Figures of Speech in Religious Prose, with Special Reference to Directive Speech Acts in Middle and Early Modern English

Akio Katami

Aoyama Gakuin University, Japan

1 Introduction

Speech act theory is explicitly associated with the work of Austin (1962). It concerned with the linguistic acts made while speaking, which have some interpersonal and pragmatic effect. He refined its categories : (i) the act of uttering (locutionary act); (ii) the act performed in saying something such as promising, swearing, warning (illocutionary act); and (iii) the act performed as a result of saying something like persuading (perlocutionary act). Speech act does not refer simply to the act of speaking, but to the whole communicative situation to explain linguistic meaning in terms of the use of words and sentences in the performance. In contrast to theories which maintain that linguistic expressions have meaning in virtue of their contribution to the truth conditions, it explains linguistic meaning in terms of the use of words and sentences in the performance of speech acts.

The aim of this paper is to investigate the various manifestations of directives in the religious prose in the Middle and Early Modern English period. As the religious prose aim for moving the disposition of its hearers and readers to assent to, and follow their religious precepts by conveying their ineffable experience, we can assume there are a number of persuasive techniques of rhetoric. I will investigate the heterogeneity of speech acts through manifestations of directives in the works of Middle and Early Modern English as follows:

Middle English

A Revelation of Love (*RL*), *The Scale of Perfection* (*SP*), *The Cloud of Unknowing* (*CU*) (the latter half of the 14th century), *The Book of Margery Kempe* (*BM*) (c.1430)

Early Modern English

The Pilgrim's Progress, from this World to that which is to come, Part 1 (*PP*) (1678), *An Earnest Appeal to Men of Reason and Religion* (*EA*) (1744)

In the next section, I will introduce the discourse world of Christian religion in the sphere of religious communication.

2 The discourse world of (Christian) religion in the sphere of religious communication

Kohnen (2010: 526-527) refers to three types of communication between God as the transcendental authority and the Christian community. The Bible and its canon are a first sphere of religious

communication. They are characteristically conceived as 'God's word'. The second case is the Christian community addressing God, which is prayer. The third possibility is members of the Christian community addressing other members of the Christian community. In this third category Kohnen distinguishes two plausible options, which are the theological discussion and religious instruction. The assumed readers of theological discussion are specialized professional theologians. On the other hand, religious instruction, which is the subjects of this research can be seen to include both specialists and laypeople.

The choice of directive speech acts has much to contribute to persuade the audience. Four manifestations of them will be analyzed. In section 3 some instances of speech act verbs will be focused in the works. This is followed by section 4 dealing with imperatives. In following section 5 impersonal constructions to denote obligation and directives will be observed. In section 6, we will see the stylistic effects in view of so-called indirect directives contained in metaphors and word pairs. In section 7 there will be mention of hearer-based directives, which explicitly emerged in Modern English period. And in the final section, based on the observation so far, I will draw the conclusion and topics for future research.

3 Speech Act Verbs

Wierzbicka (1987: 3) states speech act verbs are crucially important to recognize the way we perceive the world we live in – the world of human relationships and human interaction. Yet we may say the meaning of such verbs has not been investigated enough in the works of medieval mystics. Traugott (1991) demonstrates a historical perspective on speech act verbs, and investigates the semantics of 275 of them which can be used performatively, and she classifies them into four semantic areas. The verbs which we shall deal with, following her taxonomy, belong to 'mental and psychological states'.[1] Among them, especially, we will focus on directive speech act verbs, since we can assume the genres associated with religious instruction require directive speech acts in every period of the history of English.

Searle (1969: 66) defines a directive speech act as an attempt by a speaker or writer to get the addressee to carry out an act. It should be noted that the speech act verbs contained in a performative expression may vary regarding the obligation associated with the directive speech act. They may range from direct commands to polite requests and suggestions. Performatives contain directive speech act verbs in the first person singular or plural indicative active, an object referring to the addressee and the requested act.

We will observe the following eight directive speech act verbs. The quantitative distribution of each verb is shown in the table below:

Figure 1: Directive speech act verbs in Middle English

	RL	*SP*	*CU*	*BM*
words	54,955	93,770	37,106	84,249
I ask	5 (4)*	0	0	7 (2)

2

I beseech	0	0	8	3 (0)
I bid	0	0	12 (8)	9 (1)
I pray	3 (0)	7 (3)	15 (1)	25 (0)
I swear	0	0	0	3 (0)
I tell	1 (0)	8	19 (7)	15 (0)
I will, I wolde	4 (1)	12 (2)	15 (10)	17 (4)

Figure2: Directive speech act verbs in Early Modern English

	PP （The first part）	*EA*
words	55,999	18,344
I ask	0	0
I beseech	1	0
I bid	1	0
I pray	3	0
I swear	1	0
I tell	1	0
I wish	2	0

* Numerals in blankets refer to a number of occurrences in subordinate clauses.

3.1 I ask

Julian does not employ *I ask* except in the words of Jesus once as follows (underlines and shadings are mine):

(1) …, it is ioy and lykyng enow to me, and <u>I aske</u> nowte ell of the for my travel but that I myght wel payen the. (*RL* xxiii: 34)

'it is sufficient joy and delight for me to know that I can truly satisfy you. I ask you nothing else as the result of my suffering.'

The utterance caused her to think about the essence of giving cheerfully, and to realize the wish of Jesus and his intention to please the one to whom he gives it. Next, let us consider the usage of Margery. What has to be noted is illocutionary force of *I ask* is reinforced by the use of vocative form and interjectional adverb to evoke more attention as in (2):

(2) <u>I aske</u> ryth nowt, Lord, but that thu mayst wel gevyn me, and that is mercy whech <u>I aske</u> for the pepil synnys. Thu seyst oftyntymes in the yer to me that thu hast forgovyn me my synnes. …

Therfor I aske now mercy for the synne of the pepil, as I wolde don for myn owyn, … (*BM* lvii: 141)

'I ask for absolutely nothing, Lord, except what you may well give me, and that is mercy which I ask for the people's sins. You often say to me during the year that you have forgiven me my sins. … Therefore I ask now mercy for the sin of the people, as I would do for my own,'

It should be added that *I ask* is repeated to emphasize crucial elements in the mind of the reader or listener. Through the speech act verbs, repetitions and vocative usage, Kempe attempts to exhibit the importance of mercy explicitly.

3.2 I beseech

To *Beseech* is closely related to verbs like *beg*, *implore* and *plead*. By beseeching person, we will try to obtain an action from addressee. The addressee is hoped to fulfill the wish by the illocutionary force.

It is worth noting that one of the three instances by Margery is employed as a discourse marker as in (3a):

(3) a. so I beseche þe, forȝeue þe pepyl al scorne & slawndrys & al þat þei han trespasyd, (*BM* xliiii: 107)

'so, I beseech you, forgive these people all the scorn and slanders, and all their trespasses,'

b. I charge thee and I beseche thee, with as moche power and vertewe as the bonde of charité is sufficient to suffre,… (*CU* Prologue: 1)

'I charge thee and I beseech thee, with as much power and virtue as the bond of charity is sufficient to suffer,…'

Here we notice a speech act verb *beseech* is employed for praying God for forgiveness. Since the rest of all the instances also accompany *yow* 'you' and *þe* 'thee', it is appropriate to suppose Margery aims at a speech act as obtaining an action from addressee. Suffice it to say that she tries to prevail upon the addressee by impressing her with the intensity of her beseeching. In (3b) directiveness of the verb is reinforced by a word pair 'power and vertewe'.

3.3 I bid

To *bid* person means to command or order to do something.　All the nine instances of *I bid* in *The Book* are uttered from God or apostles toward Margery. One illustration is as follows:

(4) a. I wyl no lengar þow fast, þerfor I byd þe in þe name of Jhesu ete and drynk as thyn husbond doth. (*BM* xi: 24-25)

'I no longer wish you to fast, therefore I bid you in the name of Jesus, eat and drink as your

4

husband does.'

b. And here maist thou see sumwhat and in party the skil whi that <u>I bid</u> thee so childly hele and hyde the steryng of thi desire fro God. And yit <u>I bid</u> thee not pleynly hyde it, for that were the biddyng of a fole, for to bid thee pleynly do that on no wise may be done. Bot <u>I bid</u> thee do that in thee is to hide it. And whi bid I thus? （*CU* XLVII: 88）

'And here mayest thou see somewhat and in part the reason why that I bid thee so childishly cover and hide the stirring of thy desire from God. And yet I bid thee not plainly hide it; for that were the bidding of a fool, for to bid thee plainly do that which on nowise may be done. But I bid thee do that in thee is to hide it.'

It should be noted that the shaded phrase *i*n 'þe name of Jhesu' is interposed in order to justify and reinforce the force of act of bidding. Although Margery vows in her mind that she never breaks her Friday fast, her husband asks her to eat and drink together as they have done before. Unless she accepts his requirement, he threatens her to have sex with her again. In her embarrassment, when she says her prayers kneeling down beside the cross in the field, Jesus spoke to her as in (4b). It illustrates the intensification of directive force by a rhythmical effect of repetition.

3.4 I pray

The verb *pray* means not only make devout petition but also ask a person for a thing desired. Julian employs a speech act verb 'pray' to address their readers and audience as in (5a). In addition, (5b) is one of the three examples of Bunyan, which is not a kind of speech act verbs, but the function of comment close.:

(5) a. <u>I pray</u> you al for Gods sake and counsel you for your owne profitt that ye levyn the beholding of a wretch that it was shewid to, (*RL* viii: 13)

'I pray you all for God's sake, and counsel you for your own to stop thinking about the poor wretch who was shown it,'

b. But, <u>I pray,</u> will you tell me why you ask me such questions? (*PP:* 82)

In (5b), rather than the meaning of the original prayer, 'I pray' functions as a discourse marker to work on others.

3.5 I swear

The verb to *swear* constitutes an attempt to make the addressee believe what one is saying, and to make a person believe what must be true. The propositions of unquestionable truth the speaker is invoking in support of the utterance refer to something sacred and express the speaker's respect for it. Whatever the speakers swear, it must be sacred to them, and unquestionably so. There are three instances by Margery.

When Margery was kneeling in a chapel, weeping a very great deal and asking mercy and forgiveness for her sins, Christ said to her as follows:

> (6) I swer to þe be my mageste þat I schal neuyr forsakyn þe in wel ne in wo. I schal helpyn þe & kepyn þe þat þer schal neuyr deuyl in Helle parte þe fro me, ne awngel in Heuyn, ne man in erthe, for deuelys in Helle mow not, ne awngelys in Heuyn wyl not, ne man in erthe schal not. (*BM* v: 17)
>
> 'I swear to you by my majesty that I shall never forsake you in well and in woe. I shall help you and protect you so that devil in hell shall never part you from me, nor angels in heaven, nor man on earth shall not.'

In (6) we see speech acts entailed in *I swer* is strengthened by an oath, *be my mageste*, in addition to repetitions of negative adjectives *ne* underscored by double lines. And we should also notice variation of words of God to express his grace in shaded parts. These three shadings are the same in the message, which is God's will never leave us and always be with us. Variation is the repetition of the same thought in different words, and particularly elegant variation to use an alternative expression as a replacement for the one in the context, is a marked feature of prose essay style as a means of avoiding plainness and as a device for emphasis. As this instance shows, Margery employs some stylistic devices like repetition and variation to make speech act of swearing become prominent.

3.6 I tell

To *Tell* is similar to *ask* and to *bid* in expressing the speaker's wanting, but it is different from the two verbs in lacking the assumption that what the speaker wants is for his own benefit. It is helpful to refer to Wierzbicka (1987: 41) to elucidate the speech act in *I tell*. She states that the speaker wants the addressee to do something, wants him to know that he wants to him to do it, and expects him to do it because of the speech act, and adds the component 'I assume that you will do it', and the absence of any courteous 'I don't want to say that you have to do it', makes it a somewhat peremptory speech act. As the speaker does not spell out any authoritarian assumptions, *tell* is a matter-of-act speech act. We will expand this argument into a certain usage of Margery. It is necessary to draw attention to the collocational pattering with intensifiers and addressing terms. In *BM,* a speech act verb *tell* co-occurs with intensifiers 'forsoþe', 'trewly' and 'very trewth'. See the following instances in (7):

> (7) a. For I telle þe forsoþe rygth as I spak to Seynt Bryde ryte so I speke to þe, dowtyr, & I telle þe trewly it is trewe euery word þat is wretyn in Brides boke, & be þe it xal be knowyn for very trewth. (*BM* xx: 47)
>
> 'For I tell you in truth just as I spoke to St Bridget, just so I speak to you, daughter, and I tell you truly that every word which is written in Bridget's book is true, and it shall be

known as truth indeed.'

        b. I tell you, Sir, I am going to yonder wicket-gate before me; (*PP*: 18)

From the words uttered by Jesus to Margery in (7a), we see some elements for actualizing speech act. First, it is noteworthy that 'I telle' is reiterated. Secondly, the speech act verbs are modified by truth intensifiers 'forsoþe' and 'trewly'. Thirdly, the passage ends with a phrase 'very trewth' to underscore the propriety that the book written by St Bridget[2] is faithful.

    Next, let us see the speech act in (7b) in the instance from Modern English. The directive force is weakened only to be calling for attention.

3.7 I will

    The main verb *will* complies two different ways, either as a verb describing a mental act or as a verb performing a speech act. The meaning of *will* as a speech act seems to include the whole meaning of *will* as a mental act to express verbally a wish for concerning the addressee. Therefore, the meaning of *will* as a mental act must be regarded as a clue to the meaning of wish as a speech act. As we use in present day English, *will* was already employed as auxiliaries in the fourteenth century. We must notice, however, though it is obsolete now, the use of *will* and *wolde* as a main verb were not rare in the period of Middle English. Thus, both Julian and Margery use this speech act verb to express desire and hope. Consider the following example from *RL*:

        (8) And therfore I will that thou wisely know thi penance, and shalt then sothly seene that all thi
            living is penance profitable. (*RL* lxxvii: 124)

           'And therefore I want you to know your penance, and shall see that all your life is a profitable
           penance.'

God said to Julian as in (8) in the revelation where it spoke of pity. The speech act verb *will* is effective in conveying his message with intensity, that is, this place is a prison, and this life is full of penance.

    Next, I will take an example to illustrate speech acts by Margery:

        (9) a. It is my worschep, dowtyr, þat I xhal do, and þerfore I wil þat þu have no wyl but my
            wyl. (*BM* lxiii: 156)

          'It is my worship, daughter, that I shall do, and therefore I wish that you have no will
           but my will.'

         b. A, blisful Lord, I wolde I knew wher-in I myth best loue þe and plesyn þe & þat my loue
            wer as swet to þe as me thynkyth þat thy loue is un-to me. (*BM* lxiiii: 157)

           'Ah, blissful Lord, I wish I knew in what I might best love you and please you and that my
           love were as sweet to you as I think your love is to me.'

(9a) is a reply from the lord to Margery who is meek and humble. She appealed to the lord with great reverence that she was not worthy enough to have such grace. The speech act of *I will* shows the lord encouraged her not to be annoyed by slander and bodily anguish, and suggests all she has to do is to wish God's will. In (9b), with entreating by Margery, which involves a speech act verb *wolde*, the lord answers with grace and meticulousness that how much he loves her, though it may not be known in this world how much it is. He goes on to proclaim in another world she will see, without end and every good day, that he ever gave her on earth of contemplation.

4 Imperatives

Imperatives express commands or requests, and these functions urge the audience to act in a certain way. Quirk et al. (1985: 831-832) indicates illocutionary force of imperatives and classifies a wide range of illocutionary acts in fifteen categories.[3] We must notice, however, it is not always possible to make precise distinctions because the illocutionary force depends on the relative authority of speaker and hearer and on the relative benefits of the action to each. Thus, it is necessary to discuss illocutionary force in the light of the situational context.

In revelation, Julian found God made all things in abundant goodness, and therefore the Trinity is ever satisfied with what he has done. God showed her all this to her great happiness as if he were saying as in (10):

> (10) <u>Se</u> I am God. <u>Se</u> I am in althing. <u>Se</u> I doe althyng. <u>Se</u> I left never myne hands of myn werks, ne never shall, withoute ende. <u>Se</u> I lede althing to the end I ordeynd it to fro withoute beginnyng be the same might, wisdam and love that I made it.   (*RL* xi: 18-19)
>
> 'See I am God. See I am in everything. See I do everything. See I never cease upholding my works, I never will, without end. See I lead everything toward the end I ordained it without beginning by the same might, wisdom, and love that I made it.'

It is noteworthy that a verb *se* 'see' is reiterated four times. By repeating the word tenaciously, the illocutionary force of imperative is strengthened. Julian mentioned her soul was instructed by this vision powerfully. And she saw in truth that she could not do other than assent to it, and so she did.

We will expand this argument into the verb *let* used in the first person inclusive mperatives in the so-called periphrastic forms[4] comprising *let us*. The Old English form *uton (we)* is replaced *by let (us)* around the second half of the fourteenth century, slowly replacing the inverted pattern with the subjunctive in Old English. As the construction with *let* is common in Middle and Early Modern English and later on, the fourteenth-century mystics are in a germinal stage of the construction.

In *RL*, neither *uton* nor imperative *let* is found. On the other hand, Margery in *BM* uses imperative *let* in nineteen instances as illustrated in (11):

(11) A, blissyd Lady, risith vp & <u>late</u> vs folwe ȝowr blissyd Sone as long as we may se hym þat

I may lokyn inow upon hym er he deye. (*BM* lxxix: 189)

'Ah, blessed lady, rise up and let us follow your blessed son as long as we may see him, so

that I may look enough upon him before he dies.'

The inclusive imperative, 'Let us,' is not so common in the works of Middle English in this research, as there is no instance except one in *CU* and *BM*. On the other hand, in the works of Early Modern English the frequency of 'Let us,' is increased. In *PP*, forty-one and in *EA* three examples are observed. The quotation below is one of the instances:

(12) Come on, then, and <u>let us</u> go together, and <u>let us</u> spend our time in discoursing of

things that are profitable. (*P.P* : 74)

5 Impersonal constructions

Impersonal constructions which denote obligation; 'it needs' and 'it behooves' are used to express directives in *RL* as follows:

(13) <u>It needyth us </u>to have kmoweing of the littlehede of creatures and to nowtyn all thing that is

made for to love and have God that is unmade. (*RL* v: 7)

'We need to know the littleness of creatures and to set at naught all the things for to love and

have God that is uncreated.'

We see one instance of 'it needs' with impersonal construction by Julian. And, as for 'it behooves', nine usages are found. Take (14) as one example:

(14) And thus in al this beholdyng methowte <u>it behovyd</u> nedys to sen and to knowen that we arn

synners, (*RL* xlvi: 64)

'And thus in all this beholding, I thought it was a duty to see and know that we were sinners,'

Seeing that the impersonal constructions are preferred to express external authority rather than by their own will, they are likely to imply the estimation of others. [5] In the context of religious prose, the construction can be also appropriate to suggest a super natural power, which means nothing but the Lord God.

6 Stylistic effect

In this section we will inquire into two stylistic traits: metaphors and word pairs. It must be noted that the importance of her original metaphor is especially noteworthy since her prose is marked by definite descriptions based on her own original senses. To cite one example:

(15) And the bliss and the fulfilling shall be so deepe and so hey that for wonder and mervell all creatures shal have to God so gret reverent drede, overpassing that hath been seen and felt beforn, that <u>the pillers of hevyn shall tremelyn and quakyn</u>. But this manner of tremelyng and drede shall have no peyne; but it longith to the worthy myte of God thus to be beholden of his creatures, dredfully <u>tremeland and quakand</u> for mekehede of ioye, … Wherfore <mark>it behovith needs</mark> to ben that <u>all hevyn and erth shall tremelyn and quaken when the pillars shall tremelyn and quaken.</u> (*RL* lxxv: 121)

'And the bliss and the fulfilling will be so deep and so high that for wonder and marvel all the creatures will have for God a great and reverent dread, surpassing anything seen and felt before, that the pillars of heaven will tremble and quake. But this way of trembling and dread will have no pain, but it longs to the worthy might of God to be beholden of his creatures, who tremble in dread and quake in humble joy,… Therefore it is necessary that all heaven and earth shall tremble and quake when the pillars shall tremble and quake.'

Julian expresses immensity of the bliss and the fulfillment by metaphors of trembling and quaking pillars. This metaphor is also noticeable in amplifying the rhetorical effect by word pairs, "tremble and quake". The image of trembling the pillars of heaven is likened to his creatures, who tremble in dread and quake in humble joy. Moreover, this chapter concludes with a denotative impersonal construction, *it behovith needs,* with repetition of the preceding content as, "all heaven and earth inevitably tremble and quake when the pillars do so."

Word pairs are stylistic devices which combine related words using *and* like 'war and peace.' This usage has been passed down from the Old English period to later generations. One of the reasons of word pairs used in the mystical prose is to change the attitude of the addressee, as well as rhythmical effect of metre. In this respect word pairs are relatable with illocutionary forces in speech acts. Let us consider the following quotation:

(16) þerfor <u>I bydde þe & comawnd þe</u>, boldly clepe me Ihesus, þi loue, for I am þi loue… (*The Book* v: 17)

'Therefore I bid and command you, boldly call me Jesus, your love, for I am your love…'

The above-mentioned speech act verbs *bydde* and *comawnd* are combined to make a word pair. We see that English mystic writers can convey theological and philosophical complexities such as revelations, the grace of God and faith in Jesus with clarity and conviction by means of word pairs.

7 Hearer-based directives

The manifestations of declarative fall into two types: speaker-based and hearer-based. According to

Kohnen (2008: 300), speaker-based declaratives are manifestations with a first pronoun plus a verb, expressing the volition or the attitude of the speaker vis-à-vis the required act. They are illustrated to be argued so far from section 3 to 5. On the other hand, hearer-based interrogatives are manifestations which question the ability / willingness of the hearer to perform the required act.   See an example from *EA* below:

> (17) I would only ask, <u>Are you such indeed? Do you answer the character under which you appear?</u> If so, you are confident with yourselves. Your principles and practice agree together. Let us try whether this is so or not. <u>Do you not take the name of God in vain? Do you remember the Sabbath day to keep it holy?</u> (*EA*: 18)

The writer expresses his requests by way of questions. Here is another hearer-based manifestation which contain the act required of the addressee in a conditional clause:

> (18) What shall I give you, to travel seven or eight hundred miles, in all weathers, every two or three months? For what salary will you abstain from all other diversions, than the doing good, and the praising God? I am mistaken <u>if you would not prefer</u> strangling to such a life, even with thousands of gold and silver. (*EA*: 47)

Here following repeated questions, a kind of hedge is implied in the conditional clause. And in another work in Modern English, *PP*, like a quotation in (19), request with the auxiliary 'would' provides a glimpse into emergence of interrogative request which leads to negative politeness [6]:

> (19) …and he said that <u>you, Sir, would tell me</u> what I must do. (*PP*: 27)

It is worth noting that hearer-based directives are all quoted in the works of Modern English period. In the research subjects of Middle English in this paper, no hearer-based or indirect directive manifestations are found.

8 Conclusion

The present investigation has demonstrated that various manifestations of directives add a striking effect to persuasion in the works of medieval mystics.   Religious instruction requires directive speech acts by means of speech act verbs, imperatives and impersonal constructions. I have stated with illustrations the speech act is consolidated and intensified with various means like vocative terms, repetitions, intensifiers and elegant variation.

Furthermore, I have suggested metaphors and word pairs display stylistic effects in terms of directive performance. It is clear that religious instruction can be directive as well as expository, and any exposition in the context of religious instruction will necessarily have consequences of the addressee's actions.

Through the illocutionary force, religious prose exhibits the cruciality of faith with explicitness. It is a

commonly accepted fact that the European Middle Ages were "oral", as writing was dictated, and literature was transmitted by reading aloud. The instances in Middle English may remind us that the primarily oral mode of medieval culture reflects on the structure of language.

In Early Modern English, however, hearer-based directives such as interrogatives, hedges entailed in conditionals grew apparent. They are ways of expressing directives indirectly by stating implicitly that some course of action is necessary or desirable. In addition, inclusive imperatives such as 'Let us' widely came into use.

Bibliography

Texts

Bestul, T. H. (ed) (2000) *The Scale of Perfection.* Michigan: Medieval Institute Publications.

Glasscoe, M.(ed) (1976) *A Revelation of Love*. Exeter: University of Exeter Press.

Hodgson, P.(ed) (1944) (reprint.1981) *The Cloud of Unknowing*. EETS O.S. 218. London: Oxford University Press.

Meech, S. B. and Allen,H. E.(eds) (1940) *The Book of Margery Kempe*. EETS O.S. 212. London: Oxford University Press.

Owens, W.R. (ed) (2008) *The Pilgrim's Progress.* Oxford: Oxford University Press.

Wesley, J. (cc.1923) (2012) *An Earnest Appeal to Men of Reason and Religion*. (the 3rd ed.) Bristle: Eighteenth Century Collections Online Print Editions (ECCO).

References

Austin, J. L. (1962) *How to Do Things With Words. The William James Lectures Delivered at Harvard University in 1955.* Oxford: Oxford University Press.

Brown, P and Levinson C.S. (1987) *Politeness: Some universals in language usage*. (reissued edition) Cambridge: Cambridge University Press.

Caink, A (2014) 'The Art of Repetition in Muriel Spark's Telling', In S. Chapman and B. Clark (eds) Pragmatic Literary Stylistics. pp.16-35. Hampshire: Palgrave Macmillan.

Gibbons, A. and Whiteley, S. (2018) *Contemporary Stylistics*. Edinburg: Edinburg University Press.

Katami, A. (1996) 'Impersonal Constructions with Special Reference to Mental Attitudes', pp.203-229.*Thought Currents in English Literature* 69.

Kohnen, T. (2007) 'Text Types and the Methodology of Diachronic Speech Act Analysis', In S.M.Fitzmaurice and I. Taavitsainen (eds) *Methods in Historical Pragmatics*. pp.139-166. Berlin: Mouton de Gruyter.

Kohnen, T. (2008) 'Tracing directives through text and time', In A.H Jucker and I. Taavitsainen (eds) *Speech Acts in the History of English*. pp.295-310. Amsterdam: John Benjamins.

Kohnen, T. (2010) 'Religious discourse', In A.H. Jucker and I. Taavitsainen (eds)*Historical Pragmatics.*

pp.523-547. Berlin/New York: Walter de Gruyter.

Leech, G. (1969) *A Linguistic Guide to English Poetry*. London: Longman.

Quirk,R., Greenbaum,S., Leech,G. and Svartvik, J. (1985) *A Comprehensive Grammar of the English Language*. London: Longman.

Searle, J. R. (1969) *Speech Acts*. Cambridge: Cambridge University Press.

Traugott, E. C. (1991) 'English Speech Act Verbs: A historical Perspective', In L. R. Waugh and S. Rudy (eds) *New Vistas in Grammar: Invariance and Variation*. pp.387-406. Amsterdam: John Benjamins.

Wierzbicka, A. (1987) *English Speech Act Verbs: A Semantic Dictionary.* Sydney: Academic Press.

Wilson, R.M. (1956) 'Three Middle English Mystics. *Essays and Studies'*, N.S.9, pp.87-112. London: John Murray.

NOTES

[1] The rest of the semantic areas are 'verbs of uttering' like *shout,* 'terms of vision' like *shine*, and 'spatial expressions' like *put under*.

[2] Saint Bridget (1303-1373) was a Swedish mystic and saint. She is one of the six patron saints of Europe.

[3] order, command; prohibition; request; plea; advice, recommendation; warning; suggestion; instruction; invitation; offer; granting permission; good wishes; imprecation; incredulous rejection; self-deliberation

[4] Kohnen (2007: 144) defines the term "imperative" in a rather broad sense, covering not only imperative sentences but also so-called periphrastic imperatives. In this sense, imperatives may be subdivided into imperatives involving the first, the second and the third person. First-person imperatives are the so-called periphrastic forms comprising *let us / let's* or Old English *uton we*.

[5] Katami (1996) deals with impersonal constructions with mental attitude, and states one of the causes for choosing impersonal rather than personal constructions are due to the autonomy of the subject.

[6] Negative politeness is oriented mainly toward partially satisfying the addressee's negative face. Negative face is the want of every 'competent adult member' that his actions be unimpeded by others. See Brown, P and Levinson C.S. (1987) for more knowledge in detail.