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 mystical prose in the fourteenth century. As the prose by medieval mystics 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 a particular speech acts through manifestations of directives in *A Revelation of Love* (henceforth, *Revelation*) by Julian of Norwich and an autobiography by another mystic, *The Book of Margery Kempe* (henceforth, *The Book*).

Dying in Norwich in May 1373, Julian is gazing at a crucifix held before her eyes. Suddenly, blood trickles down from under the crown of thorns. Then at the point of death from a severe illness, for which she earlier prayed as a means to be purged by the mercy of God and afterwards to live more to God's glory, she received a series of showings. From this experience derives the work of Julian of Norwich, the earliest woman whose writing in English can be identified. Her revelations were granted to a deeply religious woman still living at home, who as a result of them retired into a more perfect way of life as an anchoress.

Margery was born in King's Lynn in Norfolk in about the year 1373, and as she tells us that...
she was about sixty in Book II, chapter 5, we can date her book, the first autobiography in English, to the year 1433. As containing the writing of a religious recluse, we may say Kempe is another Julian of Norwich, however, we should notice Windeatt (1985: 9) mentioning that the Book is as different from Julian's work as Margery Kempe is from Julian herself. Of Margery's devotion no reader can be in doubt, but the turbulent life that she looks back on in dictating her book is far removed from the peace and the withdrawal from the world which are the experience of the recluse.

In the following section 2, I will give some instances of speech act verbs by the two mystics. This is followed by a section 3, their usage of imperatives. In section 4, we will deal with directives formed by impersonal constructions to denote obligation and directives. In section 5, we will see the stylistic effects in view of so-called indirect directives contained in metaphors and word pairs. And in section 6, based on the observation so far, we will draw the conclusion and topics for future research. According to Kohnen (2007: 149), the indirect directives mainly consist of two groups: hearer-based interrogative sentences and speaker-based declarative sentences. As Kohnen mentions that the former were rare in his research,1) we will focus on the latter types for the lack of space.

2. 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’.2) 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 with regard to the obligation associated with the directive speech act. They may range from direct commands to polite requests and suggestions. Performatives contain a directive speech act verb 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:
The total number of speech act verbs in *Revelation* (54,955 words) and *The Book* (84,249 words)

<table>
<thead>
<tr>
<th></th>
<th>Revelation</th>
<th>The Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>I ask</td>
<td>5 (4)</td>
<td>7 (2)</td>
</tr>
<tr>
<td>I beseech</td>
<td>0</td>
<td>3 (0)</td>
</tr>
<tr>
<td>I bid</td>
<td>0</td>
<td>9 (1)</td>
</tr>
<tr>
<td>I pray</td>
<td>3 (0)</td>
<td>25 (0)</td>
</tr>
<tr>
<td>I swear</td>
<td>0</td>
<td>3 (0)</td>
</tr>
<tr>
<td>I tell</td>
<td>1 (0)</td>
<td>15 (0)</td>
</tr>
<tr>
<td>I will, I wolde</td>
<td>4 (1)</td>
<td>17 (4)</td>
</tr>
</tbody>
</table>

* Numerals in blankets refer to a number of occurrences in subordinate clauses.
* *I ask* in the table is not a reporting verb in order to obtain an answer for interrogation. In speech act, the asking person wants the addressee to do something that would follow the speaker's intention.
* In *I tell*, only *I tell you (thee)* is counted since other forms does not contain a directive speech act.
* As for *I will* and *I wolde*, the fourteenth century is a transitional period between a main and an auxiliary verb. In this paper, we will take up to observe the former.

2.1 *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 I aske nowte ell of the for my travel but that I myght wel payen the. (*Revelation* 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 a, b):

(2) a. *Lord, I ask mercy and preservyng fro evyrlestyng dampnacyon for me and for all the world,* (*The Book* vii: 20)

‘Lord, I ask mercy and preservation from everlasting damnation for me and for all the world,’

b. *I ask ryth nowt, Lord,* but that thu mayst wel gevyn me, and that is mercy whech I aske 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, … Therfor I aske now *mercy* for the synne of the pepil, as I wolde don for myn owyn, (*The Book* 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,’

We see, hinted in this extract (2a), she proclaims it is mercy that she really asks for by calling the name of lord, and the use of *now* in (2b) is to get careful heeding. It should also be added that in (2b), *I ask, now*
and _lord_ are all 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.

### 2.2 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 one of the three instances by Margery is employed as a discourse marker as in (3):

(3) so I beseche þe, forseue þe pepyl al scorne & slawndrys & al þat þei han trespasyd, (The Book xliii: 107)

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

Here we notice a speech act verb _beseech_ is employed for praying God for forgiveness. Since the rest of all the instances also accompany _you ‘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.

### 2.3 I bid

To _bid_ person means to command or order to do something. All the nine instances of _bid_ in _The Book_ are uttered from God or apostles toward Margery. One illustration is as follows:

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

‘I no longer wish you to fast, therefore I bid you in the name of Jesus, eat and drink as your husband does.’

It should be noted that the shaded phrase _in 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 (4).

### 2.4 I pray

The verb _pray_ means not only make devout petition but also ask a person for a thing desired. Julian and Margery employ the speech act verb to address their readers and audience as follows:

(5) a. I pray 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, (Revelation 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. I pray $\omega$ that it be $\omega w r$ as $\omega w r$ owyn, for I wil helpyn $\omega w$ to Seynt Iamys wyth Goddys grace. *(The Book xlv: 108)*

‘I pray you that it be yours as your own, for I will help you to get to Santiago with God’s grace.’

In (5a), Julian entreats her fellow Christians to stop thinking about her who was shown the revelation. She says she is sure of dying on the Day of Judgement, and this is a cause both of wonder and disquiet, for she thinks the vision she received was meant for those who were going to live. Margery let a certain man who is so drawn by her good words pray her in much feeling, and then he offers her ten marks to arrive in Santiago as in (5b). There are other things to note. The prayer in (6) is addressed from Mary Magdalene to Virgin Mary requiring to give permission to kiss lord’s feet so as to get his grace:

(6) I pray $\omega w$, Lady, gyf me leue to handelyn & kissyn hys feet, for at $\psi$ get I grace. *(The Book lxxx: 193)*

‘I pray you, Lady, give me leave to handle and kiss his feet, for at these I get grace.’

As the illocutionary force of speech act in *I pray* becomes salient, an addressing word *Lady* is interposed after the speech act verb.

Next instance, (7) is from the words of the prior who rejects Margery to come into their chapel as in:

(7) And þerfor prouydith $\omega w$ an oþer place, I pray $\omega w$. *(The Book lvii: 139)*

‘And therefore, provide yourselves with another place, I pray you.’

Here as we see the phrase *I pray* comes at the end of the sentence, there is a possibility that this speech act verb may be employed as a discourse marker.

2.5 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 is has to 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:

(8) I swer to $\psi$ be my mageste $\psi$at I shal neuyr forsakyn $\psi$ in wel ne in wo. I shal helpyn $\psi$ & kepyn $\psi$ $\psi$at $\psi$er schal neuyr deuly in Helle parte $\psi$ fro me, ne awngyl in Heuyn, ne man in erthe, for deuelys in Helle mow not, ne awngelys in Heuyn wyl not, ne man in erthe schal not. *(The Book 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 (8) we see speech acts entailed in I swer is strengthened by an oath, be my majeste, 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.

2.6 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 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. In Revelation, let us consider an instance in the words of God to Julian:

(9) Accuse not (thy)selle overdon mekil, demandand that tribulation and thy wo is al for thy defaute; for I will not that thou be hevye ne sorowfull vndiscretly; for I tell the how so tho do, thou shalt have wo. (Revelation lxxvii: 124)

‘Do not accuse yourself too much, thinking that your tribulation and your fault is all for your fault, since I do not wish that your are depressed and sorrowful indiscreetly, for I tell you whatever you do, you will have woe.’

The speech act verb tell suggests that we are bound to be condemned to woe, so we should accept and endure humbly whatever penance God himself gives us, with his blessed passion ever in mind. When in pitying love we recall God’s blessed passion we suffer with him, as did his friends who actually saw it. The passage makes clear that Julian employed a verb tell to elucidate directive speech acts.

We will expand this argument into a certain usage of Margery. It is necessary to draw attention to the collocational patterning with intensifiers and addressing terms. In the Book,
a speech act verb *tell* co-occurs with intensifiers ‘forsooth’, ‘truly’, and ‘certainly’ in ten out of fifteen instances. In addition to that, we should not overlook the fact that six in the whole instances occur with vocatives like ‘daughter’ and ‘sir”, including three which are used with intensifiers. See the following instances in *The Book*:

(10)a. For I telle þe forsoþe ryght 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. (*The Book* 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. for I telle gow, ser, owr Lord Ihesu hath no deynte of a ryche man les þan he wil be a good man & a meke man. (*The Book* xlv: 108)

‘for I tell you, sir, our Lord Jesus has no liking for a rich man less than he will be a good man and meek man.’

c. Dowtyr, I haue telde þe many tymes þat þe frer schulde seyn euyl of þe. þerfor I warne þe þu telle hym not of þe preuy cownsel which I haue schewyd to þe, for I wille not þat he here it of thy mowth. And, dowtyr, I telle þe forsothe he xal be chastised scharply. (*The Book* lxiii: 156)

‘Daughter, I have told you many times that the friar should say evilly about you. So I warn you that you not to tell him of the privy council which I have shown you, for I do not wish him to hear it from your mouth. And, daughter, I tell you truly he will be chastised sharply.’

From the words uttered from Jesus to Margery in (10a), 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 is definitely faithful.

Next, let us see the speech act in (10b). The remark is delivered by Margery to a rich man who would not let her sail in the same ship, for he held her to be no good woman. Margery replied him with directive speech act, *I tell* with indignation.

(10c) is words from God to Margery in a bitter ordeal. She was believed to be an imposter by many people because of the way the good friar preached against her. They held him to be a holy man and her to be a false hypocrite. Some spoke badly of her because she did not cry any longer. Then the pronouncement of God as in (10c) reached her in anguish. The God encouraged Margery with the directives like auxiliary *should* and another speech act verb *warn* as well as repetition of *tell*. 
2.7 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 *Revelation*:

(11) And therefore *I will* that thou wisely know thi penance, and shalt then sothly seene that all thi living is penance profitable. *(Revelation 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 (11) 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:

(12a) It is my worsclop, dowtyr, þat I xhal do, and þerfore *I wil* ðat þu have no wyl but my wyl. *(The Book lxi: 156)*

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

(12b) A, blissful Lord, I wolde I knew wher-in I myth best loue þe and plesyn þe & ðat my loue wer as swet to þe as me thynkyth þat thy loue is un-to me. *(The Book li:ii: 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.’

(12a) 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 (12b), with entreaty 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.

3. 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.\textsuperscript{5} 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.

Here, we will observe some quotations with reference to the context. In her 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 (13):

(13) Se I am God. Se I am in althing. Se I doe althyng. Se I left never myne hands of myn werks, ne never shall, withoute ende. Se I lede althing to the end I ordeynd it to fro withoute beginnyng be the same might, wisdam and love that I made it. (Revelation 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.

Let us consider the following quotation in the tenth revelation. Lord showed Julian his wound into his side. It was fair, delightful and large enough for all saved mankind to rest in peace. While she was gazing still, the lord showed her his blessed heart riven in two. Then he said as in (14):

(14) Lo how that I lovid the, as if he had seid:

‘My derling, behold and se thy lord, thy God, that is thy maker and thyn endles joy. Se what likyng and bliss I have in thy salvation,…

Lo how I lovid the. Behold and se that I lovid the so mekyl ere I deyd for the that I wold dey for the… (Revelation xxiii: 35)

‘Look how I loved you, as if he had said, “My darling, behold and see your lord, your God that is your maker and your endless joy. See what happiness and bliss I have in your salvation,…Look how I loved thee. Behold and see that I loved thee so much before I died for thee that I would have died for thee…”’

As Julian puts simply as she can, this is how she understands the blessed word, ‘See how I have loved you.’ To convey the gist of the revelation, the lord repeats same words and produces variations in imperatives. We see,
hinted in this extract, the illocutionary forces in imperatives make her bend her eyes to God’s love effectively. Thus, the explicit performative in imperatives are actualized in urging the addressee to act as directed.

To take other examples from the words of Margery, which are said to the monk whose feelings began to incline strongly towards her. After giving him a piece of advice as in (15a), she was distressed for the answer and asked the lord whether she was right or not. Then the reply from the God to her was (15b). Following it, she told the monk how to behave as in (15c). We must notice that all these directions which lead to their change of action are triggered by imperatives:

(15)a. Go to gowr Messe, & gyf I may wepe for gow I hope to han grace for gow. (The Book xii: 26)
‘Go to your mass, and if I may weep for you, I hope to have grace for you.’

b. My derworthy dowtyr, sey in þe name of Ihesu that he hath synned in lethery, in dyspeyr, … Drede þe not but speke boldy in my name in the name of Ihesu, for þei arn no leesynys… Charge hym þat he forsake hys synne… (The Book xii: 26)
‘My dear daughter, say in the name of Jesus that he has sinned in lechery, in despair… Don’t dread, but speak boldly in my name in the name of Jesus, for they are not lies…. Charge him to give up his sin…’

c. Sorwyth for ʒowr synne, & I xal help ʒow to sorwyn; beth schrevyn therof & forsake it wyfully. Leuyþ þe office þat ʒe han wythowynforth, & God schal ʒeve ʒow grace for my lote. (The Book xii: 27)
‘Sorrow for your sin, and I will help you to sorrow. Be shriven thereof and forsake it with your whole will. Leave the office that you have outside, and God shall give you grace for my love.’

The said monk gave up his office at her earnest advice, and was turned from his sin to make sub-prior of the place for his good conduct and disposition. Hence, the point I wish to emphasize is that the series of passage express illocutionary force in directive speech acts.

We will expand this argument into the verb let used in the first person imperatives in the so-called periphrastic forms 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 Revelation, neither uton nor imperative let is found. On the other hand, Margery uses imperative let in nineteen instances as illustrated in (16ab):

(16)a. A, blissyd Lady, risith vp & late vs folwe ʒowr blissyd sone as long as we
may se hym þat I may lokyn inow upon hym er he deye. (The Book 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.’

b. I pray gow, late me han hym now he is ded, & partith not my Sone & me asondyr. (The Book lxxx: 194)

‘I pray you, let me have him now he is dead, and do not part my son and me from each other.’

Although the Oxford English Dictionary notes the occurrence in the fourteenth century, Margery does not employ uton, either. There is room for argument on this point.

4. Impersonal constructions

Impersonal constructions which denote obligation; ‘it needs’ and ‘it behooves’ are used to express directives in Revelation as follows:

(17) It needyth us to have knoweing of the littlehede of creatures and to nowtyn all thing that is made for to love and have God that is unmade. (Revelation 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 (18) as one of the examples:

(18)  And thus in al this beholdyng methowte it behovyd nedys to sen and to knowen that we arn synners, (Revelation xlvii: 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. 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.

5. 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:

(19) 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 befor, that the pillers of hevyn shall tremelyn and quakyn. 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 tremeland and quakand for mekehede of ioye, … Wherfore it behovith needs to ben that all hevyn and erth shall tremelyn and quaken when the pillars shall tremelyn and quaken. (Revelation 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 correlatable with illocutionary forces in speech acts. Let us consider the following quotation:

(20) þerfor I bydde þe & comawnd þe, 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 are capable of conveying theological and philosophical complexities such as revelations, the grace of God and faith in Jesus with clarity and conviction by means of word pairs.

6. 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 and imperatives. I have stated with illustrations the speech act is
consolidated and intensified with various means like vocatives, 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, Julian and Kempe exhibit the cruciality of their revelation and 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 *Revelation* and *the Book* may remind us that the primarily oral mode of medieval culture reflects on the structure of language.

NOTES

1) Kohnen (2007: 150) states only four examples of hearer-based interrogatives were found in the data based on some sermon-centered corpus. He supposes the scarcity of the interrogatives may be due to the fact that these manifestations usually require an immediate reaction by the hearer, an interactive setting which sermons, with their unidirectional communication, usually do not allow.

2) The rest of the semantic areas are ‘verbs of uttering’ like *shout*, ‘terms of vision’ like *shine*, and ‘spatial expressions’ like *put under*.

3) There are two spellings in different manuscripts, *thy selfe* and *selfe*. An editor Glasscoe indicates Paris manuscript writes *thy selfe* and in Sloane manuscript *selfe*.

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

5) Order, command; prohibition; request; plea; advice, recommendation; warning; suggestion; instruction; invitation; offer; granting permission; good wishes; imprecation; incredulous rejection; self-deliberation

6) 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*.

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

Bibliography

Texts


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