ANSWERS to EXERCISES – *Pragmatics in the History of English*

Note: The following are suggestions for the ways in which the exercises can be answered. They do not necessarily represent complete or definitive answers.

Chapter 3

1. a. The epistemic parentheticals are:

   as thow woost (l. 2393)
   as I trowe (l. 2394)
   And wel I woot (l. 2398)
   And wel I woot (l. 2400)

   These are based on two verbs:

   witen 'to be certain about, to know for a fact'
   trouen 'to believe, to be of the opinion, to trust'

   The speaker begins by using the second-person epistemic parenthetical ("as thow woost"). Like *(as) you know* in Present-day English, it establishes (or assumes) common ground between the speaker and the hearer, that is, the belief that the speaker (Arcite) is 'young' and 'ignorant' ("unkonnynge") and that the hearer (Mars) knows this to be the case. The speaker then says that he is most injured by love of any living creature, but he qualifies this rather extravagant claim with "as I trowe" 'as I believe'. That is, he cannot know for certain that he is the most injured (though he knows that he is grievously injured). He then expresses the belief that before his beloved (Emilie) will show him mercy he must win her over by showing strength in the list (jousting ground). He expresses a high degree of certainty here ("And wel I woot" 'and well I know'). He is also confident – again expressed by "And wel I woot" – that without the help and grace of Mars, he will not be able to prevail.

   b. In line 2403, *whilom* does not appear to be functioning as a discourse marker. It occurs internal to the episode. It means 'formerly, at one time'.

2. a. In Old English, *wel* combines with the interjection "la" and often cooccurs with a vocative ("min drihten" 'my lord'). Its function seems to be primarily interpersonal and emphatic, as an attention-getter asking the hearer to pay attention. This form and function fall out of use after Old English.
   b. Here in Middle English, *well* denotes the beginning of direct discourse, occurring before the reporting clause "quod this Januarie." Its function is as a frame marker, denoting the beginning of direct discourse. But January suggests that he might not agree with his friend, so *well* serves to mitigate the threat posed by this disagreement.
   c. The function here seems to be similar to the example given in (b); it frames the beginning of direct discourse, occurring before the reporting clause "seyde thys lady." But it also serves as a face-threat mitigator because the lady suggests that what she is asking may not be within the Knight's power to give.
   d. Here *well* occurs at the beginning of direct discourse, but without the reporting clause (because it is a trial transcript). Its function remains the same, as a face-threat mitigator.
   e. *Well* in this example does not occur in the context of speech but rather in a narrative. It seems to be purely textual in nature in framing an event in the narrative.
   f. In the trial transcript given here, the Lord Chief Justice uses *well* to indicate that he does not believe what Dunne has just told him. Thus, it functions as a face-threat mitigator.
   g. Finally, in (g), we find Gloucester using *well* to preface a remark that he knows is inadequate or not exactly what Lear wants to hear; thus, it serves as a qualifier, as it does in Present-day English.

3. a. The general pattern shown in Figure 3.2 suggests that main clause *you see* may give rise to parenthetical *you see*, i.e., that the matrix clause hypothesis holds in this case. *You see that S* declines as both *you see* ∅ *S* and parenthetical *you see* increase. But as noted, *you see that S* is not the most common form in Early Modern English; rather *you see* followed by a noun phrase is the most common form. The second most common form during this period is *you see* followed by an indirect question (*you see how/what S*). *You see that S* thus seems to play a very minor role, whereas the matrix clause hypothesis requires that it be the dominant form before the parenthetical can develop. Moreover, in the period preceding (Middle English), the adverbial clause *as/so you see* predominates, not the matrix clause. Thus, the development of parenthetical *you see* from adverbial *as/so you see* is more plausible than the matrix clause hypothesis.

b. As imperatives are a common source of pragmatic markers, a much more likely scenario is that *see (here/now)* arose as a matrix clause imperative, as follows:

[See]$_{\text{matrix imperative}}$ [the answer was very easy to find]$_{\text{subordinate nominal clause}}$ > [See]$_{\text{parenthetical}}$ [the answer was very easy to find]$_{\text{matrix clause}}$

It is possible also that main clause *Do you see?* influenced this development (see Brinton 2008: 158–152, 157).

4. Searching for [, whatever .] in COHA yields examples dating from the early nineteenth century, such as:

(i) During our stay at St. Juan, we received no hospitality from the Spaniards, **whatever**. (1827 COHA: FIC)

(ii) the devil very evidently having a greater agency in its exercise than any other influence, or intelligence, **whatever**. (1835 COHA: FIC)

These examples represent a different use of *whatever*, namely "in noun phrases containing *any*, *no*, *anything*, *nothing*, *none*, or *all*" (OED, s.v. *whatever*, def. B3b).

There are also examples, beginning in the early twentieth century, where *whatever* in this context functions as a "general extender" like *and stuff, and things, or something*: "Used after *or* (less commonly *and* or no conjunction) as a second or (in a list) final item (OED, s.v. *whatever*, def. A4b):

(iii) Oh yes, the folks will be real pleased, **whatever**." (1908 COHA: FIC)

(iv) They must leave their trace in some way, paint, stone, machinery, **whatever**. (1923 NF/ACAD: COHA)

The earliest possible example of the pragmatic marker usage in this context in COHA comes from a film/television script.

(v) All right, come on. This carafe disgusts me. It's ugly. Let's keep. Sure, **whatever**. The customer is always right. (1941 COHA: TV/MOV)

The pragmatic marker usage – represented typically by independent *whatever* – becomes frequent from the 1960s onward:

(vi) Oh. Right. Fine. That's fine. **Whatever**. (1965 COHA: TV/MOV)

(vii) Because that's my opinion. – Shove it up your ass. **Whatever.** (1971 COHA: TV/MOV)

(viii) "Yes, the one at Crepy, I believe. Well, **whatever**." He shrugged. (1971 COHA: FIC)

It is possible that the pragmatic marker use develops from the general extender use. However, the discourse context in which the two forms are used is different. The general extender is used in a monologic context in which a speaker conducts an internal search for the correct category or term, whereas the pragmatic marker use occurs in a dialogic context and involves a speaker responding to an

interlocutor's suggestion or opinion. A more complex grammaticalization pathway is suggested in Brinton (2017b: 268–282; see also McColm and Trousdale 2019).

Chapter 4

1. a. DT – this represents thought as internal speech and is thus fully conscious.
   b. IS – this represents speech entirely from the perspective of the narrator.
   c. NRSA – this represents the illocutionary force of the utterance and the topic, but not the wording.
   d. IT – this represents the thought entirely from the perspective of the narrator and is often the norm for representing thought.
   e. DS (without quotation marks but with an introductory reporting clause "his wife sayd") – this gives the exact wording of the speech from the perspective of the character and may lend to foregrounding and emphasis.
   f. NV – this shows that speech has occurred but does not give any indication of the speech act or the wording involved.
   g. FDS – this presents speech as entirely autonomous of the narrator.
   h. NRSA – this indicates the type of speech acts (praising and thanking) but not the wording used.
   i. Mixed form – this looks like IS ("saied . . . that . . .") but has the present tense ("wilbe") where a backshifted *would be* is expected.
   j. IS – this shows the backshifted tense of IS ("would not say") but remains in the first person because the narrator is first person (i.e., self-reporting of speech).
   k. DS (without quotation marks but with an introductory reporting clause, "your grace . . . Saying").
   l. IT – this is self-reported thought in a first-person narration; IT unlike DT or FDT does not necessarily suggest that the thought is consciously verbalized.
   m. NI – this presents her internal mental states but there is no suggestion that "for it were against the Safety of her Friends in Scotland" represents specific thoughts on her part.
   n. NRTA – this says that a thought act occurs but does not indicate its content.

2. In this passage, Jane Austen uses a wide variety of types of speech and thought representation. While the types vary, overall we get the impression that we are hearing the words of the characters themselves, only rarely given in direct discourse.

"she was immediately preparing to speak with exquisite calmness and gravity of the weather and the night": This presents NRSA on the part of Emma.

"availing himself of the precious opportunity . . . being seriously accepted as soon as possible": This is Mr. Elton's free indirect speech. It is introduced by "making violent love to her". We hear Mr. Elton's actual words here within the third person and past tense of narration. There is a seamless juncture between speech and narration.

"It really was so . . . professing himself *her* lover": This reads like Emma's FDT. We hear Emma's exact words here and her thought is presented as conscious and explicitly verbalized.

"the thought of the moment made her resolve to restrain herself": This is NI presenting Emma's mental state.

"She felt that half his folly . . . passing hour": This is Emma's indirect thought. Unlike the NI in the previous sentence, it records Emma's specific thoughts, albeit indirectly.

"she replied 'I am very much astonished . . . please'": This is Emma's DS. The switch to the direct form serves to emphasize and foreground Emma's refusal of Mr. Elton.

"Miss Smith! . . . possibly mean": This is set off with quotation marks to suggest that it is Mr. Elton's DS. However, the third-person pronoun and past tense ("What **could she** possibly mean") show that this is free indirect speech.

"And he repeated her words . . . amazement": This is NRSA of Mr. Elton.

"Mr. Elton, this is the most extraordinary conduct! . . . endeavor to forget it": Again we have Emma's DS to underscore Emma's rejection of Mr. Elton's advances.

"But Mr. Elton had only drunk enough . . . own meaning": This is NI representing Mr. Elton's mental state but not suggesting specific thoughts. The last part "he perfectly knew his own meaning" could, however, represent Mr. Elton's explicit thoughts and be seen as free indirect thought.

"having warmly protested . . . slightly touched . . . acknowledging his wonder": While this is presented as NRSA of Mr. Elton's, the detail provided echoes Mr. Elton's exact words and thus the entire passage resembles free indirect speech.

3. Again, here we get a strong sense that we are hearing the actual wording of the interlocutors, but there is no DS. Rather, Austen uses FID and mixed forms such as IS with quoted material.

"Sir Thomas sent friendly advice and professions": This is "narrative representation of a writing act".

"Mrs. Norris wrote the letters": This is "narrative representation of writing".

"Mrs. Norris was often observing to the others that . . . number": This is presented as IS, but note that expressions such as "poor sister" and "poor Mrs. Price" look like the directly quoted speech of Mrs. Norris.

"What if they . . . action": This is set off by quotation marks as if it were DS. But DS would require the first-person plural ("What if we were among ourselves to undertake . . . ?). So this must be interpreted as free indirect speech.

"Lady Bertram agreed with her instantly": This is NRSA.

"I think we . . . child": This is DS of Lady Bertram.

"Sir Thomas could not give so instantaneous and unqualified a consent": This appears to be NRSA, but has an echo of Sir Thomas's actual wording.

"it was a serious charge . . . of cousins in love, etc.": This is free indirect speech of Sir Thomas, introduced by "He debated and hesitated".

"deliberately begun to state his objections": This is NRSA of Sir Thomas.

"Mrs. Norris interrupted him . . . not": This is NRSA of Mrs. Norris.

Chapter 5

1. a. The OED (s.v. *no worries*, int.) lists *no worries* in the sense of "no problem, relax" and describes it as "colloquial, originally and chiefly Australian", with the earliest citation from 1965. But it does not show it as a response to an apology.

   When COCA is searched using [no worries] preceded within 9 spaces by [thank*] (this covers both "thanks" and "thank you"), the earliest examples date from the mid-1990s:

   (i) Thanks. **No worries**, Herc. I got your back. (1997 COCA: TV)
   (ii) Absolutely. I'm going there anyway. Thanks, mate. **No worries**. (1998 COCA: MOV)

   When COCA is searched using [no worries] preceded within 9 spaces by [sorry], the earliest examples are contemporaneous:

   (iii) NOT AN EASY THING TO DO. SORRY. CAN'T HELP YOU. **NO WORRIES**, MATE. (1994 COCA: MOV)
   (iv) I'm sorry. **No worries**, mate. (1997 COCA: MOV)

   b. Evidence of these constructions in COHA and in the OED is as follows:

(i) The OED (s.v. *happen*, v., def. P1) lists the use of *happen* "as a polite formula in questions (esp. requests)." One of the earliest examples given dates from 1823. The first example in COHA is 1870:

> **You don't happen to have** the Review in your pocket (1823 Ld. Byron, *Blues in Liberal*; OED)
>
> "My lady, **do you happen to have** such a thing as a peanut in your pocket?" (1870 COHA: FIC)

(ii) The first example found in the OED citation database dates from 1860. The first example in COHA is contemporaneous:

> It is so true-like and so pretty a piece that I thought **you might like to** read it (1860 *Chambers's Jrnl.*; OED)
>
> "You may leave that bed too, Mr. Flagg – **you might like to have** a friend with you sir. (1852 COHA: FIC)

Examples with *may like to* also occur occasionally.

(iii) Forms with *will* predate those with *would*. In the OED database, constructions with *be so good as to* can be found as early as the sixteenth century (s.v. *good*, adj, n., adv., and int., def. P5c) used "in making a polite or courteous request." But the use of this construction in a direct question to an interlocutor is not found until the late eighteenth century:

> **Will you be so good as to** pledge me, sir? (1773 O. Goldsmith, *She Stoops to Conquer*; OED)

The first COHA example with *would* dates from 1837:

> "My new seamstress plagues me so! From morning to night she is coming to me with, Please to show me how you wish this done, Mrs. Ardley,' and **would you be so good as just to** fix this for me, Mrs. Ardley?" (1837 COHA: FIC)

A similar construction is *have the goodness to . . .,* recorded in the OED in a direct request as early as 1768 (s.v. *goodness,* n., def. P1.)

The same construction with *kind* is older. It is listed in the OED (s.v. *kind*, adj. and adv., def. P1b) as "used in making a polite or courteous request", with the first example dating from 1652. The earliest example in COHA is 1856.

> Osr. **Will you be so kind as to** see my Trial? Mild. Indeed I must not leave you (1652 R. Brome, *Queenes Exchange*; OED)
>
> And **would you be so kind as to** give them to us in the veranda? (1856 COHA: FIC)

(iv) While *may I ask you to* is not found in the OED database, *can I ask you to* is, dating from 1880:

> **Can I ask you to** do me one kindness? (1880 T. Hardy, *Trumpet-major*; OED)

In COHA, *may I ask you to* appears in 1823:

> **May I ask you sometimes to** think of me (1823 COHA: FIC)

Thus, with the exception of *will you be so good/kind as to*, which are older, the constructions date from the first half of the nineteenth century.

2.

	Speaker intent	Type of politeness (Brown and Levinson)	Maxim (Leech)
a.	apologize	Negative	M5 Obligation
b.	praise	Positive	M3 Approbation
c.	give deference	Negative	M3 Approbation
d.	seek agreement	Positive	No Leech Maxim
e.	lessen imposition	Negative	M2 Tact
f.	ask for something but not assume willingness	Negative	M2 Tact
g.	placate and convince interlocutor to do something	Positive	No Leech Maxim

3. Lady Catherine begins with positive impoliteness (attacking Elizabeth's positive face with name calling and disparagement): "Obstinate, headstrong girl! I am ashamed of you!"

   She continues with negative impoliteness (expressing what is due to her from Elizabeth): "Is this your gratitude . . . score?"

   Then she tries to frighten Elizabeth and express her power over her (negative impoliteness): "You are to understand . . . nor will I be dissuaded from it."

   Lady Catherine's threats represent bald on-record impoliteness: "I have not been used . . . brooking disappointment."

   Elizabeth replies with mock politeness.

   Lady Catherine continues with commands, a form of bald on-record impoliteness: "I will not be interrupted. Hear me in silence."

   After explaining the "understanding" between Mr. Darcy and Lady Catherine's daughter, she attacks Elizabeth's positive face (positive impoliteness): "The upstart pretensions of a young woman without family, connections, or fortune."

   She threatens Elizabeth (bald on-record impoliteness): "Is this to be endured! But it must not, shall not be. If you were sensible . . . brought up."

   Elizabeth answers in a neutral way: "In marrying your nephew . . . we are equal."

Lady Catherine attacks Elizabeth's positive face: "But who was your mother . . . "

Again, Elizabeth answers in a neutral way, ending with a veiled attack on Lady Catherine's positive face: "Whatever my connections . . . they can be nothing to you."

Lady Catherine issues a direct command (bald on-record impoliteness): "Tell me once . . . "

Elizabeth answers directly, though she recognizes the impoliteness of the command: "I am not."

Lady Catherine demands a promise from Elizabeth (negative impoliteness): "And will you promise . . . "

Elizabeth refuses to comply with the request (a form of negative politeness): "I will make no promise of the kind."

Lady Catherine ends by disparaging Elizabeth (positive impoliteness) ("I expected to find a more reasonable young woman") and threatening her (bald on-record impoliteness) ("But do not deceive yourself . . . I require").

Chapter 6

1. This passage has numerous directives, both direct and indirect, and ends with two commissives.

   Mrs. Bennet begins by directing Mr. Bennet: "you are wanted immediately"; "you must come,: "[you must] make Lizzy marry Mr. Collins," The directive "make Lizzy marry Mr. Collins" is infelicitous because one can only be ordered to do what one is willing and able to do. Mr. Bennet does not have the necessary extralinguistic authority to make Elizabeth do something against her will.

   Mrs. Bennet also threatens her husband (a commissive): "if you do not make haste he will change his mind." This is infelicitous because one can only promise what one is willing and able to perform. Mrs. Bennet has no control over Mr. Collins's actions.

   Mr. Bennet asks two questions ("Of what are you talking?" "And what am I to do on the occasion?"). Questions are a type of directive because they are asking the hearer to do something (i.e., answer the question). Typically we ask questions when we do not know – but want to know – the answer (except in exam situations). Mr. Bennet's questions are infelicitous because he knows exactly what Mrs. Bennet is speaking of, and what she expects him to do about the situation.

   Mrs. Bennet issues more directives: "Speak to Lizzy about it yourself." "Tell her that you insist upon her marrying him." Again Mr. Bennet is not able to direct Lizzy to marry Mr. Collins.

   Mr. Bennet then issues a simple directive to Elizabeth – "Come here, child" – and asks her a number of straightforward questions – "is it true [that Mr. Collins has proposed]?", "and this offer of marriage you have refused?" He repeats Mrs. Bennet's infelicitous command that Elizabeth accept Mr. Collins's offer. He confirms with Mrs. Bennet that this is her wish.

Mrs. Bennet then promises/threatens (a commissive) that she will never see her daughter again if she does not marry Mr. Collins. Mr. Bennet counters by promising/threatening that he will never see her again if she does. Neither strikes one as a genuine commissive because the sincere intention to carry out the action is missing. Unlike medieval chivalric society (see the discussion of "The Franklin's Tale" in Chapter 6), neither will be kept to holding their promise. As readers, we know that these are hollow threats, but the two contrasting threats underlie the absurdity of the situation.

2. a. "Uton" is an OE form equivalent to PDE *let's* used for first-person plural imperatives.
   b. Here we have an explicit performative verb to express the directive: "Ic bidde eow" 'I ask you'.
   c. This sentence uses the modal auxiliary "sceal" 'shall' to express obligation.
   d. This sentence uses the impersonal construction "neodþearf" plus a "þæt" clause. It occurs here with the first-person pronoun and is literally translatable as "there is great need to us that we . . . ". It compares with PDE "it is necessary for us to . . . ".
   e. This sentence uses the subjunctive, translatable as "May no man be here . . . ", as a third-person imperative.
   f. This uses the inflected form of the imperative in Old English with an explicit subject, "may you be protected against luxury."
   g. The modal auxiliary "mote" (PDE *must*) expresses directive meaning.
   h. The modal auxiliary "wolde" (PDE *would*) expresses directive meaning.

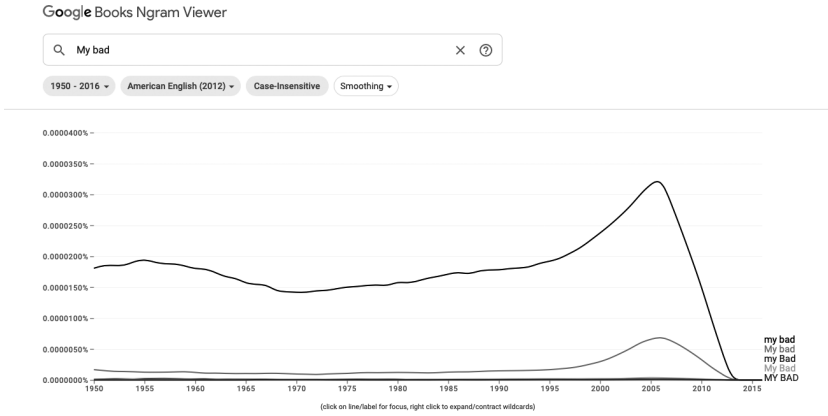
3. a. This is a second-person subjectless imperative, identical in form to Present-day English.
   b. This is a second-person imperative, but unlike Present-day English, there is an explicit subject "you."
   c. This is a second-person imperative accompanied by a vocative ("Toads stoole").
   d. The *pray*-form of the imperative does not exist in Present-day English because the verb *pray* is obsolescent in this sense (OED, s.v. *pray*, v., def. 2b).
   e. This is a second-person imperative with an explicit subject "thou." Present-day English would also not use the *do*-periphrasis.
   f. This is a second-person imperative reinforced by a tag "yfaith doe."
   g. The form of the imperative is identical to that of Present-day English, though the perfect is now rare in imperatives.
   h. This is a verbless imperative. These are rare in Present-day English (but cf. *Out with it!*).
   i. This is a first-person plural imperative, with Verb–Subject word order ("go we"). We do not have a comparable structure in Present-day English.

j. This is a first-person plural imperative, again with Verb–Subject word order, but here the subject is in the objective case ("pawse vs", not "pawse we").
k. This is a *let's* first-person plural imperative, as in Present-day English. However, it now occurs only the contracted form *let's*, not the uncontracted "let vs", as here. (*Let us* is a second-person command to be allowed to do something.)
l. This is a *let's* first-person plural imperative, as in Present-day English, but it is verbless. Again, verbless forms are now rare (cf. *let's away*).

4. Leave-taking is a potentially face-threating act (see Chapter 5), since the speaker is often issuing a directive to the hearer to go on their way. Thus, to avoid this FTA, the speaker may use positive politeness (an endearment) or may invoke God's assistance. We assume that the religious invocations are not yet in Chaucer's time highly attenuated but retain this religious meaning.
   a. "farewel" and "have a good day" are both commands to the hearer to have good health.
   b. This contains an endearment ("goode lemman") and a religious invocation ("God thee save and kepe").
   c. Again this contains a religious invocation wishing for God's accompaniment ("And God be with you").
   d. This contains a polite address ("goode sire") and a command to go ("go forth thy wey and hy").
   e. This also contains a command to go safely ("Go forth thy wey") and a wish that they be successful in escaping ("Help us to scape, or we been dede").
   f. This contains a command for the interlocutor to go on their way and wishes for a successful journey ("speed thee heer-aboute").
   g. This contains a command to be in good health ("fare weel"), and an endearment ("sweete wight") as well as a promise to be true ("I is thyn awen clerk").
   h. This contains a religious invocation ("God save yow") coupled with praise of the interlocutor.

5. a. The OED (s.v. *bad*, adj., n.2, and adv., def. B4) describes the use of "bad" with a possessive as denoting "a person's fault; responsibility for a mistake, blunder, etc." and notes that it is "originally and chiefly U.S." Although the OED does not explicitly describe this usage as an "apology", this function can be inferred. The earliest entries date from 1981 and 1986, where the term is explicitly explained (frequently evidence of early usage); for example, the 1981 citation glosses *my bad* as an "admission of a mistake."

b. A search of Google NGram from 1950 to 2016 results in the following distribution:



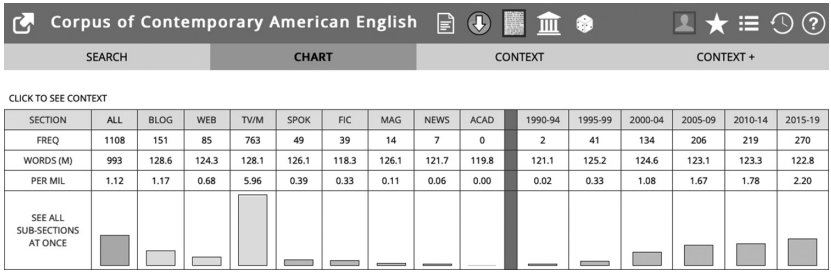
From 2000 there is an increase in both "my bad" and "My bad." The latter is more likely to be the apology form. However, examination of the data does not readily elicit examples of "my bad" as an apology, so we must be very careful how we interpret these data.

c. A search for [my bad PUNC] in COCA yields a 1999 instance as the earliest example:

(i) "I was like, Sorry I'm not in head-to-toe Chanel," she says. "**My bad**." (1999 COCA: MAG)

While it is several years later than the first example given in the OED, most of the examples collected by this search do seem to function as apologies.

The genre distribution shows apology "my bad" as most common in the TV/Movies subcorpus, where it is even more common than in the internet subcorpora (Blog, Web) and the Spoken subcorpus.



The comparative infrequency of *my bad* in the Spoken data in COCA may have to do with the nature of these data (transcriptions of talk programs rather than natural conversations) or to the fact that script writers of fiction overrepresent this form as a marker of colloquialness (or of American English) in scripted dialogue.

In terms of development, while we might assume the *my bad* is a shortened expression of, for example, *It's my bad*, this does not seem to be the case. The full expression is later and quite infrequent.

Chapter 7

1. a. "Herte deere" is an endearment addressed from a wife to her husband; "yow" is the expected form of address between wife and husband in chivalric society.
   b. "Madame" is a term of respect used by a husband to address his wife; again, "yow" is the expected form of address between husband and wife.
   c. The Narrator indicates by the use of "thou" that Chauntecleer is behaving foolishly and does not deserve respect.
   d. The Fox is ingratiating himself to Chauntecleer by using the respectful "gentil sire" and *you*-forms.
   e. The Fox is further ingratiating himself to Chauntecleer in order to get him to do his bidding (positive politeness); "sire" is somewhat neutral, but the *you*-forms are respectful.
   f. The standard means of addressing gods is with the familiar *thou*-forms.
   g. As Geoffrey of Monmouth is a historical figure (not present in the communicative context), no unusual respect is needed here, and Chauntecleer use the familiar *thou*-forms. Perhaps he knows Monmouth's works well and considers himself to have an intimate relationship with him.
   h. Chauntecleer is trying to fool the Fox into addressing the citizens of the barnyard (so that when he opens his mouth he can escape). First he uses the respectful "ye" for the Fox ("if that I were as ye"). Then he suggests that the barnyard citizens are "ye proude cherles" (a nominal term of disrespect) and should be cursed ("A verray pestilence upon yow falle"); the two *you*-forms here are plural forms, not terms of respect.
   i. The Fox is trying to convince Chauntecleer to come down from the tree (so that he can be recaptured), so he uses the respectful *you*-forms.
   j. Chauntecleer is mad (both at himself for being fooled and at the Fox for fooling him) and uses the disrespectful *thou*-forms to address the Fox.

2. a. Members of the aristocratic classes would be expected to use *you*-forms. Here the use of *thou*-forms shows the intimacy between Romeo and Juliet. Compare (e).
   b. A son (in the upper classes) would be expected to address his father with *you.* Hamlet's "thou*"* here is disrespectful; but perhaps we cannot read too much into this usage since *thou* is the usual form when addressing ghosts or spirits. The use of "thy" by Hamlet's Father's Ghost may be seen as an expression of intimacy of father to son.
   c. A servant (Adam) addresses his master with "your"; the Master returns the address using "thou"; this represents the usual power differential.
   d. Snug and Quince are working-class characters and we would expect them to use *thou*-forms in addressing one another. Here their use of *you*-forms seems pretentious and is being mocked by Shakespeare.
   e. As members of the upper class, Ophelia and Hamlet use *you*-forms with each other, despite their intimacy. Ophelia's "your honour" and "my lord" are nominal terms expressing respect. However, when suggesting that Ophelia is sinful and should go to a nunnery, Hamlet shifts to disrespectful *thou*-forms. He then switches back to the usual *you*-form when asking (in an emotionally neutral way) about the location of her father.
   f. Polonius addresses his son using *you*-forms, as would be usual among the upper classes. His shift to *thou*-forms is an expression of intimacy and warmth. Laertes maintains the respect that a son shows to his father ("my Lord"). Polonius shifts back to *you*-forms when formally taking leave of this son.
   g. Hamlet and Rosencrantz are members of the upper class and use *you*-forms with one another.
   h. While Hamlet and Horatio are friends, Hamlet is a prince and Horatio's position in the social hierarchy is less certain; Hamlet suggests that Horatio must fend for himself. Thus, according to the power differential, Hamlet uses *thou*-forms to address Horatio, and Horatio returns these with *you*-forms. Horatio also uses terms of endearment "sweet lord" and "my dear lord."

3. The original meaning of *gentleman* is a man attached to the household of a person of high rank (OED, s.v. *gentleman*, n., def. 1a). The concept of social rank has transferred metonymically to the referent so that now *gentleman* denotes a man of superior position in society (def. 3a). As was the case with *lady*, *gentleman* can be used more generally as a respectful term of reference for a man (def. 3b), perhaps with some allusion to the qualities associated with high rank (def. 2a). A number of extended uses of *gentleman* exist, e.g., "a male member of a society" (def. 5), especially in phrases denoting office holders, e.g., *gentleman of the chamber* (def. P1d) or *gentleman of the press* (def. P11)

There are some ironic and humorous uses of *gentleman*, such as *gentleman of the ring* (= 'a boxer') (def. 6) but, unlike *lady*, strongly pejorative uses of *gentleman* are not common: cf. *gentleman of the road* = 'a highwayman' (defs. 8b, P6), *gentleman of the first head* = 'a man who pretends to be of the rank of gentleman' (def. P4), *gentleman of fortune* = 'a pirate' (def. P8).

According to the OED, *gentleman* has polite use as a vocative in both the singular and the plural (def. 4). However, only one example of the singular vocative is cited after 1900. A quick search of COCA shows that the singular vocative use is very uncommon. Searching for *gentleman* surrounded by punctuation yields 9,450 examples of the plural and only 255 examples of the singular; in contrast, in the case of *lady* there are 6,355 examples of the plural and 3,885 examples of the singular. Most often the vocative is plural in the formulaic phrase *ladies and gentlemen*. *Gentleman* does not seem to function vocatively with pejorative meaning (cf. Example 4 in Chapter 7 in the text). It can be used to denote the men's lavatory, though this is more common in British English and abbreviated *gents* (*men's* is the preferred term in American English) (def. 9).

Similar to *lady doctor*, where *lady* = 'female', we find the expressions *gentleman caller* and *gentleman friend*. According to the OED, these are used as self-consciously humorous or archaic. In some expressions, such as *gentleman scholar* or *gentleman scientist*, the sense of *gentleman* is 'financially independent', though there may be an associated sense of 'dilettantish' or 'amateurish'.

In general, we do not find the wide range of uses of *gentleman*, either as a vocative or a referring expression, which we saw with *lady*.

Chapter 8

1. As a speech-related and interactive genre, sermons begin with an exhortation, the preacher's address to the audience. Here the audience is directly addressed with a vocative phrase and following appositive ("Good men and woymen, þat ben ytaght by Goddys lawes forto come þys day to holy chyrch"). A brief exegesis explaining the reason for the sermon follows ("forto worschip God and þys holy martyr … rem"). Then the "Narracio," or narration, begins. First there is a sentence giving background ("This holy Seynt Thomas was born … London"). While the narrative section is not indicated with a heading, the sequence of narrative events begins with the formulaic "Þen felle hit" 'then it happened', and the events are related in chronological order ("þen come … and sayde … And soo scho dyd"). Moore (2011) notes that

in early sermons we often have rather loose and inexact biblical quotations. Here we find the woman's speech given in indirect quotation ("sayde, yf he wold . . . scho wold helpe . . . ").

2. As is common in Middle English, all of the recipes are quite short.
   a. This is a culinary recipe. The title is expressed by a noun phrase ("Benes yfryed"). The procedure is given in a series of short imperatives ("Take benes . . . Take and wryng out . . . Do þerto . . . frye hem . . . do þerto . . . "). No specific quantities of ingredients are given, and the instructions are quite general. The application is expressed by the formulaic *serue it forth* at the end of the recipe.
   b. This is a medicinal recipe. The title is given in Latin in a prepositional phrase expressing the purpose of the recipe ("Pro vermibus in ventre"). The procedure is expressed in a series of imperatives ("Take . . . stampe . . . temper . . . "). No specific quantities of ingredients are given. The application is simply stated ("drinke hit") and a somewhat elaborate statement of effectiveness ends the recipe ("when þou feylst þe wormes gruen þe, þou shalt be hool"). Formulaic *þou shalt be hool* ends the recipe.
   c. This is a medicinal recipe. The title is given in English in the form of a prepositional phrase and expresses purpose ("For ache in þe joynte"). The procedure is set out in a series of short imperatives ("Take . . . stamp . . . do . . . bete") with imprecise quantities of ingredients. Finally, the application is explained ("make a playster þer-of and ley it on þe sore"). No statement of effectiveness is provided.

3. • The title expresses not only the name of the dish but its general nature ("a Homely but Savoury Dish").
   • The ingredients are listed separately from the procedure. Exact quantities of ingredients are given.
   • The steps are presented in a series of imperatives, and the instructions are quite detailed and specific ("convenient-sized pieces," "good seasoning of salt and pepper," "tolerably brisk oven"), though still not quite as specific as one might find in modern recipes.
   • Supporter statements appear ("mix the flour with a small quantity of milk at first, to prevent its being lumpy," "add the 3 eggs, which should be well beaten"). The beginnings of a controller statement also appear ("stir the batter for about five minutes," presumably until it is smooth). The cooking time is specified.
   • Additional information, such as preparation time, cost, serving size, and appropriate times for serving, appear at the end. A note gives additional related information.

4. The letters share structural features:
   - a salutation: ("Riught whellbelouid brother," "Madame," "My dear Fox," "Dear Ezra"). These refer to the recipient by relation, title, or name and reveal the relation between writer and recipient. Salutations differ in formality, with LModE and PDE letters tending toward endearments and personal names.
   - a closing formula: ("Jhesu kepe you … per yowr brother, Richard Cely," "Thus with my hearty prayers … Your Ladiships very affectionate friend and servant, Hen. More," "God bless you, my very dear Fox. Believe me, Yours affectionately, CHAS. DARWIN," "Hope you are blooming and flourishing as you were last year. My love to Dorothy, Cal"). Closing formulas show more variety than salutations, and can be quite lengthy. Again the modern forms are more personal in nature. Note that Richard refers to his brother using *you* rather than *thou* in this letter (though they use the forms interchangeably in other letters).
   - the date and location: ("Anno Jhesu M^{l}iii^{c}iij^{xx}j," "Whritte at London the v day of Nowembyr," "Aprill 18," "November 8, 1957").
   - the relation of events pertaining to both the writer and the recipient: Richard Cely speaks of a lawsuit against himself and his father but also discusses the arrival of George's hawk and the sad fate of George's dog. Henry More talks of Lady Anne's health and then discusses his progress on a work that he has promised her. Darwin responds to Fox's letters about his marriage and describes his own travels. Lowell speaks of an upcoming visit with Pound, discusses some aspects of his poetry, and relates a meeting with a mutual friend. All of these topics depend upon a high degree of shared knowledge between writer and recipient.

   The letters show a high degree of interactivity and display features of Biber and Finegan's "involved" style:

   - First- and second-person pronouns predominate in all of the letters.
   - Private verbs are found in all of the letters, e.g.:
     - Cely letter: "wndystonde," "am ryught glad," "trwste," "A grehyt inforttewin ys fawlyn";
     - More letter: "am heartily sorry," "do not at all mislike";
     - Darwin letter: "was very glad," "it is a pleasure," "it is doubly so to think and know," "do earnestly desire," "dare hardly look," "do not know," "look forward," "should hope," "shall indeed be glad," "how grateful I feel";
     - Lowell letter: "look forward," "hope," "been bolder," "like," "don't feel," "enjoyed," "guess."

- Darwin's letter has many intensifying expressions: "very glad," "most important," "true Christian," "terribly long," "earnestly desire," "hardly look," "more interest," "how grateful.". (Lowell's style is more spartan and he does not seem given to using intensifiers.)
- We find highly colloquial language, especially in Lowell's letter: "like a house a-fire," "writing in harness," "to cut loose a bit," "my stuff," "little time to loaf."

In general, while some of the most speech-like aspects of "involved" style are not found here (e.g., discourse markers, sentence relatives, contractions, *that* deletion), and individual style can vary widely, there does seem to be a drift toward a more "involved" style over time.