately, but to a lesser degree than De Lange, begins to revolve around himself, and the significance of Steenkamp's meeting with the angel in his life, and to a lesser extent about how Steenkamp's experiences were received by his immediate community. This is only shown later in the chapter entitled 'Vrouestemme', ['Women's voices'].

It will be shown that the dramatic irony that results from 'Vrouestemme' makes it difficult to accept the idea of Heyns, De Lange and Steenkamp as alter-egos of Nico Breedt, as Van der Merwe suggests [in Burger and Van Vuuren (eds.), 2002b: 211]. If indeed these character-narrators are Breedt's alter-ego's, then how do the women's voices ["Vrouestemme"] fit into the greater narrative scheme?

¹⁰⁴ Refer to Steenkamp's use of the pictorial Bible [platebybel], and the fact that he participated in communion (Schoeman, 1995: 309).

5.3 SPATIAL-TEMPORAL DEIXIS IN 'VROUESTEMME' ["WOMEN'S VOICES"]

The penultimate chapter in Die uur van die engel is "Vrouestemme" where the reader is informed of information critical to establishing a closer account of the historical facts that round off the novel. This absence of the truth in the earlier chapters may be one of Schoeman's central themes in the novel, and as mentioned previously this chapter allows for much illumination and insight.

"Vrouestemme" confirms that the narratives of the various male narrators in the novel are subjective, superficial and selfish by challenging and subverting what earlier character-narrators held to be historical and factual. In this chapter it is difficult to discern who the narrator is in each section of the chapter as they follow on one another, without identifying themselves. The narrative is consequently of a more oral and less self-involved nature, than the previous narratives. It stands in contrast to Reverend Heyns' narrative of vanity and youthful pride, De Lange's self-involved view as community historian, or Nico Breedt's travelogue aimed at exploitation for the purpose of use in the media. Much of the information in "Vrouestemme" either confirms or repudiates information that the narrators convey in the other chapters, as the women close to the various narrators relate their experiences. What does remain constant is still the spatial and temporal background of the Roggeveld landscape where these lives have ultimately all ended.

Only in "Vrouestemme" the reader gets a more complete perspective of the 'truth' in the tale, as the dramatic irony unveils how some of the other character-narrators have an extremely egocentric perception.

In this chapter there is no clear identification of who the narrators are, and the reader has to rely on the content of each narrative to discover who each woman is. Each part is told from a first-person perspective, as each character discusses their life, the different male characters and narrators in the novel, within the context of their observations. The female narrators give clearer insight into the character of the different narrators and others who appear in the narrative, which makes them more accessible to the readers. This chapter could be viewed from a feminist perspective for literary analysis. Its importance lies in hearing the voices of female characters that originates from that historic era, as the female characters are sidelined. As C. N. van der Merwe points out [Burger and Van Vuuren (eds.), *ibid*: 211], De Lange even omitted details about his marriage, and it is important not to undermine the importance of the “Vroeustemme” chapter for interpretive purposes. What is important is the fact that the women are more willing to expose the truth about the historical events and subsequently the notable incidents and chronology in the novel. The implicit narrator uses these female voices to challenge the subjective, historical view of the truth, and these voices are certainly eager to be heard.

The ‘Women’s voices’ are apparently heard without chronology with Mrs. De Lange (nee Ms. Landman), Mrs. Mieta Heyns (nee Ms. Minnaar) and Ms. Steenkamp (Danie Steenkamp’s nameless sister) whose voices are heard. All three women relate their tales from the first-person perspective that is indicated by the pronouns¹⁰⁵, and the women tell their tales as if they were the final living partner, or family member, of each family. This fact underpins a clear irony as the male characters that were central to the narrative, had all died. Although each anonymous narrator speaks, it is

¹⁰⁵ The first-person pronoun ‘EK’ (I) features throughout the chapter when the female narrators speak anonymously.

only through the exposure of historical facts that the identities become known. The format in which the women's tales are conveyed is similar therefore only one example will be elaborated on to get a sense of the structure that is used in this chapter.

The dramatic irony pointed out in Mrs. De Lange's case is highlighted by the fact that during her husband's (Jodecus de Lange) narrative, he makes constant reference that everybody who was important to him had died¹⁰⁶, although he never comments on the quality of his marriage at any point. Although Jodecus de Lange was very proud about his life's work, and that readers are initially sympathetic toward his supposed loneliness and the injustices he shares with readers, his wife creates a whole new perspective on his life. She points out how her husband placed his work above everything and everyone. There is still a measure of irony as her own pride becomes evident when she states that only her family's name had been responsible for De Lange's supposed respect as 'community poet'.

Mrs. De Lange only appears in the narrative as the daughter of Kobus Landman who marries Jodecus De Lange, and is barely mentioned by her husband in the narrative "Jood". Much like the other female characters that are shifted onto the background throughout the narrative, Mrs. De Lange appears as an unnamed female voice speaking from the first, person subjective and retrospective view. She reflects from an unspecified future about her experiences as 'Mrs. De Lange' and gives clear insight into the events in her husband's lifetime that he omitted in his narrative. The facts of her own lonely life, as the wife of De Lange, the amateur historian and

¹⁰⁶ Reverend Hamman and the church council, his fellow teacher, Oelofse, Girlie Malherbe, and other townsfolk had all passed away (Schoeman, 1995: 129, 195, 201).

writer, who did nothing but seek approval from the community, gives readers insight into her own pompous nature.

A clearer version of history, that sees many historical facts come to the fore at the end of the novel¹⁰⁷, becomes accessible through "Vrouestemme". It is prudent to explain one example to support these statements. It becomes evident that the true reason that Reverend Heyns' father-in-law (George Minnaar) enjoyed fame was in contrast to the belief of the true manner that the Minnaar family acquired their land from the Griekwas. Only the reader becomes aware of the truth as it is shared from the first-person perspective, through the subjective presentation of events by Steenkamp's unnamed sister. Consequently it becomes more difficult to reject these ideas, as they are extensively presented to overthrow the reader's idea of the history that had been presented throughout the narrative. The absence of chronology emphasises the separate and individualistic nature of each character-narrator's experiences, as only their perspectives are offered. It is especially clear in this chapter that the spatial-temporal perspective of each character-narrator is being presented in the narrative, and a different view of history is therefore presented. Their positions in the narrative are thus clearly unique, and although their perspective is subjective, the dramatic irony clarifies the perspective on the truth of events. In this manner the unique value of each subsection of the narrative is emphasised, and deictically each perspective is ensconced in the narrative structure. The dramatic value of each voice can only be fully appreciated through these individual perspectives in the narrative.

¹⁰⁷ The manner in which Joris Minnaar stole land from the Griekwa inhabitants of the land (Schoeman *ibid*: 368-369) is thus revealed.

These characters' retrospective views are from different historical periods in the past, and this allows the implicit narrator to provide the reader with more of the truth due to the ironic character of this chapter. Consequently, even though these narrators are anonymous, the deictic paradigm can clarify each character's specific space and time in congruence with the personal facts presented. The structure of the narrative in this chapter creates these different spatial-temporal divisions where the voices represent different perspectives and readings, but add some clarity regarding the events in the past. This effect is created by the lack of chronology in the chapter that ultimately pervades the spatial-temporal framework of the entire narrative.

5.4 ANACHRONISM AND SPACE-TIME IN 'DIE UUR VAN DIE ENGEL'

All the narrators comment on the writing process in one form or another¹⁰⁸, just how important it was to them to make contributions as individuals. The role of the implicit narrator comes to the fore when one considers all the other writer-narrators, and how they all contributed to the establishment of the timeline in the narrative. Each narrator has appeared to contribute some details that the others do not possess, or have decided to omit, and in this manner the truth remains obscured from the reader. They contribute specific, subjective information to the narrative that allows for the progress of the reader's interpretation through the experience of

¹⁰⁸ As is initiated at the end of the chapter 'Die uur van die engel' (Schoeman, *ibid*: 18), and continued through the novel as in the chapters "Jood" (Schoeman, *ibid*: 129, 167) and "Heyns" (Schoeman, *ibid*: 259, 263).

each one's reality. The truth regarding the historic facts is central to any interpretation, and in this novel, 'truth' is presented from different perspectives and space-times. In this chapter the 'truths' detract, but actually manage to enrich Steenkamp's actual experiences.

In Die uur van die engel the chronology is presented back to front, and the analepsis¹⁰⁹ adds to this sense with some cyclical repetition. The historical period in which the narrative runs flows from the Twentieth century backward to the Nineteenth century through the various central narrators: Nico Breedt in the present, Jodecus De Lange before him, Reverend Heyns started some years before De Lange, and then the primary source, Daniël Steenkamp, and of course the marginalised women in 'Vrouestemme' who are respectively narrating about the same historic space-time as the male narrators. The representation of the different historic levels changes relative to the perspectives of the respective first-person narrators, and their experiences in all the character-narrator related chapters. The different character-narrators are separated by the character-named chapters and in "Vrouestemme" by isolating the deictic words that correspond with the spatial-temporal context of each narrator and their context. The dramatic irony reveals that the haughty characters (such as De Lange) were, in the end, never truly respected by their compatriots or even spouses, while the dutiful characters (Heyns and Steenkamp) were highly respected. The reader can perceive that the facts behind the supposed historical truths are unveiled when the chronology is untangled in "Vrouestemme." The lack of chronology in the narrative leads to the uncovered truth

¹⁰⁹Genette (1972) [cited by Eagleton (ibid: 105)] uses the term 'analepsis' to refer to the use of flashbacks in a narrative, and stresses the importance of flashbacks in relation to the temporal order in a narrative.

that had been overshadowed over time by different versions thereof. Consequently, one must keep in mind that even though there are different versions of the truth, the conventions of time and history have been altered by these narrators to suit their views, although they do more or less focus on the same space-time. The truths that once belonged to one specific space and time, were suddenly lifted above that juncture, and acquired other spatial-temporal meanings due to the perspective of each narrator. This is akin to W.B. Yeats' belief in the juncture of space and time¹¹⁰ that encapsulates a juncture between the objective intellect and the emotional subjective.

Consequently, if one looks at this in the context of this novel, where the different narrators all relate or investigate a tale of a specific space and time, the truth becomes obscured by the different views (beside Steenkamp's own view) of truth. Their emotions cloud their objectivity and consequently each chapter in the narrative appears subjective, yet possesses a sense of timelessness. The story of Daniël Steenkamp that Nico Breedt sought, begins to have so many versions, that by the time Breedt leaves the town in the final chapter, he cannot know what the true historical facts are or have anything other than a few scant sources to support his views.

¹¹⁰ Expressed through Yeats belief in the 'gyre' where a space-time juncture represents the meeting of the emotional subjective mind, and the objective intellect as opposed to emotion.

5.5 'VOICES' AND NICO BREEDT IN 'DIE UUR VAN DIE ENGEL'

The title chapter 'The hour of angel' ["Die uur van die engel"] is presented as a metanarrative where a version of Steenkamp's supernatural encounter is told from Reverend Heyns' [Dominee Heyns'] perspective. Consequently, a more religious and subjective framework is apparent regarding the encounter with the angel. Reverend Heyns' version of events only covers half of this chapter, whereafter it appears that Heyns' version was only being related in turn by Jodecus de Lange.

Therefore, the readers must realise that the description of Daniël Steenkamp's experiences, are framed by De Lange's critique of Heyns' report in the chapter. In terms of narratology, Heyns and De Lange would be seen as autodiëgetical narrators¹¹¹ within their respective chapters, and are the important characters that reflect on what happened when Steenkamp met the angel. Readers need to remain attentive to the fact that the shifting spatial and temporal perspectives focus of the overlapping narrators that all provide different subjective perspectives. In this chapter the reader is exposed to the changing narrator perspectives that are evident in this novel. By the end of the chapter, it is clear that it is Nico Breedt's research that has initiated this overlapping structural representation of the narrators.

The structure is further employed in the chapter "Vrouestemme" ('Women's voices') [that can be seen as a counterweight to "Die uur van die engel"], where the perspective then shifts from one anonymous character-narrator to another¹¹². It was already suggested in the discussion on the chapter "Die uur van die engel" ('The

¹¹¹ They are also characters within the chapter in which they narrate, and are referred to with this term [Refer to Eagleton (ibid), Jefferson and Robey (ibid) and Simpson (ibid) regarding their summaries of Narratology and Structuralist theory].

¹¹² This has been focussed on in the discussion of the chapter "Vrouestemme" ['Women's Voices'].

hour of the angel') how the perspective would shift in the novel. This technique reflects on Viljoen's [cited in Burger and Van Vuuren (eds.), 2002: 192] view that Schoeman should be viewed rather as a historiographer than a historian, as his writing involves historical method that reflects on the history of a particular group or public institution. Regarding the Stemme ['Voices'] novels in his body of work, Schoeman manages to unearth the different voices that manage to be heard, in this case where secondary sources such as Heyns and De Lange reflect on the experiences of Daniël Steenkamp, where the preoccupation with writing is indicative of an attempt at objective historical credibility, which ultimately fails.

The first and last chapters of the novel¹¹³, as well as the chapter "Besoek" ['Visit'], is where the search for the authorial voice is best heard in the novel. C. N. van der Merwe (2000b) stresses that Breedt is the narrative voice through whom the other narrators speak. There is no explicit indication that Breedt acquires the precise facts during his research, which the readers in turn receive from the various character-narrators. Thus the narrative is structured from the perspective of Breedt's visit, and is based on his experiences and the findings and of the various historical sources. Van der Merwe's suggestion is important as it can affect the reader's view of the narrative, and it must be established if Breedt, as the traveller and main character, determines which character-narrator's spatial and temporal perspective is perceived. The idea that Breedt represents the implicit author is possible, due to his influential role in the development of the narrative, and is commonly agreed upon by many theorists (as has been mentioned). However, as the insights and facts conveyed in 'Vrouestemme' are possibly not within the scope of Breedt's

¹¹³ Previously discussed in the chapters "Aankoms" ['Arrival'] and "Terugkeer" ['Return'].

investigations (which contains specific, detailed information not supported by any historical data uncovered by the character), it should be considered that another implicit author may be present. Therefore, it is only an assumption that Breedt could be the implicit narrator, and the sole vehicle through whom other narrators are given opportunities to relate their experiences, due to the way that the various facts add a measure of coherence to the narrative. The text, however, points to him receiving some detailed historical information from De Lange's book (as mentioned in the discussion of the chapter "Besoek"), leaving the possibility that he is fictionalising the past to make up for a lack of some facts, considering that he is too far removed from the historical facts. As a character-narrator he can only skirt the very facts of the past, and never gain actual information regarding the historical facts from the artefacts in the town's museum. Van der Merwe's idea that the narrators like (Nico Breedt and De Lange) are outsider-figures¹¹⁴ is applicable within his framework of the narrators as alter-egos, and it is possible to accept this approach. If Breedt were to be the representation of the explicit narrator (as suggested by Van der Merwe¹¹⁵), his findings and comments could to be viewed as objective, authorial and undisputable truth. Otherwise, as the implicit author, his narrative could be subjective, with a contaminated perspective of the truth that he would struggle to uncover in the past. If Breedt does act as the implicit narrator who presents his view of events to the reader only, one must consider that the possibility exists that his representation of events would be fictional.

¹¹⁴ See C. N. van der Merwe (2002b), and in his article in *Sluiswagter by die dam van stemme* entitled "Die uur van die engel: metamorfose op weg na 'n katarsis" (The hour of the angel: metamorphosis on the way to catharsis; 2002b: 206-213).

¹¹⁵This is mentioned by Van der Merwe (ibid: 211) in *Sluiswagter by die dam van stemme* [Burger and Van Vuuren (eds.), 2002].

The question that must therefore be answered is how Breedt can act as an alter-ego of the explicit narrator, without presenting a subjective perspective. As the readers co-experience with Breedt, it becomes more difficult to discern what type of proof will help in solving this conundrum. When Breedt is sleeping in his hotelroom (Schoeman, 1995: 39-41), it is as if he receives a revelation in his dreams; experiences something supernatural, where: 'clear voices...speak; mere phrases from a discussion or more individual discussions, fragments that ... if they were recorded on paper' (Schoeman, *ibid*: 39), where Breedt received information from a supernatural place, 'where speech no longer conveys or shares knowledge' (Schoeman, *ibid*: 40)¹¹⁶. The voices come from a different time and space, which he subconsciously experiences in his sleep, and is presented as a multitude of voices that emanate from a different, supernatural or timeless, time and space. Much like Daniël Steenkamp, Breedt thus also has a supernatural experience, a symbolic hour with an angel (as it were) outside the sensory realm, that is so central to the narrative plot, and this has consequences for the structure of the novel. It may be easier to observe Breedt as the implicit narrator from this point, when he starts to receive the ideas that lead to the fictionalisation of the historical data, where a version of the events creates an opportunity for the truth to be preached through him. The question of whether Breedt acts as an alter-ego of Daniël Steenkamp, as well as the internal author, therefore needs to be revised. It is a strong possibility that Breedt does therefore act as the implicit narrator in the narrative, as the revelation that he experienced gave him insight into the truth.

¹¹⁶ Schoeman (*ibid*: 39, 40) "(H)elder stemme...praat; blote frases van 'n gesprek of meerdere afsonderlike gesprekke, fragmente wat...indien hulle opgeteken moes word op papier"; "spraak nie meer (dien) om kennis oor te dra of te deel nie" [Clear voices...speaking; purely phrases of a conversation or further conversations, fragments that...if they were to be written on paper; speech does not (serve) to convey or share knowledge].

The fact that there are multiple perspectives¹¹⁷ of the facts on offer due to the various voices, forces the reader to choose which view best represents the true facts of the past. This study was not necessarily aimed at exploring the best interpretation, but rather at establishing that a deictic paradigm allows for a particular approach to the interpretation of the novel. In this manner the literary analysis of the triptych allows for further means of evaluation, with the specific focus on the role of spatial-temporal deixis in the novel.

5.6 THE DEICTIC CENTRE IN THE NOVEL 'DIE UUR VAN DIE ENGEL'

The role of the deictic centre in the novel 'Die uur van die engel' may provide more information in this regard. The researcher, Nico Breedt, would more than likely be the implicit narrator due to his central role in bringing readers into the geographical space where the narrative is presented to the reader.

As there are no apparent narrators in 'Aankoms' ('Arrival') [Schoeman, *ibid*: 5]) and 'Terugkeer' ('Return') [Schoeman, *ibid*: 381)], it may however be too simplistic to ascribe these chapters to Breedt's sensory experiences. If readers however do accept this particular reading of the narrative, it is possible that Breedt is not the narrator in 'Aankoms' en 'Terugkeer', but rather that either another implicit narrator, or the external author, is present in those chapters. It must be remembered that there are no characters in these two chapters and that only an unnamed third-person narrator, is mimetically describing the landscape at the

¹¹⁷ The voices of Breedt, De Lange, Heyns, the Women or Steenkamp himself are heard.

beginning, and addressing the reader at the end of the novel. Readers are therefore only offered Breedt, as the implicit narrator, while other 'Voices' arise and are afforded the opportunity to be narrators in the other character-narrated chapters. The role of the explicit narrator is therefore problematised and in this novel the deictic paradigm aims to provide insight into the narrative structure of the novel.

Throughout most of the various chapters, Breedt's voice is not heard explicitly [besides "Besoeek" (Visit) and "Terugkeer" (Return) the final chapter] but rather character-narrators come to the fore and communicate what they viewed as historical facts. If Breedt is to be regarded as the implicit narrator, one has to set aside the fact that the chapter "Besoeek" is seemingly narrated from a third-person perspective although Breedt is the subject of this chapter. While he sleeps, he recalls his own childhood encounter with Jodecus de Lange, and this section is narrated in a retrospective first-person voice (Schoeman, *ibid*: 93–110). In this section, there is no report of his actions, or repetition of the third-person pronouns ('hy'- English: he) to refer to Breedt anymore, but his recollection of the encounter is in the first-person. The deictic centre at this point in this chapter lies with Nico Breedt, much as it does with Jodecus de Lange, Reverend Heyns, Daniël Steenkamp and the women when they act as character-narrators in the chapters named after them. As discussed in Hierdie Lewe, there is no perceptible movement in time while these characters narrate¹¹⁸ their chapters, as with Breedt's monologue, which seemingly occurs in his sleep¹¹⁹. His first-person recounting of the past (in his sleep) occurs in the past tense, and only by understanding the position of the deictic centre first-person can

¹¹⁸ Beside the seasons, the passing of day to night and of course, the micro-measurement of the passing of time has been designated as 'hours' and 'minutes'. The broader passing of time is measured by the solar calendar.

¹¹⁹ This is the opinion of this writer, and is an episode akin to his own encounter with the angel in chapter two (Schoeman, *ibid*: 39, 40).

one attempt to contextualise this recollection. In the preceding section of the chapter (Schoeman, *ibid*: 18-93), and the section subsequent to the night time recollection, Breedt is the character through whom perspective is offered, but the use of the third-person pronouns points to an emotional distance from events being narrated. Due to the use of the third-person pronouns, the deictic centre (here-and-now) does not appear to lie with Breedt, until the retrospective recollection of meeting De Lange.

Depending on how this third-person narration is accepted, the chapter is either told from the first-person perspective, but from a more objective perspective due to the lack of emotion. In this case, the deictic centre indeed would be with the researcher, Nico Breedt, as readers co-experience the visit to the town from his perspective. Even though it is told from the first-person perspective, these sections of the chapter are more descriptive, provide insight into his psychological view, but appear devoid of emotional qualities¹²⁰. The deictic centre (before access is given to the memories of De Lange) lies with Breedt even his early exploration of the town seems so detached from what he observes, while the first-person recollection is more subjective, given the fact that Breedt narrates that section relative to the fact that it was part of his childhood. Consequently, the use of the past tense ironically conveys a closer psychological perspective, possibly as the deictic centre is shifted from the adult Breedt, to his experiences as a child in De Lange's house. His space-time at the 'time of narration' (as he sleeps) is at a juncture devoid of actual time

¹²⁰ One has insight into Breedt's perspective, but the third-person pronouns symbolises the distance between the character and the reader.

and space¹²¹, while the reader receives the narrative in a space and time that defies the traditionalist definitions of 'time of events' and 'place of events'. At this point in the novel, time does not flow in the traditional manner (much like in Hierdie lewe), while only the narrator's distance from the events being narrated about, can be pointed out. Again, the past tense is the only linguistic recourse to represent the reflection on the past, and enabling the past to come to life, and become visible as if it was real. No 'now' is discernible, but the reflection allows for the exploration of the past through all barriers of space and time. With daybreak (Schoeman, *ibid*: 110), the chapter is again presented from the perspective of the first-person narrator, while the immediacy created by the present tense is again contrasted with the characters experiences being mediated with the use of the third-person pronouns.

The motto 'the past is another country' must be connected to these narrators, as it certainly captures the fact that the specific space-time in which Steenkamp encountered the angel is a space-time far removed from Breedt's modern-day research space. It has been pointed out that most of the first-person character-narrators were at the deictic centre of the chapters named after them ('Jood', 'Dominee Heyns' and 'Daniël Steenkamp') and they were all told retrospectively. Within their specific narratives, and the space-times that they experienced, these characters were able to reflect on the past. Although their narratives could convey some of the historical facts of the past, the authenticity of the facts in the character-narrated chapters is questionable.

The backdrop to the entire narrative, the space of this 'other country', cannot just be viewed as backdrop as the landscape frames many of the political events that

¹²¹ His physical body exists at a point in space and time in the real world, but he does not seem to be consciously narrating in this section.

occur throughout the novel¹²², and it acquires a greater meaning than has been ascribed to in previous examinations of the novel. The landscape stands as witness to all the events portrayed in the narrative, and at a later point, the role of the land in the novel must be summarised.

CONCLUSION

Angels largely appear in the Bible to make indisputable pronouncements. The facts that they convey in Die uur van die engel are toward a greater truth that Danie Steenkamp, and then Nico Breedt, attempt to convey to the respective inhabitants of the land in their own eras. As a result the shroud is lifted over the past, and the explicit narrator, through Nico Breedt's narrative, attempts to uncover the truth behind the historical events. In this manner the accepted history can be revisited and reconsidered, much like South Africa's history had to be re-evaluated after 1990. Throughout Die uur van die engel, the past is unveiled as "another country" [die verlede is 'n ander land'], and this theme that reverberates throughout this triptych, reminds one that in this space the events of past are difficult to establish. It is not only about being unable to uncover the past, because what becomes evident in the novel was not necessarily the truth, but only one version from particular cultural and spiritual perspectives. The multiple perspectives that Schoeman offers in Die uur van die engel has a broader vision that allows readers to focus on the 'truths' that were obscured when the angel came to convey its message. This novel has a complex

¹²² This refers to the disputes that the Boer farmers had with the Griekwa, Baster or Boesman neighbours, and mentioned in the chapter "Vrouestemme" [Schoeman, *ibid*: 368, 376 and 377].

nature and if it is re-read different truths regarding the novel's spatial and temporal structure may be observed.

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CHAPTER 6

THE ROLE OF DEIXIS IN THE INTERPRETATION OF VERLIESFONTEIN (1998) BY KAREL SCHOEMAN.

INTRODUCTION

As mentioned in previous chapters¹²³ Verliesfontein (1998) was the third novel released in the triptych after Die uur van die engel (1995), but it was numbered as 'Stemme I', while Hierdie Lewe was subtitled as 'Stemme 2'. Although Verliesfontein was not the first novel to be released in the triptych, while at the same time Hierdie Lewe won numerous awards, Verliesfontein does not fail to capture the imagination either. The nature of the deictic paradigm in this work has resulted in the fact that Verliesfontein is the last novel under discussion¹²⁴ even though it is numbered as the first in the triptych.

The narrative structure of Verliesfontein revolves around the unconventional application of time and space; even more than in either Hierdie Lewe [This Life] or Die uur van die engel [The hour of the angel]. In Verliesfontein, the boundaries between time and space appear to become totally malleable, as the narrative is structured around a modern-day character-narrator that is able to enter the time and space of a small town at the turn of the twentieth century in South Africa. Schoeman admits in Die laaste Afrikaanse boek [2002: 560] that the fictional town

¹²³ Refer to the introduction in chapter four in this work.

¹²⁴ Schoeman states in Die laaste Afrikaanse boek (2002: 550) that he completed Die uur van die engel before Verliesfontein.

of 'Fouriesfontein' is in fact based on the events in the town of Calvinia during the Anglo-Boer War. Van Coller and Van Niekerk (2002)¹²⁵ [in Burger and Van Vuuren (eds.) 2002] suggest that deixis has a measure of success as one means of attempting to reflect authentic features of spoken language (as suggested by Goddard 1998) in Verliesfontein. By using the spatial-temporal deictic paradigm (as in the previous chapters), this chapter aims to analyse and evaluate how a deictic paradigm can assist in understanding the narrative in Verliesfontein.

Verliesfontein commences with the chapter entitled "Fouriesfontein" which immediately forces one to re-examine the novel's title. The first two chapters and the final chapters (much like in Die uur van die engel) appear to frame events that occur in the narrative of Verliesfontein. The novel also commences with the contemplative and critical question mentioned in Hierdie Lewe and Die uur van die engel¹²⁶:

Die verlede is 'n ander land: waar is die pad wat soontoe loop?

[The past is another country: where is the way there?]

Schoeman (1998: 7)

This introductory sentence sketches the broad outline for the events that follow throughout the novel, and the themes that were developed throughout the entire triptych. After all, this phrase is repeated throughout Die uur van die engel [Schoeman, 1995: 58, 107, 382, 383], while the same sentiment is conveyed in

¹²⁵ Other than identifying the use of certain deictic terms such as *then, now, here and there* ['toe', 'now', 'hier' en 'daar'] within the chapters of *Kallie, Godby and Alice*, Coller and Van Niekerk (ibid: : 253) suggest that very few other deictic references are present.

¹²⁶ At a later point the occurrence of this phrase in the triptych is discussed at length.

Hierdie Lewe (1993: 10) as well¹²⁷. However, to answer the question as realistically as possible as readers, one must first be able to establish who is asking the above question, and to whose reality it is referring. C.N. van der Merwe (2000c) has referred to the same question as a refrain in his discussion of Schoeman's third novel in the triptych Die uur van die engel. The implications of how the facts of the past are uncovered through the exploration of the landscape will be discussed later in this chapter, while the implications of this for the entire triptych will be discussed at length toward the end of the study.

In Verliesfontein (1998) readers are immediately confronted by the backdrop of the latter half of the Nineteenth century in South Africa that sketches the historic background to the novel. Critical events that preceded the Anglo-Boer War such as the Boer Republic incursions into the British-occupied Cape Colony are mentioned, and already sketch the geographical background to events that will unfold in the novel. Even though this is critical to establishing the dramatic and geographical background in the novel, what is crucial is the manner in which this information is conveyed to the reader. Toward the end of the discussion of the previous chapter¹²⁸, it was pointed out how the land did not only function as a backdrop¹²⁹ to the narrative, but that the spatial-temporal deictic paradigm can assist to a greater degree in the evaluation of the novels. From the perspective of this study, once Verliesfontein has been analysed, the role of landscape, and the roles of the specific space-times, and deictic centres within the triptych, can finally be analysed in detail.

¹²⁷ This key phrase will be discussed in the final chapter when the values and potential applications of the deictic paradigm will be summarised.

¹²⁸ Refer to section 5.6 entitled "The deictic centre in 'Die uur van die engel'".

¹²⁹ As Viljoen (2001: 214-227) stresses Paul Carter's theory of 'spatial history', the deictic paradigm is similarly pointing toward a unique spatial-temporal paradigm.

6.1 SPATIAL-TEMPORAL DEIXIS IN "FOURIESFONTEIN"

In "Fouriesfontein" the historical background to the novel is clearly sketched and this adds to the reading of the novel. The spatial-temporal frame in the novel comes about as readers learn the importance of the Fourie family that become a prominent feature in the story, and whose fortunes result in the area being renamed 'Verliesfontein'. The question regarding the multiple narrators in the triptych will be elaborated on at a later point, but at this point in the novel, it is important to acknowledge the fact that the narrating voice in these three novels could very well be one and the same person. This can be related to the subtitle of the triptych 'Stemme' (Voices) and alerts readers to the importance of each narrating voice.

As soon as the novel commences, readers realise that a dialogue is initiated between the narrator and the reader. Although it is one-sided, it is clear from the narrator's matter-of-fact tone that the question of how to explore the past, or how to start such an exploration, is in fact rhetorical, and not actually open for multiple interpretations. The rhetorical nature of these questions allows the (implicit) narrator the opportunity to broaden the extent of the historical setting that is utilised to introduce the historical and geographical setting of the story. Events such as the farmers' defeat of the area's traditional inhabitants are also elaborated on, to relate a historical and geographical setting for the narrative background.

As the novel unfolds from cover to cover, it becomes clear that the introductory and final chapters ("Fouriesfontein" and "Besinning") are reflections by the central, yet unnamed, character-narrator whose travels in a distant part of South Africa form the basis for the plot development. In light of the chapters regarding

Hierdie Lewe and Die uur van die engel, "Fouriesfontein" introduces readers to the historical, geographical and physical experiences of the anonymous historian who is preparing research for the purpose of writing a novel about various towns and their histories. In the chapter "Fouriesfontein" one is then confronted by the matter-of-fact approach the narrator utilises for the journey he intends to undertake, but one is not exposed to the narrator's own character. The chapter reads like a journalistic piece on the history of the geographical area. The manner in which the Fouries became a prominent family in the area is explored as part of history (Schoeman, 1998: 8-10), and how it affected the geographical and historical space within which the tale is set to unfold.

The narrator admits that the whole intention of the historical background is aimed at creating a metanarrative with which to begin the novel:

In hierdie halflig waar die onbeskrewe verlede onduidelik in pylpunte, krale...vind mens miskien die mees geskikte aanvangspunt vir die navertel van 'n verhaal wat na regte geen begin en geen voorsienbare einde het nie: met die Fouries op Verliesfontein...en Boesmanskaapwagttertjies. [In this halflight where the indescribable past begins to take shape...one finds the most fitting starting-point for a tale that has no beginning and no foreseeable end: with the Fouries on Verliesfontein...and their Bushman-shepherders¹³⁰].

- Verliesfontein [Schoeman, 1998:8].

¹³⁰ As with all translations from the novels thus far, this writer has attempted to do them accurately.

In doing so, the narrator also admits that he has found that in order for the history of the geographical area to be appropriately explored, his efforts have to revolve around the Fourie family and their experiences in the vicinity. It becomes increasingly clear that the first chapter revolves around research done by the narrator. Consequently, the facts regarding the involvement of the Fourie family in the geographical area slowly comes to the fore. This chapter is therefore clearly concerned with establishing a narrative basis and foundation for what is to follow. The narrative perspective is from an external narrator, one whose character is not exposed, but whose aim is to uncover the past, and who hopes to reconstruct past events. As a result the perspective is that of a third-person narrator, who is focussed on uncovering events hidden in the past. However, the presentation of this information is almost in the form of a travelogue, but also recounts the way in which the information was gathered and the specific extent of the findings (Schoeman, *ibid*: 9-10).

The third-person noun "mens"¹³¹ is the only initial clue that suggests the distance of the writer's perspective. However, with the exploration of historical photographs of the town's inhabitants, the perspective shifts closer than just the general historic events in the town. Upon exploring the photographs, the reader's perspective is entirely drawn to the lives of those in the photos. Although the narrator points to photographs as a source of information about the past, their origins are unknown. The narrator suggests that these people do not have a history ("naamloos en sonder geskiedenis", Schoeman, *ibid*: 10), but yet these are the first voices that arise to declare that they were real people, with real lives. It is in this

¹³¹ The Afrikaans word literally means 'human', but here it is acting in the same manner as 'one' would as if referring to an indefinite person in an English sentence.

context that the narrator gives insight into his own role in this novel, stressing that there were probably more photographs available if only the townsfolk scoured their houses in search of them, which implies that he may attempt to find those lost photographs. In light of the voices ascending from the anonymous photographs, the author identifies other historical items such as Bibles, certificates and the like that may have belonged to the people of the past. These rising voices appear to call the narrator into action despite difficulties inherent in the task of lifting the shroud over the past ["...jy tas in die donker verder, en maak uiteindelik jou oë toe om noodgedwonge die desperate sprong in die duister te waag", (...you grope into the dark, and are necessitated to eventually jump into the past with your eyes closed"); Schoeman, *ibid*: 10]. At this point it is becoming clearer what the narrator's deictic position is in the narrative. In this discussion of older artefacts, the coding time becomes clearer as the narrator is now stressing that the time of writing is clearly in a historic time subsequent to events that occurred in Verliesfontein. When discussing the difficulties in examining historic events, the narrator's position much clearer than when just the historic events of the past were being described. The coding time is therefore entirely different from the 'time of events' described in the first chapter, as the deictic centre is thus connected to the 'coding time'.

In spite of this spatial-temporal distance, the narrator continues to narrow the development of the experiential focus in the first chapter. The perspective now narrows from the broader historical events, to the way these events affected the town, down to photographs and personal items, down to the experiences of inhabitants of Verliesfontein as the whispering voices begin to well up. There are no deictic markers that indicate any traditional first-person perspective, while in view of

Narratology the events are being presented from a heterodiëgetical¹³² perspective. Here the narrator is only reporting on events in the story, not participating in it, although one does get a sense of the journey of discovery and which factors affect the narrator's findings regarding Verliesfontein. So although he is not a character in the tale that he is presenting at this point in the story, there is an element of his own struggles to uncover the events of the past. The events in the narrator's coding time are being recorded. These have included the difficulties faced to obtain vital information regarding events and individuals from the past.

The progression from the 'whispering voices' [Schoeman, *ibid*: 10] that emanate from the anonymous photographs, to taking a leap of 'blind faith' through the window pane [Schoeman, *ibid*: 16] to discover the secrets of the past, barely appear to have a psychological centre. Anker (1987) would suggest that the focus of an external narrator in this case would now be accompanied by external focalisation as well. There is however a clear progression toward the more experiential, away from the uncertainties of the past, on through the whispering voices from photographs, to a point where the specific experiences and space-times of unknown characters start to filter through [Schoeman, 1998: 11]. As the past appears to become increasingly concrete, as a town, Verliesfontein becomes visibly discernible. The different lifestyles in "Fouriesfontein" and historical events regarding the town consequently become visible as well.

In the conclusion to the first chapter, the narrator's own true question is: "...hoe naby is dit moontlik om te kom?" [how close can one get to uncovering (the past?); Schoeman, *ibid*: 14]. Ultimately, the narrator reaches the point in the story

¹³² This again refers to how the narrator would be described from a Structuralist perspective.

moving from the past to the present, when he acknowledges that only an actual experience of events in the past allows one to provide answers about said events. Yet, he acknowledges that there is a deep divide that separates the reader from those events, and that the gulf between past and present can be overcome, by finding the way there. The metaphor of the mirror-like glass that separates one from the history of the town is not uncommon, but allows readers to come to grips with how the events of the past can be restored. Once broken, the glass allows readers to join the narrator on the path to the past. Though the mirror's glass suggests that the past was reflected historically in the Twentieth century, there is an element of violence in the destruction of the glass, and the remaining shards that cling and scrape against the reader's perception of the past. In terms of how difficult the journey was to the past, and the symbolic violence (the mirror breaking) needed to reach what was perceived as the past, the authenticity of the past is called into question. It is this very question that dominates the content of this novel; the search for Verliesfontein and what its history entailed in truth becomes the focus of the novel.

6.1.2 DEICTIC SPACE IN "FOURIESFONTEIN"

What is critical for the reader to grasp, from the very first chapter, is the title of each chapter. The novel is entitled Verliesfontein, while the first chapter is called "Fouriesfontein". In the second chapter ["Aankoms"], the developing plot clarifies that the narrator's actual journey is in search of the town 'Fouriesfontein', the farm

name that bears the same title of the first chapter. In view of the journalistic distance created in the first chapter, readers are gradually guided into the past. The first few paragraphs of "Fouriesfontein" traditionally explain why the town 'Fouriesfontein' was known as 'Verliesfontein'. This creates a double-sided view of the past, of Fouriesfontein or Verliesfontein, which parallels the narrator's view of the town and its past, in relation to what the reader is allowed to see. The descriptions that are given in the chapter "Fouriesfontein" are given from the third-person perspective, with no apparent focalisor present. This gradually draws the reader into life in the town, meeting its people, as well as the town's historical development.

The fact that the third-person narration in the first chapter draws the reader into a position to witness events in the town's past, becomes evident in subsequent chapters. This opens up the barrier that separates the future from the past in the last paragraph of the first chapter. Due to the lack of deictic markers that highlights any particular character in the chapter, the narrative develops free of any inhibiting characteristics within the narrative. This creates a ripe atmosphere for the reader to be drawn into a search for the past, and in spite of all the spatial-temporal barriers the true events of the past will become evident. The geographical space of the town and surrounding landscape is therefore less of a deictic space at this point in the novel, and more of a historical one where the narrative doesn't reflect on the town from a particular perspective only, but ultimately from multiple perspectives. In this manner the historical pathway is opened in an easier fashion that allows for the readers to be drawn into narrative, through the broken window frame, and down the rabbit hole where the veil over the past can be lifted (Schoeman, *ibid*: 14).

However, one should also remember that the first chapter acts as a summary, and has the same tone as a historical article may, as if written for a magazine or a reference book. Subsequently, the deictic paradigm will attempt to contribute to unlocking the secrets behind the change of name from 'Fouriesfontein' to 'Verliesfontein', and what consequences this may have for reading the novel as a whole.

6.2 SPATIAL-TEMPORAL DEIXIS IN "AANKOMS"

The second chapter "Aankoms" [Arrival] points to the arrival of the anonymous writer in the vicinity of where the modern-day (Twentieth century) town of Fouriesfontein is supposed to be situated. As the first chapter concluded with the way to the past being uncovered, the second chapter commences with the writer's trip to Fouriesfontein. The writer-character's real journey in "Aankoms" thus conjoins and ultimately precedes the journey in search of the past. His aim is to collect data to compile a travelogue of Karoo towns along a particular freeway, which is motivated by his interest in the history of the towns.

It is clear that the psychological point of view in "Aankoms" is from the writer-character's perspective and that he is the focaliser. Anker (1987) strongly suggests that the idea of focalisation that Gerard Genette (1980) proposes is however not necessarily bound to a first-person narrator. In "Aankoms" one finds a description of the writer's experiences with his driver, which does not share the same tone (or focalisation) as in the first chapter. Although the characters in "Aankoms" interact

with one another, and their dialogue initially introduces the actual content to each character, there appears to be a dearth of deictic information. There is an excessive presence of third-person object pronouns in this chapter ['jy', 'jou'; (you and yours in English); Schoeman, *ibid*: 15], which create a sense of distance between the narrator and the experiences being shared with the reader¹³³. Consequently, the isolated and desolate landscape is further stressed by the use of these pronouns, particularly early in the chapter. The distances between towns, and the untainted Greater Karoo landscape, are distinctly separated from the civilisation man has attempted to establish. The narrator's position toward the subject matter and research being conducted appears to be distant, and is shown, when the extent of the writers' efforts is discussed ["Daar is stilgehou....en doelgerig maar met gestadig kwynende begeesting navraag gedoen na die munisipale kantoor..." (There was stopping...and purposeful questioning, with slowly dimming interest, at the municipal offices.); Schoeman, *ibid*: 15]. The insight into the writer and photographer's feelings regarding their task, allows readers to realise that the focalisation appears to be derived from neither character. Anker [1987, 2003] (and the other theorists of narratology) would reason in terms of an 'external focaliser' and 'external narrator' in the early stages of "Aankoms". Although the feelings of both characters come under discussion, it appears that the writer becomes the primary narrator through whom readers experience events in the town. Although the third-person pronouns feature prominently in "Aankoms" (much as in "Die uur van die engel") it is the outsider who immerses himself in the Karoo landscape and space. Consequently, the deictic centre

¹³³ This is less distant, but similar to the presentation of Nico Breedt's dreams in Die uur van die engel. The Afrikaans word 'daar' ('there' in English) also acts as a grammatical subject that emphasizes the distance between narrator and events being related to the reader.

may not lie with the writer, but readers will have access to his experiences in the narrative when he does narrate, and relative to what the primary, internal narrator allows.

Readers realise that the writer's passion for uncovering the past becomes the focus within "Aankoms". It becomes clear that the writer is the character through which readers will obtain information in this chapter. His thoughts regarding their journey, and his attempt to uncover the historical facts, allows readers to become part of the journey to Fouriesfontein. This character's thoughts and emotions are shared with the readers, as his thoughts regarding the photojournalist, Eddie, become the vehicle for the progression for the narrative at this point. His discoveries, and misgivings of Eddie's listless efforts, are shared with the reader in a frank, yet unemotional, manner that allows insight into both of their characters. Even so, it is the unnamed writer-character's aim to compile a complete travelogue, with historical detail of each town that is on their route, to the extent where even his calculation of distance to each town is shown to the reader (Schoeman, *ibid*: 15). Yet, though the writer is the primary character through whom the narrative moves in "Aankoms", he is not necessarily the narrator. The use of third-person pronouns referring to the historian's own thoughts, alerts readers to the potential presence of an external narrator ["Fouriesfontein, dink hy by homself...Fouriesfontein 20, lees hy en reken vinnig na" (Fouriesfontein, he thinks to himself, Fouriesfontein, 20, he reads, and calculates quickly.); Schoeman, *ibid*: 14, 15)]. The presence of the external narrator means that readers are receiving information by means of the writer-character in the narrative and that he is the filter that determines the extent of the reader's own experiences. The experiences in "Aankoms" are thus mainly from the writer's

perspective, based on what the internal narrator considers to be critical for the reader to access.

As the two characters travel toward the town of Fouriesfontein, an expectation has already been created, in light of the historical discussion in chapter one ("Fouriesfontein), as well as the title of the second chapter, "Aankoms" (Arrival). The space within which events in the narrative are occurring is attached to the first chapter when the history of the town was discussed. The roadmap operates as an objective signpost along which the spatial boundaries are defined within the narrative at this point. The modern geographical landscape, along which the two characters travel, appears to have changed, when they cannot locate Fouriesfontein along the road indicated in the map. The map is a symbol of scientific accuracy (based on accepted experiential and empirical data) and is meant to indicate where the town is intended to be although they cannot find it. As a result, the certainty which one normally expects when consulting maps is undermined, and this acts as a precursor to the disappearance of the space-time boundaries in which the writer eventually will move. The map is unable to confirm the town's actual existence, and ultimately symbolises the town's space between the Twentieth century¹³⁴ and the past. The metaphor "the past is another country"¹³⁵, in relation to the narrative by the primary narrator, again captures how far removed the deictic centre thus is from the events and experiences within the narrative. It must be remembered that the writer-character's space-time is the Twentieth century and as he is not the primary narrator

¹³⁴ As a twentieth century instrument that records and denotes the space that a town occupies and the distance between places.

¹³⁵ This phrase or refrain [as Van der Merwe (2000b) mentioned] uses a temporal reference (the past) to indicate a spatial concept and embodies much of the core of deictic theory. This is central to Clifford Hill's perspective of spatial and temporal representations. Refer to chapter one to re-assess these facts.

in "Aankoms", the deictic centre will not be in relation to the character's experiences. Once they stop at the place where Fouriesfontein is meant to be, the writer's desire to uncover the past takes him out of the vehicle into the surrounding area. The photographer, Eddie, has obviously been more focussed on the visual during their journey, and falls asleep in their vehicle transfixed by the map, totally transfixed by the hold that visual and empirical experiences have over him¹³⁶.

It is because of this visual focus that Eddie even missed the fact that no turnoff had been indicated for Fouriesfontein, while the writer, whose entire focus is to uncover the past, noticed it even though he wasn't driving. Once the writer leaves the car, his susceptibility to the past and its secrets leads to the fact that he begins to see the missing town that readers assume to be Fouriesfontein (whether it is there in truth or not). This touches on a critical sentence that sets the scene for the mixing of the spatial-temporal timelines in the novel, when the writer actually begins to see the town, but experiences different historic events in the town within a short space of time. The writer admonishes himself to be creative in his own book and to create a drama that is entirely fictional ["Met effens oordrewe kleurgebruik, perspektivistiese verkorting en oordeelkundige snywerk sal jy in die boek 'n drama moet suggereer wat aan die werklikheid ontbreek, dink hy...sy eie moeisame navorsing niks meer nie as 'n reeks uitgerekte byskrifte wat die beelde vergesel" (With slightly overdone colour-uasge, perspectival reduction and judicious editing you will have to suggest a drama in the book that is without realism, he thinks...his own tiring research nothing more than a series of of extended additions that accompany the images (Schoeman, *ibid*: 19)]. At this point the reader must consider how the writer sees captured word

¹³⁶ Throughout their journey he is more focussed on the photography, and has no interest in the history of the area as such (Schoeman, *ibid*: 16).

as secondary to the visual spatial-temporal reflections of the past. As the writer is willing to allow the photographer's visuals to take centre stage over his own written contributions to their book, his own susceptibility to the past is clearly attached to the visual, which he clearly appreciates when describing how critical Eddie's photojournalistic contribution to their book was (Schoeman, *ibid*: 19).

The two spatial-temporal frames that are in operation within the narrative are the most important features to grasp to get a grip on events within the novel. As the writer is the main character through which readers gain access to events, and from whose point of view the readers are shown events in the story, his position in time and space is of absolute importance. He moves from a modern historical period toward the past, as he is moving further away from Eddie, who represents the certainty and empiricism of the modern twentieth century world. Deictically, the time and space the reader views in the second chapter, is strictly from the perspective of the unknown third-person narrator. The writer-character's experience of the landscape he finds himself in, between Donkerpoort and Kromburg, in his search for Fouriesfontein, becomes the experiences of the reader as well (Schoeman, *ibid*: 25). The traditional view of deixis even stresses this fact as he walks further in his search, when "in front of" and "behind" contextualise the speaker (in this case the narrator's) spatial-temporal position [*Êrens hier voor hom wag die eerste teken na Donkerpoort, êrens agter hom kondig 'n ander die afstand na Kromburg aan*], (Somewhere here in front of him the first sign to Donkerpoort awaits him, somewhere here behind him another indicates the distance to Kromburg); Schoeman, *ibid*: 25]. These two spatial adverbs ('voor' en 'agter') give an accurate, basic description of what the character's exact experiential and geographical position

is within the narrative at that time. His position within his own era has also been described up till this point, yet the boundaries between his own space-time, and that of the historic Fouriesfontein that he is searching for, begin to interact with one another. The character first imagines (Schoeman, *ibid*: 18, 22) and eventually visualises the routes that horsemen took as they rode over the plains near the town during the Anglo-Boer War (Schoeman, *ibid*: 19, 24).

As soon as the writer leaves the vehicle and becomes immersed in the past, the horsemen disappear. He gradually leaves the modernity of the paved highways with their set and known destinations to subconsciously follow the horsemen on their uncharted routes, into the historic space-time of the past. The author uses the image of the swimmer to try and explain how the character experiences this movement into the past in this landscape where the waves of heat, are visually be experienced in the same manner as a swimmer experiences the flow of water against the body (Schoeman, *ibid*: 24). He first steps onto the gravel beside the road before he walks further in search of the town. He walks aimlessly into the area where they stopped the car, and his movement is not only against the waves of heat that he encounters, but also against the waves of time as he begins his journey to the point where he will ultimately straddle the spatial-temporal junctures involved. As a result, his journey runs along the lines of the separate spatial-temporal positions that he occupies, and the readers have a view of his experiences. These experiences are structured along the lines of deictic expressions, as the access to the character-writer's thoughts are reported, but not necessarily from a first perspective ["Hy het geval, dink hy, loom asof hy bykom...Eddie het aan die slaap geraak in die motor, onthou hy," (He fell, he thinks to himself heavily as if he's recovering...He recalls that Eddie had fallen asleep

at the wheel if the car.) Schoeman, *ibid*: 25]. By his own admission even his memories of being with Eddie start fading, as his movement closer to the town signifies moving away from his own modern space-time, toward the spatial-temporal past era (Schoeman, *ibid*: 25, 26). His memories of his own era fade to occupy a forgotten past, ethereal like the falling of dust, while the town becomes clearer in the space-time he now occupies.

The important point in chapter two would revolve around exact how the writer has managed to move from his own modern era to the past area he has been researching. This key question of how the new space-time is found is what the reader has to wrestle with as much the narrator's perspective will allow. The fact that the writer now starts to see the town and its surroundings, emphasises that only even though it was right in front of them near the road, only he is able to see it. The fact that the town and its true history was being sought, and that it was 'in front of' them ["Dit was slegs nodig om te kyk en hulle sou dit voor hulle gevind het" (It was only necessary to watch and they would have seen it); Schoeman, *ibid*: 26], forces one to consider that in spite of the practical difficulties to recover history, one should consider that often the hidden truths, especially in history, are not that difficult to recover but are often obvious. As the town lies ahead of him, he gradually moves to this new unexplored space-time, where he desires to record and uncover the facts of the past.

The writer wonders whether his arrival in the past has been managed through a dream, a fall, or even a hallucination, as he admits that there is no other logical way to explain their inability to find Fouriesfontein during their road-trip (*ibid*). It is at this juncture that the writer admits that even he cannot recall any event that could

have allowed him to see the town, but he realises that while hallucinating and starting to see the town in the distance, he may have fallen down. The external narrator may be the pre-eminent voice in the following critical sentences, though undetectable, as both he and the writer convey this thought to the reader. This shapes and frames the reader's perspective of the writer's experiences:

"Hy het geval en sy bewussyn verloor, aan die slaap geraak, iets het gebeur wat hy nou nie meer kan verklaar of selfs onthou nie. Die laaste fyn dwarreling van stofkorrels waai egter oor die rug van sy hand, skitterend in die son. Hy sien die dorp voor hom met sy kerkoring, begraafplaas en dam, hy bereik die bloekombome en betree hul skadu; hy het aangekom." (He had fallen and lost consciousness, fallen asleep, something happened that he can neither recall, nor even explain. The last grains of sand whirl over the back of his hand, shimmering in the sun. He sees the town with its clock tower, cemetery and dam in front of him, and reaches the blue gum trees and enters their shadows; he has arrived.)

- Verliesfontein (Schoeman 1998: 26)

These sentences can have such an important influence on how readers can receive the novel. The reader experiences the same emotions as the writer, and from this perspective the uncertainty with which the new space-time is being approached can be understood. There is thus the uncertainty of how the past events are becoming so clear, accompanied by the certainty with which reflects on the dust that is being blown off the back of the writer's hand. Only thereafter does the past appear

to be clearer to him when he suddenly views a town and its surroundings with extreme clarity. Suddenly, the cavalry's tracks appear before him, adjacent to wagon tracks and spots of blood that appear. These first signs of the past are a strong indication of what the story will be about, as the wheels symbolise a sense of progress and development, and a recounting of the bloody events. Although the writer questions whether it was blood or not, the unfolding scenario of how the town's history was linked to events during the Anglo-Boer war, it is safe to assume that he did see the blood. Therefore, a powerful emblem greets the writer (and readers) in the past space-time, suggesting that on some level the town's progress and development was often accompanied by the shedding of blood, and this imagery acts as a pre-cursor to what follows in the remainder of the novel.

The internal dialogue that accompanies the aforementioned discovery emphasises that the writer is the key character whose experiences and perspective can influence the interpretation of the novel. The fact that he doubts that it is blood at all shows one that whatever is uncovered or shown is done from this character's point of view. At the same time, the narrator allows the reader to consider this information to allow the readers to come to their own conclusions about the past. The fact that history is difficult to uncover, and has an inherent open-endedness without verifiable facts, stresses how the facts of the past can become malleable, depending on perspective. The writer tries to convince himself that there are no other traces or signs of violence (Schoeman, *ibid*: 27). The question of who writes history was prevalent in the first decade of democracy in South Africa (1994-2004), and is also under scrutiny in this novel. In this novel, it is indeed the writer who observes throughout most of the novel, whose recreation of Fouriesfontein, real or

imagined, and whose perspective shows what is discovered in the town [“Die lae huise wat hy sien,...daar is vrugteboorde, kweperheinings en ’n watervoor, alles vertrouwd genoeg van foto’s... Hy bevind hom...sien hy, aan die rand...” (The low houses that he sees,... there are orchards of fruit, quince-fences and a sluice, everything accurately from photosgraphs...) Schoeman, *ibid*: 27].

The detailed view of the town that he discovers is what the readers are forced to consider as factual. Yet, when he sees what he assumes to be a museum, his understanding of the town differs to what he had held before, as no mention of a museum had been made found during his research. As one of the first images that attract him, the museum is a natural symbol to link the writer-character to the town, as museums are known repositories of gathered data and where researchers are found. However, the character has no access to the museum that suggests a limited amount of influence he has over the space-time he finds himself in. This brings into question just how much access he will have to past events, as it is clear that even though he can visualise the town and some of its characters, by the writer’s own admission, that the extent of his exploration is limited (Schoeman, *ibid*: 28, 382).¹³⁷

He realises that even though he can view some events within the town, it is clear that he is only beginning to understand which space-time he is in, as he does not necessarily understand that he has a view of what may be Fouriesfontein’s past. From his experiential perspective he has only now arrived at the town, but the reader later comes to understand that the writer has arrived in the town at the time of the Anglo-Boer War (1899-1902). Even though he can sometimes see people walking

¹³⁷ This same statement is made in the first and last chapters, conveying the extent of just how limited the historian’s experience and exploration is of Fouriesfontein.

and moving in the town, he is unable to communicate with them. He does realise that there are some anachronistic elements to what he sees in the town, and this awareness is used to draw the reader's attention to the fact that something extraordinary is occurring (Schoeman, *ibid*: 31). The modern era appears like an ancient past to the character, while he acknowledges that he cannot explain the anachronistic elements within the town. This emphasises the dilemma that he finds himself in, as he has no control over the spacetime of the town, and the events that begin to transpire before him within the town. The presentation of the writer's experience, do not seem to stem from a lucid dream at all. What does seem to have critical importance is the fact that the writer realises that what he is experiencing is real ["Dit is geen droom waarin tyd en werklikheid opgehef is nie...,maar werklikheid waarin tyd, ruimte, hegtheid, gewig en tekstuur hul onderskeie waardes ongeskonde behou het..." (This is no dream where time and reality is suspended...but reality where time, space, cohesion, weight and texture retain their respective values); Schoeman *ibid*: 31]. It is clear that the Twentieth century-reality that he originated from seems less real to him at this point than the new space-time that he finds in the town. He is not even sure if the town is Fouriesfontein, and as the writer searches for confirmation that it is Fouriesfontein, so the reader's own assumptions are challenged and directed by what the character experiences.

6.2.1 THE DEICTIC CENTRE IN "AANKOMS"

It is important to note that the writer's experience in the town is however not without its own fallout, as he is able to see people, hear noises and events [such as the Cavalry; Schoeman, *ibid*: 26, 32] but not able to interact in events or with people. The writer's own thoughts reflect on the fact that although it doesn't seem like a dream or hallucination, there are elements (like unpredictability and an inability to control events) that remind him of being in a dream. The writer's thoughts act as precursor to the reader's own understanding of events in the novel, sometimes shaping them, yet in this regard the deictic paradigm will be able to give a better understanding to critical events.

When theorising whether it was a dream or not, the writer decided that it was more like a pocket space, like the space between consciousness and sub-consciousness, and that what he was experiencing was between the real and imagined ["...asof hy hom bevind in die tussenruimte van bewussyn en onbewuste, werklikheid en skyn"; Schoeman, *ibid*: 33]. The narrator clearly acknowledges this as an extraordinary insight that aims at making sense of what has happened to him. For the reader the importance is that this insight comes in light of the writer's discovery, and the implicit narrator's admission that what lies behind the writer is his personal past in the modern era, and what lies ahead is the reality of discovering the secrets of Fouriesfontein. This irony subverts the basic foundations of the studies of deixis, as it is clear that the writer-character is not necessarily the primary narrator (or implicit narrator), and that the deictic paradigm can be utilised to elaborate on this fact. This view does of course have implications for the reading of the text, as

the modern era is emphasised as the writer's past, while moving forward deictically, means that the character's deictic centre is used to establish the framework for what is "present" in Fouriesfontein. As the writer-character is unable to actually interact with anybody in the town, so the reader is particularly limited experience to what is real in the town as well. He truly is in space-time somewhere in-between the past and the present, and he is the deictic centre, with his experiential limitations proving to limit what the reader is able to perceive, as well as for what the reader is allowed. He can remember the modern era as his past, but interacts with Fouriesfontein as his actual present experience, and admits¹³⁸ that his present space is somewhere 'in-between' (henceforth referred to as the 'pocket' space-time).

In a sense, he occupies two worlds at the same time, which makes it difficult to categorise exactly what has happened to the character and what the purpose is of his experience. Maybe it is important to stay true to what the character is and what his aim on the journey was, and in this way utilise deixis to understand how one can read the novel. The deictic centre operates from the writer-character's experiential perspective, even though the traditional pronoun ('I') is not really used. The narrative is reported with the aid of third-person pronouns, but it has been pointed out in previous sections of this chapter that the writer-character is the one through whom the reader gains experiential access to different space-times, and in "Aankoms" to the different historical eras as well. The character understands that even though he can view the places in the town, he is not an active participant within the historic space-time of the Nineteenth century. His participation is further

¹³⁸ The deictic paradigm places the deictic centre with the writer-narrator, even though the narrative is not told from a traditional first-person perspective, but is reported in the third-person.

limited by his own feelings regarding whether he has a right to request answers or explanations from townsfolk regarding events within the town:

[“Moet hy by die swaar ingang deur aanklop, en indien iemand agter die tralievensterjie verskyn, wat sou hy vra, met watter reg sou hy verklaring of verantwoording kan eis vir iets wat blykens die gebrek aan reaksie vir niemand anders opspraakwekkend is dan vir hom as vreemdeling nie?” (Must he knock at the heavy door, and if someone appeared behind the barred window, what would he ask, on what authority would he demand explanation or accountability for something which, based on their reactions, is not startling for anybody but himself as stranger?); Schoeman, 1998: 35].

Questions are also raised regarding how the character's limited spatial boundaries reflect on the obstacles writers face when trying to do research on particular topics [“Hy sal nie aanklop nie, dink hy: hy moet wag, besef hy opnuut, hoe ongebruiklik hierdie benadering ook mag wees, hy moet waarneem, hy moet kyk, want hy is 'n besoeker..., en daar is baie wat hy moet leer” (He will not knock, he thinks, he will wait, he realises anew, how unorthodox this approach may be, he must observe, he must look, as he is a visitor...and there is much he must learn); Schoeman, *ibid*: 36].

He admits that the space-time that he finds himself in is a setting that he is familiar with, but gives no explanation as to why he may feel at ease there. It may be that due to the nature of his experience working within the context of the past as space, he is used to immersing himself within the historic time and space of the

period he is researching. Even though he cannot interact with anybody within the town, and at one point he cannot even hear any wildlife (Schoeman, *ibid*: 36) he is content just waiting and watching, acting only as an observer, recording the events in the town from a limited spatial-temporal perspective. He can hear the eerie sounds, see the people and follow them but never actually communicate with them, as he transfers his limited experiences to the reader. He can only see the directions that the characters emerge from, where they are moving toward, but can never actually pursue them to their final destinations. The perspectives of the townsfolk are entirely and equally unknown to the readers as a result. What is clear is that as much as the writer desires to, and attempts to communicate with the townsfolk, the space-time that he occupies cannot be breached in either direction. Even though he has ventured from one end of the town to the other, walked through the surroundings fields, and among the neighbourhoods, it is only when he finds the graveyard that the writer arrives at any kind of certainty that he is indeed in Fouriesfontein.

The graveyard is a natural place for the writer to gain insight into the town's inhabitants, the history of the town, and the current historic period of the town. By inspecting the gravestones, the writer obtains more information regarding the timeframe that he finds himself in, and that it is probably the year 1900 based on the tombstone dates (Schoeman, *ibid*: 40). In spite of the fact that he has become intimate with the town's setting and layout, he is still unable to communicate with anybody in the town, and it is at the graveyard where it becomes evident that only the gravestones of the dead are able to provide him with information. He obtains names and dates from the gravestones in the graveyard where the town's name is also confirmed. This is in line with his inclination toward things of the past as

discussed previously which remains intact even in his current spatial-temporal setting. He is still only able to draw conclusions from what he observes, and has no primary sources; people to interview, eyewitness accounts or events, that could tell him more than what information he has gathered from the graveyard. As his first day in Fouriesfontein draws to a close, the writer is drawn to the house where he saw a handicapped man enter, and imagines that he can hear or see him writing. The writer as historiographer is an important point to keep in mind, as in the later chapters it is this handicapped man who records the events in the town, much like the historian does in society whom the writer may parallel.

The intimate knowledge of the writer-character's thoughts and the character's spatial and temporal position is evident¹³⁹ and the deictic paradigm has highlighted the critical spatial and temporal adverbs (and clauses) that can assist in the evaluation of the narrative.

6.3 SPATIAL-TEMPORAL DEIXIS IN "VERKENNING"

6.3.1 THE DEICTIC CENTRE IN "VERKENNING"

The fragmented manner that the writer-character is exposed to events and people in his 'pocket' space-time is already mentioned in "Aankoms", and must again be stressed as the central feature of the narrative in "Verkenning". What becomes

¹³⁹ This occurs even though the primary narration occurs through from a third-person perspective, while deixis is traditionally accepted as an element of first-person narration.

more important is the manner in which the deictic centre is highlighted through the narrator's peculiar spatial-temporal position.

The historical events in "Verkenning" ['Exploration'] appear to span the extent of most of what the character-narrators [Miss Godby, Alice, Kallie] relate in the later, critical chapters of the novel. In "Verkenning", the writer is able to act as witness to numerous events that have immense historical importance to the town of "Fouriesfontein". The two chapters ('Fouriesfontein' and 'Aankoms') can be read from the writer's perspective, although his experiences are told by an unknown third-person narrator. Perhaps in "Verkenning" the implicit narrator extends the scope of the narrative, by building on aspects of the historical framework previously laid down. The writer's spatial-temporal framework is expanded here, and clearly a second narrative voice could be present when reading the initial paragraphs in chapter three, due to the use of objective second-person, pronouns being used ["jou", "jy" ('you', 'yours')] in the first two paragraphs [Schoeman, *ibid*: 44].

The first paragraph reads from the perspective of an outside second-person narrator, based on the use of the aforementioned second-person pronouns. It may be from a third-person narrator's perspective if the same pronouns are taken as third-person pronouns in Afrikaans, much like "one" and "someone" do in English. If another narrator is indeed represented in this shift in point of view, as readers, one must consider just how isolated the writer's position truly is in his pocket space-time. The usage of the second-person pronouns suggests a different focus, as the pronouns suggest a distance from the previous deictic centre and the experiences in the previous chapter. The narrator in "Verkenning" apparently imagines what it would be like to be in the pocket universe where the writer is. The second paragraph

emphasises this point, but appears to be from a third-person perspective, and involves the external narrator's reflection on the writer as an observer. The deictic centre lies more with the external narrator at this early stage in "Verkenning", suggesting that it is not only the writer that is revisiting the past, but also the external narrator, Karel Schoeman, along with the implicit narrator.

With this evident possibility, the idea is stressed that the writer is unable to completely pass from his pocket space-time to the space-time of Fouriesfontein, and furthermore it is suggested that the barrier between the space-times can symbolically be seen as a transparent membrane (Schoeman, *ibid*: 45). Therefore, one can see just how close the writer is to his longing for the complete exploration of Fouriesfontein, and yet how frustratingly difficult it is for him. The objective tone, however, gradually reflects the affinity that the writer has toward the town and being able to explore it in even the current fashion, is nonetheless satisfactory for him as writer. As a consequence, the deictic view shifts away from the objective observation of what the observer is experiencing, toward his focalisation of the previous chapter, where the readers can co-experience with the writer. The second-person, or objective third-person pronouns gradually give way to exclusive third-person pronouns again reflecting only the writer's focalisation and perspective ["Hy sien...hoor...sien", (He sees...hears...sees); Schoeman, *ibid*: 45] in the entirely new space-time he experienced when he first arrived in the town.

6.3.2 SPATIAL-TEMPORAL DEIXIS AND CHRONOLOGY IN "VERKENNING"

The introductory paragraph in "Verkenning" completely frames what the writer's experience of time is in this critical chapter. The writer's peculiar spatial-temporal position in the reality that he finds himself in is highlighted more than ever. The unknown narrator (perhaps mistakenly) goes to great lengths to suggest that the broader laws of space and time still function the same, even though these laws have clearly overstepped "(I)n die ruimte tussen twee werklikhede..." [in the space between realities (Schoeman, *ibid*: 66)], as the external narrator suggests. Though the laws of gravity must consequently have been transgressed, the narrator rather chooses to focus on the issue of space-time that is more relevant throughout the narrative. "Verkenning" resumes where "Aankoms" leaves off, and the narrative continues in the same space-time, considering the writer's spatial and temporal position in the pocket space-time of Fouriesfontein at the turn of the Twentieth century.

The external narrator initially stresses that the measured passing of night to day appears normal in the town, even though there is no clarity on whether the writer-character's experiences at the close of the previous chapter, could be measured by normal standards of time. The writer's watch has stopped reflecting what would be seen as the standard time, or measurement of time, as the hour and minute arms no longer run, in contrast to the seconds which continue to tick away. The fact that he views the absence of conventional time in the town as less important, rather than the actual day, hour or time he finds himself in emphasises just how much he values the opportunity to study the town. The issue of time

therefore appears to dominate the presentation in "Verkenning", but contrary to what he states, the laws of space and time have somehow allowed him experiential access to the town's history in the numerous, quick and successive scenes. Numerous scenes are shown, and the writer observes a tremendous number of people and events in the town during the day reflected in "Verkenning". In spite of the narrator's suggestion that the laws of time and logic differ in the town, there is still a natural chronology to the manner in which events follow one another. The scope of the writer's perspective gives readers the opportunity to come to grips with the passage of time and how time acts in the remainder of the chapter.

The passage of time in the town's space-time bubble is marked by traditional standard solar periods and natural phenomena with initial events starting around dawn [sunrise and the crowing of the cock and even the returning partygoers (Schoeman, *ibid*: 45, 46)]. The writer has an acute awareness of the passing of time based on the movement of the sun, and the amount of light that shines over the town. The writer's own experience of this passing of time creates an expectation for the reader regarding the chronology of the narrative, which was not present in the previous chapter. In "Verkenning" the writer is contemplative regarding the position he finds himself in, as it will aide him in fulfilling his desire of unearthing so much of the town's past. The multitudinous variety of scenes that greet him while wandering through Fouriesfontein on that day is reminiscent of a variety of film scenes. By the end of the chapter, even the implicit narrator uses this metaphor to give shape to his own thoughts, and again it is difficult to discern exactly whose view it is.¹⁴⁰ The

¹⁴⁰ The metaphor of camera could also be related to the capturing of a specific space and time in any given photograph, in the same manner that the reader is witness to different events within Fouriesfontein's pocket space-time.

process of how he explores the town is conveyed through the snapshot scenes, with each event happening in isolation without any indication as to why it is happening. The Sun's movement in the narrative mirrors reality, but later becomes secondary to a more unnatural passage of time ["Die son styg bo die takke... 'n Tyd lank bly hy daar staan..." (The Sun moves above the branches... He¹⁴¹ stands there for a while...); Schoeman, *ibid*: 46]. Whenever the writer remains at a particular site or event, it is usually for an undefined amount of time¹⁴². The broad manner in which the passing of time is described in relation to the writer's experience affects the deictic reading. It is clear from the extent of exposure to the past space-time that the reader has to understand and consider the effect of the historic events. As the writer dwells on the events that he witnesses, the full extent of these events and his feelings about them could only represent their full meaning. By using these adverbial phrases to describe this passing of time, the character's spatial-temporal position and what he's seeing, is emphasised. As readers are experiencing the space-time through the writer's character, these phrases reflect the critical chronology attached to the reader's understanding of what he is observing and experiencing in such a short span of time. It is as if the suggestion that there are no hours in the town's space-time has somehow extended each second to represent a critical experience, not only for the town, but especially for the writer as well.

As one examines some of the writer's experiences, particularly events where the writer spent an undefined amount of time, the manner in which time appears to stretch in this chapter (and in each instance of the writer's experience in

¹⁴¹ Within the context of this passage in *Verliesfontein*, this pronoun refers to the character, and not the sun.

¹⁴² The spatial adverbial clauses "for a while" (" 'n Tyd lank") and "after a while" ("Na 'n tyd") are repeated throughout this chapter in reference to how much time the character spends in a place [See among others Schoeman, *ibid*: 46, 49, 52, 54, 62, 63, 68].

Fouriesfontein), may become more relevant to a reading with the spatial-temporal deictic paradigm. When he starts a deeper exploration of the town, the character is initially drawn to two houses¹⁴³ that he decides to explore in more detail. The implicit narrator goes into further detail, especially regarding the writer's ability to hear the women moving and speaking within the house. He is unable to enter the house although all doors and windows are open. This is significant as he can observe what is occurring inside the house, but cannot enter the house. Due to his position just below the windows he can hear the voices, but no mention is made of what the content of the conversations contain. The growing understanding from the writer's perspective is that he is being allowed access to such scenes in the town. Once he realises that following the voices from room to room (yet being unable to interact with the people), is the extent of what he can do at the house, he decides that he has to leave. Here the phrase "after a while" again acts in the broad description of an unspecified amount of time ["Na 'n tyd... dat hy sy soekende omsirkeling vir onbepaalde tyd op hierdie wyse sou kon voortsit." (After a while...that he would continue his cyclical searching for an undefined amount of time); Schoeman, *ibid*: 49]. Even though these thoughts are clearly based on the writer-character's own realisation of how limited his interaction with the townspeople is one may suggest that it is the implicit narrator's way of reflecting on how long the writer was observing the occupants through the windows.

The writer is given only a limited view of what is happening inside the house, with his sensory experiences limited to his spatial and temporal position. In spite of the process of researching the past (with particular methodology that any writer or

¹⁴³ One house has sunflowers in the garden, and the other house has a rose-fence around it (Schoeman, *ibid*: 48).

historian may normally follow), he only had limited clues in the Twentieth century that point to particular findings or events. In the same way, the character can only observe specific, isolated events in Fouriesfontein at this point, while the implicit narrator appears to be linked to the larger superstructure of space-time within the narrative. The writer is the character was perspective is offered to the readers, and the amount of time he spends at the house is difficult to gauge. It is a fact that it is difficult to measure the passage of time within this chapter (besides the movement from day to night) due to the manner that space-time apparently merge. As mentioned before, it is therefore his observation of the house, and more so, his actual quantifiable experiences, that become the yardsticks of how time is passing in this chapter. Only the external narrator therefore has some sense of the actual duration of time, as the character's internal monologue expresses his experience of the passage of time in a manner attached to the aforementioned adverbial clauses.

One important marker of time in the space-time is the matter of the repetition of events. Firstly, the writer hears the sound of cavalry over the hills but never gets to see them (Schoeman, *ibid*: 32, 57). Secondly, the shriek that the writer heard on the first day is repeated (Schoeman, *ibid*: 35, 60), that appears to have no source from the writer's point of view, but which he later links to the distraught widow of Adam Balie. The same chronology is followed, when the scream occurs again the following day, some time after hearing the cavalry pass near the town. There are no deictic markers that point to the writer's spatial-temporal position relative to where the scream originates from, so it appears as if the scream has no origin either, even though it permeates the space around the town both times. This repetition of events suggests both how important the events may be, as well as the fact that they may

thus be linked due to their sequential occurrence. Even though the events do not indicate a specific spatial and temporal juncture, they may therefore play a part in the larger historic framework of the town¹⁴⁴.

In view of this, it is important to note that the character-writer is continuously aware of the different nature of time in the town¹⁴⁵. When a funeral takes place at the graveyard, he realises that it is an anachronism, as he assumes it is Giel Fourie's funeral, whose grave he had seen the previous day (as seen in "Aankoms"). Again the passing of time is associated with the sun's movement, as the afternoon sun apparently stands motionlessly (ibid). Upon closer inspection, he finds that the mourners are predominantly Coloured, and not White townspeople. At this point, readers get insight into just how subjective the writer-character's point of view is, and that it is based on the development of his understanding of events. This in turn limits the reader's interpretation of the narrative. However, by the same token, the character's openness to correct his own assumptions shows how much insight the implicit narrator allows into the writer. Even as the funeral occurs, he observes the throng "for a while" [" 'n Tyd lank..."; Schoeman, ibid: 62] and understands that time has been suspended in this town. The writer's internal realisation at the funeral is that what he is seeing has already occurred (ibid), and he realises that the information that he is obtaining is all that he will be allowed. This writer's limited perspective is sustained throughout "Aankoms" and "Verkenning."

¹⁴⁴ The origin of these occurrences becomes clearer in the chapters entitled "Alice", "Miss Godby" and "Kallie".

¹⁴⁵ The writer realises early in "Verkenning" (Schoeman, ibid: 31) that time works differently in Fouriesfontein.

The fact that the sun seems to be motionless above the graveyard further emphasises just how important the funeral of Adam Balie is in terms of the plot¹⁴⁶. Time is seemingly suspended to stress this event, and this unnatural suspension of time, reminds of the curious repetition of events as witnessed earlier in the narrative. With the sunset occurring, soon after the funeral, there is no mention of the funeral-goers dispersal, but only a focus on the repetitive nature of the character's own journey regarding the events. As in "Aankoms", he finds himself at the graveyard at sunset, and wanders among the houses in the town. Yet again, he can observe the interaction between the characters, but realises that even so they are still not able to see him. But as "Verkenning" comes to an end, the implicit narrator allows the narrator deeper access to the writer's thoughts about the multitude of townsfolk, their lives and events he has been observing in the town. The importance of the film-metaphor (as a structural element in the narrative), given the episodic nature of his observations in the town, takes shape at the end of the chapter¹⁴⁷. All the various scenes he witnesses reminds the writer of the various events he found recorded in primary and secondary sources¹⁴⁸ while doing research for his book. The scenes do not appear dissimilar to the growing number of episodes, relationships and findings he observes in the town. Ultimately, the writer-character rejects the book-metaphor as a plausible means of giving full explanation to what he is experiencing in that pocket space-time, and feels that a film metaphor may be a closer summary to what

¹⁴⁶ Again to be clarified in the discussion on the chapters entitled "Alice", Miss Godby" and "Kallie".

¹⁴⁷ The manner that the various episodes in the narrative compare to scenes from a film, or camera photos, as well as the writer-character's view of this fact, is mentioned in footnote number 119.

¹⁴⁸ Church-records, seminary records, church minutes and parish histories serve as reference for the writer's research (Schoeman, *ibid*: 88).

he is experiencing, or that combination of the two metaphors is probably better¹⁴⁹. As the space that the writer finds himself, in seems simultaneous to a specific, yet unknown time, his spatial-temporal position can be derived through the adverbial phrases from his experiences even though the situations he finds himself in arise so episodically.

6.3.3 DEICTIC SPACE IN 'VERKENNING'

Ultimately, the writer-character admits that even he cannot orientate himself within that 'space' anymore (Schoeman, *ibid*: 65). This is therefore more deictic confirmation of just how real the experiences are for the writer as stressed by the pronoun 'hierdie' (this). The experiences are real and immediate for the character due to how real the new space-time is whereby the episodic scenes of his experiences are cut and pasted, re-pasted and re-cut to the extent where there is no clarity or sense anymore. The knowledge of where he was earlier in the day, and where he was the previous day, also reflects this element of uncertainty regarding the composition and chronology of events in the town. This lack of orientation on the writer-character's part points to questions regarding the deictic centre, and suggests that in this chapter it may well rest outside the confines of the narrative. On an experiential level the character is certainly the one through whom perspective is offered, but the third-person pronoun usage again leads to a conflict when looking at the adverbs that focus on the 'here-and-now'. The deictic paradigm stresses that the

¹⁴⁹ Refer to Schoeman (*ibid*: 64-65) for more detail on the writer's thoughts.

deictic adverbs like 'hier' and 'hierdie' ("here" and "this") stress just how certain the writer also is of his own spatial-temporal position, as he makes no suppositions regarding the space-time where he may be, other than in Fouriesfontein. The lack of chronology mentioned before is also accepted as a given by the character, which is juxtaposed by the apparent vague duration of events, which are nonetheless qualified by the adverbial clauses¹⁵⁰. Finally, the writer appears to show that his experiences and thoughts are part of a conversation, possibly with the readers, and the implicit author, as he acknowledges that his view of the town and its space-time is still unclear ["Wat kan ek sê oor hierdie dorp...nie aan die getroude reëls van tyd en logika onderhewig nie", What can I say about this town...are not subject to the familiar rules of time and logic, Schoeman, *ibid*: 66]. He is uncertain about what spatial and temporal juncture truly constitutes his experiences within the town and pocket space-time, but again admits that whatever it is, the events within the town do not run according to the accepted rules of time and logic, but rather according to its own episodic and intrinsic schedule.

6.3.4 NARRATIVE DEVELOPMENT IN "VERKENNING"

"Verkenning" does, however, lay the framework for events narrated by four different characters in the chapters that follow it, and that provide extensive details of the novel's storyline from each of their perspectives. Even though the events in

¹⁵⁰ This point is elaborated on earlier in this chapter in footnote number 120.

the town do not appear in a specific order (and lack any kind of chronology), there is still the issue of the repetition of events in "Verkenning".

In spite of daily hearing the women's scream and the cavalry, and being at the graveyard around sunset, there are at least two other scenes that do point to a progression of the writer-character's perspective. He returns to the house with the rose-fence that he visited early on the second morning that same night (Schoeman, *ibid*: 49, 63). Though he could hear the women move around in the morning and follow them from room to room, he was unable to look into the room at night except to see portions of mirrors and frames, as the window frames were too high for him. In the evening the writer can now see and observe the people who are inside the room ["Oor die hoë vensterbank kan hy vanaand na binne kyk...kamer" (Tonight he can look inside over the window-frame...room); Schoeman, *ibid*: 63]. Although this progression is signified at the end of "Verkenning", what is important is that it is based on the development of the historian's perspective since his arrival in the pocket space-time. As his point of view develops, so the readers gain more detailed access to the town and its people as well. Even though he dwells among the townsfolk they cannot see him¹⁵¹ and his perspective remains from the outside looking in, as he can observe the people in the houses. Yet, the townsfolk cannot see him, and he cannot call attention to himself in any way.

Again the metaphor of research being done comes to mind as the writer has access to some of the information regarding his topic but will continue to strive to find more detail on the topic. He has insight and understanding into what he is

¹⁵¹ His invisibility is often mentioned and is central to the extent of his findings. There is reference to his invisibility ('onsigbaarheid', Schoeman: *ibid*: 49), and the fact that he goes unnoticed ('ongemerkt', Schoeman: *ibid*: 57, 58).

researching, and gradually uncovers more and more of the topic under scrutiny. His perspective shifts from that of outsider, as the character initially was at the beginning of the novel, to someone who immerses himself, and discovers so much regarding their topic of interest, that they gradually allow themselves to be overcome by the material. The writer's experiences in the narrative, also reflects a gradual development from the journey that was being undertaken to the disdain he felt when they could not find Fouriesfontein. When he eventually found himself inside the town, and came to grips with the anachronisms that he was experiencing, he was overcome by the opportunity to investigate and uncover the hidden truths regarding Verliesfontein.

The second indication of narrative progression in terms of the writer's developing perspective is thus aligned to the above metaphor. At the end of "Aankoms" he was observing the home of the physically disabled young man¹⁵² and he imagined that he could hear pen being put to paper, even though he could not see anything (Schoeman, *ibid*: 43). By the end of "Verkenning" he can thus see Kallie¹⁵³ writing in his room, in the house with the rose-fence. The implicit narrator's voice conveys just how much of a connection the two characters share, as they are both writers and it has been suggested that he may be an alter-ego of the writer¹⁵⁴. The use of the preposition 'at' in stressing how the two characters are akin to one another (even though they cannot communicate with one another) points to the immediacy of the experience ["By die lamplig het twee mense mekaar aangeraak en

¹⁵² The young man's name is Charles Kleynhans, and was commonly known by the nickname "Kallie" in the town.

¹⁵³ Readers only come to know most of the names of the characters, who the writer-character observes in the later chapters, when many of them act as narrators, or are mentioned by character-narrators in the later chapters entitled "Alice", "Kallie" and "Miss Godby".

¹⁵⁴ Van der Merwe (2002) suggests this in his aforementioned article in Sluiswagter by die dam van stemme [in Burger and Van Vuuren (eds., 2002)].

vlugtig omhels" (At lamplight two people touched and briefly embraced"); Schoeman, *ibid*: 67]. Later, the narrator suggests that the camaraderie they unwittingly share is symbolically crowned with a hug ["...die omhelsing..." (Schoeman, *ibid*: 68)].

Consequently, one would do well to take note of the chapter written by Kallie, with regard to the method of perspective that is offered through him. As a result one should reflect on just how the question of perspective was highlighted in the first chapter "Fouriesfontein". The answer to the question of how difficult it is to report on events [at candlelight (Schoeman, *ibid*: 13)], and which position one should take to report on events, is resolved in the suggestion that one must experience the parts that make up the whole. The process of writing strongly symbolises the desire to report on the past, and that through the research and discovery process, writing symbolises that the search for the town and its past is a worthwhile venture (Schoeman, *ibid*: 68) for both the writer and Kallie. By the end of his exploration in the town, he's closer to the past, and the truth that awaits him there, but has a closer perspective, and on capturing the past in words, as Kallie appears to do as well. The reader's experience of the past is still filtered through the writer as character, while the obvious connection between the writer and Kallie promises more insight into what transpired in the town that was known as Verliesfontein.

6. 4 SPATIAL-TEMPORAL DEIXIS IN "DIE REBEL", "ALICE", "KALLIE" AND "MISS GODBY".

6.4.1 DEIXIS, AND DEICTIC CENTRE IN "DIE REBEL" ['THE REBEL']

From the fourth to the seventh chapter¹⁵⁵ perspective is shown to the readers in an entirely different manner as before. Instead of the third-person, external narrator providing experiential access through a character, these chapters are told from a first-person narrator from whose point of view readers are relayed facts about the story. In the chapter "Die Rebel" ['The Rebel'] a first-person, internal (homodiëgetical) narrator allows the reader to get much closer to actually experiencing the past, like the writer-character does. It is evident in "Die Rebel" that there are important questions regarding the deictic space-time that need to be answered in light of the plot development thus far.

It is the writer-character who acts as the first-person, internal narrator in this chapter, and due to the abnormal space-time that he occupies this chapter goes a long way to clarifying his experiences up to this point. In spite of the unnatural working of time in Fouriesfontein (and the pocket space-time), the basic chronology in the narrative is still maintained when it continues at the same physical point where it ended in the previous chapter (the candle being blown out by Kallie, the Court clerk and writer). The significant difference is thus that this chapter is written from the first-person perspective, which is more in line with the traditional view of deixis¹⁵⁶

¹⁵⁵ These chapters are "Die Rebel", "Alice", "Kallie" and "Miss Godby".

¹⁵⁶ This is discussed in chapter one (The origins of Modern Deictic theory) of this dissertation.

as can be attested to by the use of first-person pronouns¹⁵⁷ throughout out these four chapters. The first-person point of view can shed some light on the writer's actual experiences, and clarify exactly where the deictic centre is in this chapter.

The first-person pronouns in the first paragraph of "Die Rebel" relate to the internal thoughts of the historian (Schoeman, *ibid*: 69). In the preceding chapters, the third-person, external narrator, allowed readers access to the writer's experiential perspective, but not necessarily all his thoughts. In "Die Rebel" the character is focussed on his spatial-and temporal experiences [the "here-and-now" ('hier en nou', Schoeman, *ibid*: 69), aware of what is temporal experience is ["this night" ('hierdie aand', *ibid*)] and mainly on where he is in the town. The phrase 'here-and-now' points to the character's deictic position in no uncertain terms, as we have seen in the first chapter¹⁵⁸. The words act as proximal adverbs of space and time that are used to reflect the character's deictic position. Traditionally, 'here' points to the physical space, that the user or narrator finds himself in which points to the speaker's spatial position, and the deictic centre. Given the unusual place that the writer is in, it must be scrutinised with caution, as the writer specifically refers to the space-time of Fouriesfontein. The use of the proximal temporal adverbs 'this' (in 'this night', *ibid*) and 'now' emphasise his temporal position, and perspective, and points to the immediacy of his present experience as being told in the present tense. The deictic centre in this chapter therefore does not rest outside the confines of the narrative as it may have in the previous chapter, but rather with the writer based on his first-person narration. The deictic centre confirms what is real for the writer, as he

¹⁵⁷ The pronouns 'I', 'me' and 'my' ('ek' en my') appear and are central to the point of view throughout these chapters.

¹⁵⁸ Refer to Clifford Hill and John Lyons' view of this phrase in chapter one.

remains intent on staying in the town that appears to be the only reality, the only "here" [hiér', *ibid*] for him. One must therefore conclude that the modern era that he came from is not visible or accessible to him either, especially since his only desire was to uncover the facts about Fouriesfontein. The town with all its characteristics is his only reality at this point.

The chapter revolves around some of the events that he observed when he arrived in town but specifically around the writer-character's thoughts of the young Boer soldier, Giel Fourie, in particular. His fascination with the young Afrikaner soldier who died during the British occupation of the town during the Anglo-Boer War (1899-1902) is the driving focus of his investigation throughout the novel. Everything he discovers is initially linked to the writer-character's desire to uncover the facts about the life of this young Afrikaner wartime hero. In trying to come to grips with the town, and the anachrony that he has witnessed he has to remember as much of his previous research (in the twentieth century) as possible. As a result, he remembers how difficult it was to obtain facts of life in the town during the previous century. As a historian in the nineteenth century, he is basically trying to uncover the facts of the specific space-time he is in, while he is in fact trying to remember details about the town. Just as novel title is "Verliesfontein", where "verlies" means "loss", the narrator is attempting to assist in reclaiming the truth about what happened in the town during the Anglo-Boer War. In doing so, the memory as creative space becomes more of an issue, and the character through which readers are experiencing events, runs the risk of becoming more of a writer of fiction, than a historian. He admits to this even after trying to recall what occurred at Fouriesfontein during the war:

“ 'n Handjievol onduidelike aantekeninge, koerantberigte, foto's en feite kan ek onthou, en verder moet ek improviser” [a handful of unclear notes, newspaper clippings, photos and facts I can recall and furthermore I have to improvise...; Schoeman, *ibid*: 69].

It becomes increasingly clear that the novel has had to develop up to this point. At first, readers were given the broader facts about the town, and are allowed to view events through the eyes of the writer-character's who is on the road writing a travelogue. His aim was to “uncover the past”, and in doing so readers have passed with him into Fouriesfontein's space-time, but are dependent on his subjective experiences and memories. Only now readers have been able to glimpse into the lives of the townspeople, and yet at this point Schoeman appears to interrupt the narrative to focus specifically on the life of Giel Fourie. Not only has the third-person narrator made way for a first-person internal narrator in this chapter, but at this point the character forgets some details regarding the town's history. This does result in a visible departure from the original method of narration that has proceeded, and what was told before, appears to have been based on only the seemingly objective recollection of historical facts, and through the emphasis of the characters' experience. Now, however, it appears that the historian is necessitated to improvise on the facts and one should expect this to change one's perception of what is being shown. Other than the specific number of facts he accumulated before his trip, he admits to not knowing or remembering any more than the basic facts regarding events during the war. What is of particular note is the fact that he states that

remembering is not important in his opinion (Schoeman, *ibid*: 69), as no one in his time is concerned with Fouriesfontein's history anyway.

Given this fact, the historian admits that his focus regarding Fouriesfontein revolved around events at the time of the Anglo-Boer War. This is emphasised by the temporal deictic element when the narrator makes the following statement as a distinction between the past and the present emphasis of this fact:

"Dit is die oorval op die Britse ontsettingsmag wat hier uitstaan en vir my belangrik was, wat belangrik is..."[It is the overrunning of the British raiding party that originates here and that was important to me, it is important...]

- Schoeman, *ibid*: 70

Based on this statement, it is clear that he views the modern era that he came from as something that is experientially in his past, while his current perspective in Fouriesfontein as the space-time which he presently occupies. In this manner, the distinction between the two tenses also reflects on the structure of the narrative, as well as the spatial-temporal position that the narrator knows he occupies, and consequently the deictic centre as well. As this is the first chapter with first-person narration in the present tense (Schoeman, *ibid*: 70), it provides an easier deictic reading of the novel, given the traditional, egocentric perspective of deixis discussed previously. This distinction between the past tense and the present tense not only allows one to focus on the temporal aspect of the narrative, but consequently also on the spatial aspects. The historian appears to view his thoughts of the past, based on research probably accumulated before his trip, as something to guide his research

and thinking while in Fouriesfontein. The critical battle he read about before entering Fouriesfontein still appears to have utmost importance to him, especially as it was linked to the death of the rebel Boer, Giel Fourie's (Schoeman, *ibid*: 70). Throughout this chapter is not only the fact that he identifies his space-time as Fouriesfontein (or the town as his present location), but rather what Fourie's death entails. The question of perspective obviously pervades the entire question, as one must first acknowledge that there are multitudinous political and social views regarding the participants, inhabitants and combatants in South Africa regarding the Anglo-Boer War. The fact that the Afrikaners were called "rebels" by the British government during the Anglo-Boer War reflected the perspective that most of Southern Africa was largely a British Colony at the turn of the Nineteenth century, while "Boer" may refer to how the Afrikaner farmers referred to themselves as they were predominantly farmers.

Throughout this chapter, it is the writer-character's first-person perspective that guides the reader's attention through the life and death of Giel Fourie, and its value ["...want hy was 'n Kolonialer, 'n boorling van Fouriesfontein...Belangrik vir wie..." (as he was from the Colony, a native of Fouriesfontein...Important for whom?) Schoeman, *ibid*: 70]. The importance of Fourie's death dominates his thoughts and leads the readers to try and come to an understanding of his role in the narrative. The imbalance of casualties on both sides of the battle are discussed, the participation of two Coloured scouts working for the British, and the importance of the young man's death to Fouriesfontein and its inhabitants lead to an understanding of the historian's fascination with this event. It must be remembered how pleased he was to discover the graveyard on the first day, which contextualised his experiences

in the unknown space-time that he found himself in¹⁵⁹, even though he could not find the young rebel's grave. Later, he starts to remember more things about Giel Fourie's life from his research, like the photographs of Fourie on his 21st birthday, and the wagon and company that carried his corpse (Schoeman, *ibid*: 72) which emphasises the historian's absolute fascination with this character which is further explored in the later chapters.

Again, the writer's memory comes to the fore as an agent in the unveiling and recreation of the past. The research collected before his journey to Fouriesfontein becomes a source of note that impacts on the point of view in the novel and particularly this chapter, as the reader's perspective is dependant on the writer's experiences. By retrieving these facts from his past, and utilising them in his current situation, the value of the facts in each of the characters' space-times becomes more critical. In the Twentieth century the facts regarding Fourie, drove the writer to even deeper obsession regarding his research, and appears to excite him even more so as they come to life in this space-time. The chapter follows two chapters entitled "Arrival" ['Aankoms'] and "Exploration" ['Verkenning'], and therefore have a marked impact as the life of a specific native of Fouriesfontein is discussed. In the earlier chapters, when a third-person narrator regulated the perspective, the readers gained a broader view of events through the experiences of the character, while the character's point of view now forces the perspective toward discovering more about the young rebel, and his relationship to the town. This is still accomplished by allowing access to the very thoughts of the writer, symbolised by the constant use of first-person pronouns as mentioned previously. What is certain is that the life and

¹⁵⁹ Refer to Schoeman (*ibid*: 40) in Verliesfontein.

death of Fourie, has always been the spectre that has motivated the historian to uncover the town and its past.

The fact that the chapter is told in the historic present tense stresses just how much readers are cornered into accepting the writer-narrator's perspective. The question of fact and fiction constantly arises to question the readers' acceptance of the historian's view as the deictic centre. The narrator's use of reflexive questions (Schoeman, *ibid*: 73) may be confused with the rhetorical, but should rather be viewed as another avenue of perspective whereby the readers are provided with the opportunity to consider other points of view. This is evident in the narrator's question regarding Fourie's eye-colour, which he admittedly always assumed to be blue, even though the photographs of the rebel were actually only black-and-white. The fact that this admission is followed by further confessions that he never even searched for Fourie's date of birth, or record of baptism (two standard forms of primary sources in historical research), allows for one to start recognising that the character's position as a historian, is being broken down. The narrator's attention to research and detail is not much different to a historian, but does vary regarding the reflection of the authenticity of facts. His admission that he has remained fascinated with Giel Fourie since first seeing a photographic portrait of him, brings some finality regarding what the writer's actual interest in Fouriesfontein entailed (Schoeman, *ibid*: 73-74).

According to the writer, in the years following the end of the Anglo-Boer war, the priest, Reverend Broodryk, ensured that Fourie became immortalised in Fouriesfontein, alongside others who fought for the Afrikaner cause in the town. As he strains to recall more about the priest, he again admits that in his attempts he is forced to improvise to do so (Schoeman, *ibid*: 75). Again his exact role as narrator, in

terms of acting as a writer or historian within the text, comes under the spotlight, considering that as a historian he would be averse to improvising, and rather focus on the facts uncovered by research, while as a writer he would be forced to improvise.¹⁶⁰ This creates a particular tension with regard to how one would view what his role is as the focalisor, in particular his role as deictic centre in this chapter. The character reflects on his current spatial-temporal position being similar to what it was when the previous chapter ended [“Dit was eers later... en nou eers, peinsend in die donker van die stoep, dat ek my vroeëre waarde-oordele tentatief begin hersien” (It was only later... and only now, reflecting in the dark on the porch (stoep) that I am tentatively revising my own value judgements); Schoeman, *ibid*: 76]. Not only that, but the awareness of what is past and present, and the tension that is created between the two space-times under consideration is of incredible note. Given that the chapter is written in the Historic Present Tense (as discussed in the previous chapters), the character uses the past tense to refer to his discoveries in the modern era, and denotes the sequence of events then. He uses the present tense to express his current train of thought [‘now’, *ibid*], stressing not only his location in the space-time of Fouriesfontein, but his psychological point of view as well. As his spatial-temporal point of reference is clearly still the town, the temporal adverb ‘now’ points to his spatial position on the porch, but refers to his current experience of time.

The most significant aspect for deixis is that the narrator refers to the modern era as his past. Later, when he considers how important the priest was in perpetuating Giel Fourie’s legendary status as Afrikaner hero, he considers the

¹⁶⁰ The role of memory as a creative space has been prominent throughout the chapter. The narrator states (Schoeman, *ibid*: 76): “Wat kan ek daarvan onthou of my redelikerwyse verbeel dat ek onthou?” (What can I recall or thereabouts imagine that I can recall?).

possibility that he may run into either or both of these characters in the town (Schoeman, *ibid*: 80). In this case he refers to the possibility as a future event, just like when he considers whether he should rather be writing a book about Reverend Broodryk in stead of Fourie (Schoeman, *ibid*: 79). The use of the future tense in these two events results in an interesting dilemma regarding how the character regards his space-time. The character is constantly aware that the book he would write about the town (possibly entitled "Verliesfontein") would be written for an audience in the modern era¹⁶¹. The fact that he has repeatedly admitted not to have a grasp of all the facts regarding Fourie and Broodryk, has already confirmed that one may have to view him as more of a writer than a historian in this chapter. The dichotomy within the novel as a whole between historian and writer is a worthwhile discussion, and has not necessarily the focus of this study, and some proof has been offered earlier in this regard.

In spite of this emerging dichotomy, what is certain is that from a Narratological perspective (in "Die Rebel"), it is obvious that this chapter is largely told from the perspective of a homodiëgetical¹⁶², internal first-person narrator. The narrator as character does not move about in the space-time as described in the previous chapters (especially "Verkenning"), but appears to remain (on the porch). The entire content of the chapter plays off within the confines of the character's mind and memory, while throughout the egocentric point of view points to fact the deictic centre lies with the narrator. The conflicting space-times therefore have great significance here, as the character views potential events within the town as futuristic

¹⁶¹ The reader has insight into the writer's thought (Schoeman, *ibid*: 89) when he questions which publisher would see an investment in a book about a turn-of-the-century priest.

¹⁶² As mentioned in footnote 45 this is a narrator who is also a part of the narrative.

as well as the possibility of publishing the novel he would write within the modern era. From his perspective, events he has witnessed in the town he views as part of the past. This approach allows for an analysis of the deictic centre, as the character has been within each of the relevant space-times, and it should be clarified where he is narrating from. However, one should also remember that the first chapter acted as a summary and as a historical article, as if written for a magazine or reference book. Therefore, what transpires in subsequent chapters like "Die Rebel" actually revolves around the actual information gathering and writing processes about Fouriesfontein. Due to the egocentric manner of expression in this chapter, and the portrayal of his experiences in the town, the character's spatial and temporal position puts him at the very centre of expression and experience.

6.4.2 SPACE-TIME IN "DIE REBEL" ['THE REBEL']

The tension between experiencing the town's space-time, and the need to capture what occurred in the town during the Anglo-Boer war, ultimately leads to the question of how the past is uncovered and how the voices ("Stemme") of the past can now be heard. This is at the crux of the narrative in Verliesfontein, as readers have to ascertain how the history of the town is being conveyed to them. The voices of the past are given a hearing through the narrative in the modern space-time, much as our country allowed all interested members of society to do, during the sitting of the Truth and Reconciliation Commission. In "Die Rebel" readers get the best insight into the narrator's view of the space-times he has had to deal with. He

asks himself who would remember Giel Fourie today ("Wie ken vandag die naam van Giel Fourie"; Schoeman, *ibid*: 87), and in truth he is actually in the past space-time when he asks the question. It is as if he still thinks of himself being in the Twentieth century although the beginning and end of the chapter points to his spatial position being on the stoep of the house where the character, Kallie, resides. Once more this points to the character's fixation on the lives of the townsfolk, as in the Twentieth century space-time he is so engrossed in this history that his transfer into the past space-time does not seem to concern him in the least.

The psychological point of view that the deictic paradigm also lays bare assists one in understanding the narrator's discernment and clarification of the space-time in this novel. The writer-character acknowledges that he is writing about people from the past, long since deceased¹⁶³. The act of writing is also acknowledged, which allows readers to finally start separating what can be perceived as the particular character's experiences only, from only being part of the act of writing. The question of truth therefore comes into play again, as the question of whether the historian's findings were fictional or factual. There is sufficient self-doubt offered on this point, as the narrator suggests to readers that the voices are from the past, or may be echoes from his own imagination that he is concretising for the sake of his work. The metaphor of the narrative as a film again arises, that emphasises how the space-times should be understood as separate experiential planes altogether¹⁶⁴. It emphasises that the voices of the past, are those of the dead that can now reverberate into the present because of this narrative. They can be as audible, and

¹⁶³ Refer to the last paragraphs on Schoeman (*ibid*: 82) and first two paragraphs on Schoeman (*ibid*: 83).

¹⁶⁴ The film-metaphor is again raised (Schoeman, *ibid*: 88), with the past being captured in spatial and temporal frames that confine the true facts to the past, without allowing for their reliability to be tested.

close as the present, if they are allowed to speak, as some character-narrator subsequently do from a first-person perspective in the chapters after "Die Rebel". Yet, the narrator may be suggesting that one can only experience the past space-time through a partial immersion into it, as historians and researchers do, and allow one's own space-time to be subjected to that of the past in order to come to grips with it. The voices only become accessible once the secondary narrator enters the landscape and space-time of the past Fouriesfontein. The past is truly another country, with different inhabitants, geographical landscapes and truths that cannot come to the fore unless the people who inhabit this country get an opportunity to relate their tale.¹⁶⁵

As the question of perspective is relevant to the narrator, Schoeman may be suggesting that to actually understand and come to grips with the truths of the past, whether they agree with one's own beliefs or not, entails an element of submission to the spirit and ideological landscape of the past. Whether this is true or not, the writer-character acknowledges that even though Giel Fourie became a martyr for the Afrikaner cause, the crux of Fouriesfontein's story may also have been about Reverend Broodryk instead, who ensured that the view of Fourie's martyrdom became widespread. In this manner, even the question of exactly whose story or perspective of the past is the most important, or whether all the voices have equal value, is something for readers to consider as well, seeing that the past voices would not be heard either if not for the writer's willingness to actually visit Fouriesfontein, and re-assess the past.

¹⁶⁵ In many senses it is easy to discern how the Truth and Reconciliation Commission had a subtle influence on this novel. The truth of South Africa's past had to be re-examined, and various voices contributed to the flame of truth that had to burn away any lies, to allow for the true facts of the Apartheid years to come to the fore.

The only way that readers are being allowed access to the past space-time is thus through the character's own exploration of the landscape and town, as he immerses himself into the past. A second lesser metaphor (namely the past and present being separated by a window) accompanies the film-metaphor and points to more ways of coming to grips with how the deictic paradigm allows readers a better understanding of perspective in the novel. The image of a window-frame is also utilised in the conclusion of "Die Rebel" to describe the extent that one can go to in exploring the past.¹⁶⁶ The symbolism of leaning out of a window, and falling out of it, is used to establish the extent of how dangerous it may be to be overextended, in order to learn the secrets of the past. The question of spatial-temporal perspective from a window again crystallises how deixis can assist in discerning between the past and present perspectives. The text uses the imagery of leaning over the window-sill to elaborate on the idea of seeking the past ["Hoe vêr....uitleun sonder om oor die vensterbank te val..." (How far...leaning over without falling over window-frame); Schoeman, *ibid*: 83, 88], indicating that the pushing the barrier that does exist between past and present comes with certain dangers¹⁶⁷. As the window-frame alerts one to the barrier, between past and present, 'now' and 'then', 'here' and 'there' and the latter suggests that the spatial aspect is also implied. The space-time of the present implies a particular lack of knowledge, an acceptance of what the truths of the past are, while the search for the past involves a need to be sufficiently immersed in that space-time to gain a perspective on the truth that will bring some enlightenment. However, the narrator implies it is impossible to come to grips with

¹⁶⁶ The image is first utilised in the chapter "Die Rebel" to show the extent of how one may be immersed into the past (Schoeman, *ibid*: 83).

¹⁶⁷ No clarity is given regarding what these dangers may be, but South Africa's re-examination of the past proves just how much the identity of individuals and groups were challenged and changed when certain facts came to light, or when ideologies and lifestyles were challenged.

the past without actually being lost¹⁶⁸ within it. On the basis of this, one can understand how the character's total immersion into the turn-of-the-century town, its people and its history has totally transported him to the past with its own space-time. Consequently, only he is able to describe to the readers some of the truths about the past, and his spatial-temporal perspective is ultimately critical in understanding why the town becomes known as Verliesfontein.

The voices ('Stemme') that arise from the triptych are based on Schoeman's own research into historical and geographical aspects of small towns on the South African landscape. The unknown writer is at the centre of this chapter as the primary narrator, as in the previous two chapters, and takes the readers even closer to the spatial-temporal experience, as one who has leaned too far over the window, '(T)he only one who sees' the past disappearing and 'the only witness' (Schoeman, *ibid*: 89). More importantly than that, the writer-character is the only one who can hear the voices, the scribe needed to annotate them, the narrator who is able to introduce readers to the voices of the dead as they cry out from their graves.¹⁶⁹ He becomes the conduit through whom readers will have access to the voices of the past who follow in the next three chapters ('Alice', 'Miss Godby' and 'Kallie'), as he is in their space-time, the deictic centre in this chapter, as he listens at their bedroom windows eager to uncover the past and relay the true story of Verliesfontein.

¹⁶⁸ Refer to Schoeman(*ibid*: 88) where the narrator suggests that there is no knowing where one would end up if one did give oneself over to the past. In a sense the novel could just be the consequence of just such an overexerted endeavour to examine and re-assess the facts of the past.

¹⁶⁹ "Ek is al wat dit sien, die enigste waarnemer...en as ek dit nie opteken nie...Ek is al wat dit hoor, en as daar stemme uit hierdie duister sou opklink, sal die woorde verlore gaan as ek nie luister en dit opteken nie." (I am the only one who sees it, the only observer...and if I don't record it...I am the only one to hear it, and if voices were to rise up from the darkness, the words would be lost if I didn't listen and write them down); Schoeman, *ibid*: 89.

6.4.3 DEICTIC VOICE IN "ALICE", "KALLIE" AND "MISS GODBY"

The initial four chapters of *Verliesfontein* act as an extended introduction in some sense regarding the development of the process of uncovering the town and its past. Of course one may also suggest just how important this actual process of discovery and development is in terms of spatial-temporal point of view in the narrative. This has been adequately explored up to this point, as one realises that the writer-narrator should also be viewed as historiographer, seeing that the question of fact and fiction meet when considering the importance of the space-time. The result is that the narrator's space-time in the initial chapters oscillates between the homodiëgetical voice of the historian witnessing events in Fouriesfontein, and a psychological, semi-fictive view that reflects on a perspective of how the past is viewed from the Twentieth century. This results in the narrator's submission that he is the only witness to events in the town, and the only one able to represent the voices that arise from the past, and who speak in the character-named chapters of "Alice", "Kallie" and "Miss Godby".

These chapters are all told from a first-person perspective of characters who are inhabitants of Fouriesfontein. Some critics feel that there is not sufficient distinctiveness among the narratives of these characters to make the uniqueness of their narratives believable.¹⁷⁰ In spite of this, the question of deixis and space-time regarding these characters is what is of value to this study, and an examination of this may provide a valuable contribution to the discussion of these narratives.

Each of these four chapters is told from the point of view of narrators who have already appeared in the previous chapters as characters. Seeing the writer was

¹⁷⁰ See *Sluiswagter by die dam van stemme*.

only able to move on the limits of the town's houses and observe events within the town (without actually being able to interact with people), readers now have an opportunity to receive information about events from first-person character-narrators who stayed in Fouriesfontein at the time of the Anglo-Boer War. The narrators [much like in Die uur van die engel (Stemme 3)] afford readers the opportunity to gain access to their thoughts and experiences within each of these chapters, and discover the truths of the past by means of dramatic irony. Each character-narrator subjective perspective offers the reader different views on the town at the time of the war, each from their own ideological and person view. The immediate space-times of each narrator reveal an egocentric perspective that is in keeping with the traditional observations of deixis. The use of first-person pronouns¹⁷¹ throughout these three chapters, as well as spatial and temporal adverbs and clauses¹⁷², strengthen the narrative structure as the character-narrators appear to engage in a dialogue of sorts with the readers, while relating their experiences in Fouriesfontein to readers.

Readers recognise these characters based on the historian's description of events after his 'arrival'¹⁷³ in the town. It is clear that as characters Alice, Kallie and Miss Godby have much to say about events within the town, and that they do relate their events from a unique spatial-temporal position, with a different psychological and political point of view as well. There are however many similarities in these three

¹⁷¹The first-person pronouns such as 'ek', 'ons', 'my' ('I', 'our' and 'my') pervade these three chapters, and thus place the narrators at different temporal junctures. Each character is at the deictic centre of each chapter.

¹⁷² Similarly common spatial adverbs and clauses ('daar/daardie'- then; 91, 123, 126, 127, 131, 150, 177), as well as temporal adverbs and and clauses ('lank gelede'- long ago; 102, 103, 107, 111,161), ('nou eers'-now only; 90, 105, 151, 154, 156, 165, 173, 181) occur in these chapters and point to the character-narrators space-time.

¹⁷³ As one considers his quest for the past, the manner in which his two space-times are in contradiction, and the uncertainty regarding his exact spatial-temporal position, an actual arrival and occupation of space in the town now needs to be re-evaluated. This will be done at a later point in time.

chapters which relate to spatial-temporal deixis in the narrative, which will be discussed as a unit due to the structural similarities mentioned above.

This novel elucidates much about life in small towns like Fouriesfontein at the turn of the Nineteenth century. The comfortable, lavish, upperclass lifestyle that was enjoyed by the British subjects forms the basis of the chapters "Alice", "Kallie", and "Miss Godby" reflects on the emotional and political distance between the other economical, cultural and political persuasions at that time. The question regarding memory as space¹⁷⁴ proves to be an important point in structuring the novel as a whole, and especially what is and isn't truth. In these chapters there are many examples of how much the characters admit that they have forgotten, that will also be discussed in relation to the deictic paradigm. A deictic analysis will first be considered and the resulting deductions will be added to the role that memory as space plays as well.

Each of these three narratives is told from a first-person point of view that reflects the psychological state and perspective on life around the time of the Anglo-Boer war. Readers are thus allowed direct access to their thoughts and perspectives of events in the town at that time. Though their psychological point of view is the point of focalisation for the readers in these three chapters, events are viewed by means of their spatial-temporal position while relating the tale. In narratological terms these three are heterodiegetic narrators, as they are characters in the stories, but are not in the same spatial-temporal framework as events that are being depicted in these chapters. As a result one must scrutinise these chapters closely,

¹⁷⁴ Refer to Willie Burger's article "Stemme uit die duisternis: Schoeman se bemoeienis met die verlede" [in Burger and Van Vuuren (eds.), 2002 xx] [Voices in the darkness: Schoeman's struggle with the past; translation-this writer] for an exploration of this theme in relation to historiography.

and be aware of the subjectivity that accompanies texts of this nature where the deictic centre rests with each narrator.

At the beginning of each of the character-named chapters, it becomes clear that the narratives are based on their memories, which could thus stray into fiction, much like the writer-character's narrative in the previous chapter ("Die Rebel"). The question of whether 'Alice' and the other two first-person narratives are fictional results of the historian's creation could also be considered and will be discussed at a later point.

6.4.4 SPATIAL-TEMPORAL DEIXIS IN 'ALICE'

The fact that 'Alice', 'Kallie' and 'Miss Godby' are retrospective, first-person narratives is important in establishing the spatial-temporal boundaries for these narratives.

In "Alice" (Schoeman, *ibid*: 90-121), the character of Alice Macalister is the Scottish daughter of the town magistrate appointed by the British Government of the time. Given that the Anglo-Boer war serves as the backdrop to this novel, this character offers the unique, yet egocentric perspective of someone whose family was loyal to British rule at that time. It is clear from the beginning of her narrative that it begins at a point of reflection on her past as a child or young lady in Fouriesfontein¹⁷⁵. This chapter, along with the other two chapters ("Kallie" and "Miss

¹⁷⁵ 'Dit word so vroeg reeds donker, vieruur, vyfuur in die middag' (It becomes dark so early in the afternoon, four o' clock, five o' clock; (Schoeman, *ibid*: 90). The past tense is then used to reflect on Alice's life in South Africa.

Godby”), have grammatical elements that directly influence the conclusions that may be derived from a deictic analysis due to their subjective content. Given that Alice’s deictic centre is traditionally based on the spatial-temporal position that she would occupy at the time of utterance, the deictic centre in “Alice” lies at a time when the character is clearly no longer in Fouriesfontein, but has left the town, and indeed the country. The same can be said about the chapters related by Kallie and Miss Godby. All three chapters contain deictic adverbs of time and space that emphasize the perspective and space from which the narratives are being related. A brief discussion on each of these chapters will follow to clarify how each character-narrator’s spatial-temporal position perspective affects the reading of the novel.

The first paragraph in ‘Alice’ starts in the present tense, before the narrator continues by reflecting on life in Fouriesfontein during her childhood years. Based on the differences in the climate at the time of narration and the one being described, emphasised by the temporal adverb ‘vroeër’ (earlier), the narrator’s past space, and deictic space are not the same. As the chapter progresses, readers find that the narrator’s deictic spatial-temporal position is probably Scotland, while the childhood years in Fouriesfontein are reflected upon as the past¹⁷⁶ [“Dit is egter die somers what ek onthou...nie my hele lewe in Suid-Afrika nie” (I remember the summers...not my whole life in South Africa); Schoeman, 1998: 91]. The present tense soon makes way for the past tense that continues throughout the chapter and stresses just how far removed the narrator is from the time and space of the turn-of-the-century Fouriesfontein.

¹⁷⁶ Refer to Schoeman, *ibid*: 94, 96, as well.

Throughout Alice and Kallie's narratives the narrators also continuously admit that events in the town happened such a long time ago previously and that they had forgotten certain things as well. Here are some examples from Alice's narrative:

A. "Dit was seker in ons boord...ek weet nie meer nie [It was probably in our orchard...I cannot recall any longer.] - Alice (Schoeman, 1998: 91).

B. "Waar was dit? Ek weet nie meer nie." [Where was it? I cannot recall.]
- Alice (Schoeman, 1998: 103).

C. "Ek het vergeet, vergeet. Dis reeds so lank gelede...Ek het al die plase geken, al hul name het ek geken [I have forgotten, forgotten. It was so long ago. I knew all the farms, I knew all their names.] - Alice (Schoeman, 1998: 103).

These types of confessions regarding what they can or cannot remember occurs the most in the narrative of 'Alice', and significantly less in those of Kallie and Miss Godby. These narratives do however stress certain important grammatical characteristics that are important for our deictic analysis of the text. The past tense verbs ["was", "geken" and "moet gewees het" ('was', 'knew' and 'must have been')] are juxtaposed with the present tense expression ["weet nie meer nie", "moet dink" en skielik onthou"; don't know anymore, must think and remember suddenly]] and emphasise the fact that the deictic centre, and the narrator's present space-time at the time of utterance, differs from the spatial-temporal events in the text.

In "Alice" the narrator's use of tense clearly delineates between her present spatial-temporal position, and the past she is reflecting on. Although events in the text are largely related by means of the past tense, the present tense is used to capture the finer detailed events that the narrator recalls in these chapters. When remembering specific interaction with her Aunt Ishbel, who raised her, the (Historic) present tense is utilised ("...Vader se stem...en Aunt Ishbel wat besig is met..."; Schoeman, 1998: 94). When thinking about where she attended school, and with whom she played, the past tense is used. However, when readers understand Alice's spatial-temporal position, the past and the present tenses make the necessary distinctions between the narrator's deictic centre and the past. The deictic paradigm stresses this distinction between the tenses, and it becomes apparent that in 'Alice' the narrator is actually in Scotland at the time of narration. The question of just how important Scotland was to the MacDonald family is discussed at length, while the use of the spatial adverb "daar" ('there'; *ibid*: 96) stresses the spatial distance. The adverb is used to refer to South Africa where her Aunt Ishbel¹⁷⁷ was buried, and deictically confirms the separation between the narrator's space-time at the time of the utterance, and the space that was occupied in earlier years. The fact that the narrator is no longer in South Africa at the time of narration is thus confirmed, and this is stressed via the character's current spatial-temporal position.

¹⁷⁷ Although the character's Aunt Ishbel could have been an important voice to hear, one only gets to learn about her through her niece.

6.4.5 SPATIAL-TEMPORAL DEIXIS IN "KALLIE"

These above conclusions may seem commonplace to certain readers, but represent the crux of analysing the spatial-temporal deixis within these crucial chapters, and are critical to making sense of the space-time within the triptych¹⁷⁸. The deictic paradigm makes it easier to discern the characters' distance from events in the town and during the war and the chapter entitled "Kallie" (Schoeman, *ibid*: 122-176). Statements made by Kallie reflect on the deictic centre in the same way as in "Alice":

A. "Ek het hom vergeet, nou eers na al die jare moet ek weer 'n slag aan hom dink"
[I have forgotten him; now after all these years I must recall him again.]

- Kallie (Schoeman, 1998: 154).

B. "Dit moet oorlogstyd gewees het, die besoek wat ek nou skielik onthou..."

[It must have been wartime, the visit that I remember now"]

- Kallie (Schoeman, 1998: 156).

The present continuous tense used by Kallie ('I have forgotten him'; 1998: 154), followed by the admission of how many years have passed since the Anglo-Boer war, and the events in Fouriesfontein, is also a common occurrence in these chapters. Similarly in "Kallie", the narrative is a retrospective one, where autodiëgetical narrator's spatial-temporal position allows the reader more insight into

¹⁷⁸ The role of spatial-temporal deixis within the triptych as a whole will be summarised in the final chapter.

events in Fouriesfontein. One gets the sense that the narrative is almost in the form of an interview, much like 'Alice' and 'Miss Godby', as the narrator often seems to be addressing the reader as well¹⁷⁹.

The use of the past tense in "Kallie" (like in the chapter "Alice"), again stresses the retrospective nature of the narrative. The subjectivity of the narratives is prominently evidenced through the role of memory, as the narrative starts off with Kallie's uncertainty of where he was at the time of the war (Schoeman, *ibid*: 122-123). Readers must account for the distance of events from the deictic centre (that is from the 'time of narration') and must also remain aware of the subjective spatial distance that is created by the memories of the narrators. The narrative in 'Kallie' (much like 'Miss Godby') is continuously marked with the phrase "ek onthou" (I recall)¹⁸⁰, as the past tense continuously emphasises the narrator's distance from events in the narrative. Other adverbial words and phrases such as 'daardie dag' ('that day') and 'daardie tyd' ('that time') [with the spatial adverb 'daardie', in particular¹⁸¹], contribute to the narrator's spatial-temporal distancing from the events he is relating. The past tense is used to relate to events that preceded the war as well, such as the narrator's childhood ["In die jare toe ek nog op skool was,..." (In the years when I still attended school); Schoeman, *ibid*: 134)]. Temporal Adverbs such as "later" (English: 'later') are then utilised to make chronological distinctions, and are grammatical building blocks in deictic analysis, as they are used in conjunction with the past tense to distinguish between different time periods in history.

¹⁷⁹ Refer to Schoeman (1998: 122, 123, 148).

¹⁸⁰ This has been mentioned before, however, refer to the following pages in the chapter "Kallie" as well [Schoeman 1998: 125, 127, 129, 130,141, 143, 145, 151, 158].

¹⁸¹ For use of adverb "daardie" (meaning 'that') refer to Schoeman (1998: 126, 127, 134, 138, 150) for examples.

Only at the end of "Kallie", readers are informed that the narrator is in fact relating his tale from Beaufort-West, where he took up residence after leaving Fouriesfontein. In the narrative, there are instances where the present tense is utilised to show that the narrator's present spatial-temporal position as in 'Alice', while the past is reflected by the use of the past tense. The subjectivity that results from the use of memory as space ultimately reflects on the narrator's spatial-temporal position while narrating. The adverb "nou" ('now') thus deictically stresses the narrator's present spatial-temporal position, showing how he is chronologically and spatially removed from the events of the past. This is obviously based on the semantic value and meaning of the word "now" which occurs a number of times during the chapter¹⁸².

The context that "nou" ('now') is used in most assuredly contributes to our reading of said spatial adverb, even though it is traditionally associated with a degree of immediacy. The emphasis throughout the narrative, on how memory assists in the recollection of the past, has been mentioned as a key underlying framework and delineates between various space-times. The fact that this narrator is also retrospectively relating the narrative from memory is conveyed by means of these deictic features within the language. The following examples highlight the variety of ways that this adverb is used in the chapter to delineate between the Kallie's present and his reflection on the past events:

"Ek het daarvan vergeet, nou eers onthou ek weer..." [I had forgotten, only now I remember again'] - Schoeman 1998: 151.

¹⁸² The adverb "nou" ('now') is part of most basic deictic adverbs mentioned in chapter one from the "here-and-now." For further examples refer to Schoeman 1998: 151, 154, 156, 157, 165, 173.

"Ek het hom vergeet, nou eers na al die jare moet ek weer 'n slag aan hom dink. [I had forgotten him. Only now after all the years I have to think of him]

- Schoeman 1998: 154

"Nou is algar dood...en net ek bly oor" [Now everyone is dead...and only I remain';]

- Schoeman 1998: 154

As is expected there is commonplace usage of "nou" ('now'), but what needs to be understood, as in "Alice", is that it is the manner in which the word semantically stresses the present, allows one to understand how the relevant space-times are delineated. The understanding of a past space-time is only possible in light of this deictic reference to the Kallie's space-time that is far-removed from the events in the narrative. There are also a few incidents that point to the subjectivity of the narrative, when the narrator admits to being confused regarding where he actually finds himself, especially when waking up¹⁸³. These incidents are then described by Kallie in the present tense, and create a minor spatial-temporal conflict as they occur amidst parts of the related, retrospective narrative (in the past tense):

"Buite hoor ek Pa roep. Pa skree vir ons dat ons moet opstaan, Schalk het reeds uitgespring en haastig begin aantrek. Waar is ek? Roerloos lê ek in die bed met my gesig na die muur en...dan weet ek weer dis die buitekamer by die boardinghuis...Dis was net vir 'n oomblik dat ek nie geweet het waar ek is nie...dat ek so verward raak wanneer ek soggens vroeg wakker word...op Fouriesfontein, of

¹⁸³ Schoeman 1998: 160-161,165.

by die huis, op die plaas. Dis al jare dat ek weg is van Fouriesfontein.” [Dad’s shouting at us, Dad wants us to get up. Schalk has already jumped up and is dressing hastily. Where am I? I am lying motionless on the bed with my face to the wall and...then I know that it is the boarding home again...It was only for a moment that I did not know where I was...that I become so confused when I wake up in the morning...at Fouriesfontein, or at home, on the farm. It been years since I’ve left Fouriesfontein; translation by this writer].

- Schoeman 1998: 160-161.

As a character-narrator, Kallie is proven to be particularly forgetful, given that he also reflects the events within Fouriesfontein a number of decades after they’ve occurred.¹⁸⁴ What is of course critical is that the deictic centre in “Kallie” is also far removed from the events during the war, as he was reflecting on the events, from a boarding home in another town, Beaufort-West. In spite of his confusion and loss of memory his contribution to the narrative is critical, especially in light of the kinship that the modern-day writer-character feels toward him, while dwelling in the town. This is taken up again during the discussion of the chapter “Besinning” toward the end of this work.

¹⁸⁴ The character of Kallie has problems with his memory by his own admission. Refer among others to Schoeman (ibid: 151, 154, 159).

6.4.6 SPATIAL-TEMPORAL DEIXIS IN "MISS GODBY"

As the last of the three character-named chapters "Miss Godby" (Schoeman, *ibid*: 177-235) is presented with the exact narrative fashion as the previous two chapters. The significant difference that it offers is in the content, as she relates her experiences as a British subject in Fouriesfontein during the war. She is also the most sympathetic toward the black community and their travails during the war. Her affinity toward them was based on her relationship with Adam Balie, the outspoken black activist who was one of her former students. Although the narrative had initially revolved around the death of Giel Fourie, the character-narrators of Kallie and Miss Godby relate the tale of the outspoken Adam Balie's beliefs, and his subsequent hunt, incarceration and execution at the hands of the Afrikaner forces.

Miss Godby admits that in spite of the larger scale of the Anglo-Boer war, she instead focuses on the death of Adam Balie and what it meant to her (Schoeman, *ibid*: 177). As with the previous two narrators, she speaks about the war in the past tense, and also has to rely on her memory to relate her experiences (*ibid*). The significant difference between her narrative, and that of the other two characters, is that she relates her experiences while still a resident of Fouriesfontein. There are constant references to how the war may affect "our" ('ons dorp')¹⁸⁵, especially at the end of the chapter when she ends the narrative.

This narrative comes about because she Miss Godby has availed herself to tell about the Anglo-Boer war. She constantly forces herself away from the matters that pre-occupy her (such as Adam Balie's death), in order to provide more of what she observed during the war itself ["maar dis oor die oorlog dat ek moet vertel..." (it is

¹⁸⁵ Refer to Schoeman (*ibid*: 177, 232, 235) among others.

about the war that I should tell); Schoeman, *ibid*: 177, 182, 187, 200, and 203]¹⁸⁶. Using the deictic paradigm, one can again focus on the various spatial and temporal adverbs and clauses that point to Miss Godby's spatial and temporal distance from the events she is narrating about. This is emphasised by the use of the distal spatial adverb "daardie" (those) as in the previous two chapters [Schoeman, *ibid*: 212, 215, 216, and 228]. This places Miss Godby at a space-time far removed from the time she is narrating about, even though she admits she can only relate to what she can manage to remember (Schoeman, *ibid*: 227). As in the other two novels in the triptych, Miss Godby is also one of the last remaining people who can shed light on the events in the past, as everyone else had either died or moved away¹⁸⁷. Miss Godby's own encounter with the Boer commando had made a strong impression on her during the war, when she had gone to negotiate for the prisoners' release.

What is noticeable in this narrative is that even though the character-narrator thinks that she digresses, there is a distinct spatial and temporal pattern that indicates that Miss Godby does remember the war well. The temporal indicators revolve around the comments about the different seasons that frame the characters' comments and experiences. The terms move from broader temporal references to more specific adverbial terms:

A. "Dit was winter...Dit moet die eerste winter van die oorlog gewees het"

¹⁸⁶ Ultimately, Miss Godby does however focus largely on the person Adam Balie, and her own experiences during the war.

¹⁸⁷ "Uiteindelik was dit net ek en Mrs Kemble wat nog oor was...Ook van die ander mense wat ek vroeër jare geken het, is baie reeds dood of weg..." (In the end it was only Mrs Kemble and I who remained...Also many of the other people whom I had known in precious years had died or moved away...); Schoeman, *ibid*: 233.

(It was winter and must have been the first winter of the war); Schoeman, *ibid*: 187].

B. "Daardie winter het almal verklaar dat die oorlog nou verby is, maar dit was nie" (That winter everyone declared that the war was now over, but it wasn't); Schoeman, *ibid*: 203]

C. "Dit was somer, die tweede somer van die oorlog..." (It was summer, the second summer of the war); Schoeman, *ibid*: 204]

Clearly, there is a broader temporal framework that is offered within the narratives, which is not always portrayed deictically. The seasons convey the changes in time within all the narratives. In excerpt B above from "Miss Godby" the adverb "nou" (now) is also pointed out as a central deictic temporal adverb, but is not used deictically in that instance. Similarly, the following phrases are also found in "Miss Godby"¹⁸⁸ where temporal values are assigned but do not necessarily have deictic meaning:

"Die volgende oggend..." [The following morning...; Schoeman, *ibid*: 214]

"Die volgende Sondag..." [The following Sunday; Schoeman, *ibid*: 214]

¹⁸⁸ And must certainly also be found in the other chapters.

The term "volgende" (following) is also an adverb of time, but as the deictic centre is far removed from the events being related, the use of adverbs such as these must always be in relation to deixis. In spite of her sequential memory of events, she still feels that the people had learnt nothing from the war and its consequences were going to have no long term effects¹⁸⁹. At the end of the chapter the character-narrator even uses the phrase "ons dorp" (our town) where the possessive pronouns supports the fact that Miss Godby was still a living resident of Fouriesfontein at the time of the narrative. The use of the present tense right at the end of the narrative confirms that her experience is from a first-person perspective¹⁹⁰.

Of the three character-narrated chapters, "Miss Godby" was the only one being related by a character that was still physically within Fouriesfontein. Both "Alice" and "Kallie" are narrated decades after events of the war, and even stated that everyone else involved had died by the 'time of narration'. These chapters however provided more detailed information on the events, but the question would still remain whether they were fabricated by the primary narrator, or were truly accurate.

¹⁸⁹ Again there is a veiled reference to the Truth and Reconciliation Commission in South Africa during the 1990's. [Refer to Schoeman, *ibid*: 235.]

¹⁹⁰ There is no specific clue given to Miss Godby's actual temporal juncture, but her spatial position is given as Fouriesfontein itself based on the final section of the chapter (Schoeman, *ibid*).

6.5 SPATIAL-TEMPORAL DEIXIS IN "BESINNING"¹⁹¹

This final question regarding fact or fiction is dealt with at length throughout *Verliesfontein*, and is concluded in the final chapter entitled "Besinning" [Schoeman, *ibid*: 236-246]. The question of whether characters such as Kallie are alter-egos of the writer-character narrators is subsequently also answered. At the end of "Besinning", the final chapter in "Verliesfontein", the writer-character acknowledges that ultimately his desire is to gain more access to the facts.

It is at the beginning of this chapter that the writer-character again narrates in the first-person, but admits that the voices are dying away¹⁹². The narration of this chapter clearly follows upon Miss Godby's narration, as is confirmed by the fact that the writer-narrator even refers to the closing comment of the previous chapter. Even so, he acknowledges that as the voices fade away, it is 'now' ("nou"; *ibid*) his responsibility to continue talking, and it is his duty to notate what he observes. The repetition of the proximal temporal adverb 'now', again stresses his experiential spatial-temporal juncture within the pocket space-time within moments of Miss Godby's narration, as he still moves among the houses. The present tense makes his experiences immediately accessible to the readers, and by the end of the chapter places the reader within his every subjective action. The deictic centre is occupied by this writer-character who has been the vessel by which history could be re-examined, and through whom the voices have arisen from the dead, the graves, and ultimately, the barren land that they all occupied.

¹⁹¹ The English meaning of "besinning" means either 'introspection' or reflection'.

¹⁹² "Die stemme word stil en sterf uiteindelik weg- 'n geritsel soos sy gesê het, 'n geruis, en dan niks meer nie" (The voices are becoming quiet and eventually die down-a rustling and a noise as she said, and then nothing more.); Schoeman, *ibid*: 236.

There is still continued reference to the fact that the voices are still audible but are finally dying down [Schoeman, *ibid*: 237, 243]. As they cease to give insight and his role becomes more important in making the past more accessible to the reader. Consequently, the writer-character realises that he now has the responsibility to capture the truth for posterity, as he questions whether this will be possible in future, given that the voices are no longer present to ensure accuracy¹⁹³ and share their experiences. Given that the chapter is narrated in the present tense means that readers have instant access to the writer-character's immediate experiences and description so of the town, and atmosphere, moments after Miss Godby's narration finishes, and while Kallie is sitting up and writing. By the end of the novel, there can be no question that Kallie is an alter-ego of this character, as the writer eventually merges with Kallie to complete his merger as traveller and witness the space-time ["Wanneer hy (Kallie) sy hand oplik om die pen weer in die ink te doop, dra hy my hand saam, en saam hervat ons dan die taak...en die woorde gevorm word op die papier, sy hand wat die pen vashou onder myne asof dit ek is wat dit voortbeweeg...en steeds nie weet hoe ver dit moontlik is om te gaan nie (When he lifts his hand to dip it in the ink again, he carries my hand along, and together we resume the task...and the words takes shape on the paper, his hand that holds the pen beneath mine as if I who move the pen...and still I don't know how far it is possible to go); Schoeman, *ibid*: 246].

¹⁹³ "Wat moet mens aanvang met hierdie versameling brokstukke en fragmente...en bemakings in die vertoonkas van 'n dorpsmuseum? Is dit werlikheid hierdie of versinsel? Werklikheid moet dit by implikasie wees, want fiksie sou gladder afgerond wees..." (What must one do with this collection fragments, and odds and ends...and endowments in the displaycase of the town museum? Is this real or imagined? Reality it must be by implication, as fiction would have been rounded off better); Schoeman, *ibid*: 237.

The writer-character's narrative kinship to Kallie is complete by the end of the novel. In spite of the brief amount of time that he actually spent in the town¹⁹⁴, it was his previous pre-disposition and fixation with the past that allowed him to pass from the modern space-time to the past. In the end he realises that his experience of the events of the summer of 1901 were ultimately afforded to him as a series of cyclical events, and not just the reliving of events in Fouriesfontein at that time. His further stay would allow him more access to the town and its people, but even so he may be unable to establish just how much unity the community actually lost during the Anglo-Boer war. It was not only the death of Giel Fourie that may have necessitated the name from "Fouriesfontein" to "Verliesfontein", but also how much the community was torn asunder by their various political beliefs, and lack of understanding and tolerance for one another as humans. The character ultimately becomes so immersed in the space-time¹⁹⁵, that by the end of the narrative he accepts his invisibility as a sign of his acceptance and submission to his task as the lone voice that remains to speak of "Verliesfontein."

6.6 THE DEICTIC CENTRE IN "VERLIESFONTEIN"

The role of spatial-temporal deixis in the narrative has been discussed at length. In the various chapters this concept has thus been related to the deictic centre of the relevant narrators as well.

¹⁹⁴ "Hoe lank is ek reeds hier? Die middag van my aankoms, 'n nag en 'n dag, en nou hierdie nag, die tweede dus" (How long have I been here? The afternoon of my arrival, a night and now tonight, thus the second.); (Schoeman, *ibid*: 238).

¹⁹⁵ He realises that he will become so immersed in the space-time that in time he will be unable to see himself in the mirror anymore. He will truly become one with the past, the "creative artist as voyeur" ["Die skeppende kunstenaar as voyeur"; Schoeman, *ibid*: 241]

In the character-narrated chapters ('Alice', 'Kallie' and 'Miss Godby'), the first-person narration clearly pointed to the deictic centre lying with each of the characters as they were narrating from their unique and varied places in space and time. The question of the unknown writer and the deictic centre lies at the core of discerning how space and time operate within this novel. The spatial-temporal deictic paradigm thus attempts to provide an explanation for the writer's perception and understanding of how his immediate experiences change. As the writer's experiences (past and present) are clearly equally real to him, although his place in space and time appear to change, a contradiction may yet again be perceived regarding the way said changes are conveyed through tense.

The use of tense lies at the core of the application of the paradigm, as it has been pointed out how the various adverbs and place and time reflect the narrator's perception of his experiences. As the narrator witnesses so much in Fouriesfontein, and is ultimately transposed from his modern space-time, to the town during the Anglo-Boer war, it is clear that all things are equally real to him. The Afrikaans historic tense again indicates just how immediate the experiences are to the writer-character, and that the changes of his space-time are an immediate experience for him. There is no apparent passing of time throughout the day, and only when the sun sets and rises, does he realise how long he has been active for during the time he is in the town. There is no mention of the character eating or sleeping while in the space-time of Fouriesfontein, and everything he experiences is immediate to the reader as well. The historic present tense reflects everything as 'now' for the character, or 'just now', and ultimately there is perceptible movement in time other

than night and day ["Tyd op hierdie dorp is opgehef, sien hy uiteindelik in..." (Time is suspended in this town he realises at last); Schoeman, *ibid*: 62].

From the beginning of the novel to the last page, there is the gradual movement closer to a fusion and immediacy of experiences. The opening chapter ('Fouriesfontein') appears devoid of a narrator, while the second-person pronouns 'jy' en 'jou' ('you', 'yours' respectively in English) provide a subtle distance between the reader and the content of the narrative. The deictic centre lies with the unknown narrator, whom one could assume is the writer-narrator, as the chapter has the distant tone and descriptive nature of research for an article. There is no apparent movement in time due to the use of the historic tense, while the spatial-temporal position of the narrator is not clear. By the final chapter ("Besinning"), the writer's spatial-temporal position moves from one of physical separation outside of the homes, to a closer experiential place within Kallie's home. The writer's deictic centre has moved from the twentieth century spatial-temporal position to a juncture of space-time within Fouriesfontein. As the implicit narrator within 'Verliesfontein', the passing through the spatial-temporal barrier into the previous century is accomplished by means of the character's affinity with the past and initial desire to immerse himself in it. This is accomplished through the lack of chronology that pervades the narrative, as the anachronistic elements mean that the narrator becomes witness to the various events.

It becomes evident that the historical order of events often diverged when the writer observed them. The writer-character's deictic centre effectively moves from one space-time to another, and the deictic centre of the implicit narrator would thus shift with him to each spatial-temporal juncture. In light of the fact that

Verliesfontein is Stemme 1, the lack of chronology regarding the writer's observations¹⁹⁶ in the town, would also emphasise just how subjective the perception of the changing of time, is relative to the implicit narrator's spatial-temporal position.

CONCLUSION

The fact that the writer-character blends into the past space-time at the conclusion of Verliesfontein forces one to recall the persistent motto "The past is another" country. This narrative has revolved around the writer's journey that concludes with his ultimate surrender to the space-time in the town, but questions remain regarding just how tense as a deictic element affects the various implicit narrators' representations of the trip into the past, through the triptych as a whole. The dominance of this theme throughout the triptych is punctuated by the fact that the writer-character comes to be an inhabitant of the historic town, and its role in the triptych, and how it relates to the deictic paradigm as a whole must now be summarised.

¹⁹⁶ Seeing that the writer-character observes various events in an unchronological order when he first arrives in the town. Refer to the discussion on the chapter entitled 'Verkenning'.

CHAPTER SEVEN

THE SPATIAL-TEMPORAL DEICTIC PARADIGM IN THE LITERARY ANALYSIS OF KAREL SCHOEMAN'S TRIPTYCH "STEMME"

INTRODUCTION

In this final chapter the two key elements of this dissertation will be summarised. Firstly, the impact of the spatial-temporal paradigm in evaluating Karel Schoeman's Stemme-triptych will be summarised, in light of how the paradigm assisted in illuminating different potential meanings of the texts. Thereafter, the spatial-temporal paradigm will be summarised in terms of prior research, while the conclusions derived from the dissertation will be commented on in light of the relevant linguistic and literary theories.

7.1 SPATIAL-TEMPORAL DEIXIS IN THE "STEMME"-TRIPTYCH

7.1.1 'THE PAST IS ANOTHER COUNTRY' IN "HIERDIE LEWE"

The following discussion will aim to summarise the use of the deictic paradigm in the evaluation of the 'Stemme'-triptych as a whole and the nomenclature used for the subtitle, especially in light of the metaphor that frames this triptych: "The past is another country".

Unlike Die uur van die engel and Verliesfontein, Hierdie Lewe only has one narrator which allowed for a close scrutiny of the role that the deictic centre (at the crux of spatial-temporal deixis). Regarding Hierdie Lewe, Pakendorf (ibid) had pointed to an unfolding of the female narrator's life through a narrative of a cyclical nature. The tension that emanates from the chaotic narrative chronology in Hierdie Lewe, only finds a sense of resolution in the fact that her voice is finally heard. From the narrator's delirious deathbed monologue, which serves as the spatial centre for the entire narrative (as conveyed in the present tense)¹⁹⁷, the spatial-temporal tension in the narrative allows her to explore the "ander land" (other country) although she is inhibited by her spatial-temporal limitations. She reflects on her life and experiences from her deathbed, which should ultimately have inhibited the progression of the narrative. However, due to the fact that the deictic centre lies with the solitary narrator in Hierdie Lewe, her immediate experiences are restricted to her dying thoughts in bed. So she is only able to explore the past, the 'other' country, through her reflections on her observations and experiences in the past.

The deictic paradigm intimated how the lack of chronology lay at the heart of the temporal tensions, and how her actual spatial-temporal position embodied this tension. Thus, by recognising how the different tenses account for the chronology in Hierdie Lewe the past is explored, as the narrator transcends the time and space that inhibits her. No one else can reflect on the past, or tell her family's history other than her, as her lone voice speaks from the cusp of the grave, straining above temporal barriers and above other voices, before her voice and remains become a

¹⁹⁷ Refer to chapter four on the manner that the present tense and past tense is used to create a tension in the narrative of Hierdie Lewe due to the novel's lack of proper chronology, or inverted chronology as some may regard it.

part of the very ageless land her family strove to subjugate for decades. In relation to the other two parts of the triptych, Hierdie Lewe, as the second novel in 'Stemme', displays the power of the solitary voice, as it is a voice that arises to echo across an ageless landscape of which it has become an integral part.

7.1.2 'THE PAST IS ANOTHER COUNTRY' IN "DIE UUR VAN DIE ENGEL"

In Die uur van die engel (Stemme 3), the metaphor of 'the past is another country' may be connected to the specific space-times of the different narrators. In Die uur van die engel there is a character much like the writer-character in Verliesfontein. Similarly, he has been pointed out to be the most probable implicit narrator, whose research breeches the temporal boundaries that allow the different character-narrators to act as witnesses about the life of Daniël Steenkamp.

The voices of these character-narrators all however present different perspectives on Steenkamp's life, as these inhabitants of bygone eras and the ageless landscape provide personal, and subjective, insight to the Karoo landscape that they inhabited (much as the narrator in Hierdie Lewe and Verliesfontein). The "other country" comes to life through these voices, as their personal space-times are experienced by the readers. The landscape of this 'other country' is not necessarily just the land, but the very political, social and personal experiences that are reflected on within the triptych. The reader becomes a witness and co-inhabitant as the various voices arise and deliver their report on the events surrounding Daniël

Steenkamp encounter with the angel, and the remainder of his life in the Karoo subsequent to this meeting.

This goes full-circle to Jakes Gerwel's comment (in the introduction of the 2003 edition of Hierdie Lewe) on the impact of the Truth and Reconciliation Commission on Schoeman's creation of this triptych. What Gerwel views as a subtle comment, one could argue is an obvious narrative that presents events in a manner similar to the Truth and Reconciliation Commission hearings of the late 1990's. The injustice suffered by Daniël Steenkamp is examined from different first-person perspectives, and he even faces a church inquisition, which the narrative ultimately mirrors. The reader has to acknowledge how the chronology has ultimately skewed the presentations by most of the various narrators¹⁹⁸, while at the same time recognising that the implicit narrator in Die uur van die engel is from nearly the same mould as the writer-character in Verliesfontein.

The true facts of the past can never fully be regained and Nico Breedt's visit to the town can the facts be revisited. In all three novels, and particularly in Die uur van die engel and Verliesfontein, it is the fact that the readers are allowed to gain access to the space-time, and especially the landscape that the characters inhabited, that circumvents the lack of chronology in the novels. Many times the voices rise up from the land to give an account of the voices from the Southern African past, much as Schoeman himself suggests in Die laaste Afrikaanse boek (2002: 547). The deictic paradigm has allowed for the opportunities to sometimes pry the voices from one another (as in "Vrouestemme"; Schoeman, 1997: 331-

¹⁹⁸ It has been pointed out in the the evaluation of Die uur van die engel that although the "Vrouestemme" chapter was also from numerous subjective, first-person perspectives, the women's memories of the past appeared to be more accurate.

380), or to largely situate the voices in their specific space-time at the 'time of narration'.

The multiple narrators in Die uur van die engel become accessible through Nico Breedt's research and his own spiritual encounter¹⁹⁹. As Die uur van die engel Stemme 3 the narrative represents the finding of the truth, as the implicit narrator gains access to the voices that echo from beyond the grave, from the 'Light, space, glow. Fabric²⁰⁰.' ('Lig, ruimte, gloed. Stof.'; Schoeman, 1995: 5), by way of the access to the ageless landscape. The voices emanate from the past, and Breedt is unable to explain their origins but understands that they are filled with emotion and need to be heard "blote frases van 'n gesprek of meerdere afsonderlike gesprekke, fragmente wat op sigself min beteken en nagenoeg sinloos sou wees indien hulle opgeteken moes word op papier, maar betekenis verkry uit stemtoon en stembuiging" [purely phrases of a conversation or further conversations, fragments that if they were to be written on paper would only obtain meaning through the tone of voice or intonation; Schoeman, *ibid*: 39, 40].

Die uur van die engel ultimately overflows with voices where the anonymous "Vrouestemme" erupt from the land to deliver their verdict and versions of the past. As in Hierdie Lewe, the deceased inhabitants of the 'other country' ['die verlede is 'n ander land'] remind one that the landscape may have changed superficially. Due to the chronology within the narrative of Die uur van die engel, the centrality of the landscape comes to the fore in a far greater manner than the other Stemme-novels, as it does not possess the intense subjective narrative of Hierdie Lewe, and furthers

¹⁹⁹ As discussed earlier in chapter five, on page 135 of this dissertation.

²⁰⁰ In its original form these words aim at providing a context to the landscape, as "Stof" could also be interpreted as 'dust' or 'soil' that would only emphasise the land, but here the translation preferred for this dissertation is to link them to the ageless, ethereal and eternal qualities that may be associated with Breedt's encounter with the otherworldly (Schoeman, 1995: 39-40).

the importance of the Karoo landscape to the implicit, and ultimately the external author, Karel Schoeman²⁰¹. The author's own affinity for the landscape in this triptych finds more exposure in Die uur van die engel, and the subversion of the concept of space-time ultimately culminates in Verliesfontein.

7.1.3 'THE PAST IS ANOTHER COUNTRY' IN "VERLIESFONTEIN"

Verliesfontein (1998), subtitled as Stemme 1, completes the dissolution of the spatial-temporal barriers between the reader and the essentially unchanged and perennial Karoo landscape. With the ultimate disappearance of these barriers, the voices are finally unleashed, and overtake the unknown internal narrator, to pierce the space-time of Fouriesfontein and become immortalised through their vessel, the external narrator.

The main reason for the change in the order of the preceding evaluations of the triptych is in relation to how the spatial-temporal deictic paradigm could best be explained and applied. Hierdie Lewe (although subtitled Stemme 2) is a simpler prospect as only a single implicit narrator is evident, while the other two novels have multiple narrators. Die uur van die engel has a single primary narrator that allows numerous secondary narrators to relate their perspectives on events from their individual space-time. In Verliesfontein there are similar narrators (as in Die uur van die engel), but the role of the primary narrator is problematised due to the fusion of

²⁰¹ Refer to Gunther Pakendorf's (1993) article "Hierdie Lewe, hierdie wêreld van die digter- Karel Schoeman lees Van Wyk Louw" [in Van der Merwe, Hambidge, et al (eds., 1994)] for input regarding the role of the landscape in Hierdie Lewe.

space-time between his own Twentieth century origins, and the space-time of the town, Fouriesfontein, at the time of the Anglo-Boer War.

The pre-eminence of the landscape must be considered with regard to the role of the primary narrator in Verliesfontein. In the first and final chapters ["Fouriesfontein" and "Besinning"] of Verliesfontein, the voices initially arise and become silent²⁰². The narrators from Hierdie Lewe and Die uur van die engel echo through Verliesfontein [which is meant to be the beginning of the triptych (Stemme 1)]. As mentioned before²⁰³, the external writer thus comes to the fore through the alter-ego and outsider-figure of Charles Kleynhans ('Kallie') in Verliesfontein. Verliesfontein (Stemme 1) may represent the external narrator's entrance into the past, where the voices of people arise from the land, and the graves of the past. By means of the deictic paradigm, and the external narrator's unification with his alter-ego in the final chapter of Verliesfontein, the distance between the reader and the narrator is also lessened. The distance between the writer-character (and the reader) and the space-time has disappeared, with the deictic centre totally giving way to the here-and-now, the immediacy of the first-hand experience of Fouriesfontein's space-time. The immediate experience of the town becomes the focus as the writer-narrator, and in this narrative, the South African landscape, again becomes the focus.

²⁰² In "Fouriesfontein" the writer 'hears without surprise sounds of celebration...confused voices' ["...hoor onder verbasing die geluid van feesviering...en verwarde stemme..."; Schoeman, *ibid*: 42], and in "Besinning" 'The voices become silent and die out...' ["Die stemme word still en sterf uiteindelik weg..."; Schoeman, *ibid* 236].

²⁰³ The characters of Jodecus de Lange, Dominee Heyns and Nico Breedt can also be viewed as alter-egos as suggested by C. N. van der Merwe (*ibid*) and Louise Viljoen (*ibid*)

CONCLUSION

Within each of the three novels in the Stemme-triptych, the South African landscape is the operative space. The historical times of the narratives differ, but in essence it is the broader South African landscape that acts as a backdrop for the narratives²⁰⁴, and is evident at the end of Die uur van die engel (Stemme 3). The steady progress toward the fusion of space-time in the triptych thus formed the basis for the subverted order of analysis in this dissertation (from Hierdie Lewe through Die uur van die engel to Verliesfontein), as the spatial-temporal deictic paradigm has attempted to evaluate where the spatial and temporal boundaries are around the relevant (internal and external) narrators.

Consequently, Schoeman's toppling of the chronology of events within each novel of this triptych is aimed at challenging and questioning the reader's own involvement with the spatial and temporal boundaries within his society beyond the narrative. Consequently, the dissolution of spatial and temporal barriers, the relative position of the deictic centre, and the lack of chronology in the 'Stemme'-triptych has elevated the numerous voices beyond the confines of their eras, to echo from the eternal landscape. As the voices have streamed from the landscape, 'the dead land lives...life rises...where no sign of life was suspected and the stones burn with an invisible flame' ["Die dooie land lewe...lewe ruis...waar geen teken van lewe vermoed is nie en die klippe brand met 'n onsigbare vlam"; Schoeman, 1995: 386]. When all the voices and echoes disappear, and all the lives are spent, only the land remains as the 'other country' that needs to be explored.

²⁰⁴ Jakes Gerwel emphasises that this characteristic of Schoeman's oeuvre is taken to new heights in the triptych, in the introduction of the Heritage edition of Hierdie Lewe (2003).

7.2 THE SPATIAL-TEMPORAL DEICTIC PARADIGM AS A TOOL FOR THE LITERARY ANALYSIS

INTRODUCTION

This dissertation has aimed at examining the potential role that a spatial-temporal deictic paradigm could have as a tool for literary analysis. It has built on prior applications notably Snyman (1983, 1987) and Anker (1987, 2003) to establish deixis as an interpretive tool for literary analysis.

7.2.1 THE ROLE OF SPATIAL-TEMPORAL DEIXIS AS A LITERARY PARADIGM

As deixis was previously viewed as strictly a linguistic component of the language to describe a speaker's spatial and temporal position relative to his surroundings, this study has aimed to build on the prior applications of deictic theory to literary applications of the theory. Space and time have always been regarded as critical structures in the real and literary world, and in literary narratives where these concepts are difficult to isolate, it is possible that a spatial-temporal deictic paradigm would provide a unique way of evaluating the text.

The aim of this dissertation was thus to evaluate the spatial-temporal deictic literary paradigm as a tool to analyse literary texts, and to what extent the paradigm can be important in understanding narrative structure. The specific questions for which answers were sought are:

- A. what the benefits and limitations of a deictic paradigmatic reading have entailed,
- B. the role of tense and how it relates to spatial and temporal deixis, and how it affects the perception of time and space within the text,
- C. the contributions of the analyses of spatial and temporal adverbs, and clauses, in relation to tense, and their contributions to a deictic reading,
- D. how the material gathered by means of the deictic paradigm, contributes to the interpretation of the imagery,
- E. how the deictic paradigm has provided sufficient material for approaching texts with problematic spatial and temporal axes.

In order to investigate these research questions, the intention was to focus on the various deictic elements that a spatial and temporal deictic paradigm would possess. As the paradigm was specifically evaluating narratives with problematic spatial and temporal frameworks, the role of egocentric narrator as deictic centre was investigated. In the Stemme-narratives it was often particularly difficult to establish who the narrators were. Therefore the spatial and temporal deictic components formed the underlying elements that were investigated, and how these pointed to the narrator, and in turn to where the deictic centre was.

Due to the fact that spatial and temporal boundaries were often overstepped and shifted in the novels, the position of the deictic centre was extremely critical. As the spatial and temporal adverbs and clauses work in conjunction with tense forms to establish the spatial-temporal position of the narrators, they were analysed to account for the myriad of spatial-temporal structures in the narratives of the

'Stemme'-texts. The use of Literary Semantics on the actual literary content of the three novels is central during the analysis of the narratives, although the criticisms of relevant theorists were also added to compare and supplement the findings of this work. Each novel was analysed in isolation to the other two novels of the triptych, and while remaining sensitive to how space and time operate in the other novels, the aim has been to isolate the specific findings of the spatial-temporal deictic paradigm within each novel. Just how much the spatial and temporal boundaries within Schoeman's three novels appear to fuse, has been pointed out in detail. Only once the relevant material was collected from each chapter of the narratives, the tenses could point to the exact spatial-temporal positions of the narrators in the chapter, and thereafter the potential narratorial role of the implicit narrator within the specific novel.

The role of tense comes to the fore as a deictic element, and its relationship to time, is of particular note in this study. Although it was previously mentioned and viewed as a deictic element by Comrie (1985), Snyman (1983) and Green (1995), the extent to which it encompasses the capturing of the time towards and from the 'deictic centre', became the critical element of literary analysis. To a great extent the analysis of tense as a deictic element in especially Hierdie Lewe and Verliesfontein was able to isolate the different spatial and temporal barriers in operation. In Hierdie Lewe it was able to establish the female narrator's relative distance to the event she was narrating about as the deictic centre, but more importantly to point to the tension between her spatial-temporal position as narrator and her role as sole survivor of a bygone era. At night she is recounting the events from the past, while the character is on her deathbed for the entire narrative, and the importance of her

account is due to the fact that time stands still in her space-time. The deictic centre thus lies at her space and 'time of narration', while she is thinking about the past, and relying on her memory to do so, there is no indication of the passing of time.

Verliesfontein had similar features, as time does not pass in the town, as events are presented in a cyclical fashion by means of other egocentric and subjective first-person narrators. It is not easy to discern where the implicit narrator is, but due to the character-narrator's numerous spatial-temporal positions, it has been assumed that the implicit narrator is the writer-character. The writer-character's movement into the space-time of the Anglo-Boer war implies the dissolution of spatial and temporal boundaries, thereby allowing him insight into the lives of the different character-narrators. By using the spatial-temporal deictic paradigm, the writer's movement in the macrostructure of the narrative actually allows for his access to the internal structure of the narrative through the tense forms.

The fact that tense allows for an understanding of the contravention of natural spatial and temporal boundaries, contributes greatly to clarifying how deixis assists in the understanding of time in literary texts. When evaluating difficult literary texts, where space and time complicate the reading of the text, readers could rely on the spatial-temporal deictic paradigm to separate the different deictic spaces in operation, and the relevant narrators in each text. Critical readers may now be able to re-evaluate the role of tense in relation to chronology, where the spatial-temporal deictic paradigm would encapsulate the specific space-times of the narrators in each context. This is particularly useful in texts such as 'Stemme' where there are different narrators, each one with their own deictic centres, in order for their spatial

and temporal boundaries to be clarified with the assistance of other deictic elements. Sections of narratives [such as 'Vrouestemme' in Die uur van die engel (1998)] where there are multiple narrators are also easier to approach, as the spatial and temporal deictic elements can be analysed in order to establish the identities of the different narrators.

This study was aimed at interpreting literary texts from the perspective of spatial-temporal deixis with due consideration given to the narrative and characterisation. Clearly, a spatial-temporal deictic paradigm can form a crucial underlying role in the semantic interpretation of the text, as the utterance or narrative in this case, as well as the context, is apparently related to it. One may therefore suggest that the spatial-temporal position of the narrator, the deictic centre, is conveyed relative to the movement of time, in relation to chronology and the use of tense. The use of the spatial-temporal deictic paradigm may be unconventional, and certainly has its limitations, which is why it must be considered within the context of the entire literary narrative and its contents. Whereas Snyman (1983) focussed on the position of the narrator within poetry, while Fludernik (1995) focussed on the role of second-person pronouns, this study supplements Anker's views (1987, 2003) of how the deictic space comes about in the literary text, by examining the deictic nature of tense.

The manner in which tense and chronology ultimately contribute to the spatial and temporal deictic paradigm, however goes beyond only the identification of the deictic space, and ultimately supplements it. The role that tense plays to contextualise the narrator's position within the deictic space goes on to not only identify, in conjunction with the spatial-temporal deictic components, but isolate the critical

workings of time in the Stemme-narratives. The manner in which the fusion of space and time, and the manner that tense conveys or represents this fusion, begins to resemble the Static theory's version of time. As all events seemed more and more real to the narrators in their isolated spatial-temporal positions in Hierdie Lewe and Verliesfontein, the role of tense in the Static (or Tenseless) theory of time, and the spatial-temporal deictic paradigm can come under further scrutiny. The Dynamic (or tensed) theory of time has to be given prevalence in the literary context due to its functionality in everyday language use, to accept an order to the world within the text. Utilising solely the Static (Tenseless) theory to analyse literary texts could prove to have implications for the spatial-temporal deictic paradigm, and could elaborate on the initial, superficial findings (in relation to Hierdie Lewe and Verliesfontein) and may result in interesting studies of literary texts with the spatial and temporal propensities possessed by Karel Schoeman's Stemme-triptych.

CONCLUSION

This study has aimed at broadening the applicative possibility of deictic theory without necessarily contravening its essential boundaries. However, in the establishment of the spatial-temporal deictic paradigm, it must be recognised that the narrator's subjectivity has to re-evaluate in light of the deictic centre. In the context of numerous narrators contributing different perspectives on similar events as witnessed the question of truth is reassessed. To reiterate, Schoeman's triptych mirrors the narratives of ordinary South Africans who testified, often from opposing perspectives, in order for their stories and their voices to be heard. The Truth and Reconciliation

Commission represented a purging, and a reassessment of events in the South Africa of the past, as the living, and indeed the dead arose from the very soil to tell their stories. For nearly a decade, the voices arose from the land to recount their experiences, as narratives of the present merged the present with past. The spatial-temporal deictic paradigm isolates those different views (and their deictic centres) from the cacophony of voices, and establishes that the very landscape witnesses all events, and like the external narrator, attempts to capture the dramatic events that shape the human civilisation, and in reaction to its specific history, guides the spatial and temporal direction taken by the next generation.

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