

**DOUBLE DEIXIS, INCLUSIVE REFERENCE, AND NARRATIVE ENGAGEMENT: THE CASE OF *YOU* AND *ONE* \***

M. Ángeles Martínez

Universidad Complutense de Madrid

ma.martinez@filol.ucm.es

Inclusive reference is believed to drag readers into the fictional world by inviting identification with the intradiegetic perspectivizing entity, be it the narrator or a focalizer. This move involves a deictic shift in which readers abandon the parameters of the reading situation to occupy the perspectivizer's vantage point inside the storyworld. Narratologists underscore the role of inclusive reference in this process, particularly of doubly-deictic *you* (Herman 2002; Fludernik 2011), as in "Whatever hour you woke there was a door shunting" (Woolf 2009: 5). However, the study of inclusive *one* is often restricted to impersonal, generic uses, as in "...the qualities one might enumerate in a lover" (Durrell 1968: 21), with little deictic anchoring power. This study explores inclusive *you* and *one* in narratives, with a focus on reader engagement, and suggests that inclusive *one* may also occur in doubly-deictic contexts, but with lower prototypicality than *you*.

**Keywords::** *narrative deixis, deictic centre shifts, inclusive reference, doubly-deictic pronouns.*

La referencia inclusiva invita al lector a desplazarse al universo de ficción, identificándose con el narrador o el personaje focalizador. Esto supone un desplazamiento déictico en el que el lector sustituye los parámetros de su propio contexto de situación por los del perspectivizador. El papel del pronombre *you* de doble deixis es esencial en este proceso (Herman 2002; Fludernik 2011), como se observa en "Whatever hour you woke there was a door shunting" (Woolf 2005: 5).

Sin embargo, el estudio del pronombre *one* suele limitarse a sus usos genéricos e impersonales. Este estudio se centra en los usos inclusivos de *you* y *one* en discurso narrativo de ficción en lengua inglesa, con atención a su papel en la inmersión narrativa, y sugiere que *one* aparece también en la función de doble deixis, aunque de forma menos prototípica que *you*.

**Palabras clave:** *deixis narrativa, desplazamiento deíctico, referencia inclusiva, pronombres de doble deixis.*

## 1. INTRODUCTION

One of the main tenets of cognitive narratology (Herman 2002; Herman 2007; Olson 2011; Bernaerts et al. 2013; Herman 2013) is that narrative engagement involves a deictic shift (Duchan et al. 1995) whereby readers abandon the deictic parameters of person, place, and time of the extradiegetic situation – me on a sofa in a summer afternoon – to occupy the deictic centre specified by the narrative inside the storyworld. These parameters are those of the intradiegetic perspectivizer, be it the narrator or the focalizing character, from whose point of view the fictional world is presented (Genette 1980). Narratives constantly offer readers deictic cues which facilitate deictic alignment with the perspectivizer, and pronominal reference is one of these cues. Consider the opening sentences in Lawrence Durrell's *Justine*, in which instructions are provided about the personal and spatio-temporal coordinates from which to perspectivize the newly projected storyworld: the person of the narrator/focalizer, on a windy winter day by the sea:

“The sea is high again today, with a thrilling flush of wind. In the midst of winter *you* can feel the inventions of spring.” (Lawrence Durrell (1962) [1957] *Justine*: 17) [my italics]

Inclusive reference is one of the linguistic means whereby literary narratives invite readers to cross the ontological boundaries separating the real from the fictional world, by encouraging and

facilitating identification with the perspectivizer. The pronouns *you* and *one* are commonly associated with inclusiveness in discourse (Brown and Levinson 1987: 190-203), as they invite the addressee to share the addressor's vantage point by sharing its deictic centre. The narratologist Uri Margolin (1984) refers to this phenomenon as a *deictic transfer*. The aim of this study is to explore the inclusive uses of the pronouns *you* and *one* in narratives, with a focus on their doubly-deictic function.

Doubly-deictic *you* is well-documented in the literature (Herman 2002: 340-371; Fludernik 2011), and involves deictic anchoring at a very specific contextual frame within the storyworld, as in example (1) above. However, the study of inclusive *one* is frequently restricted to its impersonal, context-free uses in the expression of generic knowledge, as in "... the qualities *one* might enumerate in a lover" [my italics] (Durrell 1968: 21), despite its occasionally noted high subjectivity (Asaka 2010). The main research question in this study is whether it is possible to identify doubly-deictic uses of inclusive *one* similar to those of *you* in narrative discourse. Based on the analysis of these pronominal forms in a corpus of fictional narrative prose in English, the research suggests that inclusive *one* occurs in both impersonal and doubly-deictic contexts, and that its observed high subjectivity may be related to the strongly contextualizing properties of double deixis at large, which involves, as Herman (2002: 361) claims, a superimposition of the deictic roles of addressor and addressee. The structure of the article is as follows: first, I will revise the notion of deixis and the role of the pronouns *you* and *one* in the expression of narrative indexicality, for readers unfamiliar with the topic. Then, I will briefly present the novels and novel extracts used in the study. This will be followed by an analysis and discussion of doubly-deictic and pseudo-deictic uses of *one* and *you* in the data, with a focus on frequency of occurrence and degree of specialization in the expression of these two narrative reference types.

## 2. DOUBLE DEIXIS AND PSEUDO-DEIXIS

In his famous 1971 Santa Cruz lectures, Charles Fillmore (1977: 61) defines deixis in this way: "Deixis is the name given to those

formal properties of utterances which are determined by, and which are interpreted by knowing, certain aspects of the communication act in which the utterances in question can play a role.” These aspects include contextually anchoring information about participants’ identity – *person deixis*-, *time*, *place*, surrounding *discourse*, and *social relationships* (Fillmore 1977: 61). Furthermore, deictic contextualization is determined by the observer’s point of view (Fillmore 1977: 29), which specifies the unique personal and spatio-temporal location from which the communication is being perspectivized. In narratives, readers straddle several ontological levels, including the real world of flesh-and-bones writer and reader, the narrating situation of narrator and narrate, and the storyworld of characters (Chatman 1978: 31; Onega and García-Landa 1999; Rimmon-Kennan 2002; Fludernik 2009: 26). As pronominal reference plays a crucial role in deictic anchoring (Hidalgo-Downing and Núñez-Perucha 2013), the second person pronoun seems of particular relevance in fictional narratives, since the complex functions that it may perform no doubt provide opportunities for conveying deictic indicators across these varied, simultaneously existing, ontological levels.

Prototypical second person reference distinguishes between the *I* and *you* participants in a communicative exchange as two differentiated entities, namely addressor and addressee. However, in certain cases, *you* is inclusive of both addressor and addressee, as in the sentence from Durrell’s *Justine* in example (1) above. This is what is known as displaced deixis (Wilson 1990) or narrative deictic transfer (Margolin 1984), as it drags the addressee into the addressor’s deictic centre.

Moreover, in its displaced deictic uses, *you* can express two further types of reference: pseudo-deixis, and double deixis. The former is generic, similar to that of impersonal *one* (Brown and Levinson 1987: 197, 199), and is found in proverbs, maxims, instructions, and expressions of conventional wisdom (Wilson 1990: 57). In generic reference, *you* displaces the contextual parameters of the addressee to some context-free deictic centre. In literary studies, this generic use of the second person pronoun is known as ‘pseudo-deictic’ *you* (Furrow 1988: 372; Herman 2002: 340), as what is included in the reference is people at large, anyone, as in example (2):

(2) *You* have to love old-fashioned men's rooms.  
(David Foster Wallace (2009) [1996] *Infinite Jest*, p. 13)  
[my italics]

Similar context-free, conventional wisdom reference is also frequently associated with impersonal uses of *one*, as in example (3):

(3) They were snorting out of West Bowlby now.  
It was the next station, thank Heaven. Denis took his chattels off the rack and piled them neatly in the corner opposite his own. A futile proceeding. But *one* must have something to do. (Aldous Huxley (1921) *Crome Yellow*, Chapter 1) [my italics]

Inclusive *you*, however, may perform a further displaced deixis function, known as 'double-deixis' (Herman 2002) which does not code generic reference to an indefinite *one* or people at large, but to an addressee whose identity is constructed as closely sharing spatio-temporal coordinates with the speaker. In narratives, this use of *you* involves deictic anchoring at a very specific contextual frame inside the storyworld, as in example (1), which makes it clearly differ from the indeterminate contextual coordinates of the generic *you* in (2) and the generic *one* in (3). In example (4), for instance, the specific intradiegetic contextual frame is the protagonist's dorm room:

(4) It's literally 'daydreaming,' sick, the kind of incomplete fugue *you* awaken from with a sort of psychic clunk, struggling up to sit upright, convinced there's someone unauthorized in the dorm room with *you*. (David Foster Wallace (2009) [1996] *Infinite Jest*, p. 61)  
[my italics]

Doubly-deictic *you* involves "a superimposition of deictic roles" (Herman 2002: 361) between the audience and the fictional entity referred to by the pronoun. According to Fludernik (2011: 101), generic forms such as those in (2) and (3) also involve a crossing of deictic boundaries, but, as Hidalgo-Downing and Núñez-Perucha remind us in their study of pronominal indexicality in political discourse (2013), the broad, impersonal reference involved may

situate the addressee further away from the addressor than in the case of the doubly-deictic *you*, which projects readers into a clearly depicted shared contextual frame inside the fictional world. In this sense, the authors suggest that the indexical properties of the second person pronoun *you* create a cline from minimum to maximum distance from the addressor's deictic centre: doubly-deictic *you* would situate the reader closest to the *I* of the addressor, while the 'you as other' would provide the maximally distant location, with pseudo-deictic *you* signaling an intermediate position (Hidalgo-Downing and Núñez-Perucha 2013).

Regarding inclusive *one*, I will resort to Asaka's (2010) research into the use of this pronoun in three of Virginia Woolf's short stories. The author approaches *one* from the standpoint of impersonal reference, but actually finds instances of what she calls high subjectivity, in which *one* "presents the situation that someone exists in the story and is seeing things in the story" (Asaka 2010: 6). Consider the examples below:

(5) The house was empty, and *one* felt, since *one* was the only person in the drawing-room, like one of those naturalists who, covered with grass and leaves [...] (Virginia Woolf, "The Lady in the Looking Glass;" Asaka 2010: 5) [my italics]

(6) *One* drew closer to the pool and parted the reeds so that *one* could see deeper [...] (Virginia Woolf, "The Fascination of the Pool;" Asaka 2010: 5) [my italics]

(7) *One* could not help looking, that summer afternoon, in the long glass that hung outside in the hall. (Virginia Woolf, "The Lady in the Looking Glass;" Asaka 2010: 9) [my italics]

Asaka (2010) suggests that these occurrences involve a higher subjectivity than mere impersonal uses, since in them the pronoun *one* can be easily substituted by first person *I*. What these examples do suggest, in my view, is that inclusive *one* can also be found in a doubly-

deictic function, contextually anchoring readers at the deictic parameters of the intradiegetic perspectivizer, and superimposing them with those of the reading situation. In other words, the examples above suggest that, while the doubly-deictic uses of *you* are well-documented, discussions of impersonal *one* in narratives may have focused too strongly on its generic, pseudo-deictic uses, leaving crucial functions unaccounted for. In fact, cases like those in Asaka (2010) are frequent in the data used in the present study. In all of them, the use of the pronoun *one* seems to provide strong intradiegetic deictic anchoring for readers' deictic shifts, in ways similar to doubly-deictic *you*, as in example (8):

(8) Melissa! It mattered so little somehow,  
feeling the little weight of the creature as she leaned on  
*one's* arm smiling with the selfless candour of those who  
had given over with secrets. (Lawrence Durrell (1968)  
[1962] *Justine*, p. 19) [my italics]

As it can be observed, the deictic centre into which the reader has to shift in this extract from Lawrence Durrell's *Justine* is not of the context-free type found in maxims or expressions of common knowledge, extensive to people at large, but rather a very specific spatio-temporal location inside the fictional world, shared with the first person narrator next to his lover, Melissa. Examples such as (5), (6), (7), and (8) above are frequently found in the analysis, and suggest that the doubly-deictic function may not be restricted to the pronoun *you*. In other words, displaced deixis in the use of *one* seems not to involve exclusively impersonal, pseudo-deictic reference, but also contextually anchored doubly-deictic instances, which is probably what makes Asaka (2010) refer to its high subjectivity. This is why the analysis will focus on cases of double deixis involving both *you* and *one*, with special attention to the doubly-deictic function of the latter.

### 3. METHODOLOGY

In the analysis I have used three complete novels and seven novel extracts, as well as one short story. These are presented, in

chronological order, in Figure 1. When a copy was available online, the complete text was preferred. This has been the case with titles 6, 7, 8, and 9. When the novel was in paper form, the analysis usually focused on two of its chapters – twenty pages per novel, on average -, as in titles 1, 2, 3, 4, 5, 10, and 11. I have preferred to include chapters from a variety of narratives, rather than analyze two or three complete novels, in order to avoid being biased by a particular author’s style, or a particular period’s preferred narrative technique. The data were searched both manually and using a Search tool, and occurrences of the pronouns *one* and *you* in a displaced deictic function were classified as either pseudo-deictic or doubly-deictic, depending on whether the inclusive reference expressed was, respectively, context-free, or contextually bound inside the storyworld.

	TITLE	AUTHOR	YEAR	PUBLISHERS/SOURCE	CHAPTERS
1	<i>Bleeding Edge</i>	Thomas Pynchon	2013	London: Jonathan Cape	1 & 2 (pp. 1-19)
2	<i>The Brief Wondrous Life of Oscar Wao</i>	Junot Díaz	2007	New York: Riverhead Books	Preface, 1 & 2 (pp. 1-28)
3	<i>Darkly Dreaming Dexter</i>	Jeff Lindsay	2005 [2004]	London: Orion	1 & 2 (pp. 1-22)
4	<i>The Museum Guard</i>	Howard Norman	1999	London: Picador	1 (pp. 3-30)
5	<i>Justine</i>	Lawrence Durrell	1968 [1962]	London: faber and faber	Part I (pp. 17-38)
6	<i>Crome Yellow</i>	Aldous Huxley	1921	<a href="http://www.gutenberg.org/files/1999/1999-h/1999-h.htm">http://www.gutenberg.org/files/1999/1999-h/1999-h.htm</a>	Whole
7	“A Haunted House”	Virginia Woolf	1921	<a href="http://www.bartleby.com/85/1.html">http://www.bartleby.com/85/1.html</a>	Whole
8	<i>A Portrait of the Artist as a Young Man</i>	James Joyce	1916	<a href="http://www.gutenberg.org/files/4217/4217-h/4217-h.htm">http://www.gutenberg.org/files/4217/4217-h/4217-h.htm</a>	Whole
9	<i>The Invisible Man</i>	H. G. Wells	1897	<a href="http://www.gutenberg.org/files/5230/5230-h/5230-h.htm">http://www.gutenberg.org/files/5230/5230-h/5230-h.htm</a>	Whole
10	<i>The House of the Seven Gables</i>	Nathaniel Hawthorne	1851	<a href="http://www.gutenberg.org/files/77/77-h/77-h.htm">http://www.gutenberg.org/files/77/77-h/77-h.htm</a>	1 & 2
11	<i>Emma</i>	Jane Austen	2004 [1815]	Ware: Wordsworth	1 & 4 (pp. 771-777; 784-790)

Fig. 1. Narratives in the analysis

## 4. ANALYSIS AND DISCUSSION

The aim of the present study is to gain further insights into inclusive reference in narratives, as this seems to play a crucial role in reader engagement by providing deictic information relevant to readers' shifts into the storyworld. To this purpose, the analysis has focused on the inclusive uses of the pronouns *you* and *one*, with particular attention to the intradiegetic contextual anchoring provided by double deixis, compared to the context-free anchoring of generic, impersonal reference. The results suggest that, as predicted, the use of inclusive *one* is not restricted to impersonal, context-free uses, as in the data it is found to perform a doubly-deictic function (28, or 27.45% of the 102 doubly-deictic tokens). However, *you* seems to be the preferred choice when encoding double deixis (74, or 72.55% of the 102 doubly-deictic tokens), as shown in Figure 2.

### 4.1 Double deixis and perspectival alignment

In the data, double deixis is, at large, more frequent than pseudo-deixis (58.96% vs. 41.04%), as shown in Figure 2, and doubly-deictic *you* definitely seems to be more specialized in this function – 74 tokens, or 69.81% of its 106 occurrences-, compared to doubly-deictic *one* – 28 occurrences, or 41.79% of its 67 occurrences -, which seems to be more frequently associated to the expression of pseudo-deictic, generic reference. Figure 2 also shows that some of the narratives analysed actually display a stronger association of one pronoun or the other with the expression of double deixis. *You*, for instance, seems to be the preferred choice in the expression of this function in six of the eleven data sets considered, namely *Darkly Dreaming Dexter*, *The Brief Wondrous Life of Oscar Wao*, *Bleeding Edge*, *The Museum Guard*, *Justine*, and *A Portrait of the Artist as a Young Man*. Conversely, *one* seems to be the preferred choice in the expression of double deixis in four of them: “The Haunted House”, *Emma*, *Invisible Man*, and *Crome Yellow*. This might simply be a feature of authorial style, but it may also be a choice related to the better fulfillment of discourse goals.

Let us consider a few examples (in all cases, the italics are mine). Examples (9) and (10) illustrate the contextual anchoring

NOVEL	DD <i>one</i>	PsD <i>one</i>	<i>one</i> TOT	DD <i>you</i>	PsD <i>you</i>	<i>you</i> TOT	DD TOT	PsD TOT	T
House 7 G.	33.33	33.33	66.66	33.33	--	33.33	66.66	33.33	100
	N=1	N=1	N=2	N=1	--	N=1	N=2	N=1	N=3
Justine	15.79	36.84	52.63	42.10	5.26	47.37	57.89	42.20	100
	N=3	N=7	N=10	N=8	N=1	N=9	N=11	N=8	N19
<b>Invis. Man</b>	50	50	100	--	--	--	50	50	100
	N=5	N=5	N=10	--	--	--	N=5	N=5	N10
<b>Crome Yel.</b>	26.83	56.10	82.93	2.44	14.63	17.07	29.27	70.73	100
	N=11	N=23	N=34	N=1	N=6	N=7	N=12	N=29	N41
Haunted H.	80	--	80	20	--	20	100	--	100
	N=4	--	N=4	N=1	--	N=1	N=5	--	N=5
Emma	57.14	42.86	100	--	--	--	57.14	42.86	100
	N=4	N=3	N=7	--	--	--	N=4	N=3	N=7
Dexter	--	--	--	100	--	100	100	--	100
	--	--	--	N=13	--	N=13	N=13	--	N13
BWLOWao	--	--	--	80	20	100	80	20	100
	--	--	--	N=16	N=4	N=20	N=16	N=4	N20
Bleeding E.	--	--	--	62.50	37.50	100	62.50	37.50	100
	--	--	--	N=5	N=3	N=8	N=5	N=3	N=8
<b>Portrait</b>	--	--	--	65	35	100	65	35	100
	--	--	--	N=26	N=14	N=40	N=26	N=14	N40
Museum G.	--	--	--	42.86	57.14	100	42.86	57.14	100
	--	--	--	N=3	N=4	N=7	N=3	N=4	N=7
<b>TOTAL</b>	16.18	22.54	38.73	42.77	18.50	61.27	58.96	41.04	<b>100</b>
	<b>N=28</b>	<b>N=39</b>	<b>N=67</b>	<b>N=74</b>	<b>N=32</b>	<b>N=106</b>	<b>N=102</b>	<b>N=71</b>	<b>N173</b>

Fig. 2. Inclusive *one* and *you* in the corpus %.

inside the fictional world provided by doubly-deictic *you*. In (9), the first person narrator/focalizer is a serial killer, Dexter. In this particular episode, the inclusive reference drags readers to the backyard of the house where his next victim, a serial killer himself, used to bury the bodies of his own victims. Dexter has duly unburied all the corpses to let the killer know that he is going to pay for what he did. This is not a nice place and occasion at all, so the inclusive reference increases chances that readers may agree to deictically shift into Dexter's vantage point, which, it should be reminded, is not only perceptual, but also evaluative:

(9) I had managed to clean off most of the dirt,  
but some of the bodies had been in the garden a very  
long time and *you* couldn't tell where the dirt began and  
the body stopped. (*Darkly Dreaming Dexter*)

In (10), the first person narrator/focalizer is the protagonist in Joyce's *A Portrait of the Artist as a Young Man*, a young boy at a very strict school where kids undergo all sorts of humiliations, including corporal punishment. Once again, the use of double deixis may no doubt make it easier for readers to identify with him and share his contextual parameters inside the storyworld:

(10) But soon the gas would be lit and in burning  
it made a light noise like a little song. Always the same:  
and when the fellows stopped talking in the playroom  
*you* could hear it. (*A Portrait of the Artist as a Young Man*)

Examples (11) and (12), on the other hand, contain instances of double deixis involving inclusive *one*. In (11), readers are invited to share contextual anchoring with the first person narrator/focalizer in Lawrence Durrell's *Justine*, by shifting into the little flat that the protagonist shares with George Pombal in Alexandria. Readers familiar with the book may remember that, despite the innocent, cool and detached stance of the narrator, his perspective on the fictional world is often difficult to digest, as he lightheartedly describes other characters' pain and disgrace in an often revolting matter-of-fact way, particularly when readers are blatantly aware that that pain has been caused by himself. 'Becoming' such a dubious individual, even in a

fictional context, involves a deictic shift in which double-deixis may further persuade readers to engage:

(11) His [Pombal's] most favoured topic of conversation is women, and he must speak from experience for the succession of visitors to the little flat is endless, and rarely does *one* see the same face twice. (*Justine*)

In (12), the speaker is Dennis, the first person narrator/focalizer in Aldous Huxley's novel *Crome Yellow*, and the doubly-deictic *one* seems to force the reader into the deictic centre occupied by this character, to the extent that substitution by *I* would be totally natural:

(12) One day *one* would get up at six o'clock and pedal away to Kenilworth, or Stratford-on-Avon – anywhere. (*Crome Yellow*)

Finally, (13) is an example of doubly-deictic *one* involving not a focalizing character, but the omniscient narrator in H. G. Wells' *The Invisible Man*:

(13) *One* wonders what his state of mind may have been during that time, and what plans he devised. (*The Invisible Man*)

As it can be observed in these examples, double deixis entails the contextual anchoring of the reader at a physical, perspectival, emotional, and evaluative location very close to the focalizer's or narrator's, thus favouring perspectival alignment and identification. In fact, as shown in Figure 2, double deixis, whether expressed by inclusive *one* or inclusive *you*, ostensibly predominates in four of the eleven narratives in the data, namely, *Darkly Dreaming Dexter* (100%), "A Haunted House" (100%), *The Brief Wondrous Life of Oscar Wao* (80%), and *A Portrait of the Artist as a Young Man* (65%). This suggests that coming as close as possible to the perspectivizer in these narratives may be crucial to narrative engagement. The four additionally have a first person narrator, which, according to research in cognitive psychology (Ames et al. 2008: 642), increases the chances of reader

identification. The main reason why readers might need extra encouragement to share the deictic centre occupied by the focalizer of *Dexter* and *A Portrait* has already been outlined above. In the case of “The Haunted House” – the only case in which double deixis is encoded using exclusively *one* -, readers have to deictically shift into the parameters of what seems the ghostly presence which inhabits the house in the story, not an easy move either. As to why the first person narrator in *The Brief Wondrous Life of Oscar Wao* may wish to strongly endorse intradiegetic deictic alignment, this might be explained by the fact that, even though he poses as a storyworld character with personal acquaintance with the events he is telling, his omniscience is more than suspicious and ‘unnatural’ (Alber et al.2010; Alber and Heinze 2011), to the extent that readers might wonder how much of what he claims to know is actual, and how much is invented. By deictically moving close to him, readers may feel less inclined to doubt his word.

It might also be important to note that, while certain narratives in the data seem to favour the use of *you* in a displaced deictic function to the total exclusion of *one* – *Darkly Dreaming Dexter*, *The Brief Wondrous Life of Oscar Wao*, *Bleeding Edge*, *A Portrait of the Artist as a Young Man*, and *The Museum Guard* —, in just two cases – *Emma* and *The Invisible Man* - does the reverse happen, that is, doubly-deictic *one* totally displaces doubly-deictic *you*. This suggests that double deixis is more prototypically associated with inclusive *you*, but does not rule inclusive *one* out, as this pronoun significantly partakes of this function by providing intradiegetic contextual anchoring for readers to deictically shift into the storyworld.

#### 4.2 Pseudo-deictic *one* and *you*

Let us now turn to the pseudo-deictic uses of these pronouns. As shown in Figure 2, the lack of contextualization associated to pseudo-deictic, impersonal uses of *one* and *you* seems to fall more heavily upon the former (39 tokens, or 58.29% of its 67 occurrences), with a lower presence of the latter (32 tokens, or 30.19% of its 106 occurrences). Let us consider a few examples, with the relevant pronoun in italics. As can be observed, the reference is context-free regardless of whether the chosen pronoun is *one*, as in example (14), or

*you* in (15), in the sense that the pronoun might be substituted by ‘people’, and thus does not require the referent to share any specific storyworld spatio-temporal location:

(14) [...] I studied this small bottle, sadly and passionately reflecting on this horrible old man’s love and measuring it against my own; and tasting too, vicariously, the desperation which makes *one* clutch at some small discarded object which is still impregnated with the betrayer’s memory. (*Justine*)

(15) I think it was philosophical, about Life and death in battle, what is given *you* can just as suddenly be taken away. (*The Museum Guard*)

It must be noted that many of the pseudo-deictic occurrences of these pronouns are found in Direct Speech passages, which is rarely the case in their doubly-deictic function:

(16) “No. I always go to bed in a storm. *One* is so much safer lying down.”  
 “Why?”  
 “Because,” said Jenny, making a descriptive gesture, “because lightning goes downwards and not flat ways. When *you*’re lying down *you*’re out of the current.” (*Crome Yellow*).

Actually, 27 of the 71 cases of pseudo-deixis are presented as part of characters’ speech. 23 of them involve *one*, and 4 involve *you*. Conversely, there are only 2 doubly-deictic tokens in Direct Speech passages, and both involve the use of *one*. This suggests that narrators – and writers through them – often resort to displaced deixis not only to metaleptically displace the extradiegetic, real world reader into the intradiegetic situation within the boundaries of the storyworld, but also to position characters intersubjectively with one another. Furthermore, the fact that pseudo-deixis is a preferred alignment technique in character-to-character interaction seems to involve an appeal to community-shared knowledge and conventional wisdom. This may serve a narrative purpose, as in the case of Jane Austen’s

*Emma*, in which pseudo-deictic *one* is used by other characters to remind the protagonist of the rules which govern the society of which she is supposed to be a part:

(17) “But my dear, pray do not make any more matches; they are silly things, and break up *one’s* family circle grievously.” (*Emma*; Mr. Woodhouse speaking)

It could thus be claimed that both inclusive *one* and *you* partake of the displaced deixis function in narrative discourse, as shown in Figures 3, 4, and 5.

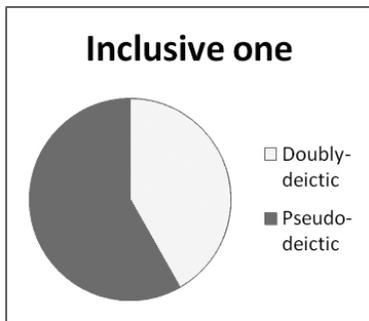


Figure 3. Inclusive *one*.

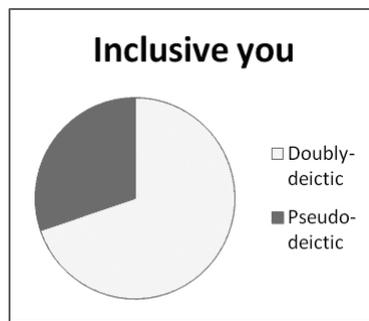


Figure 4. Inclusive *you*.

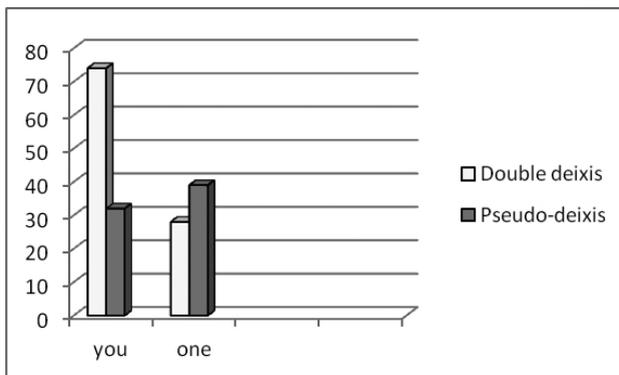


Figure 5. Inclusive *you* and *one* in displaced deixis .

This answers the research question in the present study, namely whether it is possible to identify doubly-deictic uses of inclusive *one* similar to those of *you* in narrative discourse, and confirms the doubly-deictic function of the former. It additionally shows that *you* seems more prototypically associated with double deixis (69.81% of 106 tokens vs. 30.18% for pseudo-deixis), while *one* occurs in more balanced percentages in doubly-deictic (41.79%, or 28 out of 67 tokens) and pseudo-deictic (58.21%, or 39 out of 67 tokens) uses. This weakens the supposedly default association between *one* and impersonal, context-free reference, as this pronoun also seems to play a crucial role in intradiegetic deictic anchoring in narratives. This further suggests that, in terms of a deictic cline from maximum to minimum distance from the perspectivizer, doubly-deictic *you* would encode the shortest distance, followed by doubly-deictic *one*. Finally, the research also suggests that what previous studies have interpreted as high subjectivity in impersonal *one* (Asaka 2010) may actually be explained in terms of the highly contextualizing properties of its doubly-deictic function.

## 5. CONCLUSION

This study has explored the displaced deictic function of the inclusive pronouns *you* and *one* in narratives, with the aim of finding out whether inclusive *one* is involved in double deixis in ways similar to doubly-deictic *you*, which includes both the extradiegetic reader and the intradiegetic perspectivizer as mental referents. The results suggest that this is the case, in the sense that the narratives and narrative extracts analysed do contain abundant examples in which the pronoun *one* seems to perform a doubly-deictic function, dragging readers into the perspectivizer's deictic coordinates inside the fictional world. In fact, although in the data the pronoun *you* seems to be more prototypically associated with the expression of double deixis, doubly-deictic *one* is actually preferred by certain literary authors, such as Virginia Woolf, when encouraging readers' deictic shifts. These findings suggest that both doubly-deictic *one* and doubly-deictic *you* should be carefully considered when dealing with the complexities of narrative engagement. Further research should explore the doubly-deictic uses of these pronouns in a larger corpus,

with a view on both their indexical properties and their bearing on the style of specific literary writers. In this sense, particular attention should be paid to the less explored role of inclusive *one* in the expression of double deixis, and to whether the choice of *one* or *you* in this function is just a matter of authorial style, or may have further consequences on the construction of narrative meanings. Further research might also address the role of pseudo-deictic *one* in the intersubjective positioning of characters in direct speech passages presenting character-to-character interaction.

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