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THE ONTOLOGY OF YOU IN THE SECOND-PERSON FICTION

Стаття присвячена онтологічній сутності прономінального маркера другої особи (You) в англомовній худож-ній оповіді від 2-гої особи, що спричинено відсутністю наратологічного інструментарію для художньої практики аналізу варіативного функціонування займенника від 2-гої особи.

Ключові слова: *художня література від 2-гої особи, текстовий займенник уои, наративне уои, оповідь від 2-гої особи.*

Статья посвящена исследованию онтологической проблематики прономинального маркера второго лица (You) в англоязыной зудожественной наррации от 2-го лица, что вызвано отсутствием нарратологического инструмен-тария для художественной практики анализа вариативного функционирования местоимения от 2-го лица.

Ключевые слова: *художественная литература от 2-го лица, текстовое местоимение уои, нарративное уои, повествование от 2-го лица.*

The article deals with the difficulties connected with the study of second-person fictiondue to the lack of narratological tools precise enough to capture the sophistication of fictional practice. A cursory examination of textual you reveals a rich diversity of functions attaching to the pronoun.

Key words: *second-person fiction, textual you, narrative you, second-person narrative.*

Second-person narrative may be defined as any narration that designates its protagonist by a second-person pronoun. This protagonist will usually be the sole focalizer, and is generally the work's narratee as well. In most cases, the story is narrated in the present tense. The most common type of second-person narrative, what might be termed the 'standard' form, is also the closest to more traditional forms of narration. In it, a story is told, usually in the present tense, about a single protagonist who is referred to in the second person; the 'you' also designates the narrator and the narratee as well. Yet it is not always helpfull to delimit, via more or less convenient formal markers, the modal status of the referents of you.

The purpose of this article is to describe the ontological status of pronominal form *you* within the British narrative discourse.

One of the chief difficulties connected with the study of second-person fiction, is the lack of narratological tools precise enough to capture the sophistication of fictional practice. Even a cursory examination of textual you reveals a rich diversity of functions attaching to the pronoun. Refinement of the poetics of second-person fiction depends on our developing a descriptive nomenclature adequate to the sometimes fugitive elements of what we might call the phenomenology of reading you andthe phenomenology of the Reading You. This is anotherway of saying that the ontology of you in second-person fiction derives from the discourse model we adopt in attempting to process instances of the pronoun.

Working within a research tradition that extends back to Karl Buhler's discussion of **deixis** in Sprachtheorie (published in 1934), we can define deictic expressions: person deixis, spatial deixis and temporal deixis – terms like *here*, *this*, *now*, *I*, and *you* – as "those linguistic elements whose interpretation in simple sentences makes essential reference to properties of the extralinguistic context of the utterances in which they occur" [1, p. 259]. Thus, deixis designates "the way an expression is anchored to some essential point in context" [6, p. 274]. The meaning of a word is determined entirely by its context. In fact, language theorists have developed a variety of explanatory models to account for this grammaticalization of context through deixis. R. Jakobson invokes the concept of "**shifters**". Any linguistic code contains a particular class of grammatical units which O. Jespersen labeled **shifters**: the general meaning of a shifter cannot be defined without reference to the message. Shifters are distinguished from other constituents of the linguistic code solely by their compulsory reference to the given message [5, p. 193-230].

O. Ducrot and Tz. Todorov likewise emphasize what might be termed the **message-specific character**, or context sensitivity, of deictic terms. Deixis are expressions whose referent can only be determined with respect to the interlocutors. E. Benveniste has shown that deixis constitute an eruption of discourse within language, since their very meaning, "even though it depends on language, can be defined by allusion to their use" [2, p. 252]. Deictic expressions do not have the function of characterizing objects to which these expressions will refer. Their meaning cannot be described independently of their use, but is dependent on the situation of a speech-event, the extralinguistic context of an utterance. The meaning of deictic expressions changes with the utterer and with his position in space and time.

There are two types of discourse models which are assigned to entities referenced by you. By "discourse models," D. Herman means dynamic interpretive frames which writers and readers of narrative discourse collaboratively construct [7] and that D. Schiffrin describes as"models which are based on a patterned integration of units from different levels of analysis" [10, p. 22; 4, p. 445-479].

The chief concern here is **person deixis**. Ever since the work of E. Benveniste [2, c. 225-36, 251-58], traditional conceptions of person deixis have used the idea of participant roles to ground a distinction between first– and second-person pronouns and third-person pronouns. According to this tradition, I and you, by grammatically encoding the roles of addressor and addressee, designate participants in a current discourse situation. By contrast, he, she, and they designate not participants in the current discourse, but rather elements of the context of the discourse. By sketching the forms and functions of textual you in British postmodern fiction – a narrative told entirely or partly in the second person one can work towards an enriched poetics of second-person narratives. In second-person fictions, the deictic force of textual you helps to decenter the modal structure of the narrative universes built up by those fictions [9, p. 43-113]. Narrative you produces an ontological hesitation between the virtual and the actual by constantly repositioning readers, to a indeterminate degree,

within the emergent spatiotemporal parameters of one or more alternative possible worlds. Thus it necessary to work out the conceptual tools of second-person fictions engaged in the postmodernist foregrounding of ontological issues [8, p. 3-40].

In the context of a British second-person fiction, discourse model prompts us to construe the entity as being more or less virtual with respect to our world(s), the world(s) in which we design and interpret stories. M. Fludernik herself proposes a suggestive new typology ("homocommunicative," "heterocommunicative," and "homoconative") by means of which we can rethink the relations between fictional reference and address in the context of second-person fiction [4, p. 445-479]. Taking a different approach to narrative you, this discussion situates both the referential and address mechanisms of you amid an array of discourse functions attaching to the pronoun, in a more or less accentuated fashion, in different narrative contexts.

As D. Herman states, the referential mechanisms associated with textual you pertain to one functional subtype of the pronoun, a subtype marked by an uncoupling of the grammatical form of you from its deictic functions. Thus, you may be termed "deictic transfer" another species of which produces the functional subtype known as impersonal or generalized you. By contrast, the address mechanisms of narrative you can be respecified as a convergence between the grammar of you and its deictic profile. This convergence between the form and functioning of you, like their uncoupling, yields two functional subtypes by D. Herman: (1) "fictionalized address," which entails address to and/or by the members of some fictional world and thus constitutes "horizontal" address; and (2) "actualized address" or "apostrophe," which entails address that exceeds the ontological threshold of a fiction to reach the audience, thus constituting "vertical" address [7].

Yet another discourse function triggered by you, arguably of crucial importance to second-person fictions, is the discourse function labelled"double deixis." A discourse model that accommodates doubly deictic you will assign both virtuality and actuality to the entity or entities indexed by narrative you. Or, to put the point another way, double deixis is a name for the ontological interference pattern produced by two or more interacting spatiotemporal frames – none of which can be called primary or basic relative to the other(s) – set more or less prominently into play when we read fictions written in the second person.At issue, then, are, in the opinion of D. Herman, five functional types of textual you, types that must be accommodated within an enriched discourse model for narrative discourse in the second person:(1) generalized you (2) fictional reference (3) fictionalized (= horizontal) address (4) apostrophic (= vertical) address (5) doubly deictic you [7].

A survey of you in fiction indicates the complexity and variety of the discourse functions attributable to the pronoun. Before characterization of these functions, specification of their interrelations on the basis of modal criteria, however, it is necessary to reexamine textual you via linguistic theories of deixis. More specifically, linguistic conceptions of person deixis can help illuminate the nature and scope of doubly deictic you vis-a-vis the other modalities of you.

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