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Indexical model of the previous situation: the demonstrative signals

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ABSTRACT. The touch, smell, sound, and visual signals can evoke indexical modes of secondary thoughts in the speaker's mind. In this paper, we will present some points of view that demonstrative linguistic elements have a multiple nature of contextual surroundings and, among the multiplicity of natures, the memory, which involves a demonstrative mode of presentation of the previous situation. The question reflected into discussion is the following: How previous situation of the autobiographical texts is constructed if demonstrative signals are structurally invisible in the textuality? Considering this principle, the demonstrative signals seem to be linked to as the physical as the psychic field, but still relatively distant from the conscious personal spatial experience of the addresser.

Keywords: previous situation; demonstrative signals; autobiographical text; memory.

Modelo indexical da situação prévia: os sinais demonstrativos

RESUMO. O toque, o cheiro, o som e os sinais visuais podem evocar modos indexicais de pensamentos secundários na mente do falante. Neste artigo, apresentaremos alguns pontos de vista de que os elementos linguísticos demonstrativos têm uma natureza múltipla do ambiente contextual e, entre a multiplicidade de naturezas, a memória, que envolve um modo demonstrativo de apresentação da situação prévia. A questão refletida em discussão é a seguinte: Como a situação prévia dos textos autobiográficos é construída se os sinais demonstrativos estão estruturalmente invisíveis na textualidade? Considerando este princípio, os sinais demonstrativos parecem estar ligados tanto ao campo físico quanto ao psíquico, mas ainda relativamente distantes da experiência espacial pessoal consciente do destinatário.

Palavras-chave: situação prévia; sinais demonstrativos; texto autobiográfico; memória.

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Introduction

In the space-limit of the text, verbal or symbolic, there are always trails and signs, since geometric forms apparently strange as acorns of manure and signals of pictures Maya, Egyptian, aboriginal, which describe the history of the life of a people or a civilization into the specimen of subjective representations. If the textual structure is a mode of subjective representation, then, how meanings of the autobiographical texts are constructed in the form of signals demonstratively alive with the force of the memory?

The structural elements, which give life to the linguistic system as a particular category of the demonstratives, have a special place in linguistic studies. Reading and comprehending the text of the Italian Carlo Ginzburg (1989), as the title of initial provocation, we perceive how it is possible to see in signals demonstratively neglected, signals demonstratively alive, which reveal some fragments of specimens of episodic registers about human affectivity. Through these minuscule signs and in the interior of the previous situation, with the help of the demonstrative linguistic particle, the reader can imagine how the ordinarily temporal course of subjective representation can be.

In linguistic relations which require the speaker the act of demonstration, to learn the representation of the text, in this case, the autobiography, it says respect to discover signals of subjectivity, the stigma of the human signaled in nominal syntagms, which are linguistic expressions which indicate the 'person', 'place' and 'time'. However, demonstrative linguistic expressions, in particular, they have Benveniste (1989) characterized by 'ostension', this character of ostension elementarily belongs at the nature of the act of presentation, it means, demonstrating someone to somebody, the act of pointing to an object, a situation or an entity whose act of pointing is proper of the human species.

The process of ostension requires the reader of the autobiography to observe imagined objects through contextual surroundings and not through spatial surroundings. The previous situation which demonstratives are formed in the field of the constructive fantasy, spatial vision which condenses temporal relations ever lived, 'those situations' of episodic memories of past events, space-moving of discourse.

In linguistic literature of Greek tradition, the act of pointing the object is denominated of *deixis*, in linguistics, it means the axial point of the linguistic situation or the principal point of spatial-temporal relations or, so much, it says respect at the field of directive reference. The unit of each linguistic occurrence, the mode of speaking of someone to somebody, is constituted of 'I' (the subject of action), 'Here' (verbal situation) and 'Now' (linguistic present).

Each linguistic element of demonstration – 'this-that-those' – characterized as 'ostensible elements' by Benveniste (1989) can have a relation with the remissive signals of the subjective previous situation of the speaker. We observe this phenomenon in particular in linguistic occurrences presented for Recanati (2013), Moeschler (1996), Tulving (1983) e Kotre (1997). Basing on these authors, it seems hypothesis, and demonstrative characters are constructed through the temporality of subjective signals of the addresser and not necessarily through the represented linguistic situation for *I*, because as postulates Recanati (2013), the *I*, person of the discourse, is in front of a 'demonstrative memory'.

Preliminary notes about the demonstrative linguistic elements

The referential mechanism of pointing to objects, entities or circumstances is formed according to the consciousness of the subject represented for episodic registers of the previous situation in the space-limit of the text. The fragments of the past tense are episodic materials that have the function of moving the temporal course of autobiographical past events, with the linguistic force of the demonstrative pronouns. Through ostensive force these demonstratives, actions of the subjects can be featured, through the look of each reader, as specular images.

According to some researchers, the deictic field is linguistically demonstrative: Jakobson (1984) with 'shifters', Ginzburg (1989) with symptoms of the pictorial world, Bar-Hillel (1983) and contextual relevance, Benveniste (1989) and linguistic categories ('I-here-now'), Bühler (1967) and *demonstratio ad oculos et ad aures*, Jespersen (1964) with the acquisition of the primary deictic elements in the children, Yule (1996) with term 'dramatic performance' to episodic events distant of the subject.

According to Benveniste (1989), the deictic center is the egocentric point of spatial-temporal relations between social subjects. In the vision of Jakobson (1984), means 'context' whereby both speaker and addressees of the message express emotions, actions, and sensations. The perceptual relations constructed in this communicative circuit are also motor, sensorial and sensitive because they reflect dramatically image of the 'ethos', the speaker, and the 'pathos', the addresser.

The deictic center has a character that is dual: the fingers of the hands can point to subject and context, in the instant which point to focus of distant attention of the context, contaminate of signals of subjectivity demonstrative linguistic elements. Therefore, it is important to perceive that these linguistic categories of pointing, defined in the literature as 'deictic' are themselves empty of meaning, because semantic construction of the deictic signs only has an existence in the virtual relationship with the recontextualization of the physical-verbal space.

The special look here is to the demonstrative linguistic elements which point to every place of the physical-imagined field of the objects, whereby, due to the formation of the previous situation, demonstratives provide a gestural action relatively concernment to subjective experiences of the speakers, with positions signaled on deictic field as 'proximal' near to deictic field, and 'distal', distant to deictic field. Although this perceptual mechanism was present in demonstrative categories, the mode which the speaker surrounds the deictic field do not raise a motor behavior, as too sensible surroundings.

It is important to point out the use of a demonstrative element as 'that' not only belongs to the previous situation, but he gives significance at the autobiographical text and constructs a new discursive context, of the immediate verbal interaction at the projected linguistic scene. This linguistic scene isn't 'new' to the addresser, because 'this scene' was lived in the past tense and in the interior of the indexical field of the speaker. At this point, we can define the autobiographical text as a construct of multiplex levels formed ordinarily for mental images.

The mode of presentation of the previous situation and linguistic arrangement of perceptual coordinates implicate in the deictic surrounding when the reader points to imagined places in the course of the enunciation. If the demonstrative pronouns as ‘this-that-those’ and your contextual surroundings are forms of the human weaved in the progression of textuality, then, subjective representation of each demonstrative particle contains effective powerful force.

The demonstrative elements particularize episodic events at the moment these elements point to some specific place in the space-limit of the textual linearity. In the act of pointing, demonstrating, reveal signals of the subjectivity of the deictic expressions on the perceptual field of the speaker. In this point of view, the context evokes subjective situations that make levels of consciousness so expressive in the lame of the linguistic system. It is good to remember that the act of meaning the autobiographical text requires a transparent face duplex: the actual and the virtual, the body and the image, both, specular modes of subjective representations. The process of textual comprehension requires that social subjects, speaker and addresser, share same referential course, space-temporal, but, we know that this fact is an illusion, because in this referential line of deictic anchorages, the instance of the *I* was recalled through some previous situation, interconnected, for some instant, in the process.

The situation, the context or the ‘context model’ can be such as powerful forms of the illustrated space, these various forms of the represented discourse participate of the deictic field (‘I-here-now’), where referents are definitive presents as says William Hanks (2008). Every incursion that involves demonstrative particulars appear through powerful forms of this field, we understand, therefore, that process of textual comprehension of demonstratives is involved for specimens of imaginary referents arranged in the interior of the illustrated scene, to remember the term ‘constructive fantasy’ designated by Bühler (1967).

In addition, the mental file stoked in each specimen of the demonstrative particle is anchored in the previous experience of the speaker according to the orientation of the bodies, of the signs, of the ideological machines, because the ‘speculum’ of the text is being for many researchers of linguistics as ‘background’. The emergence of demonstratives expands this contextual perspective of the deictic field that transits of a lived present of the immediate occasion to a remembered past and retrospect of memories crystallized in images through concrete experiences.

In the theoretic approaches of linguistic studies, ‘meanings’ are constructed through the relation of the textual portions with previous portions and this argument is discerned in a good part of the researches that involve the organization of the autobiographical text (Tulving, 1983; Dijk, 2012). These previous portions, structured in elements of ostension (‘this-that-those’), actualize the deictic center.

In the Semiotics of greimasian tradition, the deictic field says respect at the proprioceptive field where deictic relations are emitted by the speaker during the act of enunciation. Through *Origo*, the speaker suggests characterizing various points of his spatial coordinates depending on the focal perspective. This reflection results from the designation that the deictic field is provisionally expanded, which is the proper field is that suffers deictically spatial-sensorial transformations. We come to the Figure 1 presented in Recanati (2013, p. 1843).

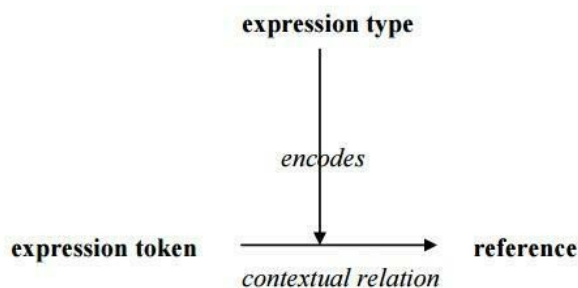


Figure 1. Indexical Model for Language.

François Recanati (2013) characterized this graphic as *Indexical Model for Language* inspired in the semiotic works of Charles Peirce about tripartite relation of the signs, among them, there are types ‘icon-symbol-index’. About ‘index’, Peirce (1977) designates they are specimens of portions of previous experiences. For example, it is the sign of the act of roar of a wolf in the interior of a cavern, or the song

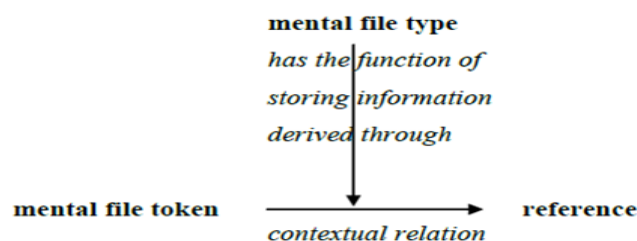
onomatopoeic of the ‘toc-toc’ on door searching to decode who really was there. All of those are ‘index’.

Recanati (2013) questions if this *Indexical Model for Language* can be contained in the matter of the thought, because it is possible, in the expansion of verbal sentences which involves demonstrative particulars, we express ‘indexical and’ models of the thoughts, involving indicial contents and characters. The contribution of this argument of Recanati (2013) is that contextual relation establishes an important connection among the subject, the sign, and the referent, recalling the vision of the mathematical and logic Gottlob Frege (2009) in the article *About the meaning and the reference* (1892).

One of the reflections that are imbricated in this argument is that neither every object and nor every entity is present in the immediate situation of the field of social interaction. Because linguistic relations which involve demonstratives are reflected through signals of the ‘previous situation’ (Hanks, 2008). The demonstratives build scenes that are painted for speakers and limit to incorporate new situations, it means, the ‘context’ condenses a variety of points of view which are traditionally emerging.

Through the Aristotelian perspective that human actions are mimesis of reality, in the text of Mondada and Dubois (2003, 2005), we can see that demonstrative lexical items are referential expressions disproved of categorical stability because the ‘extractor’ of each portion of the demonstrative lexical item involves the process of destabilization. Just the process of recontextualization appears through the deconstruction of the referential continuity whose process of semantic construction talks about the recall of previous portions through moving the linguistic category of the demonstratives.

Through this process of recalling previous experiences, ‘context’ and ‘modes of presentation’ of previous situations are structured in demonstratives in the course of temporal surroundings, these temporal surroundings, particular and ostensive, designate not only distal-proximal relation among the object, the sign and the referent, but from spatial courses which reveal effective relation of the speaker with experienced objects. We now come to Figure 2 presented in Recanati (2013, p. 1843).



The Indexical Model for Thought

Figure 2. Indexical Model for Thought.

Every mental file has a contextual relationship with the previous situation. In this *Indexical Model for Thought*, formulated by Recanati, it is possible to understand reference at the illustrated objects with the force of the thought. The argument of this author is the following: every objects, entities or things only have meaning in the existence of the narrated event, it means, every reference to an object, physical or mental has contextual relationship with the ‘token’ of the mental file which has the function of expressing an information, relevant or not, but convenient primarily of the thought.

Based on this argument, it is possible to say that demonstratives have a type of contextual relation with the referent of the mental file supposedly represented. This *Indexical Model of Thought* suggests that mental files only store information of a previous portion in virtue of this information have been recalled in the space-limit of the contextual relation between the sign and the referent.

The linguistic occurrences with demonstrative deictic expressions let the reader re-experience a reality which has just past, which implies to say that the communicative situation is provisionally kept. In this situation, the referential continuity is deconstructed, because, in the act of presentation of demonstrative signals, it does not connect thematically and linearly with the progression of the text, this occasion confusion among previous portions and actual portions in the episodic temporal course.

The demonstrative particles such as, for example, ‘that man’ or ‘that thing’ are constructed through contextual signals expressed in physical and imagined objects, in virtue of how we see them in the situational contextual relation, but we can observe them for signals demonstratively alive, through the

mental file of the addresser. This mental contextual relation is intuitive, therefore, indicial. About the particular nature of the demonstratives, Recanati (2013) comments the following:

When we are no longer in a position of perceiving the object or focusing our attention on it, we can no longer think it under the demonstrative mode of presentation which depends upon the existence of a suitable demonstrative relation. As I have just pointed out, I can no longer think a place as 'here' if I no longer occupy 'that place'. And I cannot think demonstratively an object which I can no longer perceive it (Recanati, 2013, p. 1844, grifo nostro).

For each demonstrative relation, a particular mode of presentation of the object becomes expressive, that is, a new mental file remains available for the reader during the process of the meaning of the demonstrative object. If the addresser is not in a position to perceive objects in the actual situation of discourse, they, addressees, imagine a 'situation' that motivated the subject to choose 'that specimen' of the demonstrative referent. The interesting to observe is that this relation of demonstration as 'that place' only has an existence in the language as the mode of presentation of a previous portion, preventive of the 'demonstrative memory'. About the mode of presentation, Recanati (2013, p. 1844, grifo nostro) says that,

[...] for example, when a demonstrative mode of presentation comes out of existence because the demonstrative relation on which it is based and no longer held, another relation comes to be held in virtue of which 'I remember the object'. On that relation, another mode of presentation is based on, distinct from but closely related to the original demonstrative mode of presentation. Let us call the new mode of presentation a 'demonstrative memory'.

In the course of the spatial orientation of enunciation, the demonstratives divide space with every linguistic category, adnominal and adverbial adjuncts, possessive pronouns, personal pronouns, but, there are signals and demonstrative referents which present new courses of subjective orientation, that is, demonstrative references can point to the local situation of the discursive event, as too to the previous situation, in the search of new meanings to the autobiographical text. The 'signals of subjectivity' are characters that can provide the surroundings of the perspective of the focal point of orientation.

The emergence of demonstrative linguistic particles

We will see now 'episodes' which represent the characteristic process of recalling demonstrative linguistic particles:

You see a bird at the bottom of your garden. You look at it closely and at the same time think I haven't seen 'that bird' here before. Later on, you can recall the bird in 'visual imagination', perhaps thinking I wonder if 'that' was a migrant. In addition, on further perceptual encounters with birds, you sometimes take some bird to be the same bird again, and can again form 'further thoughts' about it, such as 'that bird' has a pleasant song [...] (Recanati, 2013, p. 1845, grifo nostro).

Through Recanati (2013), at the moment that 'I look at' a bird and conceives demonstrative particle 'that bird', it is possible to form a range of secondary demonstrative thoughts, involving similar characters which refer to the visual imagination, it means, 'that bird' whose speaker demonstratively connected at the temporal course of the perceptual field. For each new mental content, new linguistic characters are formed, but, when demonstrative relation with the perceived object is established, the demonstrative particle is 'translocated' in the look of Recanati (2013), but only during the time interval in which contextual relation with demonstrative remained.

When a demonstrative referent is perceived and some information about it is stored, 'that information', of the bird, is typically stored in the memory and recalled when the object is recognized in its secondary form. Through the spatial experience of the speaker with secondary objects which are constructed 'further thoughts' through unique elements linguistically demonstrative: 'that'. According to Yule (1996), this similar demonstrative projection can be understood as 'dramatic performance' in the context that, for example, the speaker represents 'the place' and 'feelings' of the person. In this case, it is interesting to observe two points: first that, referents next to point of deictic origin only can be considered as 'situational or local expressions' and that, second, referents distant to point of deictic origin it only can be defined as demonstrative elements of the third person or simply 'demonstrative expressions'.

Considering this principle, demonstrative relation points to the physical field, as also it points to the psychic field relatively distant of the conscious spatial experience. Yule (1996) defines this process as 'psychological distance' whose meaning of the context talks about the mental localization of the speaker. The procedure of temporal deixis seems to be similar to that of the spatial deixis, there are authors,

researchers of the deictic relation, who confuse place with a time of enunciation. The fact is that, frequently, addressers treat past tense as next to the time of immediate interaction.

There is an important point here: demonstrative elements such as 'this dog' or 'that little bear' are first linguistic forms uttered for children in the stage of development of the memory and of the thought.

I can make a pause and to interrogate the following: how the previous situation of the autobiographical text is constructed if demonstrative signals are structurally invisible in the textuality? Where is a demonstrative particle point? We will present some points of view that these linguistic elements have a multiplex nature of contextual surroundings, among them, 'recalling' which involves a demonstrative mode of presentation of the previous situation. We come to the next episode: "Unhappiness diminishes wit. Our hero had the misfortune to stop by 'that little small straw-bottomed chair', which, formerly, had seen so dazzling triumphs. Today, no one spoke to him; his presence was somehow unnoticed" (Vuillaume apud Moeschler, 1996, p. 9, grifo nosso).

In this episode of life of the hero, flashes of memory are evident in the perceptual field of the addresser, signals of the immediate past, although nostalgic, circumscribing at the secondary referent 'that small straw-bottomed chair' – this 'demonstrative thought' compose thematic and referential progression of the autobiographical text inside of the previous situation splintered of memories. The hero, also the speaker, in some parts of somewhere, projected, in his mind, the concrete experience with 'that chair'.

Objects of physical matter can wake up effective movement and it makes to recall melancholic and triumphs experiences. 'That small straw-bottomed chair', the straw-bottomed chair, resizes other times of enunciation, the time of fortune or the time of the triumph of the hero. Of illusory form, resize the referent: 'that small straw-bottomed chair' is next to the speaker because it was evident that the sensation of infortune of the hero has a relationship with the concrete experience with the chair. Nor is it another chair, it is only 'that'.

The touch, the smell, sound, and visual signals can evoke in the mental file of the speaker indexical modes of secondary thoughts. It is interesting to observe that these modes of demonstrative references are not categorically spatial deictics or anaphoric elements. The neutral demonstrative pronouns or full meaning, as well as other textual and discursive functions point to the imaginary demonstrative field. This field supportably imagined demonstrates the effective position of the 'I' in the 'here-now' of the enunciation.

The question laced in the process of construction of the meanings of the autobiographical text is to understand the imagined referential course and for which directive field demonstratives are pointing. We come at the following episode:

At the time of our conversation, I had been a researcher and psychologist for a long time, had published a range of articles in various newspapers, had been promoted to full time teacher. But, also, I had not written my book yet. Trying to hide my shame, I changed the topic of conversation, but I never quite got over the emotional impact of 'this occasion' commented by my friend. From 'that day' on, I started to think about writing 'my book' (Tulving, 1983, p. 7, grifo nosso).

In this episode, the subject of the enunciation, Endel Tulving, psychologist e researcher, remembers through working-memory, the relevance of writing his book, but in this episode, in particular, demonstrative linguistic elements have a particular operation. The performer Tulving searches in his memory 'that episode' which was characterized in the immediate present of the enunciation as 'this occasion'. This 'demonstrative thought' serves to the addresser as the deictic point for the referential progression of the autobiographical text, he points to an occasion in course with the function of sending information for a specific event at the subjectivity of the speaker: Endel Tulving. It is interesting to observe as remembered information in the referent 'this occasion' gets us the impression from a continuous and focal anaphoric activity.

Although demonstrative element 'this occasion' allows a space of proximity for the simple fact of the episode to be immediately accessible for speaker, in the moment of the enunciation, this use of the demonstrative provide presentation of other episodic events possibly emotional at the speaker subject: the physical object that provides this absent situation is the book will be written. This episode in the previous situation of enunciation was defined for Tulving (1983) as 'emotional impact', the new mode of presentation of recalled actions. The proper book, proper conversation or proper place of interaction can project this mental image, closely, but, in the interior of this presentation of the physical object, before of the referent 'book', the other referents are only secondary.

In this context, the fact is that, in a theory of the text, the phenomenon of 'recontextualization' does not allow the speaker an enunciative activity only and propriety in the situational field as many linguistic defined, because, although next to the speaker, the episode that involves the *book* is too distant to focal point of deictic origin. This observation culminates the hypothesis that, under of the situational field, performs function another field of spatial coordinates: demonstrative field of the memory. Beyond 'this occasion', demonstrative thought 'that day' functions as encapsulator anaphoric expression because condenses previous situation, pointing to the situational environment. We can suppose that the deictic surrounding of 'this occasion' to 'that day' definitely reveals at the addresser an anchorage in the interior of a previous situation, it means these demonstrative elements are presented at the addresser as a form of mediation between an event and other, in the field of remembering.

Another relevant point is that demonstrative anchors not only point and are defined in the sensorio-motor course of the deictic field, it means, the demonstratives 'this occasion' e 'that day' no are merely temporal and spatial deictics. This anaphoric course of a referential expression to another demonstrates how is possible to connect two episodes in times of different enunciations. Of this mode, the addresser makes to extract meanings of the autobiographical text through signals of a previous situation, also through signals of the subjectivity of the demonstratives. Now we reflect about the following episode: "In my memory, 'that whiteness of the gloves' pointed out versus the black bottom of the dust of coal that dead him" (Kotre, 1997, p. 12, grifo nosso).

In this episode, we observe the process of enunciation has only an existence in the individual memory of the subject, in this case, the episodic memory of John Kotre. In the literature the 'deictics', spatial-temporal relation, until then, are defined only in the present occasion, but, in this case, in particular, demonstrative linguistic element operates among previous portions, this let the addresser defines referential course as incorporated at the absent deictic field – 'the black bottom of the dust of coal has reflection of the gloves whitish for illuminated dust of the coal'.

The demonstrative 'that whiteness of the gloves' has a reflective action in the mode of thinking demonstratively the gloves. These gloves stoked in the memory of Kotre signaled the concrete experience with his grandfather. The gloves hid in 'that bottom of the backyard', an obscure environment whose gloves, in the perceptual field, but in another time of enunciation, becomes this place clear and shining. The illustration of the gloves refers to the imaginary of the subject Kotre because images 'of this object' remain alive in his memory. We come to the final episode:

Remaining us, then, 'those' that mysteriously feels our spirit – 'the song' of a mother calling at a night of summer, 'a hymn' of much time ago that sounds softly in our mind, 'the vision' of allegorical cars lively colored and 'the horror' that beat in our door when we thought being secure (Kotre, 1997, p. 65, grifo nosso).

In this episode, we see how neutral demonstrative 'those' have effective relation with others referent, these same referents were in other focalized time in the immediate presence of enunciation and, now, they are all connected at the referential course that points to the front, cataphorically. Every anaphoric lexical items ('the song, a hymn, the vision, the horror') are encapsulated in the previous portion 'those' – the sensations that mysteriously feel our spirit such as – 'the song' of a mother calling; 'a hymn' of long time ago; the vision' of allegorical cars; 'the horror' that beat our door.

Every 'these anaphora' apparently direct are projected through mental images constructed by the addresses which have a unique deictic point: the neutral demonstrative linguistic element: 'those'. They, anaphoras, are apparently direct because in each anthem there is an obscure demonstrative element – it is as if, demonstrative pronouns, linguistically expressive, it did incorporate the nature of its ostensive aspect at the others referents ('that song...; that hymn...; that vision...; that horror...').

These referents appear to make the mode of performance of the 'I' in the enunciation. At this point, I can be said that each 'I' compose an 'emotional impact' in the confection of the autobiographical text. If this was evident, the time and place of the enunciation depend not only of the process of recontextualization but of the subjective experience.

For Kotre, 'those' that remain us is the memory, the signal crusted demonstratively at the thought, in this case, in special, the deictic field is covered by sensorial and sensitive coordinates. In other words, the phenomenon of memory is reactivated lively through previous situations. The interesting to perceive is that these various previous situations participate in the concrete experiences of the readers of the autobiographical text. At the song of the mother calling at a night of summer, reminds us of the childhood of each one of us. At the hymn that songs soft in our mind, remember spaces of the interaction of the rooted

and your teams, fighting. At the vision of the allegorical cars lively colored, see the age of the carnival, of the magic and fantasy. At the horror that beat in our door, remember terror movies that invade our unconsciousness, type Frankenstein, Fred, and Jason.

Conclusion

The referential movement of the demonstrative category is evidenced in the dynamic of the autobiographical text and depends largely on nature 'these signals' connected at the *Indexical Model for Thought* since demonstrative elements point to a particular place and time.

The field, which features these linguistic elements, has a point of deictic origin: 'I-here-now' of the enunciation, but each 'I' and each 'here-now' condense a communicative situation, in particular, it is good to remember that Benveniste defined 'this situation' as immediate present of the enunciation, without to consider the previous situation of the discursive event.

We saw that signals of subjectivity crusted in the demonstrative particles are themselves pulsating forms of the conscious experience of the speaker, the acts of enunciation depend on the position of each subjective representation. We saw that the 'process of recontextualization' does not happen only in the situational field of verbal interaction because the existence of the previous situation is a condition 'sine qua non' to the totality of apprehension of the meaning of the autobiographical text.

Through 'episodes' here presented, we perceived how demonstrative field interconnected in the imagined field is responsible for the powerful forms of the subjective experiences, translucent and lives, demonstratively. Among fields ordinarily 'alive', the act of pointing is most perceptible.

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