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Mapping out Real and Imaginary Settings: Cohesion in Hamilton's *The Speckled People*

Little time is spent not so much in “learning about other cultures” – the phrase has an inane vagueness to it – but in studying the map of interactions, the actual and often productive traffic occurring on a day-by-day, and even minute-by-minute basis among states, societies, groups, identities.

[author's emphasis]

Edward Said's reference to the (1994: 21) “map of interactions”¹ offers a point of entry into this paper aiming at understanding the characters' struggle for identity on a British Island, namely Ireland. Its geographical isolation from both mainland (Britain) and Europe, and long vindication of linguistic, cultural and religious identity in the British Empire, make it difficult for the Hamiltons to mingle in the community, especially because of being “speckled”. They are of half-German and half-Irish origin, in other words, “third-culture children”². Unlike much

¹ Edward Said, *Culture and Imperialism* (Reading: Vintage, 1994), p. 21.

² This term has been studied by contemporary scholars from different strands in social and human sciences, notably C. P. Snow (*The Two Cultures and the Scientific Revolution*, New York: Cambridge University Press, 1959). Yet, for the argument at stake, “third culture” ought to be perceived in the line of Ruth Useem's stance (“Third Culture Kids: Focus of Major Study – TCK mother's pens history of field”) “as a generic term to cover the styles of life created, shared, and learned by persons who are in the process of relating their societies, or sections thereof, to each other. The term ‘Third Culture Kids’ or TCKs was coined to refer to the children who accompany their parents into another society” (consulted on 2006-04-19, at 17:00, <http://www.tckworld.com/useem/art1.html>).

“literature of broad social and scientific kind”³, posits Paul White (1995: 14) in his essay on “Geography, Literature and Migration”, creative literature of autobiographical nature has depicted “relationships of people and place, of the significance of the territory, of the retention of multiple identities, and of the discordances that migration experiences bring to the lives of the individuals and societies at large”.

Hugo Hamilton’s *The Speckled People*⁴ displays shifting points of view on cultural mappings at the level of the literary discourse which involve the reader in a dialogic interpretation of the text’s “polyglossia”. The novel takes the form of an autobiographic journey by Johannes (Hugo) Hamilton, its narrator and protagonist, through fictive and imaginary settings in a quest for identity. The crisscrossing of migrant voices (Paul White 1995), or decentred positions and affiliations (illustrated, for example, in “Or that my mother and father were both orphaned by that same war.” *TSP*, p. 12) in the diegetic world, seems to point to imaginary and real settings both in and beyond Ireland. It is the narrator, in this stance as a child, who empowers subjects in order to overcome physical, geographical and cultural boundaries, especially the ones inherent to living on an island, and Ireland in particular, because of the pulls between the local, the nation-state and the universal. This state of affairs is disclosed in the protagonist’s remark about his father (*TSP*, p. 12): “My father pretends that England doesn’t exist. It’s like a country he’s never even heard of before and is not even on the map. Instead, he’s more interested in other countries.”

So contends Terry Eagleton⁵ (1998: 125): “There are many names for the deconstruction of self and other, and one of them has been Ireland. One has only to glance at the bedevilled history of the country to see

³ Russell King *et al.* (ed.), *Writing Across Worlds – Literature and Migration* (London: Routledge, 1995), pp. 1-27. The scholars have extended the realm of readers’ experience into social, cultural and geographical mappings of individuals’ experiences depicted in the narrative mode with a focus on language interaction.

⁴ Hugo Hamilton, *The Speckled People: A Memoir of a Half-Irish Childhood* (London and New York: Fourth Estate, 2003); henceforth referred to by the acronym *TSP*.

⁵ Terry Eagleton, “Postcolonialism: The Case of Ireland”. David Bennett (ed.), *Multicultural States: Rethinking Difference and Identity* (London: Routledge, 1998), pp. 125-134.

how marvellously the binary opposition of imperial self and colonial subject does not work". He further states that (1998: 127) "a colony is not just the 'other' of its metropolis but its *peculiar* other, part of it through antagonism" [scholar's emphases] which might be illustrated in the fictional characters' clashing / overlapping views on living on an Island by stressing the poetics of persuasion. This might be flashed out in the child-narrator's reporting passage (*TSP*, p. 121):

The master says I'm a dreamer and that's worse than being a *ciotóg*⁶. He says I'm always disappearing off to some other place. He wishes he could tie my head down, but that isn't possible, because no matter what happens, you're still free to go anywhere you like inside your own head.
[author's emphasis]

In so doing, and given the scope of analysis suggested by the title of this paper, I will focus on (Jo Rubba 1996: 230) "mental construction, as discourse proceeds"⁷. On the one hand, there are diverse references⁸ to real locations and nationalities within the reader's grasp, like *Britain / British* opposing *Ireland / Irish*, or other countries in a broader space, be it in the European dimension, like

⁶ The Irish term *ciotóg* has become part of everyday English in Ireland originally meaning the strange one, a left-handed person, which might well be inferred from its context of occurrence in the novel.

⁷ Jo Rubba, "Alternate Grounds in the Interpretation of Deictic Expressions". Gilles Fauconnier and Eve Sweetser (eds), *Spaces, Worlds and Grammar* (Chicago: The University of Chicago Press, 1996), pp. 227-261.

⁸ These words occur several times in the corpus, notably *Ireland* (199 instances), *Irish* (345 instances), *British* (66 instances), *British* (66 instances), *England* (94 instances), *English* (94 instances), *Germany* (147 instances) and *German* (167 instances), among other. The analysis of the occurrence of these lexical items and other spatial anchors within the same lexico-semantic field, like *soil*, *ground*, *land*, *country*, *place*, and *sea*, also an example of lexical cohesion, contributes to an understanding of linguistic and cultural mappings at the core of fictional characters' everyday interactions which might be extended to Ireland and its dialectical position in the British Isles, in the United Kingdom (*i.e.*, The United Kingdom of Great Britain and Northern Ireland), and the outer world.

Germany / German or even across the Atlantic, for instance *America*, marking the narrator's awareness of the Irish Diaspora. The latter is metaphorically depicted in the utterance (*TSP*, p. 252) "Irish people would no longer have to go away and get seasick." Similarly, language choice has come to be associated with survival and a way of sharing hegemonic values dictated by the so-called "English imperialism"⁹ and "linguistic determinism", perceived as a means to European and global cultural integration. This comes to the fore in the adult-narrator's account of his grandfathers' memories (*TSP*, p. 161): "most people were already speaking English and following the English road signs. And nobody wanted their children to speak Irish any more for fear that they would not be able to find their way in places like America and Canada and Australia." Another example might illustrate the so-called (Martin Kayman 2000: 23) "pragmatic *communicative* functions"¹⁰ tied up with English used either as *lingua franca* or (Robert Phillipson 2003) *lingua economica* and believed to be deprived of its critical, linguistic and cultural dimension in the (Martin Kayman, *Op. cit.*, *Ibidem*) "name of the requirements of modern employment" (*TSP*, p. 117): "But then the boss at the ESB refused to give my father promotion because the Irish language was bad for business."

On the other, the colonial experience might be also perceived in the binary *here / there*, uncovering the (Katie Wales 1997: 9) locutor's¹¹ / speaker's need to establish self and identity in the diegetic world. It is a subjective space shared by the *I* (protagonist and characters), often alluded as *this house, this community, this country, this island, Ireland versus Britain* (and the *British*), *Germany* and the outer world, equally standing out in the following utterances:

⁹ Robert Phillipson, *English-Only Europe? Challenging Language Policy* (London and New York: Routledge, 2003).

¹⁰ Martin Kayman, "A Very Old Alliance? An Introduction to English in Portugal". Balz Engler and Renate Haas (eds), *European English Studies: Contributions towards the History of a Discipline*. (Leicester: The English Association, for ESSE, 2000), pp. 13-32.

¹¹ Katie Wales, *Dictionary of Stylistics* (London and New York: Longman, 1997).

There were notes about how silly it was to live *in Ireland* and *not be Irish*, notes about people still calling themselves British. People calling themselves Jewish, too. (TSP, p. 252)

I knew that was the reason why my mother came *to Ireland* in the first place. (TSP, p. 291)

And then my father had the big idea of bringing people from other countries *over to Ireland*. (TSP, p. 39)

He knew that she was only trying to sell these German things because she was so far away from home, because she could not go back to Germany herself and wanted instead to bring a bit of her country *over here to Ireland*. (TSP, p. 111)

Maybe they made a lot of money abroad, my father says, but they were lonely and they wanted everybody who was left *in Ireland* to come and join them *over there*. (TSP, p. 33)

[italics Mine]

Meaningful cohesive ties in the novel

Finding a referent for the deictic expression *these German things* does not seem to raise any difficulty because it may be unearthed in the immediate utterance situation, whereas *over here / over there* entail a (Jo Rubba 1996: 233) “reference point different from that of the actual discourse participants”. Concerning the various uses of the former indexical segments, “what they have in common”, asserts Francis Cornish (1999: 26), “is their ability to point to elements of the context – whether situational, discourse, or cultural – in which they occur, in relation to the speaker’s current physical, temporal, discourse, or emotional situation”.

On the contrary, *here / there / out there*, as observed in the novel, seem to point towards (*Op. cit., Ibidem*) “ways of referring to the world” and uncover “built-in mappings”. Protagonist and characters redirect the reader’s attention to outer spaces beyond the home environment which

are difficult to be singled out from their context of occurrence, unless there is a focus on shifting perspectives, conveyed by the child- and adult-narrator, his father and mother. The centripetal / centrifugal force embedding the proximal and distal locative deictics *here / there* ensures (*Op. cit., Ibidem*) “the refocusing of the interlocutor’s attention on a particular discourse entity, a refocusing which is rooted in the current utterance context”. In the following sentence, the pronominal shift, notably, third person pronoun reference into first person pronoun, plural form, underpins a change in viewpoint (*TSP*, p. 36): “He wants no more people put out of their houses, because it’s time to live for Ireland and stop arguing among ourselves over stupid things.” The child-narrative stance embeds his father’s wording and maxims concerning the colonial experience (or “the time when Ireland was still under the British”, *TSP*, p. 107). Thus, the reflexive pronoun *ourselves* points to a sense of a broader membership, as it implies more than the Hamiltons’ place; it stands for the wider community of all-Irish citizens.

The protagonist’s effort to make sense of the world is conveyed, at the level of the narrative discourse, in a sort of experimental writing. It allows him to reflect about his subjectivity, regional identity within a supra-national context, Irish long historical drawback and isolation, as he himself puts it (*TSP*, pp. 106 and 122):

It takes a long time for things to come to Ireland. My father and mother are waiting every day for a big box to arrive from Germany.

You can travel faster than the speed of light to any place you want in the universe, but now it’s time to be *here* in the glorious Republic of Ireland, he says. He bangs his stick on the desk and asks me what blasted country I’m in at all. Germany? So then he has to come down to my desk and drag me *back home to Ireland* by the ear. The only way that he can stop me from emigrating again is to tic my head down with a poem after school.

[italics Mine]

Bearing in mind the passages and utterances selected so far, it might be well inferred that a close look at spatial anchors, particularly *deixis* and reference, contribute to unveil switching identities (Paul Werth

1999) determined by the main character's / participant's viewpoints and experiences of living on an island, not to mention his struggle to live (Homi Bhabha 1998: 29) "in between cultures"¹². The former stands out, for example, in the protagonist's own words (*TSP*, pp. 7 and 2, in this order): "I know they don't want us here.", or even "Irish on top and German below." The latter is implicit in other instances, such as (*TSP*, pp.12, 95 and 198): "Or that I was wearing the medals of two different empires side by side."; "The nurse said I was famous already, because I was a German-Irish boy and everybody knew me."; "Maybe we look like the children who are always thinking of home. The homesick children".

The shifting pronominal reference *I / they / us* in the close environment of the locative *here* points to a multitude of pulls either inwards or outwards be it in the sphere of the individual and the community to which he belongs, or in the physical space. Hence, a clash of identities in Hugo's signifying practice might be understood in the line of Catherine Belsey's discussion ([1980] 2002: 58) of "indecisive, perhaps, or aggressive, generous or impulsive" character-types¹³ "stressing the fixed identity of the individual". This is evidenced in the binary *they / us* (*i.e.*, "the outside community" / "our family") on the one hand, and on the other, (*Op. cit.*, p. 59) "the decentring of the subject" to be illustrated in the shifting perspectives *we / they* [Irish speakers] (*TSP*, pp. 181 and 100): "One man said Irish speakers in Ireland were being treated like people from a foreign country, from another planet"; "We would have been travellers, too, moving around from one place to another all our lives and knocking on doors to sell carpets, my father says".

In so doing, and borrowing from Rubba's explanation (1996: 231) about the interpretation of mental space construction in the world of discourse, the base of the deictic expressions (*i.e.*, *here*, *there*, and *out there*) "is no longer the physical situation of an utterance event, but some other domain" as they are often disambiguated further on in the context of occurrence and referring predominantly to Ireland. More than a linguistic choice, they comprise stylistic choices which, in the

¹² Homi Bhabha, "Culture's in Between". David Bennett (ed.), *Multicultural States: Rethinking Difference and Identity* (London: Routledge, 1998), pp. 29-47.

¹³ Catherine Belsey, *Critical Practice* (London: Methuen, 2002).

process, make the reader reflect on¹⁴ “viewpoint, focus and base (*i.e.*, space connectors)”, on cultural mappings and text worlds. “Under this conception”, posits Francis Cornish (1999: 25), “the object of deixis and anaphora is to ensure that the speech participants are ‘on the same wavelength’ with respect to their focus of attention at any point in the discourse”¹⁵ [author’s emphasis].

Deixis and reference in the novel

It is, thus, my goal to disambiguate some deictic references, *here*, *there* and *out there*, by analyzing their occurrence / patterns of collocation¹⁶ (Douglas Biber *et al.* 1998, John Sinclair 2004) and their meaning potential drawing on a stylistics interpretive framework in a postmodern research paradigm¹⁷ to which Michel Foucault (1972), Roland Barthes (1977) and Mikhail Bakhtin ([1935] 1990) have left their contribution. For a more comprehensive display and analysis of their context of occurrence¹⁸, and semantic prosody¹⁹, I resorted

¹⁴ Eve Sweetser and Gilles Fauconnier, “Cognitive Links and Domains”. Gilles Fauconnier and Eve Sweetser (eds), *Spaces, Worlds and Grammar* (Chicago: The University of Chicago Press, 1996), pp. 1-28.

¹⁵ Francis Cornish, *Anaphora, Discourse, and Understanding: Evidence from English and French* (Oxford: Oxford University Press, 1999).

¹⁶ Douglas Biber *et al.*, *Corpus Linguistics: Investigating Language Structure and Use* (Cambridge: Cambridge University Press, 1998).

¹⁷ See: Michel Foucault, *The Archaeology of Knowledge & the Discourse on Language*. Sheridan Smith (trans.), (New York: Pantheon Books, 1972); Roland Barthes, *The Pleasure of the Text*. Richard Miller (trans.) (New York: Hill and Wang, 1975); and Mikhail Bakhtin, *Speech Genres and Other Late Essays*. Vern. McGee (trans.), (Austin: University of Texas Press, ([1935] 1990).

¹⁸ According to Sampson and McCarthy (*Corpus Linguistics: Readings in a Widening Discipline*. London: Continuum, 2004: 1), “electronic processing allows one to search for some form or structure of interest in a large collection of language samples with confidence that one has extracted *all* relevant instances”. It also allows for quantification and comparative analysis of the (Alan Partington 1998: 65) “conceptual meaning of words and the connotational significance of lexis” in a corpus and corpora.

to a concordancer²⁰, ConcApp 4, after having turned the novel into an electronic version and saved it in RTF. The focus on these spatial anchors, retrieved from the corpus²¹, aims at understanding the protagonist's attempt to cope with clashing / overlapping cultures / identities and long-established visions of the Isle (Ireland) in the British Isles as long as these communities "remain"²² (David Bennett 1998: 40) "agonistic, divisive and divided". This is likely to be offered evidence in the protagonist's reporting stance, uncovering a fierce nationalist attitude supported by his father and marked by the repetitive possessive pronoun *our*, followed by the emphatic lexeme *own*, together with a set of meaningful collocates like, *country*, *stories* and *language*, given their significance to Irish identity (*TSP*, p. 239):

My father slapped the paper with the back of his hand and said the empire was crumbling. At last all the things the British left behind are disappearing, he said.

¹⁹ There are items with association with others, their collocates, as offered in concordance samples, which acquire (in Partington 1998: 66) "a favourable or unfavourable connotation", or semantic prosody (borrowing from Sinclair 1987, 1991, 2004). These "regular patterns of collocation between words", adds Bill Louw (1993, in Sampson and McCarthy 2004: 229), could not be predicted on the basis of their 'dictionary meanings'" [author's emphasis].

²⁰ Software: ConcApp Concordance and Word Profiler Version 4 for Windows operating systems (98, ME, NT / 2000, XP) consulted at 11.09.05 – 19:00, at <http://www.edict.com.hk/PUB/concapp/>.

²¹ Concordance lines (also called strings whose width is defined by the researcher) are retrieved from the corpus since they (Carter and McCarthy 2006) "help researchers see how words are actually used in context." Some of these lines are inserted in the body of the text to illustrate any argument at stake concerning deictic expressions as cohesive ties in the novel, or enclosed in the Appendix, in the case of a larger number of occurrences. The analysis of the utterance context is preceded by the scrutiny of the sort of collocates which are "displayed in a vertical arrangement on the computer screen along with their surrounding co-text". The latter entails (Carter and McCarthy 2006) the scrutiny of "what came just before the word and what came just after".

²² David Bennett and Homi Bhabha, "Liberalism and Minority Culture". David Bennett (ed.), *Multicultural States – Rethinking Difference and Identity* (London and New York: Routledge, 1998), pp. 37-47.

At last we're living *in our own country* and telling *our own stories* and speaking *our own language*.

[italics Mine]

Consequently, the contrastive analysis of both textual and extra-textual contexts leads the reader to (re)discover the English heritage and new identities as illustrated in this passage (*TSP*, p. 34):

Maybe they made a lot of money *abroad*, my father says, but they were lonely and they wanted everybody who was left *in Ireland* to come and join them *over there*. My father and his younger brother Ted were going to emigrate, too. They lived in a house at the end of the town with their mother and a picture of a sailor over the mantelpiece. They had plans to go to *America* to work with their uncle, but then they got a scholarship and went to school instead.

[italics Mine]

Actually, the protagonist is the offspring of globally mobile families, as might be inferred from his metaphorical stance in the opening paragraph of the novel (*TSP*, p. 1),

When *I* was small *I* woke up in Germany. *I* heard the bells and rubbed my eyes and saw the wind pushing the curtains like a big belly. Then *I* got up and looked out the window and saw Ireland. And after breakfast we all went out the door to Ireland and walked down to Mass.

[italics Mine]

The cataphoric pronoun reference, *I*, sets the overall probing tone of the novel as the reader is thrown into a dialogic guessing game about the protagonist's identity: speaker, subject, or self? In addition, the often occurring indexical expressions *here / there* (See Appendix), and *this / that*, likely to foster (Catherine Emmott 2004: 43) "readers' text-specific knowledge"²³, contribute to readers'

²³ Catherine Emmott, *Narrative Comprehension: A Discourse Perspective* (Oxford: Oxford University Press [1977] 2004).

holding “a mental representation of the words of text, as opposed to the meaning denoted by these words”.

In this line, corroborate Donovan and Smolkin²⁴, drawing on Halliday and Hasan (2001: 36), “The microlevel features of stories... [like] cohesion, create through coreferentiality, the use of referent wordings to create identity chains that maintain the focus on particular character or characters throughout the text... The action of the story (material processes) and the sorts, motivations, and feelings of the characters (mental processes) are important to creating cohesion in stories”. Consequently, the reader is challenged “to explore new kinds of identity and forms of relationship” or, assert Martin Montgomery *et al.* (1995: 121), “to see the world from unfamiliar and revealing angles... by subverting the commonsense bonds between utterances and their situations of use”²⁵.

Other grammatical markings of coreference²⁶ (Catherine Emmott 1997, 2004), like the locative deictics under scrutiny or even the English proximal and distal demonstrative determiners, *this / that*, seem to “mark different... understanding[s] of identity”, argue Eve Sweetser and Gilles Fauconnier (1996: 24) in the line of George Lakoff’s²⁷ “mental models of selfhood and personhood” associated with the “Subject”

²⁴ Carol Donovan and Laura Smolkin, “Genre and Other Factors Influencing Teachers’ Book Selections for Science Instruction”. *Reading Research Quarterly* (Delaware: International Reading Association, 2001), vol. 36 (4), pp. 412-440.

²⁵ This argument briefly explains an effect, coined in Russian formalist criticism and the Prague School (e.g., Victor Shklovsky 1921, Vladimir Propp 1928), as “defamiliarisation”. See Victor Shklovsky (1921 [1965]), “Sterne’s Tristram Shandy: Stylistic Commentary”. Peter Olson (ed.), *Russian Formalist Criticism – Four Essays*. Lee Lemon and Marion Reis (trans.) (Lincoln: University of Nebraska Press, 1965), pp. 25-57.

²⁶ Cohesion, spell out Carter and McCarthy (2006: 895), in their recent *Comprehensive Guide to Spoken and Written English Grammar and Usage – Cambridge Grammar of English*, “refers to the grammatical and / or lexical links that mark relationships between clauses or across larger units of text.” Among these stand out conjunction, ellipsis, reference, repetition and substitution which “play a role in cohesion”.

²⁷ George Lakoff, “Sorry, I’m Not Myself Today: The Metaphor System for Conceptualizing the Self”. Gilles Fauconnier and Eve Sweetser (eds), *Spaces, Worlds and Grammar* (Chicago: The University of Chicago Press, 1996) pp. 91-123.

and the “Self”. The former, contends Lakoff (1996: 93), is “the locus of subjective experience: consciousness, perception, judgment, will, and capacity to feel”, evidenced in “I heard the bells and rubbed my eyes and saw the wind pushing the curtains like a big belly”. The latter entails (*Op. cit.*, p. 99) “physical characteristics and social roles – and in some cases past action, memory, etc”, illustrated by the protagonist’s allusion to his upbringing and family life (“we all went out the door”) in Ireland. “Out the door” / “down to Mass” point to references of the “inherited knowledge of the cultural map” of a religious community in Ireland (Sweetser and Fauconnier *Op. cit.*, p. 21) “shown to be present for exploitation in the nonliteral use of distal deictics” such as *out there*, and “referring to a part that is culturally alien to the speaker rather than physically distant”.

Interestingly, the protagonist’s name is mentioned only once in chapter twenty-three (out of thirty chapters) and referred to in the third person, namely (*TSP*, p. 215), “He asked me if I preferred the real fruit or the painting of fruit, so I pointed at the bowl on the table and his housekeeper packed it all up in bags for us. He gave me his name too, Hugo.” Hugo’s subjectivity evolves from boyhood up to adulthood, punctuated by uncertainties, anxieties, insecurities on the cutting edge of a new era at which the local, the national, and the global have disrupted (George Lakoff 1996: 117) “the Cartesian dualist tradition” by “focusing on the lack of a single unified Self-concept”. This might be singled out in the multiple identities conveyed, for instance, by the personal reference *I – me – myself* opposing *he – him – himself*, or even *you – yourself* (sometimes generic, or expressing a personal resolution in a confiding tone) in the utterances that follow (*TSP*, pp. 225 and 166):

I learned to laugh like the Nazis do in films, slowly, while I was getting ready to torture somebody. I spoke English to myself in a German accent.

...

He knew every answer in Ireland because he was schoolteacher once. I could see myself twice in his glasses, but I couldn’t see if his eyes were soft or hard. He was waiting for me to talk, so I told him that when I grow up I want to be a sailor. I told him I want to have a uniform and go all over the world on ships.

...

If *you* wanted to have friends *you* had to start speaking to *yourself* in English, so that nobody would call *you* a mahogany gaspipe or a sad fucking sap or think that *you* were from Connemara long ago.

[italics Mine]

Concurrently, posits Michael Macovski²⁸ (1994: 145), “establishing self in the novel is essentially a linguistic act, since only through language can *the other* both manifest itself and provide recognition ... In either case, both emotional and inscriptive outness are necessary to enact the self”. At a certain point in the novel, the focaliser / protagonist presents an alternate view to mainstream ideology, reinforced by the demonstrative deictic *that*, as in (*TSP*, p. 236) “Nobody really wanted to be *that* Irish” [italics Mine]. The anaphoric reference is solely disambiguated if the reader focuses on the phrase “being Irish” and its semantic density, partly disclosed in the complex and compound sentence preceding it (*TSP*, p. 236):

I had to go to every classroom and show them what a native speaker was like, and the principal said I should be on television as an example of how history could be turned back. Everybody was proud of me and I liked being Irish. But I knew all the boys in the school were laughing at me.

The colloquial use of the noun phrase “that Irish” is marked by the demonstrative determiner, and borrowing from Francis Cornish (1999: 27), “to construct transitions to new discourse units, by picking up referents which were the focus of attention in the immediately preceding discourse segment but which are about to be displaced by a new object of focus.” Hugo’s schoolmaster’s view comes in the line of his father’s one with respect to language and culture identity, albeit at odds with many of his fellow countrymen’s stance. It is for this reason that Mr Hamilton’s words are directly passed on to the reader, in the present tense (*TSP*, p. 161):

²⁸ Michael Macovski, *Dialogue and Literature: Apostrophe, Auditors and the Collapse of Romantic Discourse* (Oxford: Oxford University Press, 1994).

That's why it's important to work hard and invent lots of new things *in Ireland* and fight for small languages that are dying out. Because your language is your *home* and your language is your *country*. What if all the small languages disappear and the *whole world* is speaking only one language? We'll all be like the Munster poets, he says, lost and blind with nothing to welcome them only doors banging in the wind.

[italics Mine]

Unlike the proximal demonstrative *this*, as illustrated before and marking an “instance of emotional”, or “empathetic” deixis²⁹, states Francis Cornish (1999: 55), the distal anaphoric reference *that*, in *that Irish*, unearths both a contrast and a subjective distancing on the protagonist's part from his father's proposition.

The deictic locative *here*

The sample lines for the node *here* retrieved from the corpus (in a total of 21 instances – 0,0022 %) show that there is a recurrent pattern³⁰.

1. to a different country again here they spoke only English. I cou
2. door saying, 'Give that bail here.' She said she was going to `c
3. erse, but now it's time to be here in the glorious Republic of Ir
4. r, as if he's surprised to be here in this house. And he talks so
5. he final year, we wouldn't be here now but in America or Canada m
6. Station Island. 'It must be here,' she said again and again. W
7. ter have a lot more children. Here's my father coming around the
8. bed like they do in England. Here's Mr Clancy going 239
9. didn't know where to go from here. We were lost, but she laughed
10. indecent book by James Joyce. Here are the Miss Lanes coming out
11. rs and buses and streets like here? Will you have to walk any mor
12. ack over and said he was only here in Ireland for a short visit.

²⁹ As quoted from John Lyons, *Semantics II* (Cambridge: Cambridge University Press, 1977), p. 677.

³⁰ Ronald Carter and Michael McCarthy, *Cambridge Grammar of English – A Comprehensive Guide to Spoken and Written English Grammar and Usage* (Cambridge: Cambridge University Press, 2006).

13. ing a bit of her country over here to Ireland. He asked her (lid
14. not keep her waiting: 'She's here, in Venlo?' 'Of course,' Herr
15. ill wiping her eyes. 'She's here to speak Irish to them,' my fa
16. again. At night, people said here were groups of men gathering a
17. 274 nothing and said: 'Here boy.' Every time we looked bac
18. ew coat on, Cólín would say. Here's Nancy Seóige making her way
19. ling them Nazis on the street. Here I have to be careful where I w
20. I know they don't want us here. From the window of my mother
21. to talk because of the wind. Here's a big one, my father said, b

Apart from the presentative *here's / here were*, characteristic of spoken interactions, or dialogue forms and “used at the beginning of a statement to introduce someone or something”³¹, *here* might be disambiguated by referents like “Ireland”, “the glorious Republic of Ireland” or “this country” as a shared territory, of broader scope. In other words, states Jo Rubba (1996: 241), “members of the same culture live in spatial proximity to one another”, and “the space they occupy is then their territory, *i.e.*, their physical space is conceived of as belonging to them”.

Yet, the place to which *here* alludes in the simple sentence, “It must be here” (l. 6) and uttered by Hugo’s mother, is vague. Although the reader realises that the reference point is that of the actual discourse participants (Hugo and his mother), the exact referents likely to disambiguate the ana-cataphoric reference are somehow fuzzy (*TSP*, p. 297): “the place she remembered”, “like stone walls and fields full of cows” or even “find the house that she stayed in once”. The preposition *from*, coupled with the locative *here*, marks the centrifugal value of the indexical segment and the pulls experienced by the interlocutors – from a (George Lakoff 1996: 93) “possible world” towards a “hypothetical world” (*TSP*, p. 297): “She said she didn’t know where to go *from here*.”

Nevertheless, the centripetal force towards Ireland stands out in most lines, and most explicitly in lines 3, 12 and 13. Interestingly, Ireland may be often perceived within the binary Island and mainland (Ireland and Great Britain), despite having been split into two, and offered to the reader with its inner political, historical, religious and

³¹ *Cambridge Advanced Learner’s Dictionary*, consulted on 2006-06-05, at 16:41 p.m., <http://www.ldoceonline.com/>.

socio-cultural pulls. The forthcoming reporting stance reinforces this standpoint which is imposed on the protagonist and his brothers and sisters from birth (*TSP*, p. 45):

He says our country is divided into two parts, north and south, like two gardens. He says six counties in the north have been confiscated and are still controlled by Britain. The difference between one country and another is the song they sing at the end of the night in the cinema and the flag they have on the post office and the stamps you lick.

The claim for national identity and revival of (Terry Eagleton 1998: 129) “the past in the service of the present”, also represented by the hitherto mentioned cultural artefacts, and fiercely shared / imposed by the protagonist’s father, seems to come in the line of a “certain vein of nationalism”, as posited by Eagleton, “looking to a purified national language as expressive of the Irish soul”. This claim might be fleshed out in the following passage (*TSP*, p. 161):

Gaelic in Ireland is called Irish, so that Irish people will remember what country they’re living in. Some people say that the Irish language reminds them of the big famine when they had nothing to eat except the old poems and fish. My father says people transferred everything they owned into English, their stories and their songs, even all their memories and their family photographs.

Now turning the focus on to the cataphoric locative *here* (l. 3), as displayed in the concordance lines, it is disambiguated in the immediate utterance situation by the prepositional phrase “in the glorious Republic of Ireland”, which is imbued with an “idealised model” of, to quote Jo Rubba (1996: 240), “territoriality, or the relation between a culture” and the “physical space”:

1. 's time to be here in the glorious Republic of Ireland, he says. He bangs hi
2. ade a little speech called 'Up the Republic'. The rose was coming out the do
3. t all, you would be starting a new republic with speckled Irish-German child

However, reiterates Terry Eagleton (1998: 129), nostalgia and displacement should not be perceived as an Irish trait which is possibly

inferred from the adult-narrator's reporting stance, emphasising somehow his detachment from other characters' statements (*TSP*, pp. 38 and 253):

Until then, *he* said, Ireland didn't really exist at all. It only existed in the minds of emigrants looking back, or in the minds of idealists looking forward. Far back in the past or far away in the future, Ireland only existed in songs.

They said it was time for Irish people to stop sitting down and staring out the window as if they got an awful fright. What *they* needed was a big strong leader, not like Hitler or Stalin, but more like Salazar, because he was a good Catholic and Portugal was a small country like Ireland with stone walls and poor people living on their imagination.

[italics Mine]

Hence, in line 4 (See concordance lines on the node *here*), for example, the locative is associated with the speaker's / protagonist's home environment, "in this house" (*TSP*, p. 118): "It looks as if he has never seen us before either, as if he's surprised to be here in this house". Consequently, the indexical expression narrowed the spatial scope into that of the Hamiltons' place by involving the protagonist and his family. However, in this utterance, *us*, meaning the speaker and his brothers and sisters, opposes *he*, *i.e.*, the protagonist's father. The very personal pronoun reference *he* and *us*, in subject and object syntactic function, respectively, is indicative of the kind of relation between father and children: oppressor / oppressed. Glancing back at the collocation *our house*, and its frequency (80 occurrences), it has acquired an unexpected connotation. It might denote the spatial anchor, supposedly uniting its members under the same shelter (apparently embedding the semantic density of the lexeme "home"). Still, it acquires an "unfavourable meaning", due to the sort of lexico-semantic choice in most utterances. Its foundations are set up on a fictitious cohesion³² amidst its members standing out in the following passages:

³² This is also possibly flashed out in the co-occurrence of some lexemes in the related clusters of meaning: *house* (43 instances), *street* (4), *home* (3), *family* (6),

So we have to be careful *in our house* and think before we speak. We can't speak the words of the Garda or the workers, that's English. We speak Áine's words from Connemara, that's Irish, or my mother's words, that's German. (*TSP*, p. 28)

Everything *in our house* was German again... Tante Marianne said our German was different, softer, more like the old days. And she wanted to hear some Irish spoken, so we said a prayer and she said it sounded different too, not a bit like English. (*TSP*, p. 132)

And anyway, she said, there should be no more anger *in our house*, because we had a big plan for the business, Kaiser and Co. (*TSP*, p. 94)
[italics Mine]

Conversely, it might be inferred that the possessive adjective *our* in the noun phrase *our German*, is deemed liberating as it involves a plurality of voices, and discursive selves sharing a linguistic community and culture which interact dialogically, thereby contributing to the formation of the individual's identity and agency. Under the influence of a caring and understanding mother, the protagonist and his brothers and sisters have ended up associating German with the language of emotion. Furthermore, it connotes autonomous thinking beyond history and across disciplines in terms of the ethics of facing the real and the way it has been unveiled by Mrs Hamilton (*TSP*, p. 120):

We start asking her more questions. I want to know if she's Irish or German now.

'What country do you love?' Franz asks.

'Ireland,' she says, because that's where she's living now and that's where the postman brings her letters and where her children are going to school. But what about Germany? And then she says she loves Germany, too, very much, because that's where she was born and went to school herself and where she remembers the postman coming to the door.

The deictic locatives *there* and out *there*

The observation of the context of occurrence of the deictic *there* (enclosed in the Appendix) makes it possible to conclude that a larger number of instances (466 out of 588) entails the lexico-semantic field of the verb phrase “there to be”, *i.e.*, expressing existence. It is, therefore, comprehensively displayed in a schematic way (See Table 1 in the Appendix) and offered separately from a second sorting of collocates. The clusters of meaning have come up to fairly combine the ideational³³, transactional or interpersonal language dimensions at the level of discourse. These are associated with the description of people, states of mind, objects as well as place and time settings. Consequently, they contribute to readers’ mental construction of real, possible or hypothetical worlds (*e.g.*, *there would be*) as discourse unfolds which reiterates George Lakoff’s³⁴ already mentioned “mental models of selfhood and personhood” associated with the “Subject” and the “Self”, for example:

They passed by the old house on the Buttermarkt square but never went inside again because *there were* other people living there now. (*TSP*, p. 72)

names (4), *language / own language / mother tongue* (1), *people* (4) (meaning the Germans) to the possessive determiner *our* (in a total of 148 occurrences).

³³ See: Ruqaiya Hasan, *Linguistics, Language, and Verbal Art* (Victoria: Deakin University Press, 1985); Michael Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective* (Victoria: Deakin University Press, [1985] 1993).

Halliday and Hasan (1993: 19) refer to the ideational meaning as a combination of the experiential function of texts, meaning “features that can be thought of as representing the real world as it is apprehended in” speakers’ own experience, together with a “further component that will take [them] into the realm of an imaginative or oblique representation of experience”. In other words, to the metaphorical meaning, “extending the term to mean any instance of representation that involves a transfer”.

³⁴ George Lakoff, “Sorry, I’m Not Myself Today: The Metaphor System for Conceptualizing the Self”. Gilles Fauconnier and Eve Sweetser (eds), *Spaces, Worlds and Grammar* (Chicago: The University of Chicago Press, 1996), pp. 91-123.

There was lots of talk about making the evening meal and who would be eating what. Did Irish children like Wurst? *Was there* anything we didn't eat? They had black bread and black jam, and plates made of wood. They kept tidying up even while they were eating because nobody likes the table to be 'abgegrasst', like a field where the cows have already eaten all the grass. Then *there was* lots more talk about who would be sleeping where. (*TSP*, p. 210)

There were notes about laziness and blindness and immoral practices. Notes about greediness and money lending. Notes about bringing horses to the water and making them drink. About biting the hand that feeds you and rubbing salt into the wounds. *There were* notes about how silly it was to live in Ireland and not be Irish, notes about people still calling themselves British. People calling themselves Jewish, too. Notes about Jewish people. (*TSP*, p. 253)

I know I have to be different. I have to listen to different music and read different books. I have to pretend that I had no father. I have to go swimming a lot and dive underwater and stay *down there* as long as I can. I have to learn to hold my breath as long as I can and live underwater where there's no language. (*TSP*, p. 298)

A close analysis of the sort of collocates linked to the locative *there*, and assuming that the focus is now on the indexical segment (see concordance lines enclosed in the Appendix), discloses alternative representations of spaces depending on focus and viewpoint. A binary *inside / outside* might map out real and imaginary places and their cultural mappings conveyed to the reader through the protagonist's shifting stance, either as a child or as an adult, by glancing back at settings and referents which are distant, (Francis Cornish 1999: 27) "in relation to the speaker's current physical, temporal, discourse, or emotional situation".

Concerning the first semantic dimension, *i.e.*, *inside*, the protagonist directs the focus of attention to a particular space, for instance the Hamiltons' place, as well as Mrs Hamilton's home place in Germany. Both referents occur more frequently. These are disclosed, for instance, in the following passage and the lines selected for illustrative purposes (*TSP*, pp. 208-209):

The only thing that was missing was the house on the Buttermarket square where she lived when she was small. The fountain was still *there* outside, but the house was gone.

[italics Mine]

37. the Burgring. She went around there for coffee every afternoon bec e
52. t we're going to stay sitting there in the 87 breakfast room all
53. one by one, because they were there in the hallway the next morning
54. s left to read. His tools are there in the Kinderzimmer and there
63. d wellington boots. She stood there looking around as if she could
70. her to get up, but she stayed there on her knees, looking around a
73. nt in our house while she was there. On the last evening, before s
86. was gone. Only my mother was there sitting on the stairs waiting

As for the second semantic dimension, *i.e.*, *outside*, the speaker points towards outer spaces beyond the home environment: street, community, an all-Irish setting, nation-state, or even a particular point in the history of Germany and Ireland as experienced by the interlocutors, some of which evidenced, for example, in this statement or the lines underneath:

I don't know where Germany is. I know it's far *away* from Ireland because you can't go *there* on the bus, you can only look at it on the map. (*TSP*, pp. 60-61)

1. en another bus. It might rain there a bit, she says, so she has to
3. went to the strand and stayed there all day until it started raini
5. the most. They could stay up there and breathe in deeply and pret
10. died, just to visit everyone there and see where she grew up. But
15. by bit. The seagulls were not there any more, but there were men s
34. will take a whole day to get there, first on a bus, then a train
36. y talked about it and went up there for a walk on summer days to l
43. t her husband was in hospital there. He had fallen and lost his me
46. r country and you can't go in there. He says our country is divide
48. train to Skibbereen and from there in a carriage to the graveyard
51. Mhíl one day, then he'd be up there in Teach Uí Fhlatharta and nob
55. see that everything was still there in the same place as it was be
65. and artists who came to visit there. My father took Franz and me t
71. han anywhere else, so he went there on the bus to bring home e wha
72. Ireland because you can't go there on the bus, you can only look

75. My mother said he had been up there on the roof for a long time an
80. 209 fountain was still there outside, but the house was gon
82. the trains for getting people there. She could remember Jewish peo
111. ll him any names, so he stood there with one foot on and one foot

Hugo's shifting position from child- to adult-narrator, concerned with recording life testimonies, to reader, in his quest for an interpretation of the *other's* discourse, embeds his encoding of (Katie Wales 1993: 144) "values, beliefs, assumptions, personal, social, cultural and moral bias" (*TSP*, p. 237):

But the flags and the special stamps and the pictures in all the shops were there to remind everybody that the Irish were not the saddest people in the world any more, they were laughing now and nobody could stop them.

In the process, the actual reader has the chance to interact with the focaliser's own thoughts and efforts to make sense out of the *other's* registers:

You had to pretend that you had no friends who lived long ago like Peig Sayers. You had to laugh at Peig Sayers so that nobody would suspect you were really Irish underneath. You had to pretend that Irish music and Irish dancing were stupid, and Irish words smelled like onion sandwiches. You had to pretend that you were not afraid of the famine coming back, that you didn't eat sandwiches made by your own mother and that you had an English song in your head at all times. You had to walk down O'Connell Street and pretend that you were not even in Ireland. (*TSP*, p. 236)

And now Onkel Gerd is telling everybody *down there* that Hitler is dead. There were stories brought down with the war, when the planes were all going back home to England and they dropped the bombs on the bakery in Kempen very early one morning when everybody was queuing up for bread. There were stories going down of people killed all over Europe when nobody was able to stop the fist people from taking over. (*TSP*, p. 71)

[italics Mine]

Both the protagonist / reader and the implied reader embark on a metaphoric voyage while examining the socio-cultural and political setting somehow “estranged” – *ostranenie*³⁵ (Victor Shklovsky [1921] 1965) to both participants in the communicative event foregrounding Hugo’s intentional moral detachment from *the other*, and forcing the actual reader of the text to reassess basic issues or everyday experiences (*TSP*, p. 279):

Then I talk to myself in English. I pretend that I’m not German or Irish at all. But one night my father found out and he came up to my room when I was already asleep. He started punching me in my sleep and I woke up with him foaming at the mouth and my mother pulling him back by the elbow and Franz standing at the door calling peace. My father had lost the language war and everybody knew.

The binaries *here / there, this (time / world) / that (then)*, standing for “proximal” and “distal” entities, are meaningfully expanded by the ana-cataphoric reference³⁶ *out there* (M.-Elisete Almeida 1999) to be perceived from the protagonist’s / participant’s particular stance: half-Irish and half-German. These might well depict the characters’ struggle for identity in a British Island and possibly uncovered in this dialogue between Hugo and his mother (*TSP*, p. 226):

³⁵ Peter Olson (ed.), *Russian Formalist Criticism – Four Essays*. Lee Lemon and Marion Reis (trans.) (Lincoln: University of Nebraska Press, 1965)

³⁶ According to Jo Rubba (1996: 232), “For English deictics, only two relations are coded, proximal and distal.” These are characterised as being respectively, and quoting Leonard Talmy (1988: 168), “on the speaker side or non-speaker side of a conceptual partition drawn through space, time, or some other qualitative dimension”. M.-Elisete Almeida has expanded the binary proximal / distal into a tripartite stance, namely, “proximal”, “medium-distal” and “distal”, in her thorough study of deixis within a contrastive analysis between Portuguese and French. See: M.-Elisete Almeida, *La deixis en portugais et en français* (Louvain: Peeters, 2000); Leonard Talmy, “The Relation of Grammar to Cognition”. Brygida Rudzka-Ostyn (ed.), *Topics in Cognitive Linguistics* (Amsterdam: John Benjamins, 1988), pp. 165-205; and Gisa Rauh, “Aspects of Deixis”. Gisa Rauh (ed.), *Essays on Deixis* (Tübingen: Gunter Narr Verlag, 1981).

‘Why do you want to be one of the first people?’ she asked.

‘It’s boring to be good,’ I said.

I wanted to be as bad as possible. When you’re bad you get a good feeling because people look shocked and worried and that makes you want to be even worse. If you’re good nobody looks at you.

In other words, as the narrator himself metaphorically puts it, Hugo and his family are “marked”, “aliens” or exiled selves (*TSP*, p. 7) at odds with their nation, community, and most significantly within the family circle. The latter might be evidenced in some of Hugo’s autobiographical notes and childhood memories of cultural maps (*TSP*, p. 138):

I knew that my mother and father would never have fairy lights on the tree. Instead we had candles, because that’s what they did in Germany and my mother even had special candleholders that clipped on to the branches. We had hanging chocolate angels and lots of other things that had come in a big parcel from Germany. I knew that other children had Santa Claus and they knew what he was going to bring them. Sometimes people in the street would ask us what Santa was going to bring and we didn’t know. We never talked about that.

The spatial anchor *out there*, as displayed in the concordance lines underneath, points to several referents depending on the speaker’s positioning:

1. of time before we have to go out there and they’ll be waiting. They’ll
2. you don’t want to be special. Out there in Ireland you want to be the
3. t there is spoken in English. Out there is a different country, far aw
4. n English, because everything out there is spoken in English. Out ther
5. he roof, but it was so bright out there that I was blind, and I could
6. marry two German boys already out there. There was a Catholic organisa

In three out of six occurrences (lines 2 to 4), the protagonist is seemingly drawing the addressee’s / reader’s attention to a space, of even broader scope, though likely to be visualised by the addressee since the addresser’s location stands for a reference point. Consequently, *inside* (the Hamiltons’ place) / *outside* (the community) perspectives are perceived as clashing realities because of a linguistic and cultural

divide, which is reiterated in this utterance (*TSP*, p. 13): “We can speak Irish or German, but English is like a foreign country outside the door.” The reference to “out there in Ireland” is thus advanced by the adult-narrator, bearing in mind his critical tone in the conclusive remark. It is reinforced by the use of the generic personal pronoun reference *you*, and beyond the speaker’s stance, explicit in the statement (*TSP*, p. 3): “But you don’t want to be special. *Out there* in Ireland you want to be the same as everyone else, not an Irish speaker, not a German or a Kraut or a Nazi.”

The back door at the Hamilton’s place figures as a frontier between an all Irish-nationalist environment run by Hugo’s strict father and the outer Irish community which is supposedly striving for a hegemonic identity whether for political, religious or socio-historical agenda and touched by wider contexts (*TSP*, pp. 117-118):

‘He says the Irish language is dying, day by day. It’s choking to death slowly with everybody speaking English on the radio and in the government. But he means the opposite, like in the films. He holds his fist up in the air and says the language is not dead at all, and there’s a few shakes left in the animal yet, as long as there is one family like us in the country.

...

Ireland is far from being finished and there is a lot of de-Anglicisation still left to be done.

Accordingly, characters become not only exiled selves but also excluded selves from the mainstream communities as depicted in the narrative stance in which real and imaginary spaces are blended but recognizable to the reader due to their idiosyncratic features (*TSP*, p. 177):

We heard the big bolt sliding across and waited while my father closed all the windows and doors in the house and made his way out the back door, across the garden wall and all the way around the lane to meet us again on the street. *There* was nobody *up* and nobody *there* to see the Irish-German train heading off into the future, nobody to hear us squeaking and rattling down the street.

[italics Mine]

The anaphoric reference, *there*, in close relation to the antecedent, unveils the focaliser's detachment (distal) from the referent, *street*, and the signified, *i.e.*, the whole community. The imagery involving "the Irish-German train heading off into the future", which signals a shifting focalisation, as if uttered by those belonging to the community, clashes with the adult narrator's dynamic portrayal of the Hamiltons' temporary retreat from the city to untouched countryside landscapes as a project for the future. The alliteration conveyed in the phrase "squeaking and rattling" possibly stands for the narrator's intention to make a point in his family's vindication of agency. They are heading future on a trip to an all-Irish community and want everybody to know that they are willing to do so. This comes in the line of the imagery disclosed in his father's mental map of his own family supposedly setting an example of language and culture vindication: "and there's a few shakes left in the animal yet". Hence, they go down the street for everybody to notice the Irish-German train, *i.e.*, the speckled people. It comprises the physical and metaphorical journey to an all-Irish setting (exophoric reference) – "An Cheathrú Rua" / "The Red Quarter", up to "Bóthar an Chillín" to a furthest point as if looking "right out across the bay to the Aran Islands" (*TSP*, p. 179) and Connemara.

After all, the clash between *inside* and *outside* dimensions has been already foreshadowed in the opening chapters of the novel when Hugo conveys his childhood memories to the reader. Again the triad *here / there / out there* points to unexpected cultural mappings perceived from Hugo's home place (reference point) or his focus in that the locatives point to referents like Irish community / the street, explicitly stated in this stance (*TSP*, p. 7):

I know they don't want us *here*. From the window of my mother and father's bedroom I can see them walking by, going from the football field around by *our street* and *down to* the shops again. They carry sticks and smoke cigarette butts and spit on the ground. I hear them laughing and it's only a matter of time before we have to go *out there* and they'll be waiting. They'll find out who we are. They'll tell us to go back to where we come from.

[italics Mine]

Before coming to a conclusion, understanding subjectivity within a crossdisciplinary paradigm (including, for example, psychoanalysis, ethnography, and cultural studies) provides a way in to explain not only characters' and the protagonist's mental maps but also his mother's wider cultural imaginary. This is possibly inferred from Hugo's mother words (*TSP*, p. 186): "It was a place where you could live on your imagination", because you "could come back and see that everything was still there in the same place as it was before. Nothing was going to be in the past." Once again, Eagleton's challenging statement casts some light on Hugo's literary metaphors of exile (1998: 134): "If Ireland is, among other things, a mournful melancholic culture, it is in part because its people, so traditionally dedicated to locality, were not allowed to live on the spot where they were and share at the same time in a universal autonomy and equality." The following lines offer some evidence to even broader spaces whose referents acquire a symbolic significance:

13. get windy. He told me to sit there and think. I could hear hire I
23. n and again. Sometimes it was there at the back of her mind and sh
28. . What language do they speak there? Do they have cars and buses a
47. king and barking, and we were there holding back the waves, because
50. when you grow up. Maybe it's there in my eyes for all to see, the
56. like helpless anger. It's all there in your voice, like it is in y
74. ow nice it must be to live up there on the mountain, away from eve
78. y. He spoke as if he had been there once himself, but couldn't say
103. ictures in all the shops were there to remind everybody that the I

Therefore, the psychological context constitutes the privileged site for identity construction, notably, Hugo's story of continuous denial on occasions, scepticism at times, and insurgence against the establishment. The main theme embodies the deconstruction of power relations. On the one hand, figures the body as a marker of identity, on the other, silences within bodies of speech acts by means of shifting forms of expressing speech and thought – monologue into dialogue and vice versa.

All in all, and coming back to one of the quotes inserted at the problem-setting stage of this paper, the analysis of some deictic references has contributed to understand characters' peculiar ways

of perceiving family, community and islands being touched by other cultures in the global world. Mental spaces and cultural mappings have been likewise flashed out in the interpretive process of tracking down referents to indexical segments in the literary discourse. Indeed, and to borrow from Robert Crawford (1992: 6), “these manifestations of a collective identity”³⁷ and “cultural traditions” can only be seen if “we are willing to have a devolved rather than a totalitarian or centralist approach to” Literature and Hugo’s canon-breaking voice offers a standpoint (*TSP*, p. 295):

I’m not afraid any more of being German or Irish, or anywhere in between. Maybe your country is only a place you make up in your own mind. Something you dream about and sing about. Maybe it’s not a place on the map at all, but just a story full of people you meet and places you visit, full of books and films you’ve been to. I’m not afraid of being homesick and having no language to live in. I don’t have to be like anyone else. I’m walking on the wall and nobody can stop me.

When the narrator offers the reader the chance to interact with multiple identities not only in the family circle but also in the outer community, he seems to question multiculturalism and hybridity. The following stance evidences the clash between (George Lakoff 1996: 93) “mental spaces” and “hypothetical worlds” realised at the level of discourse (*TSP*, p. 176):

I keep asking my mother questions about the future. What language do they speak *there*? Do they have cars and buses and streets like *here*? Will you have to walk any more or will people have legs like wheels? Will people be able to live without breathing? Will *there be* shops with machines outside where you put in a penny and twist the handle for chewing gum? Will *there be* money or will people just be able to draw things and sprinkle salt on the picture to make it come true?
[italics Mine]

³⁷ Robert Crawford, *Devolving English Literature* (Oxford: Clarendon Press, 1992).

The protagonist's positioning takes after his mother's stance as long as both voices "do not seek cultural supremacy or sovereignty", to borrow from the dialogue between Bennett and Bhabha (1998: 40). The latter goes on to assert, "my concern is with differences within minoritisation and the possibilities of articulating affiliation or solidarity on the grounds of differences that may not be 'resolved' but have to be worked through and to be worked with." [author's emphasis]. Still, Hugo's and his mother's pluralistic agenda, conveyed in their imaginary mappings of "equality or equity and emancipation", are shifted somewhere to the future, maybe a utopia, or a mirage (*TSP*, p. 297): "She said Ireland had changed a bit. Or else it only existed in your imagination. 'Maybe I dreamed it'", she confided in her idiosyncratic non-standard language register, thus marking otherness. As such, language choice and purpose ought to be perceived in a continuum of discourses and by no means dissociated from the "cultural construction in which our very selves and sense are constituted"³⁸.

Hugo's mother fictional account reminds the reader of the danger that "one set of cultural values is taken as universal" whether stressing the local, the state or broader dimensions. A rather paradigmatic example is set by Hugo's father in his criticism on linguistic determinism (*TSP*, p. 297): "My father says people transferred everything they owned into English, their stories and their songs, even all their memories and their family photographs." In short, and to draw on Terry Eagleton's concluding remarks (1998: 134), "since getting out of Ireland was always the activity most native to the country", Hugo Hamilton's poetics of persuasion, set against the background of the relation between the subject and the Irish territory with its diverse cultural mappings, may just pass on to contemporary readers "a few lessons on the subject".

³⁸ These are Iain Chambers's inferences based on Vicki Kirby (1995: 22). Iain Chambers, *Migrancy, Culture, Identity* (London and New York: Routledge, 1995).