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The Cognitive Role of Reference in Meaning Construction

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Abstract:

This paper seeks to cognitively determine the role of reference in the meaning construction process through the application of Mental Spaces Theory in Shaw's 'Man and Superman' and 'Candida'. It also attempts to accurately clarify the matching between the linguistic expressions and the cognitive processes operated by reference in meaning construction. Further, this paper aims at investigating the reason(s) of prioritising some language forms in reference and statistically presenting the prevalence of those language devices in the plays' usage. The study has discovered that reference had been one of the crucial triggers of the Mental Spaces Theory advent and evolution as without reference, meaning construction would have faced failure in any communication. Meaning construction is entirely interlocutors' mental process, reference is the language realisation and conception tool of those mental operations.

Keywords: Cognitive, reference, meaning construction, mental spaces, dramatic discourse.

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Theoretical Framework

1.1 Literature Review:

Nunberg (1978:11-17) is one of the pioneers in providing an account for reference where a linguistic item is used from one domain (the *trigger*) to refer to an entity in another domain (the *target*). The two domains, which may be set up locally, typically correspond to two categories of objects, which are mapped onto each other by a pragmatic function. For example, authors are matched with the books they write, or hospital patients are matched with the illnesses for which they are being treated. This kind of mapping plays an important role in structuring our knowledge base and provides means of identifying elements of one domain via their counterparts in the other. Coulson (2001: 25-7) adds that there is a non-arbitrary relationship between the referrer entity and referent that allows speakers to map between domains. Further, this relationship is mediated by both general and situation-specific background knowledge. In Mental Space Theory, Space builders are elements within a sentence that establish spaces distinct from, yet related to the base space constructed. Space builders can be of different sorts, such as expressions like prepositional phrases, adverbs, connectives, and subject-verb combinations that are followed by an embedded sentence. These builders require hearers to establish scenarios beyond the present point of time (Fauconnier, 1994). The possibility of using a term from one space to refer to a linked element in another domain is known as the *Access Principle*. Following Fauconnier (1997:41) *Access Principle* (also called *Identification* or the *ID principle*), asserts that “if two elements a and b are linked by a connector F ($b = F(a)$), then element b can be identified by naming, describing, or pointing to its counterpart a”.

Thus, identity connector is identifying one entity in a mental space via another entity in another mental space, and the entities called *counterparts*. Following (Fauconnier, 1997), one of the most common connectors is trans-spatial operators, which is the copula *be* in English, and other "copulative" verbs, such as *become*, *remain*, may stand for connectors between spaces. The general function of *be* is to stand for domain mappings; connection between spaces is a special case of this general function.

In reference, the access principle maintains that expressions that identify or detail a given element in one mental space (so-called *triggers*) can be employed to access its match (so-called *targets*) in another mental space. Regarding *co-reference*, there is *endophora* as a textual reference which is subdivided into anaphora (reference to a preceding entity) and cataphora (reference to a following entity) (Yule, 1979). Meaning, in linguistics, endophoras are expressions which can refer to the same things within the same text. For example, in the sentences "I saw Dana yesterday. He was playing in the park", "he" is an endophoric expression because it refers to something already mentioned in the text, 'Dana'. While *Cataphoric* reference is the opposite of anaphoric reference. The reference is identified by the modification which follows the head noun rather than precedes it. However, the use of *the* in cataphoric reference is restricted to instances where the modification which follows the noun is deliberately used to define the reference uniquely.

By contrast, *exophora*: situational reference that does not name anything but points that reference must be constructed in the context of the situation (Yule, 1979). That is to say, 'he was playing in the park,' if it appeared by itself, has an exophoric expression; "he" refers to something that the reader is not told about. So, there is not enough information in the text to

independently determine to whom "he" refers to. It can refer to someone the speaker assumes his audience has prior knowledge of or it can refer to a person he is showing to his listeners. Without further information, in other words, there is no way of knowing the exact meaning of an exophoric term.

1.2 Statement of the Problem

In meaning construction phenomenon, it is a widely held view that there is an abortive communication if human mind cannot conceive and connect the entities (referents) being referred to via language. Then, the question is how can reference enable human mind to assign the referent to the linguistic expression? And then how are these referents communicated and connected at discourse level? The long-standing problem here is that the least or even no attention has accurately been paid to the mental processes that operate for meaning construction via reference.

Another prominent problem is that when meaning construction is dealt with in natural language as a conceptual and dynamic process rather than outcome of mind, it has been kept away from dramatic language. This is due to the claim that dramatic language is difficult and not easily analysable in terms of its linguistic structures.

1.3 Methodology

The data collected for the analyses of the study are represented by two of the most semantically rich works of Shaw, which are 'Man and Superman' and 'Candida'. Then, the two works are accurately read and manually worked on to locate and highlight the areas, parts, structures, devices and elements that match the needs of the study. For the analyses and examinations of these two plays, one the of the most recent cognitive semantic theories is applied to

these two plays, which is Fauconnier's (1985/ 1994) model of Mental Space Theory. The study is a cognitive semantic qualitative work with paying little attention to quantitative aspect. The application is conducted by taking 25 examples from the two plays, and then sufficient discussions are provided in their analyses. The study mainly concentrates on the mental operations and cognitive process in the analyses of meaning construction through reference. Thus, the examples, discussions illustrate how the interlocutors' mind works when meaning is being constructed before being realised verbally in reference.

Result Analysis and Discussion

2.1.Connectors and Counterparts

If meaning construction is understood as the process of structuring and linking mental spaces, it suggests that meaning always emerges from understanding in a particular context. In the absence of an explicit context, speakers will create one for themselves based on their knowledge of typical situations and their default values.

Without an adequate understanding of the correspondences between elements in the different spaces, partitioning the information in the discourse has limited utility. To represent these sorts of relationships, speakers exploit abstract structure in each of the spaces to establish *links* (or *connectors*) between *counterparts*, or corresponding elements (Coulson, 2001: 22-3). Further, Evans and Green (2006: 375) point out that counterparts are established on the basis of **pragmatic function**: when two (or more) elements in different mental spaces have a related pragmatic function, they are counterparts. One salient type of pragmatic function is **identity**, as in:

Octavius. Mr Ramsden: **Jack** is a man of honor... I think you are prejudiced against **him**.

(Man and Superman, p. 59)

Here, *Jack* is a selected name for the character and *him* is the pronoun referring back to Jack. The reference relates the two entities, which are two linguistic units, are **co-reference** or **identity** to the same person. That is to say, both linguistic units refer to the same individual together form a chain of reference. The linguistic unit '*Jack*' is an element in the base space, and the linguistic unit '*him*' is an element existing in another space, which is Octavius's belief space. Both of these elements exist in different mental spaces but **are co-referential** since they refer to the same person. Therefore, they are counterparts and connected by an identity known as **identity connector**. Referring to meaning construction, this utterance is located at the beginning of the play. Octavius had not become sure that Ramsden seriously and truly expresses his hatred towards Ann's feeling for Jack. Thus, Octavius constructs the meaning of his utterance in a way that in reality space Octavius notices Jack's suitable character, that is why he assigns the property '*man of honor*' to Jack in base space. When it comes to the second clause of the utterance, Octavius did not want to directly tell Ramsden that Ramsden is biased against Jack. That is why Octavius assigns the property '*you are prejudiced against...*' in another space, which is his belief space. In this example, the element corresponding to the anaphor *him* serves as the **trigger** to access the element corresponding to the element *a* (*Jack*), the **target**, in the base. The connector 'links upwards' to a previously established space. Access can also 'link downwards' from one mental space to a subsequently established space. This access principle allows the characters of the play generally, and Ramsden and Octavius especially here to access elements in different mental

spaces via using linguistic units only as prompts to make meaning and to conceptualise meaning.

In example (1) each clause sets up its own mental space, although it is not always the case that every sentence gives rise to its own mental space. We only need to set up a new mental space if the utterance contains a new space builder. As seen in example (1), it is clear that not every mental space is introduced by an explicit space builder. For example, the base space introduced by the first sentence in (1) is established by our background knowledge that Jack is character in the book or drama being described. The expression *Jack* induces the schema that is associated with this knowledge. This shows that background knowledge can function as an implicit space builder. If this space builder were made explicit, the sentence might begin *In the play*. . . . When a mental space lacks an explicit space builder, it does not receive a label like PLAY or BOOK because this information is implicit.

In example (1), the first mental space is set up by the introduction of the element corresponding to the name *Jack*. This entity is assigned the property introduced by the indefinite NP *a man of honor*, which describes *Jack* rather than introducing a separate entity because the two expressions are connected by **Trans-spatial operator** *is*. In the second clause, *I think* is a space builder which constructs a new BELIEF space. This mental space also features an element, introduced by *him*. Notice that *him* refers to the same person as *Jack*. In linguistics, the process whereby one expression relies on another for full interpretation is called **anaphora**. The dependent expression (*him*) is called an **anaphor** and the expression it relies upon for its meaning (*Jack*) is called the **antecedent**. The establishment of a link between an anaphor and an antecedent is a type of **inference**, an interpretation is ‘worked out’ on the basis of establishing **co-reference** between the two

expressions. Anaphora relies on inference because an expression like *him*, unlike the name *Jack*, lacks the semantic properties to uniquely define its **referent**: it could in principle refer to any male entity. This means that the hearer, here is Ramsden, or even the reader has to ‘work out’ which entity it refers to by searching the context for a likely candidate via the access principle.

One consequence of the Access Principle is that expressions referring to a particular counterpart can typically provide access to entities in mental spaces in either direction. In other words, connectors can ‘link upwards’ or ‘link downwards’ between spaces. When this occurs, the connector is said to be **open**.

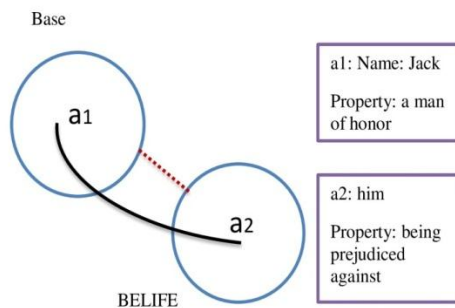


Figure (1) presents connecting the counterparts via identity connector

Definite and Indefinite Reference Versus Generic and Specific Reference

At a general level, definite reference stand for specific reference, while indefinite reference refer to non-specific, but to a more generic reference. However, both definite and indefintie references can be of specific or generic reference. Quirk et al (1985) draw the following distinctions:

The definite article *the* in specific reference is typically related to *shared knowledge of the world*. *The* indicates the reference to something which can be identified uniquely in *the contextual or general knowledge shared by speaker and hearer*. However, speaker can only assume that the shared knowledge between him and hearer exists and, therefore, misinterpretations may occur. The reference of *the* depends on the specific experience of the speaker and the hearer. In other words, it is derived from the *extralinguistic situation*. *The* can be used to refer to the immediate situation or to the larger situation described hereafter. In the immediate situation, the referent is either physically present and visible or is present in the minds of the speaker and the hearer (ibid:265).

The indefinite article is used (for singular countable nouns) where the referent cannot be identified on the basis of the shared knowledge of speaker and hearer. *A/an* is therefore typically used when the referent has not been mentioned before, and is regarded as unfamiliar to the speaker or hearer. Nonreferring *a/an* is associated with noun phrases in copular relationship and in such cases has rather a descriptive function. There are also instances where *a/an* refers truly to nothing at all. The numerical function of *a/an* is connected to the historical development of English. *A/an* is derived from the unstressed form of *one* and in many contexts retains its primary meaning being regarded as less emphatic than the *one* (267).

For generic reference, generic reference is used to refer to *a class as a whole* whereas specific reference refers to a particular subject. All three types of article can be used generically. *The* is usually used with singular countable nouns, *a/an* is always used with singular countable nouns and *zero* with plural countable nouns and with uncountable nouns (283).

The generic use of *the* is with singular noun phrases and plural noun phrases. As for the singular noun phrase, a specific instance where the use of *the* can be less appropriate and also other possible uses of *the* that can be included into the typical use of *the* in singular noun phrases. Further, the generic use of *the* occurs with two special cases of the use of *the* with plural noun cases – nationality names and adjective heads referring to a group of people (or collective phrases). Conversely, the commonest use of *a/an* in generic reference is restricted to only one particular instance, where any member of the class is selected to represent the class and where *a/an* can be replaced by *any* in the noun phrase (295).

Definiteness

Noun phrases (NPs) ,beginning with *the* or *a/an*, are prototypical *definite* and *indefinite* NPs in English. In Mental Space Theory definiteness is discussed by Fauconnier (1994, 20) in this way: ‘The noun phrase *the N* in a linguistic expression points to an element *a* already in some space M, such that “N”(a) holds in that space’.

What this characteristic says is that definite NPs identify elements in mental spaces which are already set up. The characteristic of indefinite descriptions, on the other hand, is: ‘The noun phrase *a N* in a linguistic expression sets up a new element *w* in some space, such that “N”(w) holds in that space.’

This amounts to saying that the difference between *definite* and *indefinite* descriptions resides in the way elements set up in a mental space. According to Fauconnier, these characteristics are not complete as they only explain value readings.

Noun phrases that have a definite interpretation are those that occur with the definite article *the*, *proper names*, and *possessive pronouns* as in:

(2) *A.Ramsden ... but he often talked it over with me; and I have no more doubt than I have that you're sitting there that **the will** appoints me Annie's trustee and guardian.*

(Man and Superman, p. 9)

*B. Proserpine. **Her** eyes are not a bit better than mine now*
(Candida, p. 7)

*C. Candida...Ask **James's** mother and his three sisters what..*(Candida, p. 54)

In (2A) Ramsden intends to show his priority over Tanner to guard Ann. To strengthen his priority, Ramsden needs a kind of support and proof that is also conceptualised and admitted by Tanner. That is why he uses Mr Whitefield's *will* with the definite article *the*, which means not only for himself ,but for Tanner, it is a clear proof what is being referred to with uttering the linguistic items 'the will'. Ramsden connects the elements of the on-line mental space to some already pre-existing mental spaces in the discourse. And in the construction meaning of the sentence, by using the definite article, the speaker 'Ramsden' enables the listener 'Tanner' to access and to move from the on-line mental space to other pre-existing ones for the conceptualisation. If Ramsden did not use the definite article here, his proof would not be conceptualised by Tanner, and finally Ramsden's support and proof would be weak, further, Tanner would still argue for taking Ann's guardian priority.

In (2b), Proserpine is using the possessive pronoun *her* as she is talking to Lexy, this is because this pronoun functions to refer back to an already existing element earlier in the discourse and accessible to the listener and reader as well. Thus, Proserpine builds a mental space based on a pre-existing entity, so when she says *her*, Lexy completely understands that *her* means Candida. This is a backward shift from the present mental space to an earlier one, and it is based on the earlier one that the present mental space makes meaning and that meaning is correctly conceptualised by the listener. Equally, for (2c), Candida is talking to Marchbanks and builds a new mental space, which has the element of *mother*. For making meaning in her utterance, Candida builds that new mental space by connecting it backwards to a pre-existing mental space that is already accessible in the discourse, which has the element *Morell* in it. Hence, the new mental space makes meaning for the speaker ‘Candida’ and conceptualised by the listener ‘Marchbanks’ when they shift the point of view from the new mental space back to the earlier mental space in the discourse. It is done so, by using the *possessive* ‘s. Otherwise, only the word *mother* would be vague in meaning, and neither Candida makes meaning of it successfully nor does Marchbanks conceptualise it.

In this paper, it has been found that definiteness can also be expressed via other linguistic items such as *subject pronouns*, *object pronouns*, and *demonstratives*, as in:

(3) A. Octavius. Yes: we must face it, Mr Ramsden. But I owed **him** a great deal. **He** did everything for me that my father could have done if **he** had lived. (Man and Superman, p. 5)

B. Ramsden. You are at present a guest beneath the roof of one of the old cats, sir. My sister is the mistress of **this** house. (Man and Superman, p. 39)

C. Tanner. *I won't have it, Ann. I am no more **that** schoolboy now than I am the dotard of ninety I shall grow into if I live long enough. It is over: let me forget it.*

(Man and Superman, p. 42)

D. Tanner. That will be a Declaration of Independence with a vengeance. You can write a book about it afterwards. That will finish your mother and make a woman of you.

(Man and Superman, p. 82)

E. Octavius. We feel that, as you may imagine, pretty deeply. (Man and Superman, p. 88)

F. Morell *Why do you want her to know **this**?* (Candida, p. 21)

In example (3a), Octavius is talking to Ramsden about Mr Whitefields manliness to Octavius. So, in the construction meaning of his sentence, instead of repeatedly saying the name, Octavius serially uses subject pronoun *he* and object pronoun *him* to refer back to Mr Whitefield. This is because Octavius is sure that by using *he* and *him* anaphora Ramsden is instantly enabled for the referent conceptualisation. Further, Octavius uses *he* and *him* as elements in on-line mental spaces of the discourse, but they have counterpart in some already constructed mental spaces in the discourse. Thus, the anaphora function as triggers to access and identify the target via mapping backwards for the interlocutors. Similarly, in (3b) Ramsden is talking to Tanner about Miss Ramsden. Ramsden uses the demonstrative *this* to specify which house he refers to. Here, the demonstrative *this* links the present information, which means the element in the on-line mental space,

to an old information, which was presented in some already pre-existing mental spaces in the discourse. If Ramsden said *house* without the demonstrative, it would be unspecified to Tanner, since *house* could mean any houses or her own family house. But Ramsden did not do that, because he and Tanner had been arguing over Mr Whitefield's house, so the demonstrative *this* is a prompt to specify which house is being referred to. Therefore, the demonstrative enables the interlocutors to construct and conceptualise meaning about the entity being referred to 'Ramsden's house' via backwardly linking the on-line mental space information to some information in already constructed mental space in the discourse.

In the same way, the demonstrative *that* in (3c) does not present any pieces of new information, but links present information to prior ones in the discourse. In such a sentence, Tanner constructs the meaning of his sentence by linking it backwardly to some other information that is known to the listener 'Ann'. Here, Tanner uses the demonstrative *that* to connect the on-line mental space element, which is his novelty, difference and appropriateness in thinking and behaviour, to a pre-existing mental space element, which was cultural-based, foolish and inappropriate thought and behaviour. He successfully shows her his positive changes and enables her to conceptualise the meaning of what he is saying by going back to school time. To add more, demonstrative *that* functions as the access point for the interlocutors 'Tanner and Ann' to move backwards and forwards between past Tanner and present Tanner for the meaning making.

Not only the demonstrative *this* and *that* can be used as definite makers, but in examples (3d, e and f) it is seen that the linguistic items *that* and *this* are used as pronouns and play the same role in definiteness. In examples (3d, e and f) *that* and *this* are

used as a subject and object pronouns by Tanner, Octavius and Morell respectively. In the meaning construction of their sentences, the speakers do not present and any new additional pieces of information, but via using *that* and *this* they connect the present information, which are elements in the on-line mental spaces, to some older pieces of information in the discourse, which had been elements in the pre-existing mental space. For meaning making, the listeners, namely Ann, Ramsden and Marchbanks have to backwardly connect *that* and *this* to some earlier presented knowledge to find out what does *that* exactly refer to. This is because these linguistic items are triggers to access the target in some other mental spaces. This is to say, they are references to denote to their referents. The definite elements of the mental spaces used in the two plays are numerically shown in table 1

Table (1) presents the number of the definite elements makers in mental space in both plays

No	Definite elements makers In mental spaces	Frequency in Man and Superman	Frequency in Candida	Total Frequency
1.	Definite article	1197	786	1983
2.	Pronouns			
	A. Possessive pronouns			
	My	390	78	468
	Your	327	129	456
	His	436	256	692
	Her	148	73	221
	Its	62	3	65
	Our	93	13	106
	Their	108	7	115
	B. Subject pronouns			
	He	528	292	820
	She	463	178	641
	It	418	128	546
	I	1342	592	1934
	You	1021	443	1464
	We	234	45	279
	They	189	76	260
	C. Object pronouns			
	Him	282	170	452
	Her	185	98	283
	It	353	155	508
	Me	485	175	660
	You	266	109	375
	Us	91	32	123
	The m	145	43	188
3.	Demonstrative s			
	This	165	45	210
	that	100	64	164
4.	Pronoun			
	This	34	9	43
	that	157	77	234
5.	Possessive 's			
	'S	4	4	8
	S'	9	1	10
	Total	8211	4017	12228

1.2 Indefiniteness

Indefinite noun phrases mainly occur in the indefinite article *a/an* and *bare plurals*, as in:

(4) A. Morell... **An honest man** feels that he must pay Heaven for every hour of happiness with a good spell of hard, unselfish work to make others happy... (Candida, p. 6)

B. Tanner...She can't bully **men** as she bullies **women**; so she habitually and un- scrupulously uses her personal fascination to make **men** give her whatever she wants.

(Man and Superman, p. 222)

In example (4a), Morell gives advices to his church friend Lexy not to miss his prayers, get married, be thankful and enjoy his life. Morell constructs the meaning of his utterance that he does not want to criticise or rebuke Lexy. Similarly, he does not want to directly exemplify himself and being an ideal man. Thus, he brings a new element into the ongoing talk between them by the indefinite article *an*. That is a new element in an on-line mental space just being built in the discourse. Elements that are unfamiliar or have not already been mentioned in the conversation, cannot be connected back to any pre-existing mental spaces. Information about this new element is not accessible in the earlier mental spaces in the discourse. The inaccessibility of the new element in the pre-existing mental spaces leads the listener 'Lexy' for a specific reading in which Morell meant himself as an ideal man in religion, social life and enjoyment. It could also mean anyone else who can fulfil religious, social and life responsibilities in the non-specific reading.

Equally in (4b), Tanner is talking to Mrs Whitefield about Ann's domination to women and men. In the meaning construction of the sentence, Tanner uses subsequent bare plurals: *men*, *women* and *men* to generalise what he says without being specific in his reference. That means the new element in his on-line mental space is non-specific, and thus open to include and refer to any men and women who can be bullied by Ann's words. Additionally, in the non-specific reading Tanner indirectly tells Mrs Whitefield that Ann may have oppressed women like you, but she cannot do that for men such as me. These NPs have indefinite interpretation because they typically introduce new elements into the discourse. Here, both NPs *men* and *women* are new elements that had not been mentioned, so such NPs cannot be prompts to access their counterparts in other pre-existing mental spaces.

Further to what have been presented above from Fauconnier (1984, 1997) and Evans and Green (2006), in Langacker's (1987) Cognitive Grammar, and specifically in Radden and René's (2007, 115), Cognitive Grammar linguistic items like *few*, *several*, *some* and *many* are treated as scalar quantifiers, while linguistic items like *no*, *any* and *most* as set quantifiers. Haspelmath (1997, 106-110) and Abbott's (2004, 122-149) view does not sit in parallel to Langacker's and Radden and René's as Haspelmath and Abbott group these linguistic items with the *indefinites*. Here, the later view is concerned in this work, because these linguistic items despite specifying the quantity, they do not refer to the entities exactly, as in:

(5) A. Tanner. *Yes, a lifetime of happiness. If it were only the first half hour's happiness, Tavy, I would buy it for you with my last penny. But a lifetime of happiness! No man alive could bear it: it would be hell on earth*(Man and Superman, p. 16)

B. Mendoza. *Just allow me to read **a few lines** before you go to sleep. I should really like your opinion of them.*(Man and Superman, p. 115)

C. The Old Woman. *A murderer! Oh, how dare they send me to herd with murderers! I was not as bad as that: I was a good woman. There is **some mistake**: where can I have it set right?*(Man and Superman, p. 120)

D. Marchbanks. *I finished the poem about the angel quarter of an hour ago. I've read you **several things** since.* (Candida, p. 41)

E. ANA. *It is all nonsense: **most marriages** are perfectly comfortable.*

(Man and Superman, p. 163)

F. Don Juan. ***Many companionships, they** tell me, are touchingly affection- ate; and most are at least tolerably friendly. But that does not make a chain a desirable ornament nor the galleys an abode of bliss.*
(Man and Superman, p. 163)

G. Ann.. *I do not think any young unmarried woman should be left quite to her own guidance.*
(Man and Superman, p. 24)

Regarding (5a), Tanner is talking to Octavius and refuses any happiness in marriage. So, in the continuation of his sentence meaning construction, Tanner sustains his words by exemplifying indirectly via introducing a new element 'man' in a new on-line mental space without exactly specifying it by the indefinite marker 'no'. While Tanner completely refuses such happiness, Octavius denies the existence of happiness in marriage. Thus, Tanner

extends his denial to encompass all men, including Octavius and he does that indirectly and leaves no chance for happiness. Tanner's denial extends the element in the on-line mental space to include Octavius but without being specified. He successfully did that via introducing a new element 'man' in an on-line mental space that space cannot be connected backwardly to any other pre-existing mental spaces in the discourse. Tanner did not want to have clashes with Octavius that is why Tanner expressed his refusal in an indefinite way. The indefinite expressing can lead to two interpretations for Octavius' meaning making. The specific reading in which Tanner means Octavius cannot achieve that happiness, and the non-specific reading in which he means no one can get that happiness.

In (5b) Mendoza is talking to Tanner about Shakespeare's work. Mendoza Asks for permission to read the book in his hand, and he uses the indefinite marker *a few* with NP *lines*. The reason he constructs his sentence meaning in this way is that in the specific reading he means the *lines* that both Mendoza and Tanner know what lines are being referred to, so the lines can be their desired lines. In this case, the element 'lines' in the on-line mental space connected backwardly to some other information in pre-existing mental spaces in the discourse. While in the non-specific reading, it means any group of lines that Mendoza himself wishes to read or any group of lines that come to in front of his eyes. In that case, the element 'lines' in the on-line mental space is treated as new piece of information being added to the discourse.

In (5c) the Old Woman is talking to Don Juan about her misdeeds. In doing that, she uses the indefinite marker *some* with the uncountable NP *mistake*, this is because she introduces a new element in an on-line mental space, which is *mistake*. The indefinite marker *some* quantifies the amount of the *mistake* but

does not specify what the mistake really refers to or what the mistakes really are. Thus, in meaning making there are two readings, namely: the specific reading in which she means all has been said about her by Don Juan is mistake. Here, Don Juan's words are the elements in her on-line mental space. And in the non-specific reading she means anything that Don Juan has heard about her is mistake. In this non-specific reading, the element in her on-line mental space is open to cover Don Juan's words plus what he has heard about her.

In (5a, b, and c), the specific reading is usually true for the speaker, whereas the specific or non-specific reading can be true for the listener since the linguistic item being expressed with an indefinite marker to introduce the novelty of the element into the discourse. In (5d), Marchbanks is talking to Candida about reading poem. When Candida asks him to read the poems, he says I finished the poems and I have also read *several things* more after the poems. This means Marchbanks constructs the meaning of his sentence with an indefinite marker *several* to quantify an amount but he does not specify what *the several things* exactly refer to. This is because the NP *things* is a new element in an on-line mental space and the meaning of it cannot be accessed by the listener based on other pre-existing mental spaces of the discourse even if it was expressed with a definite maker. So, for introducing that new element in the on-line mental space, the speaker uses an indefinite marker *several*. The introduction of this new element 'several things' into the discourse becomes more certain when Candida admits that she was not aware of even the end part of the poem due to her business with the poker.

Moreover, in (5e), Ann is talking to Don Juan about marriage. Ann shows the success in the majority of marriages with the quantifier *most* to strengthen her attitude as well as to weaken Don

Juan's counter-attitude. Up to that moment, they had been talking about the downsides of marriage, failure marriages and inconvenient marriages, Ann introduces *comfortable marriages* via indefinite marker *most* as a new piece of information into the discourse. This implies that comfortable marriage is completely a new addition to what had been talked about the downsides of marriage, failure marriages and inconvenient marriages, in the discourse. The information of *most marriages* is a new element in an on-line mental space in the discourse that cannot be accessed via some other pre-existing mental spaces that have pieces of information like downsides of marriage, failure marriages and inconvenient marriages as their elements. When Ann describes the nature of men, marriage, especially her desirable marriage, to Ann's answer in (5f) Don Juan opposes marriage by using the indefinite marker *many*, which refers to the considerable amount, but it does not refer to the entities to say who 'championships' are. Don Juan constructs the meaning of his sentence with the linguistic item *many* to change Ann's idea that the quantity of what you talk about is a lot. Further, Don Juan knows that the NP championships is a new information in the discourse, so he expresses that information as a new element in an on-line mental space.

Thus, in the meaning construction, for Don Juan it is usually clear who the *championships* specifically are, and knows that Ann does not, so he brings it into the discourse as a new and non-specified information. For Ann's meaning conceptualisation, *championships* can refer to the man that Ann has in mind, and it can also refer to any men that has the characteristics of heroes. In this way, neither of the referents can be suitable for Ann's marriage and that is the meaning that Don Juan conveyed. Interestingly, for repeating *championships* he uses *they*, a definite NP, which means it has become clear for Ann by that moment.

Lastly, in (5g) the linguistic item, namely free choice *any*, is used by Ann in talking to Tanner. She constructs the meaning of her sentence by using an indefinite marker because at the very beginning she did not want to directly ask Tanner to be her guardian. Therefore, *any* makes the NP indefinite and does not refer to entity that had been mentioned earlier. Simply, *any* makes the NP to be a new piece of information added in the conversation. *Any* is an element in the on-line mental space that cannot be connected to any other pieces of information presented in the pre-existing mental spaces earlier in the discourse. In the specific reading, Ann refers to herself as young woman to be guarded, but the non-specific reading is for Tanner in which *any* could refer to Ann or all women who has Ann's circumstance need to be guarded. The indefinite elements of the mental spaces used in the two plays are numerically shown in table 2.

Table 2 The number of the indefinite elements makers in mental space in both plays

No	Indefinite elements maker in mental spaces	Frequency in Man and Superman	Frequency in Candida	Total Frequency
1.	Indefinite articles Singular a/an	896	342	1238
2.	Other linguistic items No	81	27	108
	A few/Few	10	7	17
	Several	1	2	3
	Some	39	16	55
	Many	12	8	20
	Most	12	5	17
3.	Polarity sensitive and Free choice 'any'	71	21	92
	Total	1122	447	1569

1.3 Nouns and Pronouns Across Spaces

A number of researchers have noted that full noun phrases and pronouns simply do not convey the same nuances even when they refer to the same person or thing, simply referent. Among those researchers, Fauconnier's mental space in (1985) points to Names and descriptions as grammatically noun phrases. Names (*Max*, *Napoleon*, *Nabisco*) and descriptions (*the mailman*, *a vicious snake*, *some boys who were tired*) either set up new elements or point to existing elements in the discourse construction. They also associate such elements with properties (e.g., "having the name Napoleon," "being a boy," "being tired") (Fauconnier, 1997 p. 40). Regarding the pronouns, Fauconnier (1994 p. 35) states that because the connectors that link elements in different spaces are *open*, a pronoun with an antecedent in one space can freely identify its counterpart in another, connected space. This would come as no

surprise if one viewed all the counterparts as being in some sense "the same" element. However, there are some interesting facts that seem to rule out this possibility even in its weakest form in some cases. Shortly after the rise of mental space theory, Accessibility Theory of Givón (1989) and Ariel (1990) posits that different nominal forms signal different degrees of "accessibility" of a referent, where accessibility means something like 'the ease with which the conception can be brought into conscious awareness'.

When the *name* is a full noun phrase, it indicates that the person or thing it refers to requires relatively more effort to access, either because the addressee is not currently thinking about the person or because the person is entirely unfamiliar. A *pronoun* access is relatively easily retrieved; such as the conception of a person already under discussion or physically present (Givón 1989, p. 90). In linking both, Accessibility Theory sustains Mental Space Theory by providing a way of grounding the co-reference facts in the mental experience of the speaker and addressee. The issue is thus not a matter of abstract geometric relationships between nodes and nominals, but of the mental models the speakers construct and the cues they give to indicate the status of a referent relative to the current context, take these examples:

(6) Don Juan. *my friend the romantic man* was often too poor or too timid to approach those women who were beautiful or refined enough to seem to realize **his** ideal; and so **he** went to **his** grave believing in **his** dream. (Man and Superman, p. 156)

In (6), Don Juan is talking to Ann about the relationship with women. He exemplifies his conversation with a friend by putting him in a noun phrase (*my friend the romantic man*). In the meaning

construction of such a sentence, for the speaker it takes more mental effort to indicate the person being referred to via using pre-modifiers with the NP, as the element and its properties in the space. And, for the meaning conceptualisation of the listener 'Ann', such NP requires relatively more mental effort to access the referent person via moving backwards to other pieces of information presented as elements in the already pre-existing mental spaces in the discourse. What is more, there is a kind of room for the listener 'Ann' to misinterpret the NP, especially when the speaker does not use the correct prompts and hints as triggers to enable the listener to access the target 'referent'. Therefore, 'Ann' may not know who exactly the intended 'the romantic man' is. For more specificity, in the subsequent clause the speaker 'Don Juan' uses the personal pronoun 'he' this reduces both interlocutors' mental effort to access the referent as well as minimizes the chance of misinterpretation of the referent form the listener's side. Hence, proper names and anaphors are more competent triggers to identify existing elements in the on-line mental space and possibly their counterparts in other pre-existing mental spaces, than NPs descriptions. For (6), the sentence would be much more influential on the listener 'Ann' if the speaker 'Don Juan' mentioned the name instead of the NP description. Don Juan uses such an NP because he does not have the exact person, as a specified element in his on-line mental space, to be the referent straightforwardly. Therefore, Don Juan just would like to make his sentence more persuasive with an example. Otherwise, he could use the name of the friend, or even if the friend was familiar to Ann, he would use an antecedent pronoun to enable Ann to conceptualise it.

In the support of example (6) analysis, the notion of accessibility to nouns and pronouns in discourse can also be best thought of in terms of the corollary notion of conceptual distance. Something, which is more accessible, is conceptually closer to the

speaker and addressee such as pronouns, than something which is less accessible for them, such as NP descriptions Langacker's (1985, p.111-118). According to the view, the NP of example (6) is even less convincing and effective for the speaker 'Don Juan' himself, then how such an NP could not be less persuasive for the listener's account than a name or a pronoun.

The use of different references such as an NP and a pronoun to identify the same referent becomes especially clear in the case of first-person reference. Under most circumstances, it is anomalous for the speaker to refer to himself or herself by name, as in:

(7) ANN. *Don't be foolish, Jack. Mr Ramsden has always been Grandpapa Roebuck to me: I am Granny's **Annie**; and he is **Annie's** Granny.*
(Man and Superman, p. 24)

In this example, Ann is talking to Tanner about being her guardian. Ann is the speaker and refers to herself by a name 'Ann' is usually strange. This is because she constructs the meaning of her sentence in a way that she can see herself outside, as she would see another person. Only a shift in point of view can make sense of such usage. For this reason, reference to the speaker via a name may be used as a signal of a point of view shift. In this example, Ann's use of her own name implies that she is taking an external perspective and thus highlights the fact that she is describing 'Annie' within the other's conception, especially Tanner and Ramsden's conception of reality not her own self-conception. She is doing that to mediate the situation as Tanner might be unhappy with such names, Annie and Granny, to be used for communication to call Ann and her guard. Additionally, by constructing the meaning of her sentence like that, Ann wants to strengthen the relationship between herself and Tanner, so the conceptual distance

reduction between her and Tanner can reflect in their physical distance relation.

There are similar restrictions on the use of a name to refer to the addressee. Generally, the use of *names* instead of pronoun *you* to address the addressee occur at the very beginning of the sentence, as in example (8a), or at the very end, as in (8b):

(8) A. Ramsden. [*breezily, as he pats her affectionately on the back*] My dear **Annie**, non-sense. I insist on Granny. I won't answer to any other name than Annie's Granny.

ANN. [*gratefully*] **You** all spoil me, except Jack.
(Man and Superman, p. 28)

B. Candida (*quaintly*). He cleans the boots, **Eugene**. **You** will have to clean them tomorrow for saying that about him.
(Candida, p. 30)

Using a *name* rather than pronoun *you* to address the listener is permissible only when the speaker 'Ramsden' wants to get the addressee's 'Ann' attention since the addressee is not yet paying or mentally less paying attention to the element in the on-line space that the speaker is building or focussing on. So, to attract the listener, Ramsden tells the listener 'Ann' that it is her who is the element of the space that he is focussing on within the lattice in the discourse. In response of that, this time Ann, as the speaker, uses the pronoun *you* to address the addressee 'Ramsden' to lessen her focus or even defocus on the space that has Ramsden as its element. Otherwise, she could have used Ramsden's name to show the same mental focus about him. Meanwhile, in example (8b), the speaker 'Candida' is talking to her addressee 'Eugene' and uses his

name at the end of her sentence. She constructs the meaning of her sentence in such way to reassure the addressee 'Eugene', as the listener, has the speaker's full attention or sympathy. This means that Candida confirms to him that she has him 'Eugene' as the element in the space she is focussing on in the lattice in the discourse, not Morell. Candida's attention and concentration for Eugene and her defocus for Morell is verified by the whole play as the discourse context. Here there is a comprehensive mapping between Candida's thought and her verbal language of communication.

Although third-person pronouns such as *he, she, they, him, her, them* and so forth do not refer to participants in the discourse. The third person pronouns refer to people or things which are physically present or have already been discussed. Connections have been established via these pronouns between the on-line mental spaces elements 'references', as newly added pieces of information, and the pre-existing mental spaces elements 'referents', other old pieces of information, as part of the shared discourse world of the speaker and addressee. Therefore, even a third-person pronoun portrays its referent as conceptually close to the discourse participants by being shared knowledge understood by both.

In the case of third-person reference, use of a *name* is not as highly restricted as it is in the case of first- and second-person reference. Since the person or thing being talked about has some sorts of counterparts, in the earlier pre-existing mental spaces, this counterpart requires the third-person pronoun as a trigger to access those already built mental spaces and identify the exact referent.

There is more flexibility with regards to construing *him, her, or it* as part of the shared knowledge in the spaces. Nevertheless, the difference in implied conceptual distance between pronouns and

full noun phrases is robust enough that speakers frequently choose forms of reference to convey their attitude toward the person being spoken of. Speakers frequently use full names when they wish to express ridicule or disapproval of a person, even in contexts in which a pronoun could have been used with no loss of clarity (van Hoek, 1997a : 39–42). However, full names can also be used in the case of endearment to show a positive emotional attitude towards the referent and this is a case of proximity not distance. Furthermore, Fox (1987b:12-19) adds that full names or noun phrases are also used when the speaker disagrees with something that another speaker has just said about the referent. The conceptual distancing implied by the name signals that the speaker is holding the other person's idea "at arm's length" rather than accepting it and building on it, as in:

(9) *Morell (turning away from her, heart-stricken). So Eugene says.*

Candida (with lively interest, leaning over to him with her arms on his knee). Eugene is always right. He's a wonderful boy... (Candida, p. 34)

In the meaning construction of this example, Candida could use the third-person pronoun 'he' instead of the name 'Eugene' without violating any grammatical rules of sentence or the loss of clarity in referring to intended referent. But she used the name 'Eugene' as the first linguistic item in the sentence to express her disagreement about what Morell just said concerning the referent 'Eugene'. That is to say, she shows her dislikes of Morell's words about Eugene and even she is not ready to accept his words. Thus, she disagrees with the properties that have been assigned to the element 'Eugene' in Morell's new mental space. That is why she builds a separate on-line mental space for the element 'Eugene',

and she wants her space to be connected to other earlier mental spaces in the discourse, rather than Morell's. Based on the discourse context, Candida and Morell have different views and even quarrel about Eugene, throughout the play whenever she praises Eugene, Morell is undermining him, whenever Morell dispraises Eugene, she takes Eugene's side with praise.

Another interesting space connector in reference is the pronoun *it*. Sometimes, the referent of the pronoun *it* cannot be identified with that of an antecedent nominal, neither within the discourse context, not with a uniquely salient entity in the extralinguistic context. These are the uses which are said to be *impersonal*, as the pronoun does not refer to any specific individual or sets of individuals. Within non-cognitive semantics, Bolinger's (1977: 84–5) characterization is, to some extent, suitable about this pronoun, where 'a 'definite' nominal with almost the greatest possible generality of meaning, limited only in the sense that it is 'neuter' it embraces *weather, time, circumstance*, whatever is obvious by the nature of reality or the implications of context'. Within cognitive semantics, following Radden et al (2007a: 179), while the term *impersonal* seems quite appropriate for *it*, it raises a serious question: How can a *personal* pronoun '*it*' function as an *impersonal* pronoun? Or more fundamentally, what sorts of meanings does this impersonal pronoun have? it is often claimed that impersonal pronouns have no meaning at all, being inserted for purely grammatical purposes. They do, of course, serve grammatical functions. This does not, however, entail their meaninglessness, quite the contrary, even from Langacker's Cognitive Grammar perspective, grammar itself is meaningful. So, how come such a personal pronoun is meaningless? Indeed, it is argued that the impersonal pronouns of English, especially *it*, display essentially the same meanings they have in personal uses, as in:

(10). *Proserpine*. Look here: if you don't stop talking like this, I'll leave the room, Mr. Marchbanks: I really will. **It's not proper.** (Candida, p. 24)

In this example, *Proserpine*, who is Morell's secretary, is talking to Marchbanks, who is Morell's contestant for Candida's love. Marchbanks is prevented to talk like that by the girl 'Proserpine'. She might very well complain by saying (***It's not proper***) at the end of her utterance. What precisely, does the pronoun *it* refer to in this context? Does the *it* refer to Marchbanks' thought, does the *it* refer to the fact that his way of thinking is improper? Does the *it* refer to Marchbanks full utterance? Does the *it* refer to the idea that he speaks about Morell improperly? Does the *it* refer to the subject of the conversation as inappropriateness of loving a married woman? Does the *it* mean the place of the conversation 'the room'? or the action of listening to him? Thus, how is the listener 'Marchbanks' supposed to identify the referent by such a trigger 'it'? That is to say, how can he successfully connect the on-line mental space that has *it* as the element, to other pre-existing mental spaces to identify the referent in them?

Actually, the pronoun *it* could refer to one or few or some of these, or all of the above. The point, though, is that even the speaker 'Proserpine' may not know the referent exactly. *It* refers to some aspects of the situation overall, but just what it designates may simply be indeterminate. Such vagueness is very common and clearly useful. Based on the play, as the discourse context, Proserpine is not interested in talking to Marchbanks, so in such utterance she uses (*it's...*) to avoid specifying what *it* exactly stands for. In the meaning making by the listener 'Marchbanks', he can make multiple connections between the on-line mental space that has *it* and to a pre-existing mental space that has his thought in it, or to a pre-existing mental space that has his utterance in it, or to a

pre-existing mental space that has the subject of the conversation in it, or to a pre-existing mental space that has the place of the conversation in it, or to a pre-existing mental space that has her action of listening to him in it, or to some or all of them since these spaces are all available as pre-existing mental spaces in the lattice of the discourse. Any of these mental space connections ,by the listener, means that the speaker hits her target. This is because the speaker 'Proserpine' may not know what exactly she refers to due to her instant psychological react towards him. Or she may not want to exactly specify what she refers to being improper, as their discussion would continue over that. Or she may want to refer to all of the aspects of the discourse situation as all being improper to her. Therefore, it has been realised now such a pronoun has more meaning than other personal pronouns, but less determinate than them in some certain uses and this vague indeterminacy in those cases still fulfills semantic functions as seen in the above example.

In its various impersonal uses, *it* has its normal value as a third person singular neuter personal pronoun. *It* is impersonal simply by being construed with maximal vagueness. It can be reasonably thought of it as designating the relevant *scope of awareness* for whatever is at issue. With meteorological predicates (e.g. *It's raining* or *It's hot*), it tends to be interpreted as the surrounding atmospheric environment. With predicates of propositional attitude (e.g. *It's obvious the president is conscientious*), the relevant scope is construed more abstractly, subsuming everything brought to bear as the basis for judgment (observed actions, background knowledge, inference, and so on). But regardless of the nature of the predicate, the referent of *it* cannot be specified with any precision, precisely because it represents the extreme case of vagueness. Rather than being a discrete element within the scope of awareness, it encompasses the entire scope apprehended as an undifferentiated whole (Radden et al2007a: 180).

Conclusion and Findings

Mental Spaces Theory, alongside its novelty, is one of the most suitable theories of cognitive semantics to investigate reference role in meaning construction and conception in literary works such as drama, novel, poetry and even journalistic texts. The theory has the same value to examine everyday language due to series of reasons and outcomes which the study has arrived at as summarised below:

There is nothing in Fauconnier's theory that says the reference must only be of a particular form. The meaning construction via reference is a relatively autonomous cognitive process which makes use of linguistic information of various sorts. But there are few constraints on the expression type of this information, and even non-linguistic reference may be sufficient to set up a meaning.

It is statistically realised that Shaw heavily used language devices as references for meaning construction in the characters' utterances, as presented in table 2.1, there are 35 forward or backward referencing elements per page via the definite makers in 'Man and Superman'. Further, in 'Candida' the number is doubled to 70 referencing elements per page via the definite makers.

Result point (2) indicates that in 'Man and Superman' there is at least a reference in each and every line of the play. In 'Candida', there are couple of references in each line of the play. Besides, there are almost countless ways of making reference in language that seems to be impossible to pinpoint all. It is clear that mental spaces are set up not just by explicit space builders as references, but by other more indirect grammatical means, and also by non-linguistic pragmatic, cultural, and contextual factors. It follows that there is no complete algorithm yielding a reference configuration on the basis of available discourse only. This is not a weakness in the theory, it is one of its substantive claims of the theory that

meaning making is a purely dynamic mental cognitive process. And, human mind is able to make an indefinite number of novel meaningful sentence and that is the creative aspect of mind.

Since meaning-making is a purely mental cognitive process, meaning is not present in the linguistic items themselves, they are just prompts to trigger the meaning. This claim in the theory leads to argue that in any pieces of communication in general, and in the characters' communication in the plays in particular, the interlocutors' interaction are firstly mentally connected and the meaning of each linguistic expression is generated there, then these meanings are being realized verbally and physically via reference.

From a linguistic perspective, definite noun phrase is something known to the speaker and the listener, and indefinite is something not known to the listener. From a cognitive semantic perspective, using definite and indefinite expression establishes a link between an old piece of information and a new piece of information. Thus, the characters use definiteness or indefiniteness as referencing tools for constructing the meaning of the utterances being old or new, and the listener also conceptualises the meaning via definiteness as s/he links it to an old one in a pre-existing space, or indefiniteness s/he makes new on-line space for it.

An interesting fact is that the statistical results indicate that Shaw used more *definite NPs* than *indefinite NPs* to establish more links between the characters' utterances, than presenting new pieces of information. For example, the play *Man and Superman* is divided into two equal halves, and in the first half Shaw used more indefinite articles of *a/an*, which is 587, while in the second half the number reduced to 309. For the definite article *the*, it was apposite. In the first half, there were 436 uses, whereas in the second half the number raised to 761. This is exactly matching

mental space theory, as in the first half Shaw used more indefiniteness to introduce new pieces of information via reference for building new on-line mental spaces among the characters' utterances and to the readers. Meanwhile, in the half, he used more definiteness as the reference connects the new mental space to already pre-existing ones. This is how the characters are enabled to construct meaning and conceptualise meaning from their utterances.

In referencing, *NPs*, *names* and *pronouns* can show connections between the on-line mental spaces with some pre-existing mental spaces within the lattice of discourse. In so doing, they show different degrees of the *referent identification* from the most mental efforts to the least mental efforts for meaning construction in this way:

<i>Full name</i>	→	<i>Long definite description</i>	→	<i>Short definite</i>	→
<i>description</i>		<i>Last name</i>	→	<i>first name</i>	→
<i>proximate demonstrative</i>		<i>stressed pronouns</i>		<i>unstressed</i>	
<i>pronoun</i>					

It is also realised that using a name where is third person pronoun is required without the loss of clarity in referring to the intended referent is to express disagreement about what the other interlocutor said regarding the referent, as in example (9). Moreover, the listener would like to continue with on-line spaces has just been built by the speaker and has the referent as its element, but builds and separates on the space for the referent.

It was long claimed that impersonal pronouns such as 'it' in referencing can have no meanings at all, being inserted for purely grammatical purposes. They do, of course, serve grammatical functions. This does not, however, entail their meaninglessness, quite the contrary, even from Langacker's Cognitive Grammar

perspective, grammar itself is meaningful. In example (10), it is indicated how referencing via such a pronoun has more meaning than other personal pronouns, but less determinate than them in some certain uses and this vague indeterminacy in those cases still fulfills semantic functions. Otherwise, how one and the characters successfully connect the on-line mental space that has *it* as the element, to other pre-existing mental spaces to identify the referent in them.

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Appendices

A Short Description of the Plays

Man and Superman

It is somehow a long four-act comedy and philosophy drama written by George Bernard Shaw in 1903. The series was written in response to calls for Shaw to write a play based on the Don Juan theme. *Man and Superman* opened at the Royal Court Theatre in London on 23 May 1905, but it omitted the third act. A part of the act, Don Juan in Hell (Act 3, Scene 2), was performed when the drama was staged on 4 June 1907 at the Royal Court. The play was not performed in its entirety until 1915, when the Travelling Repertory Company played it at the Lyceum Theatre, Edinburgh.

Although *Man and Superman* can be performed as a light comedy of manners, Shaw intended the drama to be something much deeper, as suggested by the title, which comes from Friedrich Nietzsche's philosophical ideas about the "Übermensch". The plot centres on John Tanner, author of "The Revolutionist's Handbook

and Pocket Companion", which is published with the play as a 58-page appendix. Both in the play and in the "Handbook" Shaw takes Nietzsche's theme that mankind is evolving, through natural selection, towards "superman" and develops the argument to suggest that the prime mover in selection is the woman: Ann Whitefield makes persistent efforts to entice Tanner to marry her yet he remains a bachelor. This is an explicit, intended reversal of Da Ponte's Don Giovanni; here Ann, representing Doña Ana, is the predator. Ann is referred to as "the Life Force" and represents Shaw's view that in every culture, it is the women who force the men to marry them rather than the men who take the initiative.

1.2Candida

It is a short three-act comedy by George Bernard Shaw, written in 1894 and first published in 1898, as part of his Plays Pleasant. The central characters are clergyman James Morell, his wife Candida and a youthful poet, Eugene Marchbanks, who tries to win Candida's affections. The play questions Victorian notions of love and marriage, asking what a woman really desires from her husband. The cleric is a Christian Socialist, allowing Shaw—himself a Fabian Socialist—to weave political issues, current at the time, into the story.

Shaw attempted but failed to have a London production of the play put on in the 1890s, but there were two small provincial productions. However, in late 1903 actor Arnold Daly had such a great success with the play that Shaw would write by 1904 that New York was seeing "an outbreak of Candidamania". The Royal Court Theatre in London performed the play in six matinees in 1904. The same theatre staged several other of Shaw's plays from 1904 to 1907, including further revivals of Candida.

1. Plot Summary of the Plays

1.1 Man and Superman Plot Summary

The plot consists of two storylines. The first is the courtship of John Tanner and Ann Whitefield. John Tanner is a progressive thinker, and he is opposed to all things associated with tradition or convention. At the start of the story, Mr. Whitefield, Ann's father, has recently died, and his will indicates that his daughter, Ann, should be left in the care of two men, Roebuck Ramsden and John Tanner. As a result, both men are co-guardians of Ann Whitefield. Ramsden is the complete opposite of Tanner. Ramsden is established and conventional to the core, even though he calls himself a progressive person. Ramsden, an older man, does not trust Tanner, his youth, or his discretion. Even though Ramsden shares feelings of distrust with Ann, she wants Tanner to remain as her co-guardian. Finally, both Tanner and Ramsden appeal to Ann, asking her to select one of them as her guardian to fulfill her father's wishes, but she refuses to make a choice. Using the pretense of "respecting her father's last wishes," she humbly and intelligently says she would like both of the men to remain in their joint capacity as her guardians. In reality, however, she is simply setting her cunning trap for Tanner because she desires him.

Secondary to this developing plot is the story of Violet Robinson and Hector Malone. Violet is the sister of Octavius Robinson, a poet who is hopelessly in love with Ann Whitefield. Violet initially announces that she is pregnant; then she announces that she is married, but she refuses to name her husband. Later, it becomes obvious (only to the audience) that Violet's husband is actually a wealthy American named Hector Malone. The issue is that Hector Malone's father wishes him to marry a girl from a well to do and very successful family, but Violet is not from this type of

upscale family. As a result, Violet persuades Hector to keep their marriage a secret so he will not lose his wealth because he did not marry the type of woman his father wanted him to marry.

1.2 List of Man and Superman Characters

1. **Hector Malone, Sr.**, an elderly gentleman who has worked hard throughout his life to attain a high social status in which he now takes pride.
2. **Ann Whitefield**, a young woman, graceful, somewhat enigmatic. She corresponds to the character Doña Ana in the Don Juan myth (in Act III, Shaw's stage direction refers to Doña Ana de Ulloa as "so handsome that in the radiance into which her dull yellow halo has suddenly lightened one might almost mistake her for Ann Whitefield").
3. **Henry Straker**, chauffeur with a cockney accent.
4. **John Tanner**, also called "Jack Tanner," a well-educated, well-spoken man who takes everything seriously, including himself; a "political firebrand and confirmed bachelor." Allegedly the descendant of Don Juan, as well as the modern representation of the Don Juan character (In Act III, Shaw notes Don Juan's resemblance to Tanner: "Besides, in the brief lifting of his face, now hidden by his hat brim, there was a curious suggestion of Tanner. A more critical, fastidious, handsome face, paler and colder, without Tanner's impetuous credulity and enthusiasm, and without a touch of his modern plutocratic vulgarity, but still a resemblance, even an identity"). The very name "John Tanner" is an anglicisation of the Spanish name "Juan Tenorio," which is the full name of Don Juan.
5. **Violet Robinson**, sister of Octavius Robinson. She has been secretly married to Hector Malone, Jr.

6. **Mrs. Whitefield**, mother of Ann, and widow of the late Mr. Whitefield.
7. **Susan Ramsden**, the spinster sister of Roebuck Ramsden.
8. **Hector Malone, Jr.**, an American gentleman who is secretly married to Violet Robinson.
9. **Octavius Robinson**, an amiable young man who is in love with Ann Whitefield. Brother to Violet Robinson. He represents "Don Ottavio" from the Don Juan myth.
10. **Roebuck Ramsden**, an aging civil reformer who was friend to the late Mr. Whitefield. He corresponds to the statue in the Don Juan myth, who is in turn the representation of the spirit of Don Gonzalo, the father of Doña Ana (in Act III, Shaw writes of The Statue, "His voice, save for a much more distinguished intonation, is so like the voice of Roebuck Ramsden").
11. **Mendoza**, an anarchist who collaborates with Tanner. Mendoza is the "President of the League of the Sierra," a self-described brigand and a Jew. He corresponds to Shaw's conception of the Devil as he would be portrayed in the Don Juan myth (Shaw writes of "The Devil" in Act III: "A scarlet halo begins to glow; and into it the Devil rises, very Mephistophelean, and not at all unlike Mendoza, though not so interesting").

1.3 Candida Plot Summary

The play is set in the northeast suburbs of London in the month of October. It tells the story of Candida, the wife of a famous clergyman, the Reverend James Mavor Morell. Morell is a Christian Socialist, popular in the Church of England, but Candida is responsible for much of his success. Candida returns home briefly from a trip to London with Eugene Marchbanks, a young poet who wants to rescue her from what

he presumes to be her dull family life. Marchbanks is in love with Candida and believes she deserves something more than just complacency from her husband. He considers her divine, and his love eternal. In his view, it is quite improper and humiliating for Candida to have to attend to petty household chores. Morell believes Candida needs his care and protection, but the truth is quite the contrary. Ultimately, Candida must choose between the two gentlemen. She reasserts her preference for the "weaker of the two" who, after a momentary uncertainty, turns out to be her husband Morell.

1.4 List of Candida Characters

- 1 **Miss Proserpine Garnett:** The Reverend Morell's secretary, Miss Garnett isn't always civil in her manner; however, she is sensitive, affectionate, and devoted to Morell. Efficiency is her strong suit.
2. **The Reverend James Mavor Morell:** A Christian Socialist clergyman, Morell is a popular lecturer and an able clergyman and is able to say what he likes to whom he likes, although always with tact. He is enthusiastic, self-confident and generally pleased with himself. He feels he has the perfect relationship with his wife, Candida.
3. **The Reverend Alexander Mill:** Morell's curate, Mill is a conceited, well-intentioned, immature young novice.
4. **Mr. Burgess:** Candida's father, Burgess is a businessman whose practices tend to be determined by economic necessity. He and Morell do not get along well, and he seems unaware of his own coarseness.

5. **Candida:** Morell's wife, Candida is able to manage people quite nicely by engaging their affection. She does so frankly and instinctively, almost without scruple. She is well aware of her sexual attractiveness and is clever enough to make the most of it for her own ends. Her actions also suggest a largeness of mind and dignity of character.
6. **Eugene Marchbanks:** A painfully shy youth, Marchbanks is miserably irresolute and hardly knows where to stand or what to do. Sensitive in the extreme, his confidence seems to be found only in the poetry he writes, although he can sometimes be petulant and wilful.

پوختە:

ئەم توۋىژىنە ۋەيە ھەلەدەدەت، لە چوارچىۋەى تواناى ھۆشەكى مېشكىدا، رۆلى ئاماژەپىدان لە پۇنانى واتادا دەستىنشانىكات، ئەمەش لەرېگەى بەكارھىنانى تىۋرى بۆشايى مېشكى لە دوو شانۆگەرى مان ئاند سوپەرمان و كاندىداى جۆرج بېرنارد شۇدا. توۋىژىنە ۋەكە ھەلەدەت بە شىۋەيەكى وورد ودروست ئەۋھاوتەرىبىيە كە بەھۋى ئاماژەدانە ۋە دەخىتەگەر لە نيوان دەربىرىنە زمانەۋانىيەكان و پىرۇسە ھۆشەكىەكانى مېشك لەكاتى پۇنانى واتادارپوونىكاتەۋە. ھەروەھا ئامانجى توۋىژىنە ۋەكە ئەۋەيە كە لىكۆلىنەۋە لە ھۆكارانەبكات كە بۆچى ھەندىك پىكھاتەى زمان لە كاتى ئاماژەپىداندا پىشترىەتيان دەدرىتى، لەگەل خستەپوۋى ئامارىانەى رادەى بەربلاۋى ئەۋ پىكھاتانەلە شانۆگەرىەكاندا. لە توۋىژىنە ۋەكەدا دەردەكەۋىت كە ئاماژەدان پالئەرىكى سەرەكى سەرھەلەدان و پەرەسەندى تىۋرى بۆشايى مېشكى بوۋە، چۈنكە بەبى ئاماژەدان پۇنانى واتا پوۋبەپوۋى شىكست دەبىتەۋە لە كاتى پەيۋەندى ئالوگۇرپكرىندا. پۇنانى واتا بەتەۋاۋەتى پىرۇسەيەكى مېشكى بەكارھىنەرانى زمانە، ئاماژەدانىش ئامرازىكى زمانىە بۆ راستاندن و خستەپوۋ و گەياندن و تىگەيشتن لەۋ پىرۇسە و كارپىكرىندە مېشكىانە.

ۋشە كىلىيەكان: ھۆشەكى، ئاماژەدان، واتا پۇنان، بۆشايىيەكانى مېشك، گوتارى شانۆيى.

ملخص:

تحاول هذه الدراسة، ان تحدد دور الإشارة المرجعية في بناء المعنى وذلك في اطار الادراك العقلي، من خلال استعمال نظرية الافضية العقلية في مسرحيتي (مان اند سوپرمان) و (كانديدا) لجورج بيرنارد شو. تحاول الدراسة بشكل دقيق وسليم ان توضح التوافق الذي يتم تشغيله من خلاله الإشارة المرجعية بين التعبير اللغوية والعمليات الادراكية للعقل، والتي يتم توضيحها عند بناء المعنى.

كذلك تهدف الدراسة الى البحث عن الأسباب والعوامل التي تجعل بعض تراكيب اللغة تعطى الأولوية في الإشارة المرجعية، مع تحديد البيانات الإحصائية لنسبة انتشار تلك التراكيب في المسرحيتين. بينت الدراسة بأن الإشارة المرجعية كانت الدافع الرئيسي لظهور وتطور نظرية الافضية العقلية، لأنه بدون الإشارة المرجعية سيواجه بناء المعنى الإخفاق عند تبادل التواصل. بناء المعنى هو بشكل كامل عملية عقلية لمستخدمي اللغة، والاشارة هي أداة لغوية لتصحيح وبيان وايضاح وفهم تلك العمليات العقلية.

الكلمات المفتاحية: الادراك، الإشارة المرجعية, بناء المعنى، الافضية العقلية، الخطاب الدرامي