

Spatial and Temporal Deixis in *Cantar de Mio Cid*

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Abstract

The aim of the article is to incorporate the deixis theory into the study of the Castilian epic. Given the oral performance of the *Cantar de Mio Cid*, the very act of its communication can be analysed by pragmatic tools. Moreover, the spatial and temporal references included in the text, in many occasions, seem to match the 'here and now' of the performer and his audience. In the main part of the paper we state that there is a strong correlation between the space and time dimensions of the *CMC*, which is already implied by the plot consisting of constant movements (in space and time) of the characters. Firstly, we explore the references to the 'dynamized' space, stressing some significant manipulations of the deictic phenomenon. In the second part of the article, we argue that the temporal dimension of the poem seems to be dominated by its spatial conceptualization. As a conclusion we suggest to complement the linguistic analysis of the *CMC* with the pragmatic aspects of the text in order to reinterpret certain passages or to shed some light on the performative character of the Epic genre.

Keywords: *Cantar de Mio Cid*, deixis, time, space, epic

Abstrakt

Artykuł stara się rozwinąć zaniedbane w studiach nad dawną epiką kastylijską zagadnienie okazjonalności. Jeśli założyć ustne wykonanie *Pieśni* w średniowieczu, akt prezentacji utworu podlega analizie pragmatycznej, a referencja czasowa i przestrzenna w tekście często nakłada się na „tu i teraz” recytatora oraz jego słuchaczy. Główną tezą pracy jest

konceptualna współzależność obu dziedzin deiktycznych, która w najbardziej widoczny sposób realizuje się w samej fabule *Pieśni*, składającej się z nieustannego przemieszczania się (w czasie i przestrzeni) głównych bohaterów. W pierwszej części artykułu przyjrzelśmy się sposobom odniesień do „zdynamizowanej” przestrzeni, szczególną uwagę zwracając na zawarte w tekście modyfikacje sfery deiktycznej, które poszerzają odbiór utworu o pewne niuanse znaczeniowe. Następnie omówione zostały referencje czasowe, choć nawet pobieżny przegląd tego wymiaru deiksy sugeruje, że konceptualizacja czasu w epice kastylijskiej została podporządkowana kategoriom przestrzennym. W ramach konkluzji podkreśliliśmy zasadność poszerzenia badań nad *Pieśnią o Cydzie* o pragmatyczny aspekt języka, który w wielu przypadkach może wzbogacić zarówno interpretację poszczególnych scen, jak i uwydatnić performatywny charakter całego utworu.

Słowa klucze: *Pieśń o Cydzie*, deiksa, czas, przestrzeń, epika

The early Castilian epic is stated to be fruit of many dynamic changes in the socio-cultural context of the Peninsula identified by scholars in the *Cantar de Mio Cid (CMC)*, the only (almost) fully transmitted text¹ of the *juglar*'s literary production. The story of a conflict between Rodrigo Díaz de Vivar (El Cid), born a member of the minor nobility (*infanzones*), and King Alfonso VI shows the first symptoms of the feudal crisis of the 14th century. In this view, the poem may be even interpreted as an ideological manifesto designed to propagate values of a new social and political system (Rodríguez Puértolas 2002, 147 ff.). On the other hand, the *CMC* seems to be influenced by some important cultural transformations of the epoch. According to the findings of Thomas Montgomery, the Castilian *juglar* is an epigone of the oral literature living in the times of transition between the primitive aural and the learned visual culture of literate mentality. The transmission of a written text (2002, 93 ff.) is based on an indirect reception by graphic signs which, unlike the acoustic ones, implies a separation of the *signifiant* (on the paper) from the *signifié* (in the lector's mind), affecting both the process of production and interpretation of the message (96–97). The *juglares* from the 11th-13th centuries, therefore, must

¹ Unlike the French epic the Castilian *cantar de gesta* of the Middle Ages is represented only by few fragmentary texts (e. g. *Cantar de Roncesvalles*, *Mocedades de Rodrigo*) among which the *Cantar de Mio Cid* is a glorious exception even if transmitted by only one manuscript.

have been the last ones to present the events instead of relating them like the chroniclers did (104–105), who were already the figures of the new visual era. If we accept the theory of Montgomery, we will be able to re-examine some stylistic peculiarities of the *CMC* in the relation to its transitional status as a fusion of two different mentalities and forms of perception: written and oral.

In the first place, we may analyse the transmitted text as an indirect communicative act being “reactivated” during every reading process, which permits us to return to the methodology of linguistic pragmatics. In this view, medieval epic poetry constitutes a perfect material to identify the features of the written text that are designed to interact with the real audience during the *juglar*’s performance: an instance of a face-to-face communication (Chicote 2007, 56). It is in those tracks of the original enactment, codified in the manuscript of the epic, where the deictic component seems to have a crucial role. By integrating the symbolic field of the language with the referential one, the deixis changes the potential of the text (*langue*) into the actualized of the enunciation (*parole*). Interestingly enough, the theory of indexicality has not yet been investigated as one of the central problems of the language of the *CMC*, unless it was incorporated in the grammatical or stylistic features of the poem.² In the present article, thus, we undertake to analyse the deictic temporal and spatial references that are codified in text, which, in turn, may shed some light on the context of its original performance.

The pragmatic component of the Castilian epic

The *juglar* as a performer of the *cantar de gesta*, if at the same time he was not the author of his repertoire, must have felt artistically dependent on the original poet. However, a real professional and an expert on the epic compositional technique surely could afford moments of improvisation, competing with the memorized text. Having his professional career at stake, his creative emendations had to take into account the expectations of a particular public, which turned the *juglar* into a spokesperson of the audience. On the other

² The deictic elements are only discussed as marginal notes on the stylistic or rhetoric properties of the text. The scholars have paid more attention to the time dimension but rather as a grammatical category with temporal or aspectual interpretations (Gilman 1961). On the other hand, pronouns and adverbs with spatiotemporal reference were discussed by Menéndez Pidal (1964) although he gives only the etymology and the syntactic properties of those words as they appear in the *CMC*.

hand, he still was a representative of the author, for his function was to negotiate the value of the original material presented with his own (optional) corrections or errors. This peculiar communicative situation of reciting the *CMC* was labeled by Edmund de Chasca as triple artistic tension, what, in turn, is a revision of the oralist theories of Ramón Menéndez Pidal (1957, 446). The interdependence between the performer, the text and his public may be also interpreted in the terms of a canonical situation of utterance as a constant interaction, respectively, of the speaker, the message and the hearer.

Thus, we argue to identify behind the literary construction of the poem its *quasi* dialogical potential, which is constructed on the spatiotemporal axis, the here-and-now of the communication between the *juglar* and his audience.³ Apart from that real (situational) deixis the epic text contains what Karl Bühler (2004, 139–146) has described as virtual deictic uses, when either the objects of the represented world are brought forth to the communicational center (*origo*) of the interlocutors (*Deixis am Phantasma*), or it is the interlocutors themselves who move toward the time and space of the referred reality (*konstruktiv Phantasie*). The classical model of Bühler, however, is lacking of a specific *ego*-based referentiality; one which is projected internally on the message that is perceived as a spatial flow of discourse and, accordingly, may be classified as a textual use of deixis (Rauh 1983, 41–42).

Those, briefly, are the deictic phenomena one can indicate as being codified both in the *juglar*'s interaction with its public and inside the imaginary domain created by his words. Crucial in this respect is how the two domains of referentiality interplay with each other throughout the text of the *CMC*. In order to shed some light on this matter, in the main part of the article we will examine some instances of deictic uses (as discussed above) restricted to the temporal and spatial domains.

Correlation of time and space

Before we proceed to the actual analysis, however, it must be acknowledged that both dimensions –time and space – are closely related to each other. First of all, most of the temporal conceptualizations tend to have a form of spatial relations that is a con-

³ If the *juglar* used a written “script” during his out-loud recitation, his innovation should have been much less numerous and far-reaching. The creative tension in those cases must have been operating on the paradramatic technique of the performer.

tinuity between the retrospective (after) and prospective (before) references to the moment of communication (Rauh 1983b, 326). On the other hand, to be in space (Sp. *estar*) implies existence in time (Sp. *ser*). It becomes clear that if we look at the peculiar treatment both dimensions get in the *CMC* they seem so correlated that the description of one, in many cases, is based on the other.

In this respect, one should recall the importance of the movement in the overall structure of the poem. It is in the constant comings (*venir*) and goings (*ir*) where the temporal and spatial references cross with each other, as the progress of the plot relies upon the movement of the characters. As has been rightly noted by Montgomery (1990–1991, 59), the change of the position of troops – in the eyes of a citizen in the Middle Ages – delimited the historical periods, just like the beginning and the end of a particular journey. Thus, the epic conceptualization of time and space, as a fruit of medieval perception, cannot be directly compared to that of modern fiction.

According to the findings of Stephan Gilman, it may be noted that the author of *CMC* is not willing to separate time and space (1961, 30) in order to focus on one dimension by deactivating the other, but rather chooses (31) to relate motions in space, ignoring the objective cause-effect sequences. In the case of El Cid, those movements may be viewed metaphorically either as returning (twice) to the lost social position he managed to restore or as departing in search of a new home after being exiled from Castile. Both concepts meet in the image of a literal journey which is the main theme of the first *cantar*, while in the remaining two it gives way to military and diplomatic expeditions. Consequently, the core of the plot may be expressed exclusively by spatiotemporal categories (v. 949–950) – this is the best summary of the first part of *CMC*.

cras a la mañana | penssemos
de cavalgar,
dexat **estas posadas** | e iremos **adelant**⁴.

early tomorrow let's get ready to ride,
leave **these dwellings** and we'll move
ahead⁵.
[949–950]

The movement of the El Cid's troops somehow imitates the mental conceptualization of the passing of time – always ahead – to finally settle down in the south-east after conquering Valencia. Nonetheless, Louise M. Haywood notes that the narration not always moves forward – unidirectionally – but rather its focus has a pendular movement: three

⁴ All the text of the *CMC* cited in the article follows the edition of Colin Smith.

⁵ English translation of the text by Mathew Bailey.

stages of the Rodrigo's trip to the coast (ahead) has been contrasted to the three expeditions of Minaya (back) to Castile (2002, 123). Much the same we should state about the "swinging" of the spatiotemporal references in the *CMC*, which – as we shall see further on – needs an explanation on the pragmatic rather than strictly grammatical level.

Dynamized space

What we choose to label as dynamized space is, according to the ideas explained above, a textually constructed conception of a deictic dimension presented dynamically through subsequent movements. In this view, the deictic reference gets codified in the verbs of motion or adverbial locative expressions.

Vansse Fenares **arriba** | quanto pueden andar,

troçen las Alcarrias | e **ivan adelant**,

por las Cuevas d'Anquita | ellos

passando van,

passaron las aguas, | entraron al campo de Torançio,

por **essas tierras ayuso** | quanto pueden andar,

entre Fariza e Çetina | mio Çid iva

albergar.

(...) Otro dia **movios** | mio Çid el de Bivar

e **passo** a Alfama, | la Foz **ayuso va**,

passo a Bovierca | e a Teca que es

adelant

e sobre Alcoçer | mio Çid iva **posar**

They **go up** the Henares as quickly as they can ride, they cross the Alcarrias and

moved ahead,

they go **passing** by the caves of Anquita.

They **crossed** the rivers, they reached the plains of Torancio,

down through those lands as quickly as they can ride,

between Fariza e Cetina my Cid **made**

camp,

(...) The next day my Cid of Vivar **moved on**,

and he **passed over** to Alhama, **down**

the gorge he goes,

he **passed** Bubierca and Ateca which is

farther **ahead**

and near Alcoçer my Cid **made camp**

[542–553]

Since the account of the journey of El Cid (v. 542–553) is lacking of an explicit deictic localization, at every point of his route through Spanish towns and villages one has to adapt as the base of the reference the *origo* of the hero himself. Thus, the lector-hearer gets involved in the events and moves along with the characters in terms of *konstruktiv Phantasie* of Bühler. The efficiency of the narration in this passage, moreover, consists

in creating a tridimensional space which responds to the topographic realism – or at least verisimilitude – of the region. The Castilian always go ahead (v. 543, 552: *adelant*) but also they posit themselves in respect to different obstacles passing them upwards (v. 542: *Fenares arriba*) or downwards (v. 551: *la Foz ayuso*). On the other hand, since the beginning of the route (v. 542) till the last camping (v. 553) the arranging of the space is ruled by sequences of settling down to rest and moving on the next day. Thus, in a way, the spatial dimension is strictly combined with the flow of time.

According to the findings of John K. Walsh (12–13) the fact that the main text of the *CMC* is not anchored to the egocentric perspective of the narrator enables the *juglar*-locutor to absorb the textual space in order to “move” inside it and, at the same time, to arrange it for his audience in three dimensions.⁶ Since in the passage just cited (v. 542–553) the movement was distributed horizontally and vertically, in v. 391–398 the performer can turn to some paralinguistic means or gesture to generate a bilateral space (v. 397–98: *de siniestro... de diestro...*) slightly oriented towards there (v. 396: *ixiendos va de tierra*), beyond the land of Castile.

Soltaron las riendas, pienssan de andar; çerca viene el plazo por el reino quitar.	They slackened the reins, they start to ride, the deadline is near for quitting the kingdom.
Vino mio Çid yazer a Spinaz de Can; grandes yentes sele acogen essa noch de todas partes.	My Cid came to rest in Spinaz de Can, Great numbers of people join up with him that night from all parts,
Otro dia mañana pienssa de cavalgar.	early the next day he starts to ride.
Ixiendos va de tierra el Campeador leal;	the loyal Campeador is exiting from this land,
de siniestro Sant Estevan – una buena çipdad	on the left Sant Estevan, a fine city,
de diestro Alilon las torres que moros las han.	on the right the towers of Alilón, which the Moors hold, [391–398]

Apart from that, the *origo* in the initial stanzas of the poem is fairly indicated and rarely possible to decipher; what may be being hinted at is the fact that the hero himself, in the symbolic meaning derived from the plot, has left his centre of orientation: both

⁶ We use the literal meaning of ‘egocentric’ as a feature of deictic phenomenon, which posit the *ego* of the speaker in the centre of reference. By relating the extralinguistic reality to the self, the deictic orientation point is being constituted on the spatiotemporal axis of here-and-now (Rauh 1983, 12)

private (his home in Vivar) and public (the community's venue in Burgos). These two aspects of his exile have been stressed by Louise M. Haywood (2002, 113) but we propose to interpret the situation of the banished hero also as a deictic de-orientation of the *ego*.

On the other hand, the explicit references to here tend to be used in the narrative passages which include the most crucial moments of the plot. In the first climax of the story, the act of regaining the honour by El Cid, the spatial deixis has been emphasized so as, by the will of Rodrigo himself, the forgiving words of the King could be heard by everybody who was present (v. 2032b: *quantos aquí son*). Thus, the level of enunciation (the discourse of the performer) seems to get closer to that of the narration (the discourse of a character), given that some histrionic competence of the *juglar* would easily eliminate the difference between the 'here' of the scene and the 'here' of the very communication act of the performance.

[CID:] Assi estando dedes me vuestra amor, que lo oyan quantos aquí son.[2032–2032b]	in this way may you give me your good grace, that all here present hear it [2032–32b]
[KING:] Aquí vos perdono e dovos mi amor, [y] en todo mio reino parte desde oy .» [2034–35]	Here I forgive you and I give you my favor and a part in all my kingdom from this day forth.- [2034–35]

As was expected by those who knew the real story of El Cid, King Alfonso utters a solemn formula (v. 2034–35), which ends the exile and restores to the hero the lost position in the public space of Castile. It seems no coincidence that the ceremoniousness of the act is marked with an echo of Rodrigo's *aquí* (v. 2032b): the explicit reference to the zero-point of coding the message (*origo*) not only unites two levels of discourse (*Deixis am Phantasma*) but also represents textually the reconciliation of the characters by the emphatic echo-repetition of the deictic adverbial pronoun.

It is worth comparing these procedures with another scene of high dramatic tension – the outrage by the *infantes* of Carrión (v. 2715–17):

aquí seredes escarnidas en estos fieros montes; oy nos partiremos e dexadas seredes de nos, non abredes part en tierras de Carrion.	here you will be shamed in this wilderness, today we will go and you will be abandoned by us, you will have no part in the lands of Carrión, [2715–17]
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If one recalls the initial description of the scenery employing the motif of *locus horribilis* (v. 2693–2700), the determination of the *infantes* to point out the place of their future crime performs a rhetorical function. The noble tortures emphasize the *aquí* of the scene, glossed as *en estos fieros montes* (v. 2715), in order to frighten both the victims and the *juglar*'s public. Further on, the spatial dimension is divided with a centrifugal movement (v. 2716: *nos partiremos*) which implies another reason for terror: being left behind and abandoned (*dexadas seredes*) and with the threat of losing contact with the space they were supposed to belong to (v. 2717: *non abredes part en tierras de Carrión*). Keeping in mind the interpretation of the deictic reference in the scene between Rodrigo and the King we discussed above, we may argue that the explicitness of the *origo* in the words of the *infantes* may also turn this passage into a kind of ceremony – a sinister rite of verbal and physical maltreatment, the script of which has been presented to the victims beforehand (v. 2715).

Apart from being static, the deictic centre of reference may also be perceived dynamically as the initial or final point of a trajectory.⁷ This kind of spatial orientation is codified in the “directional” verbs which imply movement started in or leading to the *origo*. Generally, we can easily find in the text of the *CMC* the main opposition, in modern Spanish, between centripetal *venir*⁸ and centrifugal *ir*, which may be neatly exemplified in the words of King Alfonso (v. 888), who forgives Minaya, the latter having joined the forces of El Cid. The orders of the Moor King Tamín (v. 638–641), in turn, contain the rest of the system of deictic verbs with spatial reference, including the pair of *llevar* (centrifugal) and *aduzir* (centripetal).

non lo detardedes, los dos id pora alla ,	do not delay, two of you go there ,
tres mill moros levedes con armas de	three thousand Moors may you take with
lidiar,	battle weapons,

⁷ The difference between the static and the dynamic orientation point may have been grammaticalized in the language of *CMC* by in the relation between *aquí* and *acá*. A brief survey of the syntactical environment of the verb *venir* shows that the centripetal movement prefers the latter one (v. 1110, 1804, 2409, 2517, 3114), although there are few cases of *acá* with static context (v. 3119: *aca posare*; 1638: *las tengo aca*).

⁸ It must be noted, nevertheless, that the semantic content of the medieval *venir* not always was deictically marked. The analysis of Mercedes Suárez Fernández shows that in some instances the verb meant simply ‘arrive’ or ‘stop to rest in a guest house’ (see v. 393, v. 644, v. 646, etc.).

<p>con los de la frontera que vos ayudaran prendet melo a vida, aduzid melo deland</p>	<p>with those from the borderlands, who will help you, capture him for me alive, bring him here before me</p>
	[638–41]

<p>hid e venit, d'aqui vos do mi graçia</p>	<p>come and go, from here on I grant you my favor [888]</p>
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Having in mind this lexical determination, we may proceed to decipher some explicit and implicit deictic reference in the famous passage of the financial transaction between Rodrigo and the Jews.

[M. ANTOLÍNEZ IN THE JEWS' HOUSE]	
<p>Amos ted al Campeador contado, e nos vos ayudaremos que assi es aguisado por aduzir las archas e meter las en vuestro salvo, que non lo sepan moros nin christianos.» Dixo Rachel e Vidas: «Nos desto nos pagamos; las archas aduchas, prendet seyes çientos marcos.»</p>	<p>both of you come to meet the renowned Campeador and we'll help you, for in this way it is appropriate, to bring the chests and leave them in your safekeeping, that it not be known to Moors or Christians.- Said Rachel and Vidas, «We are satisfied with that, once the chests arrive, take six hundred marks.»</p>
	[142–47]

[M. ANTOLÍNEZ IN THE CAMP]	
<p>Levaldas, Rachel e Vidas, poned las en vuestro salvo; yo ire con vs[c]o que adugamos los marcos</p>	<p>take them, Rachel and Vidas, place them in your safekeeping, I'll go with you, that we bring back the marks</p>
	[167–168]

In this episode Martín Antolínez becomes an intermediary, who goes to talk with Rachel and Vidas in their home (v. 142–147), although – interestingly enough – he employs the imperative of *traer*⁹. Therefore, the character must have situated himself psy-

⁹ The verb *traer* in imperative form was used by the medieval authors as an equivalent of *venir* (see the glossary in the edition of *CMC* by C. Smith or notes *ad loc.* in the edition by J. C. Conde). The basic meaning of *traer* in *CMC* does not differ from its modern centripetal usage (v. 1521,

chologically in the camp of El Cid (the future *aquí* of the reference) in the moment when the Jews have already arrived there. The transfer of the chests filled with sand, in turn, is expressed by a centripetal movement (*aduzir* in v. 144 and v. 147) in relation to the actual *origo* (the Jews' house). Since the next stage of the transaction (v. 167–168) consists of a) transporting the chests from the camp (*ire, levaldas*) and b) getting back with the money (*adugamos*), it does not present any deictic transposition: it follows the “logical” sequence of movements, a) towards there and b) back here. It seems, thus, that only the psychological attachment of Martín Antolínez to his commander (present also textually in v. 142) leads him to cling at first to the deictic orientation of his camp emphasizing in this way the boundary between the Jews (*vos*) and the Castilian troops (*nos*), which he crosses only for some mutual profit (v. 143: *nos vos ayudaremos*).

In another passage (v. 2987–94), before summoning the *cortes* in Toledo, we can observe a similar manipulation of the deictic reference to the localization of the characters.

miedo han que i verna mio Çid el Campeador.	they are afraid that my Cid the Campeador will come there .
Prenden so conssejo assi parientes commo son, ruegan al rey que los quite desta cort.	They take counsel like the family they are, they entreat the king to exempt them from this court.
Dixo el rey: «¡No lo fere, sin salve Dios! Ca i verna mio Çid el Campeador, dar le [e]des derecho ca rencura ha de vos.	Said the king, «I won't do it, so save me God, for there will come my Cid the Campeador, you will make amends to him, for he has a claim against you.
Qui lo fer non quisiesse o no ira [a] mi cort, quite mio reino ca del non he sabor.»	Whoever were to refuse to do it or were not to go to my court, let him leave my kingdom, for I have no liking for him.»
	[2987–94]

Since the *infantes* of Carrión are bothered by the idea of El Cid assisting (*venir*) the assembly, they seem to place themselves already there (v. 2987). This orientation point, later on, is taken empathically by the king, when the young noblemen confess him their

2140). Thus, throughout the text it competes with its synonym *aduzir*. In some cases, however, *traer* becomes deictically neutralized as “to have with oneself, to possess some attribute” (v. 1510: *lanças que pendones traen*; 1587: *luenga trahe la barba*).

worries (v. 2991). After only two verses, nonetheless, Alfonso changes the *origo* by hinting on a centripetal movement (*ir*), as now he refers to any other citizen (v. 2993) and, consequently, his perspective is more objective. Once again the spatial deixis in the *CMC* is skillfully employed to stress emotional aspects of the fragment: the transposition of here to Toledo brings forth the menace of the future, while the dynamic reference in the kings' response implies changes of his attitude from empathic to categorical and resolute.

Topographic time

In the view of what has been already stated above we choose to designate the poetic conceptualization of the temporal dimension in the *CMC* as topographic time, given that – just like the space – it tends not to be referred explicitly but rather through the movements included in the plot. The flow of time, accordingly, may be deduced from long lists of place-names which are explored by El Cid and his troops (Gilman 1961, 8). It is not necessary to give here more examples for the phenomenon we have already discussed (v. 542–553, see also v. 477–488, v. 2689–97, etc.) but some other peculiarities of the time reference must be noted.

Ali dixo Minaya: «Consejo es aguisado.»	There Minaya said, «It's a prudent plan.» [1262]
Essora dixo Minaya: «¡De buena voluntad!»	Then said Minaya, «Most willingly.» [1282]
Fablava Minaya i a guisa de varon	Minaya spoke there like a man [1349]
[AFTER THE KING'S SPEECH]	
Aqui entraron en fabla los iffantes de Carrion	Here began to speak the infantes of Carrión [1372]

In many cases of spatial reference through pronouns we have observed some semantic ambiguities, for their textual context suggests a temporal rather than spatial interpretation. First, there are numerous passages of dialogical sequences where *aquí-allí* mark the change of the speaker. It would be difficult to state that the deictic elements in v. 1262 or v. 1372 have actual locative meaning, given that what matters in the fragment is not

the place but the – sometimes abrupt – moment of verbal intervention. The temporal interpretation in those cases can be easily confirmed thanks to structural and functional equivalence between v. 1262 and v. 1282. Accordingly, even the anaphoric *i* (< Lat. *hic*) in v. 1349 gains the meaning of ‘then’, a phenomenon that seems to be omitted by the grammar of the *CMC* compiled by Menéndez Pidal (1964, 325–326).

El que aqui muriere lidiando de cara prendol yo los pecados e Dios le abra el alma.	He who dies fighting face to face, I will take away his sins and God will have his soul. [1704–05]
Dixo el Campeador: «Des aqui vos sean mandadas.»	Said the Campeador, «From this moment be they given to you. » [1710]
En esto desperto el que en buen ora naçio,	Just then awoke he who was born in a fortunate hour, [2292]
[AFTER THE BATTLE] Aquis ondro mio Çid e quantos con el son.	here my Cid honoured himself, as did all those who are with him. [2428]

On the other hand, there are ambiguous instances of spatiotemporal reference whose semantic motivation is more transparent, since in passages like v. 2292 the expression *en esto*¹⁰ may be equivalent of ‘in these circumstances’ (at the level of the plot) or even ‘in this point of the story’ (at the level of the enunciation).

What seems rather obscure are the words of the priest Jerónimo (v. 1704–1705), who during the mass before the battle could not have possibly suggested that God would forgive the sins of those who die *aquí* (i.e. in the church), but rather in combat (i.e. *allí*). Thus, it may be either a case of *Deixis am Phantasma* or Jerónimo wanted to refer simultaneously to the place and time of the battle: ‘here’ as in ‘at this point of the conflict’. Some analogy may be noticed between this passage and the one where El Cid is said to have earned merit *aquí* (v. 2428), while from the point of view of the plot it is the temporal circumstances (i.e. after winning the battle and slaying King Búcar) that should

¹⁰ In general the temporal interpretation based on a locative expression is rather universal: see the etymology of Sp. *entonces* (Lat. *in + tunc*), the periphrastic usage of Sp. *en + gerund* (e. g. *en llegando*) or the Polish temporal adverbs *w-tem, w-tedy*.

be stressed. In this respect, the case of v. 1710, when Rodrigo promises the priest to let him go out to fight in the first row, proves to be less problematic, if we agree that by *des aquí* ('from this moment') the speaker is referring to the present act of communication without distinguishing the time from the place of coding the message (see also v. 180).

Aquis conpieça la gesta de mio Çid el de Bivar.	Here begin the deeds of my Cid of Vivar.l. [1085]
Aqui reçiben las fijas del Campeador,	here they welcome the daughters of the Campeador [2583]
¡ Aqui veriedes quexar se ifantes de Carrion!	Here you would see the infantes of Carrión protesting [3207]

After examining the phenomenon of temporal meaning of locative pronouns, we should notice also some similar cases which, nonetheless, acquire significance at the level of the enunciation. Consequently, *aquí* in v. 2583 and v. 3207 are also lacking of its original spatial reference but not in favour of any temporal interpretation but rather of the discourse deixis, given that they indicate a point inside the textual 'space' of the poem. In this view, the extratextual reference (*demonstratio ad oculos*) gives way to the metadiscursive commentaries such as the most famous case of the beginning of the second *cantar* (v. 1085),¹¹ which constitutes the zero-point for the rest of the narrative flow.

Finally, while the deictic component referring to the space can be found in the semantic content of some *verba movendi*, the temporal dimension gets to be codified in the grammatical category of the tense. The temporal system of the verb in the *CMC* is a very disputed issue, given the unequal distribution of the forms (Gilman 1961, 23) or the inconsequence of their combinations. In order to illustrate those problems let us focus only on one representative passage (v. 826–828):

Minaya Albar Fañez desto es pagado ; por ir con el omnes son contados . Agora davan çevada, ya la noch era entrada ,	Minaya Álvaro Fañez is pleased with this, to go with him men are named , soon they gave barley, already night had arrived ,
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¹¹ It must be noted here that the phenomenon of introducing reported speech by locative pronouns we discussed above may also be interpreted in terms of the discursive deixis.

mio Çid Ruy Díaz | con los sos
se **acordava**:

my Cid Ruy Díaz **was consulting** with his
men

[826–828]

If we accept the face-to-face context of the *juglar*'s performance, which must have left some marks on the text itself, we should not be surprised by the confusion of the two temporal determinations: now and then. All the represented action, even if anchored in the past, for the necessities of the oral presentation to the public tend to be situated in the very time of the codification (*origo*) and, on the other hand, it seems to be compatible with explicit present reference (v. 827: *agora*) despite being expressed by past tenses (*davan*). In this context, Gilman proposes to interpret most of the tenses in the *CMC* as predominantly aspectual (1961, 30) distributed in 'celebrative' use of *pretérito indefinido*, associated with heroic actions, 'descriptive' present and (96) circumstantial *pretérito imperfecto*. This model of the particular epic grammar would lead us to state that the temporal paradigms in the poem are more likely to express the (ego-fugal) subjectivity of the enunciation rather than the (ego-centric) deixis phenomenon (Vicente Mateu 97). Thus, we may tentatively conclude that among the panorama of verbal tenses of the *CMC* only the adverbial pronouns have the full deictic function of situating the (poetic) utterance in relation to the moment of its performance.

Conclusions

One of the essential issues raised in this article was the correlation between the spatial and temporal dimensions in the epic text of *CMC*. In the first place, this phenomenon may be explained by the particularity of the plot which consists entirely of topographically determined movement of the characters. Therefore, in the context of an exile, as well as military and diplomatic expeditions, it seemed justifiable to talk about dynamized space and topographic time. The former one was described in three spatial dimensions through locative pronouns and adverbs, verbs of movement and local place-names, creating – implicitly – the fourth dimension: the time of starting and finishing the journey.

As for the spatial reference in the poem, it may be either intratextual (*konstruktiv Phantasie*), absorbing the perspective of the audience, or extratextual (*Deixis am Phantasma*), bringing the event forth to the orientation centre of the performance itself. In the latter case, we have stated the emphatic usage of spatial reference in order

to enhance the dramatic potential of the climax scenes such as the act of reconciliation between El Cid and the king or the crime of the *infantes* of Carrión. Finally, the dynamic character of the spatial deixis was exemplified by the usage of the centripetal (*ir-llevar*) and centrifugal (*venir-traer-aduzir*) verbs, which enables some pragmatic modification of the message.

With regard to the temporal dimension, it seems that the time of the *CMC* is slightly dominated by the spatial conceptualization, given that there are many cases of locative pronouns signalling the order of events or introducing a new speaker in reported speech. However, it may be argued if the spatial-temporal ambiguity in those passages serves rather as phenomena of the discursive deixis. In the end, we paid much less attention to the deictic content implied in the tenses of the verb accepting the scholars' view on their aspectual rather than temporal interpretation.

On the basis of the present exploration we hope to have demonstrated that the deictic phenomenon encrypted in the text not only enriches the modern (reading) reception of the *CMC* but also allows us to speculate of the *juglar's* technique of presenting the Castilian epic to the audience. The aim of this tentative analysis was to signal the importance of complementing the semantic, lexical and syntactical study of such a unique medieval poem as the *CMC* with its pragmatic component.

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