

博士（文学）学位論文タイトル：

Studies in the Language of the Fourteenth-Century English Mystics

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博士論文全文の要約

The goal of this dissertation is to describe the language and rhetoric of the fourteenth-century English mystics including Richard Rolle (c.1295-1349), Walter Hilton (c.1330-1396), Julian of Norwich (c.1343-c.1413), and Margery Kempe (c.1373-c.1440). It is worth noting that these mystics were contemporaries of the first great English poet, Geoffrey Chaucer. There seems to be a close connection between the appearance of such mystic writings and the increasing importance of English as the vernacular.

The mystics of the fourteenth century in England sought to bring their audience to a new way of thinking through religious expression and edification. The above survey, though tentative and limited, may show, to some extent, how some grammars, pragmatics approaches and rhetoric contribute to persuading their audience. Their writings are not only intended to be expository literature, but also the religious handbooks and sermons of the age.

The mystical writers mainly have their goals for changing the attitude of their addressees. In order to attain the purpose, they frequently quote from the Bible and older contemplative works, showing some reliance upon them for some mystical expressions. In many cases, however, the English mystics of the fourteenth century in this study must find original expressions for the aspects of their vision which are peculiar to him or her alone.

In section 2.1. of Chapter 2, we attempt to contribute to the further knowledge of passive constructions in Middle English by examining the devotional prose by two medieval women: *A Revelation of Love* by Dame

Julian of Norwich (Short and Long version) and *Book* by Margery Kempe. The two mystics are the most prominent women of Middle English devotional prose. Considering the influence from Julian to Kempe, it is significant to consider both works together. Since the passive voice is used according to some discourse and cultural factors, it is beneficial to consider from the pragmatic point of view. Despite the significance, persuasive research has not been achieved on the topic yet. The article will investigate what elements of style are related to the passive constructions. On one hand Julian's prose is analytic; on the other, Kempe is rather emotional and little analytic. Their style reflects the usage of the passive construction. Julian in favour of literary ways of writing adopts many passives in the set expressions, while Kempe's colloquial style causes comparatively fewer appearances of the construction.

In section 2.2. of Chapter 2, our concern is to examine two suffixes, *-and* and *-ing*. Thirty-nine verbs of all are found side by side in *Revelation*. It is assumed that stylistic elements such as the avoidance of confusion in modified words and verbal nouns correlate with word ending preferences.

Julian mainly employs temporal interpretation in the present participial construction, and most constructions are positioned in the middle or end of sentences. The paratactic structure is helpful in story progression, addition of information, summarization and enumeration. Her usage of the participial construction forms the basis of an effective means to make her preaching understood. Julian makes the most of its prototypical meanings like 'temporality' and 'simultaneity' in apposite participles emerging out of Latin influence. One may be justified in conjecturing a possibility that she aimed at making her words grave and dignified by adopting a literary style that originated from Latin rhetoric.

Section 1 of Chapter 3 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.

Section 2 of Chapter 3 explores the diachronic aspect of metadiscursive practices in the light of didactic intention to teach, to reprove, to encourage through the communicative and educational purpose. We consider the communicative intention of the personal relationship between preacher and congregation by looking at the phenomenon from a historical angle. Metadiscourse allows language to fulfill its textual and interpersonal functions by acting on readers, guiding and directing them rather than simply informing them about content. The three kinds of metadiscourse can be identified in terms of these functions by labeling textual metadiscourse as *rational*, and interpersonal metadiscourse as *credibility* and *affective*. In conclusion, I should like to mention two points: First, in Middle English texts, the general task of the authors is mainly to guide their addressees to some religious teaching; secondly, in Early Modern English, the clergies overtly present their persuasive intention in the text for their congregation.

In section 3 of Chapter 3 We explored politeness strategies of request and command for persuading not only pious believers but also laity and worldly people. After introducing the politeness strategy, some illustrations to convey the teaching of God are classified from a viewpoint of positive and negative politeness. In conclusion, I maintained that each mystic as a mediator between God and the audience, uses politeness strategies properly to convey words of God. Their use of politeness strategies contributes to the persuasion of the audience.

To convey the religious instruction to the common people, words of mission need to be done in a language they can all understand. Those in the business of saving souls were forced to address the flocks in the vernacular. This reason is that the fourteenth-century mystics wrote in English. It is worth exploring their rhetoric from the perspective of stylistic devices both for teaching the clergy and for persuading the laity.

In section 1 of Chapter 4 has shown that the usage differs among these

mystics. Subsequently, I discuss the context and effect of word pairs in the two prose works by Julian of Norwich, by relying extensively on the on-line version of *the Corpus of Middle English Verse and Prose*. Since some influential contemporary writers have also used the same pairs, I hypothesize that some of these pairs can be regarded as clichés of the age. Finally, I discuss the stylistic effect of word pairs. We examine the use of word pairs in terms of frequency, parts of speech, semantic relationship, and etymology. And word pairs are investigated from the perspective of stylistic devices for both teaching and persuading. My conclusion is that word pairs reflect each writer's style and the theme of the plot. The mystics of the fourteenth century convey theological and philosophical complexities such as revelations and the grace of God with clarity and emphasis by means of word pairs.

Section 2 of Chapter 4 primarily focuses on repetition and variation. Repetition is a feature that covers a number of different kinds of schemes of rhetoric such as anaphora, epistrophe, anadiplosis and symploce. Variation is the repetition of the same thought in different words, and is a marked feature of prose style as a means of avoiding plainness and as a device for emphasis. Writers prominently display their originality by means of creative repetition and variation. The religious instruction of the common people had to remain in an impressive language they could all understand. It is worth exploring the repetition and variation from the perspective of stylistics and pragmatics. The evidence is gathered from fourteenth-century devotional writings, - Geoffrey Chaucer, Richard Rolle, Walter Hilton, Julian of Norwich, and an early fifteenth-century work by Margery Kempe. These surveys have shown the basic function of repetition is effectively foregrounding a theme by making audience take notice of repeated words and phrases. There are varieties of repetitions in Middle English devotional prose; a simple repetition of words and phrases, anaphora, epistrophe, symploce, epanalepsis, anadiplosis, and climax. Along with variation, repetition is effective for heightening the idea to communicate. Additionally,

I have argued the two types of repetitions. One is the intra-sentential repetition and another is the inter-sentential repetition. It is noted that a perspective on discourse is indispensable to grasp the stylistic effect of the repetition.

In section 3 of Chapter 4, we observed that figures of speech are way of revealing the truth, but also a way to understand that God is beyond words. Metaphors used in mystical discourse cannot help but try and construct what cannot be comprehended, and this discourse leads writers to question received language and further understand its possibilities. The rhetoric is a way in which we work to organize and make sense of the mysteries of life. The task of clerics and mystics of the middle ages were consumed by this challenge. Numerous metaphors found in devotional prose, though some noted earlier in biblical works, are novel in their use, and hence have the potential to provide us with fresh insights and new ways of thinking about their experiences. In trying to make the ancient teachings of the Christ accessible for the lay public, Hilton and Julian use figurative language in association with their writings. They attempted to encourage conviction, commitment and understanding, as well as represent their own faith and experiences.

In section 1 of Chapter 5, we examine the lexical and grammatical features of the language of *A Revelation of Love*. Linguistic characteristics of her prose in the longer version written in Middle English, irrespective of their importance, have been overlooked so far. The present analysis builds on descriptive sketching with the aim mainly to elucidate the vacillation and style in her work with some diagrams. We surveyed the parts of speech focusing on nouns, personal pronouns, relative pronouns, verbs and others. The M.E period permits a number of spelling and syntactic variants. The inclination is reflected in her prose as a miniature of the language of this period, as is seen in such as plurals accompanied by a singular and plural verb, dual use of some verbs in personal and impersonal constructions, and the like. At the same time some of the fluctuations are peculiar to the

author such as the use of the second person pronouns. Through the study of her idiosyncratic prose, we can catch a glimpse of some aspects of transition from Old to Modern English.

In section 2 of Chapter 5, repetition and word pairs in the Shorter and Longer Texts are compared. It is assumed that twenty years between the two texts gave her time to contemplate the revelation and rewrite with deeper insight.

In section 3 of Chapter 5, it is maintained that the purpose of religious writing is to lead the reader to the faith in God and to guide them towards pious behavioral patterns by means of the communicability and potential of sensory expressions.

The production of vernacular works of religious instruction depended upon increasing and varied levels of lay literacy. Middle English spiritual guides constantly evoke an audience whether in wide or limited circulation.