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A Pragma-stylistic Study of Mysticism in English Poetry

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿وَقَالَ إِنِّي ذَاهِبٌ إِلَىٰ رَبِّي سَيَهْدِينِ﴾

صَدَقَ اللهُ العَلِيُّ العَظِيم

[الصافات: 99]

In the Name of Allah, Most Gracious, Most Merciful

**(He said, "I am going towards my Lord,
and He will guide me")**

(As-Saffat:99)

(Itani, 2014, 107)

Supervisor's Declaration

I certify that this dissertation entitled (**A Pragma-Stylsitic Study of Mysticism in English Poetry**) written by Mohammed Rajeh Sahib has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, as a partial fulfillment of the requirements for the degree of Ph.D.in English Language and Linguistics.

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TO MY WIFE

Acknowledgments

Abstract

The current study employs pragma-stylistic approach to investigate mysticism in English poetry. Selected texts from American and British mystic poetry are being studied. Mysticism is chosen to be tackled pragma-stylistically to show how language is mediated by non-linguistic concepts. The present study aims to achieve the following aims: Identifying the most dominant pragmatic and stylistic item of the study model that can help in disambiguating the obscurity of mystic poems, Illustrating the pragma-stylistic features of English mystic poetry, and showing out the pragma-stylistic similarities and differences among the poets in the sample of the study.

In accordance with the aims mentioned above, the present study hypothesizes that: All poets of the study sample employ the same speech acts, all poets of the study sample show similarity in terms of levels of flouting quality and relation maxims, all poets of the sample of the study show similarity in terms of levels of employing certain modes of thought and speech presentation, English Mystic poetry involves a high level of using metaphor in favor of other designated figures of speech, and there are minor pragma-stylistic differences in terms of expressing mysticism by the four selected poets.

Some procedures are applied to achieve the aims of the study and verify its hypotheses: To achieve the aims of the study and verify its hypotheses, the following steps are adopted: Present a theoretical background of some pragmatic and stylistic notions that are relevant to the scope of the study, providing a somehow comprehensive account of mysticism as well as the most prominent features of mystic poetry, designing an eclectic multi-level model for the analysis of the data, the model is based on Searle's classification of speech acts (1969),

Grice's maxims (1975), to dealwith pragmatic aspect of the study sample and Leech and Short's (1981, 2007) as a suitable stylistic model that can tackle the stylistic aspects of the selected mystic poems, and analyzing some representative poems for each poetthrough the stylistic and pragmatic models of the study, contrasting the findings of the analysis to find out the pragma-stylistic differences andsimilarities in terms of expressing mysticism by the four selected poets.

The presents study provides some main conclusions of the study, recommendations and suggestions for future research. The current study reveals that: It has been concluded that mystic poetry utilizes all types of speech acts that are classified by Searle. This variance of speech actsgives the poet to express different aspects of mysticism, it has been proven that the four mystic poets flout all the conversational maxims. But flouting the conversational maxim enables the four poets to express meaningthat they intend to express some aspect of mysticism which needs a background knowledge about mysticism to be inferred. This makes floutingin mystic poetry a product aspect of expressing mysticism and it is not performed for its sake, the poet has another role which is being a 'narrator' in addition to being the author of the poem. This adds a sense of amusement to the poems of the sample since the reader will be in a process oftracing 'who's speaking. This counts as one of the stylistic features of mysticpoetry. The narrator's role is mostly assigned to the poet when he functions in both free indirect and narrative report of speech acts modes which reduce the opportunity for the direct interaction between the reader and the author of the text, and poems of mysticism are highly metaphorical; in another words, it utilizes metaphor more than any other designated figure of speech. Thus, the reader takes on his expense interpreting the link that the poet makes between two things. The metaphoricality of mystic texts underlies several illocutionary forces that any

example of a metaphor in mystic poetry can reveal more than one reference. The analysis of English mystic poetry texts has revealed that the first, second, fourth, and fifth hypothesis have been verified whereas the third has been refuted.

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List of Abbreviations

CP	Cooperative Principle
DS	Direct Speech
DT	Direct Though
FDS	Free Direct Speech
FDT	Free Direct Thought
FIS	Free Indirect Speech
FIT	Free Indirect Thought
IS	Indirect Speech
NV	Narrator Voice
NRSA	Narrative Report of Speech Acts
NRTA	Narrative Report of Thought Act
IN	Internal Narration
IT	Indirect Thought
Ocr	Occurrence
Per	Percentage
PN	Pure Narratorial Speech
SA	Speech Act
SAT	Speech Act Theory

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CHAPTER ONE

INTRODUCTION

1.1 Problem of the Study

Reading mystic poetry is not an easy task due to two-points that constitute the sources of difficulty in comprehending its texts. The first source of difficulty in comprehending mystic texts is that poetry represents the only medium of expressing mysticism. Choosing Poetry as the only medium to convey mystical experiences can be justified as poetry is to be considered a forceful, reliable, desirable, appropriate, andmeaningful means to communicate mystic experiences unlike prose which does not fit expressing things that are not known and classified by the intellect (Spurgeon, 2004:5). The second source is the nature of mysticism as an experience that involves beliefs and propositions that cannot be measured logically. The rhetorical difficulty of mystic texts represents a barrier that prevents the readers to perceive mystic beliefs and concepts which are expressed in mystic texts. Therefore, using linguistic theories, especially pragmatic and stylistic ones, is the best solution to face this difficulty, as in the current study. The current study is set forth to highlight how the pragma-stylistic analysis can contribute to a clearer understandingof mystic texts (Ibid).

Although mystic is one of the most prominent types of poetry in English literature its genres were the center of linguistic studies interest but studying mystic poetry received a limited interest. Consequently, this study tries to fill this gap and it will answer the following questions:

1.   What is the possibility of applying the pragmatic and stylistic models to analyze the texts of mystical poetry?

2.What is the value of pragma-stylistic approach in   extracting the illocutionary meaning that may lead to disambiguate the misleading mystical poems?

3. What are the pragma-stylistic features of English mystic poetry?

4. What are the speech act types by all selected English mystic poems have in common?

5. What is the pragma-stylistic effect for flouting the conversational maxims in the selected English mystical poems?

6. What is the role of mysticism concept in determining the type of the mode of speech and thought in the selected English mystical poems?

7. What are the main employed figures of speech shared by the selected Englishmystic texts?

1.2 Aims

The present study tries to achieve the following aims:

1. Examining the role of pragma-stylistic approach in defining the illocutionary meaning of the selected poems of the study sample.
2. Testifying the applicability of the pragmatic and stylistic models to analyze the sample ofthe selected mystic texts in this study.
3. Defining the shared pragma-stylistic features of the selected mystic texts in this study.
4. Identifying the most functioned types of speech acts in the selected mystic texts inthis study
5. Identifying the shared flouting conversational maxims types by all selected English mystic poetry.
6. Defining the shared modes of figures of speech types by all selected English mystic poetry.
7. Identifying the shared figures of speech types by all selected English mystic poetry.

1.3 Hypotheses

It is hypothesized that:

1. Variety of the defined pragma-stylistic item contributes to the meaning of the texts of the study sample.
2. The specified pragmatic and stylistic model to analyze the sample of the study are applicable to specified mystic texts.
3. All texts of the study sample share the same pragma-stylistic features.
4. All texts of the study sample function certain types of speech acts with high level of representation.
5. Quality maxim is the most flouted conversational maxims type.
6. All modes of thought and speech presentation are employed through the texts of the study sample.
7. English Mystic poetry involves a high level of using metaphor in favor of other designated figures of speech.

1.4 Procedures

To achieve the aims of the study and verify its hypotheses, the following stepswill be adopted:

1. Presenting a theoretical background of some pragmatic and stylistic notions that arerelevant to the scope of the study.

2. Providing a somehow comprehensive account of mysticism as well as the most prominent features of mystic poetry.

3. Formulating an eclectic multi-dimensional model for the analysis of the data.

4. The model is built on Searle's classification of speech acts (1969), Grice's maxims(1975), and Leech and Short's (1981, 2007) as a suitable stylistic model that can tackle the stylistic aspects of selected mystic texts.

5. Analyzing some representative texts for each poet through the stylistic and pragmatic models of the study.

6. Contrasting the findings of the analysis to find out the pragma-stylistic differencesand similarities in terms of expressing mysticism by the four selected poets.

1.5. Limits of the Study

The sample of the study includes four mystic poets and they are: William Blake,William Thompson, Henery David Thoreau, and Walt Whitman and for each poet there are five texts to be analysed. This study includes:

1. William Blake (1757-1827) (*Auguries of Innocence, A Dream, the Angel, The lamb, and The Divine Image*).

2. Francis Thompson (1859-1907) (*Thompson Hound of Heaven*, *Judgment in Heaven*, *A Holocaust*, *A May Burden* and *Ex Ore Infantium*).

3. Henry David Thoreau (1817-1862) (Inspiration*, Concise, My prayer, Nature, and Song of Nature)*.

4. Walt Whitman (1819-1892) (first five parts of *Songs of Myself*).

There is a shared property that can be noticed in all texts of the study sample which is the humanism. Humanism here means the philosophical approach that the four poets hold towards life. It can be recognized that this approach which is texts of the study sample share, composes the same ethical, social and cultural values and this is a natural consequence for expressing the same concept which is mysticism.

1.6 Value of the Study

The contribution of this study can be as follows:

1. This study will be of a theoretical and practical contribution to stylistics andpragmatics, as it introduces a pragma-stylistic analysis of some chosen mystic texts.

2. Those who are interested in literary studies, particularly poetry, may be expectedto get benefit from this study as it tries to shed some light on some pragmatic and stylistic aspects that can contribute to the interpretation of mystic poetry, especiallyin dealing with the selected sample of mystic poetry texts.

3. Pedagogically, the study may help teachers of literature to facilitate explanationand interpretation of the studied texts within the limits of the present study.

4. The present study can be considered as useful tool for the translators of mystical poetry as it provides them with the intended meaning of the poems they try to translate.

Chapter Two

Theoretical Background

2.1. Introductory Notes

This chapter is divided into five main sections that deal with the main conceptsof pragmatics, stylistics, and pragma-stylistics. In the first section which is assumedto discuss the basic pragmatic concepts; the speech acts theory, Austin's classification of the speech acts, and Searle's classifications of declaration speech acts are addressed. Among the pragmatic approaches that are discussed are Grice's maxims ofquantity, quality, relation and manner, and the felicity conditions.

The second section is allotted to deal with stylistics, the concept of style as well as Leech and Short's (1981, 2007) classifications of speech and thought presentation modes into a direct, indirect, free direct, narrative report of speech acts, free indirect, narrator's representation of voice.

Prama-stylistics is the main concern of the third section as it explains the pragma-stylistic approach. Section three also deals with pragma-stylistic features like metaphor, simile, and so on.

Definitions of mysticism by many scholars are introduced within the fourth section. This section also explains the stages of the mystic way as well as the characteristics of Western mysticism which represent the cultural atmosphere of mystic texts that will be dealt with in this study.

the fifth section of this chapters is aimed to review some pragma-stylistic studies that may provide an idea about the application of pragma-stylistic approach on different types of texts.

2.2. Pragmatics

The word pragmatics has its origin in the Greek word 'pragma' which means activity, deed, and affair. But the modern use of "pragmatics' as current practice is credited to the American philosophical doctrine of pragmatism. According to Liu

(2007: 6) and Mey (2009: 328), the American semiotician and behaviorist Morris (1938:6) is responsible for introducing the first modern definition of pragmatics as 'pragmatics' studies the relation of signs to the interpreter. Discussing the origins of pragmatics as a field makes scholars into two groups. While some of them like Schauer(2009: 5) and Taavitsainen and Jucker (2015: 3) see that it has pragmatics has deep roots in language philosophy, especially in the works of language philosophers, suchas Wittgenstein, Austin, Searle, and Grice who viewed language as a means of communication rather than merely a set of signs. Others maintain that pragmatics has its origin in rhetoric. For instance, Rose and Kasper (2001: 2) regard pragmaticsas interpersonal rhetoric, i.e. the way speakers and writers convey their intended meaning as social actors who utilize their interpersonal relations to communicate with other participants.

Carnap (1939) cited in Akmajian et al. (2001: 391) attempts on his own to translate Morris's definition with some practical terms. He identifies theinvestigation which takes into consideration the action, the state, and the environment of a man who speaks or hears a linguistic sign. Thus, the factors governing the speaker's choice of utterance in social interaction and the effects of the choice on others, are also included under the umbrella of pragmatics. The processof defining pragmatics is still incomplete.

Finch (1998: 231) states that the study of the situational and interpersonal factors that affect the meaning of an utterance can be helpful in describing linguistic features of any interaction. Crystal (2003: 364) proposes that pragmaticsis the study of language from the point of the users, especially of the choice they encounter in using language in social interaction and the effects of their use of language on the participants in the act of communication. For instance, according tothe act of the social convention, the expression "Thank you" is used to express gratitude for doing or offering something in English. That is, the pragmatic principle determines the use and the meaning of this expression rather than the formal rules of language.

The various definitions above appear to be saying that pragmatics distinguishes two types of meaning in each utterance or communicative act of verbal communication. One is the information intent or the sentence meaning, and the other is the communicative intent of the speaker's meaning (Leech, 1983:16). This

difference may lead to clarification as to if the semantic meaning is a matter of competence, whereas pragmatic meaning is a matter of performance (Yule, 1996:3).

In the light of the foregoing, pragmatics as a field of studying meaning seems to be centered not on aspects of meaning which are not solely derived from the meaning of words and phrases used in sentences, but rather it deals with those aspects that are attributed to the manipulation of a certain linguistic form by a speaker in an appropriate situation and listeners, but also on the context of the utterance. Thus, Pragmatics can be defined as the study of the speaker's meaning. This means that the listener has to make inferences about what is being said to arrive at an interpretation of "the speaker's intended meaning"(Ibid).

Levinson (1983:21) and Briner (2013:2) choose to make the relation between language and context as the study subject of pragmatics to account for language understanding since context influences what is said and what is meant. Therefore, studying what is meant by pragmatics means the study of contextual relations which indicate that a great deal of what is meant is not included in what is said. Pragmatics examines how the transmission of meaning depends not only on the linguistic knowledge (e.g. grammar, lexicon, etc.) of the speaker and listener but also on the context of the utterance. In other word, pragmatics has nothing to do with literal meaning independent of context as semantics does.

Allott (2010:116) defines pragmatics from a different angle to that of the previous definitions which is the quantity of information that is being inferred from an utterance. He states that pragmatics is concerned with the way a speaker can mean numerous things by his/her utterance.

As all the above definitions dealt with pragmatics are based on transmitting an intended meaning by a speaker which the listener can infer in relation to the context in which it is performed, Kecskes and Horn (2007: 165) develop the concepts of context as it includes intracultural and intercultural aspects which are the main interest of pragmatics. Such a view of context explains that language is regarded as a tool representing the social interface and human communication and this means that, social relations are achieved through using language (Horn and Ward, 2006: 443).

Within the era of the 1970s, speech acts theory becomes the exclusive hallmark

for the field of pragmatics, where it mainly considers communicative actions such as warning, complaining, and threatening are studied in their social and cultural contexts (Rose and Kasper, 2001:2). Later on, pragmaticians shifted their interest to the empirical studies in conversational analysis, depending on Grice's (1975) maxims of conversation (ibid).

2.2.1. Speech Acts Theory

The process of communication in everyday conversation is not a matter of linguistic knowledge only focusing on the grammatical structures and the words involved in speech production, but also attempting to perform actions via the words they utter. Such a phenomenon has been investigated in terms of the well-known theory entitled speech acts theory (henceforth, SAT). SAT explains how people can perform various actions via the words they utter. The British philosopher John Austin (1962) introduces this theory, therefore he is considered the founder of it.

When tracing the origin of the title Speech act, Lyons (1977:726) mentions that the translation of the German word "sprechackt" by Buhler (1934), represents the first step in the evolution journey of SAT. Linguists are not the only ones concerned with SAT but scholars from different disciplines are also interested in SAT. Psychologists, on one hand, have proposed that the speech act (henceforth SA) may be a prerequisite for the acquiring of language in general. literary critics, on the other hand, look at SAT as a useful tool for understanding the nature of literary genres. Philosophers apply SA notion to the status of ethical statements. While scholars of different disciplines function SAT to deal with aspects related to their field, linguists also see that those SAT notions are necessary to handle some problems in syntax, semantics, second language learning, and elsewhere. Speech acts (henceforth SAs) alongside presupposition and implicature are considered the core of pragmatics as a field (Levinson: 1983: 226).

Austin is the pioneer of introducing SAT as a new approach for analyzing meaning. Austin presents a series of lectures that were published in a book entitled *How to do things with words*. Austin considers meaning as a relation between the intentions of the speaker or writer and the words and words which he utters. Such an idea represents the basis for the concept of acts. Austin (1962) mentions that when someone speaks, he is doing an act of some kind. Oisho (2006:2) puts it more clearly when the speaker utters a sentence, he exploits some linguistic conventions which he associates with his intentions to perform a certain linguistic act.

People in everyday communication perform acts like apologizing, persuading, and suggesting, and these actions are performed with underlying communicative purposes. Thus, such actions are dependent on the intention of the speaker and what s/he wants to do with them rather than the literal meaning of the uttered words (Austin, 1962: 2).

By 1969, John Searle further developed Austin's version of SAT. Searle states that the speech act involves an element of intentionality which is a property of the mind. Such mental property is responsible for making an object of certain meaning in the world. Thus the speaker who gives a promise intends to make him/herself forced to do the future act (Randolph, 2017: 102).

2.2.1.1 Direct and Indirect Speech Acts

Analyzing any English sentence structurally will uncover that its form is one of three of the following forms (declarative, interrogative, imperative), and these forms are supposed to entail one of three main communicative functions (statement, question, command). Therefore, any SA is provided to show a direct correlation between its form and the function that it set to. Then the meaning of sucha type of speech act can be obtained literally and it is. Yule's (1996 :54) suggests some examples for direct SA and in each of these examples, there is a direct relationship:

a. You wear a seat belt.   **(declarative)**

b. Wear a seat belt!   **(imperative)**

c. What do you wear?   **(interrogative)**

There is another case where the common association between the linguistic form andthe function is not achieved as in the SA that has different sentences type. Then, the matching between the SA and its linguistic form is indirect. Therefore, a SA that occurs in this way is known as an indirect SA. An utterance like **'It is so hot in here'** is recognized structurally as declarative but it cannot be considered as a statement. Rather, it is a request for her to open the windows(Ibid).

Analysis of such an utterance indicates that involves two illocutionary forces that are performed via both direct and indirect speech acts. The direct speech act is here of secondary importance for the speaker because it is not the one that is intended by the speaker. When John produces his utterance **It is so hot in here,** feeling so hot, he does not intend to inform her something about the weather, but rather, he wants her to open the windows for him. He uses such an utterance, perhaps, feeling that it would be more effective and more polite than an imperative structure such as **Open the windows**. The indirect speech act is the intended action by the speaker which can be construed as the additionally performed speech act, which is accomplished via the non-literal interpretation of the direct speech ac(Ibid).

In this respect, Searle (1975: 59) defines the indirect speech as "a sentence that contains the illocutionary indicators for one kind of illocutionary act can be uttered to perform, in addition, another type of illocutionaryact".

In accordance with Searle's view, Yule (1996:133) explains that the utterance (**Can you pass the salt?)** cannot be interpreted as a question to test the addressee's ability to pass the speaker the salt but it serves as a request for the salt. Thus, the form of an utterance like the previous performs a function other than the one that it commonly performs.

For Yule (Ibid: 55), the use of interrogatives to express request in English is more preferable than the use of imperatives, and interrogatives are not intended to ask questions, simply because in English, people prefer to start their requests with the

more polite expressions such as: *could you…? would you ...? can you ...?* which often count as socially acceptable requests for doing something.

Crystal (1997: 121) classifies an interrogative statement like **Will you shut the door, please**? which is a more polite alternative in comparison with its rude version **'Shut the door',** as an indirect command. From a wider perspective, indirect SAs are more used in everyday communication if compared to direct realizations of illocutionary forces. (Mey, 1993: 145).

In contrast to the idea that the same utterance can be used to express more than one illocutionary act, there are in English different syntactic structures that can be exploited to achieve the same function (i.e. the same speech act) in certain appropriate conditions. For example, the SA of a command, a request is accomplished via different sentence types: imperative in (a), interrogative in (b), and declarative (c).

   a. Move out of the way!   **(imperative)**
   b. Do you have to stand in front of the TV? **(interrogative)**
   c. You're standing in front of the TV.   **(declarative)**

                                        (Yule, 1996: 55)

According to the definition mentioned earlier, only (a) is a case of a direct SA, whereas (b and c) are cases of indirect SAs. The most obvious direct SA is the one that is performed through the use of an explicit performative verb such as:

  a. I promise that I will be serious.   **b. I order you to come early.**

The two utterances above are easily recognized as the SAs of 'promise' and 'order' since they contain the explicit performative verbs 'promise' and' order' that

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are typically associated with the relevant SAs. However, what has been mentioned in the above paragraph is not always true, for there are certain utterancescontaining performative verbs that are interpreted non-literally. In other words, "anutterance needs not to be explicit to be literal [direct]" (Bach and Harnish, 1979: 11).A threat can be postulated through the unassociated performative construction 'I promise' as shown in the following example, **I promise I will kill you if I see you walk again with my sister** (Verschueren, 1999: 24).

2.2.1.2 Components of the Speech Act

Austin (1962: 64) starts his theory of SPE by introducing a distinction of utterances into performative and constative and such distinction will be discussed in 2.2.1.3. Out of such a distinction, Austin concludes that a clear distinction could not be made between constatives and performatives as the utterances for describing, stating, or asserting are themselves acts performed in saying something. Therefore, he chooses to direct his efforts to analyze the acts into their logical components: the locutionary, the illocutionary, and the perlocutionary act (Mabaquiao,2018:8). The first component is the locutionary act which is "the utterance of certain words in a certain construction and the utterance of them with a certain 'meaning". This means that locutionary acts convey their own literal or propositional meaning without any connection to the context. An example of a locution is that of a speaker telling another "Shoot her!" meaning by shoot 'shoot' and referring by her to 'her' (Horn and Ward, 2006: 55). The locutionary act is also broken down into three acts: the phatic act, which refers to the act of producing mere noises or sounds; the phonetic act which indicates the act of producing sounds that are recognizable as words from a certain vocabulary and grammar; and the rhetoric act which conveys the act of using words to convey meanings (Ibid).

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The second element of the SA is the illocutionary act which refers to the act performed in saying the locution. This means that the illocutionary act represents the intended meaning by the speaker or as Austin (1975: 62) laid it down "what was done". An utterance like "Is there any salt?" on the dinner table. Though it appears to be apprehended as a form of a question, it is actually functioned as a request to have some salt and such meaning could not be realized without depending on the context.

Besides the previously mentioned components of the SA, a third one is referred to as the perlocutionary act. The perlocutionary act refers to the act by which the speaker elicits a certain response from the hearer, or in making an effect on the hearer, or in another word, the consequence of an illocutionary force, on the interlocutor. As an example, a speaker, through an utterance, may want the hearer to be convinced, persuaded, delighted, etc (Mabaquiao, 2018:9).

Understanding the relationship between the components of SAs is a crucial issue to determine the identity of a SA. So that to achieve such an objective, Bronzo (2015: 2) points out to two types of reading: aggregative and organic readings. According to the aggregative one, the SA is a sum of conceptually detachable components, i.e., the four-components of the SA (locutionary, illocutionary, perlocutionary, and context) are independently intelligible components as each of them can be specified independently from the other. This makes eliciting locutionary meaning of a certain utterance is possible without any need to understand the illocutionary one of the utterance or the perlocutionary effect of the utterance and even the context where it is performed.

The organic reading, on the other hand, each SA is a unity whose discernible components hang together conceptually: they are not independently intelligible. This makes specifying the sense and reference of an utterance an impossible task without understanding the function that the words playing within total SA in the speech act situation. Bronzo (Ibid:13) believes that organic could be the possible reading to comprehend each SA situation and he provides in this respect Austin's conception of truth. Although truth, to many contemporary approaches, is a property of semantic entities which are the "truth- bearer" this makes them independently intelligible. But Austin believes that truth isa property of complete SAs performed in determinate SAs situations.

The major difference between Austin and Searle lies in assigning the illocutionary force of any utterance. So, according to Austin, assigning it depends on the speaker's intention whereas according to Searle, it is a product of the listener's interpretation (Coulthard, 1977: 22).

2.2.1.3 Austin's Classifications of Speech Acts

Austin (1962:6) classifies utterances into two: constative and performative utterances. Constatives refer to linguistic expressions that describe a situation, state of affairs, or presenting facts that are either true or false. Constatives usually correspond to statements or propositions. Performatives, on the other hand, apply to those utterances that are used to perform actions. Thus, an utterance like "I advise you to seek permission from your parents," means performing the act of advising. Performatives may either be furtherly broken down into explicit or implicit ones and this can be determined depending on whether the verb indicating the action is mentioned or not. For instance:

I order you to clear your boots.   b. Clean your boots.

Performative utterances in (a) and (b) involve orders but they differ as (a) is an explicit performative utterance since the verb "order" shows the action being performed which is that of order. (b), on the other hand, combines the same action, but it indicates an implicit order. Therefore, (b) is an example of an implicit performative utterance (Cook, 1989: 36).

Austin (1962:150) categorizes SAs depending on the characteristics of verbs and their illocutionary forces. He classifies illocutionary acts into five types, even though such classification seems difficult to do or to understand since there are a lot of potential illocutionary acts, and in many cases the speaker's intentions are vague.

(i) Verdicatives: This class of SAs is used to express verdicts, judgments, or findings such as to appreciate, characterize, assess, estimate, value, grade, etc.

(ii) Exercitives: This class of SAs aims at showing the exercise of powers, rights, or influence such as naming, sentencing, appointing, ordering, dedicating, dismissing, claiming, etc. For example, when a judge says, "I sentence you to five years", or when an angry boss says, "You're fired".

(iii) Commissives: The SAs in this class indicate commitment or promises of different kinds or the taking on of an obligation or the expression of a future intention. The verbs belonging to this classification are promises, plans, guarantees, swearing-in, betting, etc. They commit the speaker to do something in the future. For example, "I promise to stand beside you".

(iv) Behabitives: The verbs for this group of SAs embrace expressions of attitude and social behavior such as apologies, congratulations, compliments, welcomes, etc.

(v) Expositives: According to Austin (Ibid:152), this classification cannot be defined easily. The verbs of this type are not clear cut because they overlap with

other classes but the general performative nature of individual utterances is often quite clear. Verbs such as hypothesize, expect, assume, remark, concede, etc., belong to this type.

2.2.1.4 Searle Classifications of Speech Acts

Searle (1979: 12-15) presents the most influential classifications of speech acts in pragmatics. He (ibid) explains the basic categories of illocutionary acts categorized on the basis of 'direction of fit' and what they express.

1. Assertives (Representatives): The point or goal of this class of speech acts is to "commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition" Assertives have a word-to-word direction of fit, i.e. the speaker fits his words to the world to express a belief through the established proposition. This class includes verbs such as **assert**, **complain**, **state**, **affirm**, **report**,**conclude**, etc.

Searle notes that this category contains most of Austin's expositives and verdictives, as they denote the same illocutionary point but different illocutionary forces. The simplest test for representatives is that they can be verified as true or false. In other words, they indicate what the speaker believes to be the case or not, as in the examples:

a. The earth is round.   b. Milton wrote religious poems.

2. **Directives:** The illocutionary point is to direct the hearer towards doing (or not doing) something; therefore, they designate a world-to-words direction of fit. The speaker wishes or wants the hearer to do (or not to do) something. Directives include verbs such as; ask, order, request, demand, advice, warn, etc. The speaker uses the following utterances to get someone else to do something: **a. Give me some water.**

b. Don't touch that loose wire.

3. Commissives: They are speech acts in which the speaker is committed to some future course of action. The promiser attempts to make the world fit his words. The issuer of a promise intends to do something by uttering his words. Verbs denoting commissives are as such; *promise, vow, commit, threaten, pledge,* etc. In the following utterances, the speaker commits himself to a certain course of action:

a. I will be here tomorrow.   b. We will not do it again.

4. Expressives: Expressives are speech acts that express "the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content." In other words, they express the speaker's psychological state: pleasure, pain, like, dislike or sorrow, as clearly shown in the examples: **a. I am so sorry. b. Congratulations!**

They have no direction of fit in which a wide range of feelings and attitudes can be expressed through the propositional content. This class comprises verbs such as *apologize, thank, congratulate, welcome* …. etc.

5. Declarations: This class of illocutions brings into existence the state described in the proposition. They have both a words-to-world and a world-to-words direction of fit; therefore, they change the world via their utterance. There is no psychological state expressed by declaration. Verbs denoting declarations are: *quit, nominate, appoint, declare, name* …etc.

a. Judge: We find Joe guilty.

b. Priest: I now pronounce you husband and wife.

Saeed (1997:214) observes that the assumption underlying those classification systems (Austin's and Searle's) is that they are all based on the correlation between form (of the verb) and function (of speech act). This means that a sentence type is first specified and then a speech act is assigned to it.

2.2.1.5 Felicity Conditions

Establishing a satisfactory analysis of an illocutionary act requires that certain necessary and sufficient conditions must be fulfilled if the performance of an act is to be achieved happily and successfully.

Not fully convinced with Austin's felicity conditions (as accounting for only ritual and ceremonial speech acts, such as; naming a ship, bequeathing a watch, etc.) Searle (1969: 57ff) sets up four kinds of conditions that govern the happy execution of an illocutionary act, so that, the violation of any of them would render the act infelicitous.

1. **Propositional content conditions:** These conditions specify restrictions on the content of the speaker's utterance expressed in a sentence (declarative, imperative, interrogative, etc.). For example, in the SA of *request:* **come here, please***,* the propositional content condition requires a future act of the hearer.

2. **Preparatory Conditions:** These conditions designate the real world prerequisites for each illocutionary act. That is, they have to do with the status of the speaker performing the act who has the right or authority to do so. They also match the appropriate utterance to the related illocutionary act. For example, the preparatory conditions for the SA of *request* state that (i) the speaker believes that the hearer can do the act, and (ii) it is not obvious that the hearer would do the act without being asked.

3. **Sincerity Conditions**: They indicate the essential beliefs, feelings, and intentions of the speaker, being appropriate to the type of illocutionary act in question. If the speaker is without the appropriate beliefs or desires, the act will be considered *abuse* in Austin's (1962: 16) term. For example, for a request, the sincerity condition involves that the speaker wants the hearer to do the act of request.

4. **Essential conditions:** They are the constitutive rules which govern the issuance of a certain illocutionary act. In other words, they represent the syntactic and

semantic rules required for building up an utterance relating to a given SA. For example, in the case of a request, the utterance must count as an attempt to get the hearer to do the act.

Levinson (1983:245) illustrates that taking these conditions altogether, one can specify the context in which a specific SA is performed, and can provide a more abstract and principled classification of illocutionary acts interms of these conditions because they can jointly identify and constitute the natureof a particular speech act.

2.2.2 Grice's Conversational Maxims

The conversational implicatures can be understood only in terms of general features of discourse encompassed within a principle that Grice labels as the "Cooperative Principle". Grice (1975:47) summarizes the required features of discourse to be as the following:

> **Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.**

According to the cooperative principle, any conversation held between two or more participants do not encompass disconnected utterances each produced at a time. They are rather connected in a way which makes the conversation flow as a cooperative activity held between the participants. Thus, what is produced is interpreted on the assumption that the producer is obeying the maxims which CP contains together with the general knowledge of the world, and the literal meaning of what is said. This, in turn, allows the receiver to reach the pragmatic meaning and understands what the producer intends to communicate (Cook, 1989: 29). The maxims are assumed to be obeyed by the producer and they are of four types:

1. Quantity   2. Quality   3. Relation   4. Manner.

What is important to focus on is the idea that all of these maxims should not be considered as fixed rules since they can be broken and still preserve the communication attempted. Leech (1983: 8) proves that they are "regulative rather than constitutive" since if one lies s/he will break the maxim of quality but still have the ability to speak English and communicate with that lie.

Hence, the CP can be described as a system of social cooperation where the participants involved share the same goal. Kiefer (1979: 60) as cited in Bousfield (2008: 25) describes it by saying:

> **The Grecian maxims attempt to describe cooperative communication in which the participants strive after the same goal and are equally interested in achieving this goal.**

1. Maxim of Quantity: The maxim of quantity is related to the quantity of speech and how the producer should provide the receiver with a sufficient amount of required information. It contains two sub maxims that are expected to be obeyed:

1. Make your contribution as informative as required (for the current purposes of the exchange).

2. Do not make your contribution more informative than is required.
According to this maxim, what is required from the producer is to be informative. So, what is expected from the producer is to present the information s/he is required to offer neither more nor less. If the producer says more than is required, then s/he will be over-informative which will be considered boring, on the listener's hand, and a waste of her/his time, on the speaker's hand. If, on the other hand, the producer says less than is required, then s/he will be uninformative and thus will be misleading the addressee(s) Grice (1975: 44).

2.Maxim of Quality: As for the maxim of quality, Grice (1975: 46) states thatthe producer should try to make her/his contribution true, and thus he offers two more specific sub maxims to explain the demands of this category:

1. Do not say what you believe to be false.
2. Do not say that for which you lack adequate evidence.

3.Maxim of Relation: The maxim of relation contains only a single sub-maximwhich demands the producer to make his contribution "relevant" (Grice, 1975: 53).In other words, participants must give relevant information.

4. Maxim of Manner: The fourth maxim which Grice presents is that of manner. It is concerned with what is said and how it is most likely to be said. It involves the super maxim "be perspicuous" which includes the following sub maxims:

1. Avoid obscurity of expression.   3. Avoid ambiguity.

2. Be brief (avoid unnecessary prolixity).   4. Be orderly.

Now, one needs to consider her/his speech to be empty of obscurity and ambiguity. The hearer(s) must be able to perceive what is uttered clearly and in an understandable way in order to maintain a successful cooperative interaction. Hence, the speaker needs to be brief, avoiding any perplexing lengthy words that may complicate the process of understanding what is being communicated. And most importantly, the speaker must arrange the information s/he desires to say/present by, possibly, inserting the right conjunctions within the sentence(s). By doing so, the speech uttered will be an easy flowing one which allows the hearer to, logically, understand what the speaker is trying to convey (Ibid).

2.2.2.1. Flouting of Grice's Maxims

According to Grice (1975), if any of the conversational maxims are not observed for the purpose of implicating a message, then the non-observed maxim is

flouted. The flouting of Grice's conversational maxims will be shown below. Thomas (1995:65-7) states that flouting conversational maxims entails the speaker's responsibility as he/she tries to pay hearer's attention to some additional meaning (generating implicature). Flouting each conversational maxim can be achieved through different methods. Flouting quantity maxim can be achieved through providing more or less information than is required. Supplying untrue statements or inadequate evidence flouts quality maxim. Irrelevant responses such as failing in asking question or shifting the subject will be considered as flouting of relation maxim. Finally, flouting manner maxim can be noticed when the speaker response is vague, unordered or ambiguous. A good example for flouting manner maxim is presented by Flowerdew (2013:98) Mrs. A is an old bag." After a moment of silence there is a complete change of topic such as "the weather has been quite delightful this summer.". In this example B implicate that A's statement should not be discussed by blatantly refusing to provide a relevant response.

Flouting Maxims

Quantity Maxim Results in:	Quality Máxim Results in:	Relation Maxim Results in:	Manner Maxim Results in:
-Being more than informative.	Saying what is false.	Irrelevant statement(s).	Obscurity of expression.
-Being less than informative.	Saying what lacks adequate evidence to prove.		- Ambiguity.
			-Not brief.
			-Not orderly.
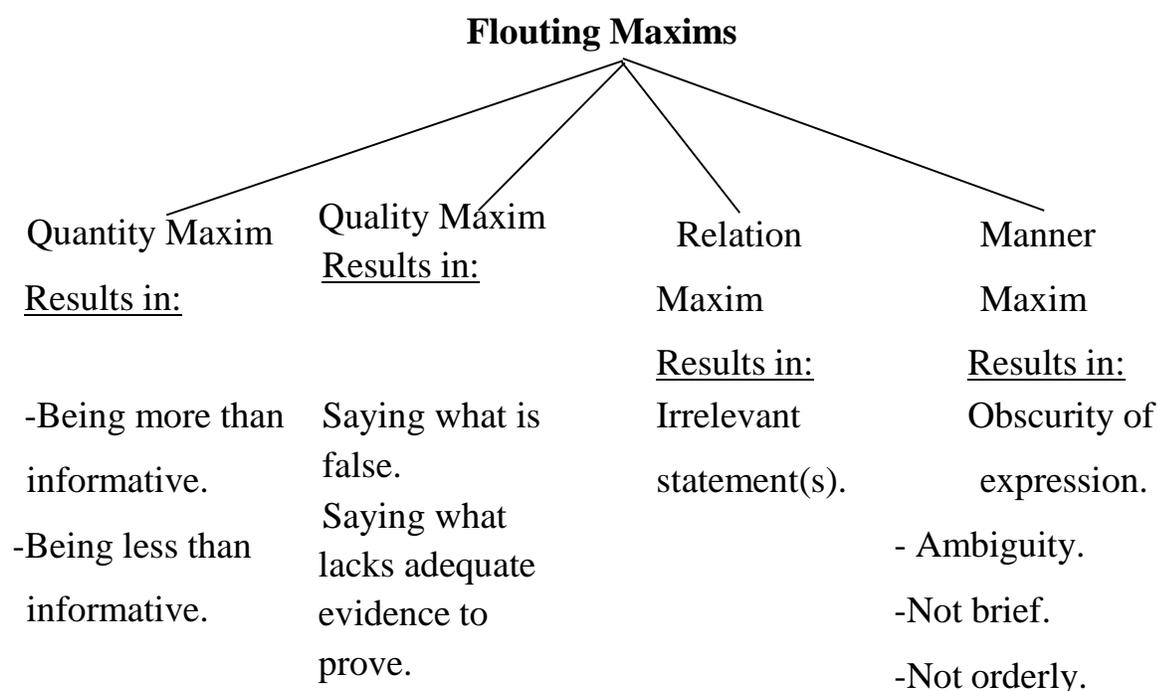
Figure (1) The Flouting of Grice's Maxims

(Thomas, 1995:56)

2.3 Stylistics

The study of style originated within the era of the 1960s, and it has kept being of considerable interest to different scholars and different vantages of linguistic studies.Under the umbrella of linguistic scholarship, several meanings and theories of stylistics are being dealt with (Crystal and Derek 1992, and Wales 2001). Views to stylistics can be grouped into two groups. While some view stylistics as a branch oflinguistics with descriptive merit as it concerns the study of varieties of language, its properties, principles behind the choice, dialogue, accent, length, and register, other scholars attempt to formulate principles that can explain the idiosyncratic use of language and various societal variables that characterize the use of language (Turner Mark, 1973, Birch Dina 1997) (Essuman etal, 2021: 2-3).

Stylistics is primarily thought of as the scientific study of style. Consequently, it has to do with the style. This, therefore, means that style is the core idea in stylistics and that its assessment, description, and understanding are the very concerns of scholars in this field (Ibid).

Terminologically speaking, stylistics suggests a scientific, orderly, and objective study of style, as different from an "intuitive or impressionistic reaction" to a particular text (Hickey, 1993:574). McRae and Clark (2005: 329) definestylistics as a way of explaining how "meaning" in a text is formed through the writer's linguistic choices. According to Verdonk (2002:4), it can be defined as "the analysis of distinctiveexpression in language and the description of its purpose and effect".

Finch (2000:183) adds to Verdonk's definition that stylistics cannot achieve what is set to investigate the concept of style apart from using the methodology of linguistics. Crystal (1997:368) introduces a more elaborated definition of stylistics in which it is seen as:

> a branch of linguistics which studies the features of situationally distinctive usesof language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

It can be concluded from the previously mentioned definitions that style, which is the essence subject of stylistics, is a variety of language that means there should be more than one way of doing or saying something (Taylor, 1980: 23) (Hickey, 1993:574). In another word, what is done is constant, while the way of doing is variable (Ohmann, 1964: 426). In this respect, Taylor (1980:24) stresses two aspects oflanguage which are the role of expressiveness in language and the function of language in interaction since any linguistic fact is a combination of language and thought or feeling. Thus, a speaker can give his/her ideas a linguistic frame that matches reality. Therefore, the approach that underlies stylistics is a mutual one. That is, the effect between feeling or thoughts on one hand and language, on the other hand, is two ways. Hickey (1992: 86) affirms that "linguistic style is that part of language which is used to impart to the message certain expressive evaluative-emotional features".

Thornborrow and Wareing (1998: 4) summarize three key aspects of stylistics:

1. The use of linguistics (the study of language) to approach literary texts,

2. The discussion of texts according to objective criteria rather than according to purely subjective and impressionistic values, and

3. An emphasis on the aesthetic properties of language.

As mentioned previously, many scholars consider stylistics as a branch of linguistics due to some points like stylistics making use of theories and approaches of linguistics and the other point is the reflexive effect between the linguistic forms and the thought that they express. Widdowson (1975:3) proposes that stylistics deals with the study of literary texts from a linguistic viewpoint, therefore; it is a means of linking the two disciplines, namely, linguistics and stylistics. Sharma (1985:16) deals with stylistics as a branch of applied linguistics and renames it "literary linguistics" just like psycholinguistics and sociolinguistics. According to him, when taken in relation to poetry, the linguistic study gives us insights into two related aspects of poetry: first, the poet's fundamental view of life—his personality, and second, the dynamic design of his poems. Other scholars, like Leech (1983:151) see stylistics as the variety of discourse analysis that deals with literary discourse.

The result using making use of the theories and methods of linguistics within the domain of stylistics is to account for different aspects that include "how a text means, how language variation occurs and is constructed according to context, purpose, author or period, how effects are achieved in (fictional and non-fictional) language, how readers arrive at their meanings and how interpretations are

constructed". This approach is often regarded as a strong one because of being informed by the three "Rs: Rigour, retrievability, and replicability" (Locher and Jucker, 2017:200).

2.3.1 Concept of Style

Etymologically speaking, style, as a word with a Latin origin that is *stilus,* refers to a short stick having a sharp end and a flat one which was used by the Romans for writing on wax tables (Galperin, 1971:11).

Leech and Short (2007:9) state that "style refers to the way language is used in a given context, by a given person, for a given purpose and so on". They (ibid.) illustrate that by adopting the distinction of the great linguist Saussure of langue and parole; Langue is the system of rules of a language and parole is the exact use of this system. There are certain expressions that belong to the colloquial style of every day conversations, for instance, those which are about the weather; however, there are other expressions that belong to the formal style of talking about the weather.

The word "style" is familiar to most people but this word has multiple definitions and indications (Crystal and Davy, 1969:9). Style, as a word, has four different uses. Firstly, it is used in the promotion of the selection of language habits, so the occasional distinctive features are what makes an individual distinguishable, such as the Shakespearian style. Secondly, it could be used as a reference to the style of a group of people at one time or over a period of time, for instance the style of Old English. Thirdly, it can be used in a sense of an evaluator for the good and refined style of writing or the effectiveness of a mode of expression. The last use, which becomes the focus of the literary critics, has been used to denote literary language as a characteristic of effective, correct or beautiful writing (ibid). Thornborrow and Wareing (1998:2) state that "Style is the selection of certain linguistic forms or features over the possible ones".

It is often said that style involves deviation from a norm, or standard use of language i, e., it is seen as a departure from the general structure of rules, that is to achieve literary, rhetorical, persuasive or other effects (Hickey, 1993:574). Short

(1996:8) defines deviation as "a linguistic phenomenon which has an important psychological effect on readers (and hearers) …. it is one of the most fundamental concepts in stylistic analysis in which a word or a line deviates from the rules of English". This psychological effect is called foregrounding. Foregrounding, as a term, is taken from the art of criticism. Critics distinguish between the foreground and background. In language, background is the regular linguistic usage of rules, norms and exceptions of speaking or writing, while foreground is the part of the text that does not follow these normal exceptions.

To sum up, style can be useful in spoken and written language, literary and non-literary works. Therefore, it is a method of expression which includes linguistic choice and content.

2.3.2 Pragma-Stylistics

Although stylistic studies have been practiced since the seventies of the last century, they dealt with various types of texts, including literary and non-literary, and they were based on theories from various scientific branches of linguistics and other sciences. This means that there are so many approaches identifiable in stylistics (Adigun, 2020:2-3). Therefore, any scholar intends to embark a stylistic analysis of literary text have a wide range that compose approaches like: formal Stylistics, functional Stylistics, phonostylistics, cognitive stylistics, corpus stylistics…etc. Pragma-stylistics is one of the approaches that underlies certain stylistic studies (Olajoke, 2014: 2).

Pragma-stylistics or pragmatic stylistics is a hybrid subfield that has its origin in both of pragmatics and stylistics and it has been defined with some degree of variation by scholars interested in it. For Hamzat (2010:13), pragma-stylistics deals with the relationship between the context and style. Olajoke (2014:3) explains that

such an approach entails that pragma-stylistics is not combination of pragmatics and stylistics approaches but a dimensional way of exploring the interconnectivity or relatedness of different methods of analyzing by employing insights, concepts and discoveries in the field of stylistics and pragmatics to make same argument or inference. Awolaja (2012:31) as cited in Olajoke (2014) does not adopt the previous approach he demonstrates that "pragma-stylistics is simply stylistics with a pragmatic focus". This implies that rendering a pragma-stylistic analysis is to provide a systematic explication for the linguistic and pragmatic resources that is used to convey meaning including the different aspects of the background of the analysed work like social, ideological, psychological, etc. In the same way, Hickey (1993:578) points out that pragma-stylistics studies the interaction between the linguistic and extralinguistic resources (elements of the context) to produce a text capable of combining specific internal changes that can effect hearer's state of mind or knowledge. Awolaja's (2012) and Hickey's (1993) definitions can be summarized as pragma-stylistics is an approach that identifies the stylistic features by means of pragmatics in order to capture the meaning of an utterance. These stylistic features determine the choice(s) which the writer or speaker must have made out of numerous available options. In essence, what determines choice(s) includes certain factors like as context, expected effect, relationship between the interlocutors etc (Ibid).

Pragmatic stylistics is defined by Huang (2012:19) as a branch of stylistics that applies theories and methodologies of pragmatics to the study of the concept of style in language. Not far away from previous definition, Davies (2007:106), and Norgaard, et al. (2010: 39) define pragmatic stylistics as a stylistics with pragmatic component as it applies pragmatic theories to account for the powerfully created structures with literary works. Allan (2016: 217) adds that the aim of elate the writing and reading of literary texts to the linguistic and sociocultural contexts in which those processes have taken place. This follows that pragmatic stylistics is mainly focused on contextualization. It seems that stylistic analysis needs to be equipped with some tools that are not available within the scope of formal or traditional stylistics focused mainly on the analysis of grammatical forms, phonological features, and propositional meanings, and other formal linguistic elements. Consequently, pragmatics can serve as good resource for providing stylistic analysis with a variety of tools for investigation of so many unexplained phenomena than stylistics or pragmatics can do alone (Black ,2006: 2-3).

Igleisa, et al. (1999:37) illustrate that stylistics includes the discovery, description and explanation of stylistic effects that underline the meaning of all texts and the tools used to investigate them are called stylistic devices. The study of such devices, pragmatics can provide a variety of tools within his scope to investigate the effects of those devices on the Similarly, Mey (2009: 256) focuses on the fact that pragma-stylistics is an established discipline which occurs under the realm of stylistics, that lies on the top of narrative studies within stylistics. He describes it as being the study of the "user's role in the societal production and consumption of texts" and alternatively as the "science of the unsaid". As a result, pragma-stylistics is a stylistic study that cannot be fulfilled without pragmatic principles. Therefore, it tries to discover, formalize and analyse the implied meaning of an utterance. As a result, in a given text, it emphasises on explaining existing interpretation rather than generating new readings.

Black (2006: 2-3) chooses to identify the scope of pragma-stylistics as he states that it involves the study of linguistic and extralinguistic since the combination of both the linguistic resources and the context enables the speaker or the writer to change hearer's state of mind or knowledge.

2.3.3 Stylistic Features

Abuya (2012: 2) believes that each individual has a distinctive mode of expression and therefore, individual's style comprises distinctive features that characterize it from others. These features facilitate analysis of the style. According to Leech and Short (1981:75) the term *feature* means the occurrence in a text of a linguistic or stylistic category. Although, both categories are important in stylistic analysis but the stylistic one is difficult to be defined. Leech and Short classify stylistic features into four categories: lexical categories, grammatical categories, figurative language, and context and cohesion. The importance of those features lies in their contribution to the meaning of the utterance and such contribution depends on the intended purpose that the author of an utterance tries achieve since he has variety of those feature to choose out of them (Blake, 2006:2-3). Olajoke (2014: 3)

states that there are some factors that determines the choice(s) that the writer or the speaker has to make such as context, expected effect, relationship etc.

It seems that practitioners of stylistics do not favor the idea of performing stylistic analysis based on what Sampson (2013:46) and Williams (1990) refer to as formal features like grammatical, lexical and phonological ones. Therefore, scholars like Leech (1981: 78) has different perspective as he demonstrates that pragma-stylistic approach is a sematic or pragmatic centered approach since it investigates that aspect of meaning which is derived from the semantic point of view or the way in which utterances are used and how they relate to the context in which they are uttered.

Leech and Short (2016:78-80) present a list of linguistic and stylistic features under four general heading: lexical categories, grammatical categories, figures of speech, and cohesion and context. Lexical category includes the following features: general (whether vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific?), nouns, adjectives, verbs, and adverbs. The second category which is the grammatical one composes the following features: sentence types (declarative, questions, commands, exclamations or minor sentence types), sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and general (e.g. comparative or superlative constructions; coordinative or listing constructions) (Ibid).

Figures of speech alongside with cohesion and coherence category differ from the previous two mentioned categories since they include stylistic component that needs to be interpreted in relation to context of the intended utterance. Therefore, there is no suitable analytic approach other than Pragma-stylistics(Ibid).

2.3.3.1 Figures of Speech

"The figures of speech …. are instructions about how to naturalize the text by passing from one meaning to another—from the 'deviant' to the 'integrated". Adams continues his discussion about figures of speech as the main property of figure of speech is that they add ambiguity to the text they are in and without pay attention to

this ambiguity, the reader will pass misses all the fun (Adams, 1945: 107). For two decades, figurative language is of increasing interest for those linguistic disciplines that deal with meaning (Alm-Arvius, 2003: 10). Leech and Short (2007: 78) formulate a checklist of lexical and stylistic characteristics that include to figure of speech. According to Leech and short (Ibid), Figures of speech effect word choices that lead to various types of meaning. Leech and Short continue their discussion of figures of speech by dividing them into two categories: schemes and tropes.

Figures of Speech
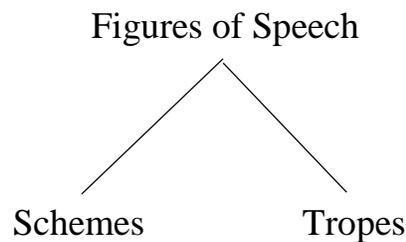
Schemes   Tropes

Figure (2) Figures of Speech   (**Ibid**)

Schemes category includes phonological, syntactic, or lexical properties which have a rhetorical effect. Alm-Arvius (2003: 176-178) mentions three properties of schemes. The first one is the formal quality of schemes as they involve rhythmic or echoic nature that can be verified through repetitions of phoneme sequences, syntactic constructions, or words with similar sense. Thus schemes have a meaningful effect on people's reaction and understanding. The second property of schemes is that they are aesthetically attractive. Such a characteristic of schemes is that they help people to memorize formulations or even longer textual passages. In other words, the importance of schemes lies in linking different parts of longer stretches of language use. Thus, they support following the progress of communication through the written text or spoken discourse and this implies that they are important cohesive devices. The third property of schemes which is the poetic nature that they add to the text. it follows that schemes make the text or discourse they exist in, more prominent and meaningful. The range of schemes includes several figures of speech like parallelism, antithesis, alliteration, epistrophe, onomatopoeia…. etc. What all schemes share is that they all work on the level of phonetics, phonology and syntax.

Tropes or as Adams (1945: 132) termed them figures of thought are semantically far more complex than the schemes. Tropes category represent that a cover term for language uses with some kind of secondary meaning. This implies that the meaning

of tropes is an obvious shift or a deviation from a more basic type of understanding of a language element (Alm-Arvius, 2003: 10).

Adams (1954: 108) refers to an essential distinction between schemes and tropes is that are "figures of speech" and "figures of thought". According to Adams, tropes involve a change or transference of meaning and works on the conceptual level. On the other hand, schemes essentially work on the physical level of the shape or structure of language. tropes affect the meaning of words while schemes only affect their placing or repetition of certain element within the text. What Adams provides as a distinction between schemes and tropes stands as a justification for the present study to pay an abundant attention to tropes rather schemes as possible stylistic features for the selected mystic texts.

2.3.3.1.1 Types of Tropes

As mentioned previously, there are several figures of speech more specifically tropes that may cause some inconsistency through the study. Therefore, it is preferable of focus on the main types of tropes which are:

(a) Metaphor and Simile

According to Adams (Ibid), metaphor is a general term that can be applied to any figure of speech. In the more precise sense here, metaphor refers specifically to an assertion that two things in some way similar are identical:

> (1) The moon was a ghostly galleon, tossed upon cloudy seasThe fruit-bat swings on its branch, a tongueless bell

> (Alm-Arvius, 2003: 10)

In these lines, the poet compares the moon to the galleon and the bat to the bell. In fact, within these two lines, there are two meaning: literal and figurative one. Thus, the literal minded reader finds it hard to absorb texts with multiple meaning. Alm-Arvius (2003: 92) notes that metaphor is a contrived way of saying something

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that could be communicated by means of words or composite constructions with literal senses. The purpose to such a way of saying is that the speakers or writers want to embellish their language; that is, make it more attractive or rhetorically effective by adding strictly speaking unnecessary verbal ornaments to their messages. According to Knowles and Moon (2006: 2) the effect of metaphor can be embodied through suggesting resemblance or making a connection between the two things by means of the use of language to refer to something other than what it was originally applied to, or what it 'literally' means. Another aspect that Alm-Arvius diminishes a wrong view to metaphor as it is a mere substitution for more basic and direct literal expressions as there is no quite satisfactory literal paraphrases of metaphors and the interpretation of metaphor will be nonsensical, impossible, or untrue. Knowles and Moon explain the reason for the failure in paraphrasing or interpretation metaphor I that it is an implicit comparison.

Keddney (1983: 152) defines simile as a comparison of two things indicated by some connective words such as "like" or "as." Meanwhile, Klarer (2004: 34) statesthat simile is rhetorical figure which "compares" two different things by connectingthem with "like," "than," "as," "or," or "compare". Lonada and Laily (2015: 16) further explains that in simile, the comparison is seen evidently, whilst metaphor compares things implicitly. They go on by saying that if the concept of a metaphor is A is B, then the concept of simile is A is like B. For example, "She is like a flower." The writer compares "a girl" and "flower" because both of them have similar attributes, such as sweet scented, beautiful, and attractive.

Alm-Arvius (Ibid) points out that simile is the most related trope to metaphor as the only difference that can disparate them is the direct way of comparison that characterizes simile. Alm-Arvius (Ibid) discusses the relatedness between simile and metaphor as she states that there is an analytic and practical similarity between usually more concrete and well-known phenomenon and something more complex, abstract, or new to the users of a language. the word *like,* the correlatives *as ... as* are good examples of overt indicators of simile as in the following instances:

(2) Oh My Luve's like a red, red rose,

… (Robert Burns 1796, 'A Red, Red rose')

(3) … Gary dancing like a polar bear with its paw in a splint.

(The Times, 17 Feb 1995:35)

(4) She was as sweet as honey. (Alm-Arvius, 2003: 17).

(b) Metonymy and Synecdoche

Metonymy is the name of a thing that is substituted for that of another that is closely associated with it (Kennedy, 1983: 595). It is the use of something closely related to the thing that is meant. According to Potter (1967: 142), it is the use of an attribute in place of a whole and the use of a character or a name of things that are related to the name of a person, something as a pronoun, or the use of words to describe another thing closely associated with it but the relationship is not one of similarity, as in metaphor, but of common association. Metonymy is a common figure of speech in everyday communication such as blood" for self-sacrifice, "sweat" for hard work, "heart" for strong feelings, and "cold shoulder" for indifference. Metonymy is used to provide meaning and connections to concepts. Writers often use it in this way, as well as to be more poetic or simply to make a long sentence more concise (Adams 2013: 137). A good example of metonymy can be looked at within a line from William Shakespeare's play 'Julius Caesar':

(5)"Friends, Romans, countrymen, lend me your ears;"

"Ears" represent a metonymy for the ability to listen. Shakespeare is not asking for everyone to chop off their ears, but rather he's asking them to pay attention.

Knowles and Moon (2006: 7) refer to a difference between metonymy and metaphor is that understanding metaphor is impossible or untrue while metonym is partially true. The reason for this is the connection between the metonym and its meaning, whereas metaphors rely on comparisons of sorts. For this reason, many linguists distinguish carefully between metaphor and metonymy, seeing them as

complementary but quite separate. Some, however, see metaphor as a form of metonymy or having developed out of metonymy.

A synecdoche is a form of metonymic association that involves the substitution of the part for the whole, genus for species, or vice versa. When T.S. Eliot's Prufrock, in a famous moment of fantasy, reflects:

I should have been a pair of ragged claws

Scuttling across the floors of silent seas, (Adams, 2013: 138)

Where the term synecdoche is used, metonymy has a narrower meaning, and refers just to the process of naming by association. So while hands=workers is an example of synecdoche, stage=theatrical profession and Crown=the monarchy would be examples of metonymy. However, it is often difficult to distinguish between metonymy and synecdoche. Plastic=credit card is a case of synecdoche because credit cards are made from plastic, but it is also metonymic because we use plastic to refer to the whole system of paying by means of a prearranged credit facility, not just the cards themselves. In fact, many scholars say that synecdoche and metonymy are interchangeable categories (Knowles and Moon, 2006: 38). But according to the Merriam Webester dictionary, the issue of differentiating between metonymy can be settled by one testing whether the mentioned name of thing is a part of whole such as mentioning hands wheels to refer to an automobile or threads to refer to clothing then it is synecdoche while the use of the name of one thing to represent something related to it, such as crown to represent "king or queen" or White House or Oval Office to represent "President then it is metonymy.

(c) Personification

Personification is a figure of speech in the imagination of something, in which inanimate things in this world are guessed as animate by giving some attributes to inanimate things (Potter, 1967: 54). Crystal further sees it as a type of metaphor in which an object or idea is represented in human terms. Hence, it is the attribution of human qualities to inanimate objects (Kennedy, 1983: 487). For example, "The alarm clock wakes me up every morning." An alarm clock is an inanimate thing; meanwhile, it is given an attribute like an activity that is done by an animate (i.e., "wakes me up"). Personification can be achieved by collocating words or expressions representing the things personified with lexical units that can strictly be speaking be used only to describe human beings and their behavior, experiences, and

other characteristics. The reason for this kind of metaphorical extension is of course that language users project their own subjective experiences and ways of thinking, reacting, and behaving on other things in the world. (Alm-Arvius, 2003: 130).

Alm-Arvius (Ibid) considers prototypical examples of personification to be metaphorical. Consequently, such obvious instances of personification constitute a sub-category of the more general and comprehensive category of metaphors. In other words, metaphor can ordinarily be considered a superordinate term in relation to personification, and the latter terminological label is, thus, a hyponym of metaphor.

2.3.4 Speech and Thought Presentation

Leech and Short, as cited in Al-Shamiri (2018: 9), proposed the systematic distinction between speech and thought modes of presentation for the first time in 1981 (Semino and Short, 2004: 9,14), and it was reproduced in the same manner in Leech and Short (2004). (2007). In the fields of linguistics and stylistics, Leech and Short's (1981) model of speech and thought presentation has received widespread acceptance (see, for example, (Fludernik, 1993: 28-315); (Simpson, 1993: 21-30); (Toolan, 2001: 116-40); (Semino and Short, 2004: 9-16); (Leech and Short, 2007: xiii). Nonetheless, as Toolan claims, this model's usefulness is not confined to literary works (2009: 1029).

2.3.4.1 The Presentation of Speech

Direct, indirect, free direct, narrative report of speech acts, and free indirect are the five basic types of speech presentation identified by Leech and Short (2007: 255-70) as cited in Al-Shamiri (2018: 9).

2.3.4.1.1 Direct and Indirect Speech

In terms of faithfulness, direct speech (DS) varies from indirect speech (IS) in that the former is expected to report speech verbatim,' whereas the latter conveys simply the content. The conversion of DS into IS (ibid: 255) is a formal relationship between these two modes (see also Toolan (2009: 1030)). This relationship exemplifies the fundamental formal distinctions between them:

> (2.1) (a) He said, 'I'll come back here to see you again tomorrow.'
> (b) ~ He said that he would return there to see her the
> following day. (Leech and Short, 2007: 255)

The link between the reporting and reported clauses, tense backshift, changing deictic expressions of the near reference verb, and changing the pronoun to third person are all included in the IS version of DS above. However, such formal linguistic cues are not always used to predict changes in speech styles. The reporter's understanding of "extra-linguistic environmental elements" is also important. Thus, when reported by the same original speaker, at the same time and location, the above-mentioned DS example may remain the same in IS form in terms of deictic

phrases (Al-Shamiri, 2018: 10).

The reporter of indirect speech "intervenes as an interpreter" during the purported address. In DS, the reporter pledges to report the form and content of the speech verbatim and accurately, but in IS, the loyalty is limited to the content of the speech. IS should notchange the reported speech's "truth claim." As a result, "more than one conceivableindirect variant of a direct string" exists. As a result, a current IS "cannot automatically extract the original direct speech." The assumption of faithfulness in DS may lead to the presentation of the original speaker's syntactic and lexical structures being extended to include his pronunciation as well. This is used to express the speaker's attitude or haughtiness; that is, to express the utterance's communicative worth. It could also entail expressing the original speaker's socioeconomic class or regional affiliation. Even though English "is notoriously lousy at conveying pronunciation," writers frequently follow specific literary rules in this area. The majority of English prosodic qualities may only be communicated in writing by introducing additional information into the speech reported, which is commonly done with adverbs such as sternly.' However, some orthographic signs and standards, such as italicizing, can be employed. All of these are thought to be attempts to maintain DS presentation levels of faithfulness (Al-Shamiri, 2018:10).

DS and IS are supposed to be equivalent and alternate forms, according to Toolan (2009: 1031) as cited in Al-Shamiri (Ibid), however, they differ in fiction and literary contexts. Many different indirect forms of a DS can be derived. This is because there is "no actual DS counterpart of the IS construction that the writer has built" in a fictitious story. In nonfictional circumstances, the "faithfulness' requirement may be set significantly higher, requiring or expecting IS reporting of speakers to closely match the phrasingof the real DS source to limit deception. IS may be prohibited in severe circumstances or genres (for example, when providing witness testimony in a criminal prosecution)." However, the inferred nature of the original for both DS and IS should be considered when judging faithfulness.

In addition to the faithfulness assumption, two further concerns about DS and IS are formality and dramatic effect. DS is frequently perceived as being more informal (and colorful) than IS, which reflects the formality of the writers and narrators (ibid:1032). Similarly, Lecercle (2006:129) asserts that IS is the "basic form of speech" rather than DS. "The most dramatic technique of conveying what someone said is direct speech, i.e. employing not only their words but their way of presenting them to the listener," says Peters (2004: 156) when discussing the dramatic effect of DS:

(2.2) (a) Hammering his shoe on the American table, Kruschev said: "We will bury you." (b) Hammering his shoe on the American table, Kruschev said that the Russians would bury them." (ibid)

These are two DS and IS techniques for "projecting the substance of the actual speech, changing it, and gently manipulating the reader's response" (ibid).

2.3.4.1.2 Free Direct Speech

Free direct speech (FDS) is "a more direct form than DS," according to Leech and Short (2007: 258). Writers employ FDS, according to Semino and Short (2004: 11), by deleting one or both of the most obvious markers of the reporter's presence in DS form: the reporting clause and quote marks. In this method, the character interacts with readers "directly," without the narrator's "intervention," as in (c) below:

> (2.3) (a) He said I'll come back here to see you again tomorrow.
> (Leech and Short, 2007: 258) (b) 'I'll come back here to see you
> again tomorrow.'(ibid) (c) I'll come back here to see you again
> tomorrow. (ibid)

FDS may "portray the fast to-and-fro" interaction between characters in narrative discourse. FDS can be used to create long discussions in books. Some writers may utilize it to purposefully confuse readers about who is speaking, to maintain interest when readers eventually self-correct on the correct speakers of protracted FDS constructions. Some writers use "truncated sentences" of FDS to adopt the most free form of FDS, as Dickens does in the following excerpt: (Al-Shamiri. 2018:12)

> (2.4) Now. Is there any other witness? No other witness.
> Very well, gentlemen! Here's a man unknown, proved to be in the
> habit of taking opium in large quantities. If you think it is a case
> of accidental death, you will find a verdict accordingly. Verdict
> accordingly. Accidental death. No doubt. Gentlemen, you are
> discharged. Good afternoon. (Charles Dickens, *Bleak House*,
> Chapter 11, in (ibid)).

Dickens truncates many sentences "to speed up the effect" as in the example above (ibid: 259). As a result, FDS expresses "extra-faithfulness" by supplying original vocabulary and grammatical structures; its primary effects are "vividness and dramatization" (Semino and Short, 2004: 12).

FDS, on the other hand, is not considered an "independent" category by Toolan (2009: 1032); it "is essentially a variation of DS." FDS sentences are technically created for goals of the textual economy as in ellipsis cohesiveness," as he says (ibid: 1033). FDS sequences functioned to create "metronomic speech," in which a speaker changes the sequences and the reader is responsible for identifying him. Some constructions, particularly in newspaper headlines, have the appearance of DS, but they are neither DS nor FDS, according to Toolan (ibid: 1033) as cited in Al-Shamiri (Ibid), because they are "the creation of the copy editor who has reshaped one participant's most forceful remarks in more pithy and dramatic style or has synthesized the more subtly expressed viewsof several protagonists."

2.3.4.1.3 Narrative Report of Speech Acts

According to Leech and Short (2007: 258-9) as cited in Al-Shamiri (2018: 14), a narrative report of SAs is"a more indirect form than indirect" (NRSA). They are "sentences that only describethe occurrence of a speech act (or a series of speech acts)." Leech and Short proposethis kind of speech presentation (and its equivalence on the thought presentation scale) for the first time in 1981. It "just has one clause prototypically." After the reporting verb, the speech act is frequently given as a noun phrase or a prepositionalphrase (Semino and Short, 2004: 11):

(2.5) (a) He promised his return. (Leech and Short, 2007: 259)
(b) He committed himself to another meeting. (ibid)

The main function of such a mode is to summarise "relatively unimportant stretches of conversation (Al-Shamiri, 2018: 15), and to provide "background speech information to contextualise fuller speech presentation" (Semino and Short, 2004: 11):

(2.6) Mr D'Arcy came from the pantry, fully swathed and buttoned,
and in a repentant tone told them the history of his cold. Everyone
gave him advice . . . (Leech and Short, 2007: 260).

Similar to reporting acts, the writer's goal in reporting speech acts is to urge readers to experience the events "completely" from the narrator's point of view, as in "told them the history of his cold" above (ibid). As a result, NRSA reveals the speech act value of what is spoken and "sometimes" indicates the speech act's topic (Semino and Short, 2004: 12).

NRSA, according to Toolan (2009: 1033), is an "established and recognized category, akin to what McHale 1978 referred to as 'diegetic summary.'" When using a form of represented speech like this, the content is significantly shortened, to the point that one would wonder if there is a true speech presentation or not:

(2.7) All evening they argued and quarrelled over how best to
economize. Mary's father stepped in with congratulations.
(Graham Greene, Brighton rock, p. 137), in (ibid).

NRSA is also excellent for reporting "abridged recording of opinions, particularly where these are in wide agreement, as in summarizing the position of a committee or even a big meeting," according to Toolan (ibid):

(2.8) [For hours] 8,000 hunt supporters . . . made themselves heard
. . . . They vowed to go on protesting until the government reversed

its plan to ban hunting with dogs. (The Guardian, 29 September 2004), in (ibid).

2.3.4.1.4 Free Indirect Speech

FIS (free indirect speech) is a hybrid of DS and IS. The reporting phrase is often omitted in this mode, although the key characteristics of IS, particularly backshift, are returned (Leech and Short, 2007: 261):

> (2.9) (a) He would return there to see her again the following day.
> (b) He would return there to see her again tomorrow.
> (c) He would come back there to see her again tomorrow.

The structure in 2.9 (a) is FIS since it has the same independent clause property as DS. Versions 2.9 (b) and (c) are also FIS forms, as they share with DS the characteristic of near deictic statements, such as 'tomorrow' and 'come back' (ibid). As a result, Semino and Short (2004: 11) summarize Leech and Short's (1981) FIS perspective as follows:

> In contrast to previous scholars, Leech and Short argued that no particular linguistic features were criterial for FIS to occur. All you needed was a mix of the sorts of features normally associated with DS and IS. Previous scholars had assumed that third-person pronouns and backshift of tense compared with the associated DS form were criterial for FIS. But Leech and Short pointed out that these features were effectively neutralized in first-person narrations and present-tense narrations respectively, and so could not be criterial in all cases.

FIS mode "has a somewhat strange standing" in terms of truth claims and faithfulness, according to Leech and Short (2007: 262-4). It's a middle ground between interpretation and verbatim delivery of the speech. FIS is frequently connected with a narrator who speaks in the third person and tells a story in the past tense. It's a feature of the narrative context. FIS is a "very helpful vehicle for putting an ironic light on what the character says" because of its "ability to give the flavor of the character's words while simultaneously keeping the narrator in an intervening position between character and reader." The most common use of FIS is when the writer starts with IS mode and then switches to FIS mode. The usage of past tense, on the other hand, is not a criterion for defining FIS because it can be performed in first-person narrative mode. The usage of third-person pronouns in this circumstance is the only sign of the presence of FIS rather than FDS. Because certain FIS uses are created by well-formed ISs with mixing of some DS traits, such as lexically colloquial elements, Leech and Short (ibid: 254-5) do not view the absence of the reporting clause as a criterion for the occurrence of FIS.

(2.10) He said he must persuade Billy-Boy to build a pool in the hotel compound one day when old Ma Bhoolaboy was out playing bridge so that when her tonga brought her back at night the whole thing would tip in with a bloody great splash.

As a result, FIS frequently starts with subordination, which is a core feature of IS, "yet appears to offer a degree of authenticity to the 'original'" form of DS by incorporating some DS features (ibid: 265). (See 2.3 for a more detailed treatment of subordination arguments.) This mode is "something in between IS and FIS" due to the inversion of the "locutionary clause" (reported clause) and reporting one in IS. On the scale, this form is similar to the free form of IS (ibid: 267):

(2.11) He must be off, he said, getting up . . . (Woolf, 1976: 132), in (ibid).

Toolan (2009: 1034) contends that proposed reported clauses, i.e., those in which the reporting clause comes before the reported clause, are examples of FIS:

(2.12) Could he accompany her home, he asked.
What an appalling summer she was having, she said. (ibid)

DS (direct question and exclamation, respectively) and "indirect discourse" (ID) components can be found in such structures (backshift, tense, and distal or narratorial deictic). Three areas, however, are of concern: the consequences and applications of FIS, FIS testing, and the link between FIS and modality.

(a) Effects and Uses of Free Indirect Speech

FIS has drawn the attention of critics and linguists more than any other element of literary language in the last 100 years, according to Toolan (ibid: 1039). Some academics, like Pascal (1977) and Bakhtin (1986), have emphasized the 'dual voice' effect of FIS, while others, such as Banfield (1982), have stressed the 'unspeakability' of phrases in the 'free indirect discourse.'

He goes on to say that FIS' 'narratological' is a "hybrid," "lying in between but aside from either the entirely narrated, the reported, or the direct portrayal of speech" (ibid: 1033, 1039). As a result, it has been offered a variety of names in different languages, including 'erlebte Rede," represented speech,' 'mixed discourse,' and 'quasi-direct discourse.' As a result, there are numerous ways to describe FID, each of which reflects its various purposes. 'Substitutionary narration,' 'mixed discourse,' 'contaminated narrative,' 'a tainting or coloring of narrative,' and 'dual voicing' have all been used to describe it. He defined FID as "a method of (typically momentary or discontinuous) alignment of the narrator with a character, in words, values, and perspective" (ibid: 1039). The narrator's proximity to the character is utilized for a variety of purposes, including irony, empathy, stream-of-consciousness, and the clashing between two voices, among others.

The "ironic effect" of FIS, according to Leech and Short (2007: 268) as cited in Al-Shamiri (2018:18), is the resultof the reporter interfering between the character and the reader. "We can channel ouraffections towards one character or combination of characters and away from another," says FIS. The use of irony makes that very clear. In this scenario, the FISis utilized to allow the writer to "throw a sarcastic light" on some of the characters' statements. Given that FIS contains both indirect and direct speech features, the writer utilizes sarcasm in some of the characters' remarks by deploying IS elements,leaving those with whom the reader is urged to sympathize to speak for themselvesusing DS features. Because of its ability to express two points of view: the narrator'sand the characters, "FIS is utilized as a vehicle for irony." FIS, on the other hand, isn't only for conveying irony; it's also utilized "at quite minor levels in dialogue interpretation."

(b) Testing for Free Indirect Speech

Realizing that dealing with FIS entails the reader's 'uncertainty' as to whether the speech delivered is a character's voice (DS), a narrator's voice (IS), or pure narratorial speech (PN), Toolan (2009: 1034, 1038) recommends a test that he believes will be "useful in analyzing for the FID status or (or otherwise) of suspect extracts." Two frames with dubious text have to be inserted to support a PN or ID categorization:

I, the narrator, tell you, the reader [insert text to be probed, unmodified]
and, alternatively (to support categorization as FID):

 [insert text to be probed, with any pronouns referring to the putatively discoursing character converted to first person, and with tenses converted to the present tense of thinking/speaking], **the character remarks, to themself or to other characters.**(emphasis original).

He (ibid) adds that when the two frames of the test fit the tested sentences, 'context' and 'cotext' are useful in interpreting ambiguous sentences.

(c) Free Indirect Speech and Modality
The most prevalent linguistic property of FIS, according to Toolan (ibid: 1034, 1039) as cited in Al-Shimari (2018: 19), is modality.':

> FIS is marked by frequent use of modal verbs (must, should, had to, could, might, would) and sentence adverbials (certainly, perhaps, maybe, surely, of course, etc.) expressing judgments about the likelihood or necessity or desirability of some action or state transpiring.

'Perhaps she had told, etc.' and the emotional evaluation, such as "poor Aunt Julia!" are examples of such applications. She, too, and so on." FIS is typically used by writers to provide a more vivid style that varies from other formal modes such as IS by eliminating 'editing participation' and standardization (ibid).

2.3.4.1.5 Narrator's Representation of Voice

The 'narrator's representation of voice' (NV) is a more indirect modality than NRSA, according to Toolan (ibid: 1033) as cited in Al-Shamiri (2018:19). In Nevada, the focus is on reporting that speaking action has occurred. It conveys the fact that someone spoke without specifying the speech acts that were performed (Semino and Short, 2004: 44). It's frequently used as a "summary reference to speech events involving a large numberof participants" (ibid: 45), as in the example below, where NV is boldfaced:

> (2.13) (a) **We exchanged a few words lazily**. (Conrad, Heart of
> darkness, p. 28), in (Toolan, 2009: 1033)

(b) **After talks in Belgrade**, Mr Milosevic said he fully agreed with the international peace plan. ('Milosevic backs Hurd peace plea', Guardian, 5 December 1994), in (ibid)

Semino and Short (2004: 10) outline Leech and Short's 1981 speech presentation model with certain 'prototypical' examples.:

> **(N)** = Narration – no speech presentation involved (hence the bracketing of the symbol here) e.g. **He looked straight at her**.
> **NRSA** = Narrative Report of Speech Acts e.g. He looked straight at her and **told her about his imminent return**. She was pleased.
> **IS** = Indirect Speech e.g. He looked straight at her and told her **that he would definitely return the following day**. She was pleased.
> **FIS** = Free Indirect Speech e.g. He looked straight at her. **He would definitely come back tomorrow!** She was pleased.
> **DS** = Direct Speech e.g. He looked straight at her and said **'I'll definitely come back tomorrow!'**.
> **FDS** = Free Direct Speech e.g. He looked straight at her. **'I'll definitely come back tomorrow!'** She was pleased. (Semino and Short, 2004: 10)

Semino and Short (ibid: 14) as cited in Al-Shamiri (2018:20) focus that the above definitions of speech presentation categories were made "partly on functional grounds (the faithfulness claims), partly on linguistic grounds (made as explicitly as possible), and partly on contextual grounds," to elucidate some uses of FIS and distinguish it from narrativeproper. As indicated in the following annotation, Leech and Short (2007:268) assert

that in forms of speech presentation, DS is regarded by readers as "a norm orportrayal of speech.":

Speech presentation scale
[N] NRSA IS FIS DS FDS
Norm

Figure (3): The Norm on the Speech Presentation Scale, (adopted from Semino and Short (2004) as cited in Al-Shamiri(2018: 21))

On the above scale, movements to the right of the DS produce 'freedom,' "as if the author had abandoned the stage and left it to the characters." "Increasing degrees of faithfulness to an original" are delivered by this movement (Semino and Short, 2004: 12). The movement in the opposite direction implies a progressive shift away from verbatim presentation and toward 'interference' (Leech and Short, 2007: 268).

2.3.4.2 Presentation of Thought

Leech and Short (ibid: 270) as cited in Al-Shamiri (Ibid) point out that the presentation of thought is concerned with "the portrayal of internal speech". That is to say, "the flow of thoughtthrough a character's mind", or what is known as "stream of consciousness." The modes of speech and thought presentation are similar in their formal features. Sinceminds cannot be measured and seen all modes of thought presentation are "artificial". In presenting their characters' thoughts, writers use the same modes of speech presentation, which are "distinguished from one another by similar means":

(2.14) (a) Does she still love me? (Free Direct Thought)
(b) He wondered, 'Does she still love me?' (Direct Thought)
(c) Did she still love him? (Free Indirect Thought)
(d) He wondered if she still loved him. (Indirect Thought)
(e) He wondered about her love for him. (Narrative Report of a Thought Act) (ibid)

Leech and Short (ibid: 271) explain that (a) above resembles free direct thought (FDT). It differs from (b), which is direct though (DT) only in the absence of reporting thought. Sentence (c) is free indirect thought (FIT), since it includes a mixture of DT and indirect thought (IT), that is, the absence of reporting clause, the direct question of the interrothe verb, and the third person pronoun are features of indirect speech. Similar to IS, sentence (d) is an indirect thought (IT). Such form is characteristically distinguished by the presence of a reporting clause, the "explicit" subordination, and the declarative nature of the reported thought. Sentence (e) is a narrative report of thought act (NRTA). "By nominalizing the reported clause, it includes what minimal report there is within the main sentence (Al-Shamiri, 2018: 22)."

Readers can "see things from that character's point of view" using thought presentation styles. A scale of idea presentation continuum is used to illustratethem:

Thought presentation scale
[N] NRTA IT FIT DT FDT

Figure (4): The Thought Presentation Scale, (adopted from Semino and Short (2004))

Moving up the scale to the more free forms represents a shift toward greater "verbatim" expression of thought and "less and less interference on the part of the writer" (Al-Shamiri, 2018:22).

When using thought modes, ambiguity can arise since it is impossible to determine to whom the concept conveyed should be attributed. This "negative quality" of ambiguity "may be used to modify the point of view in a beneficial way." It enables an author to move seamlessly from narrative assertion to internal description without the reader noticing." It's termed "slipping" when you switch from one mode to another inside the same sentence. Slipping occurs in both speechand thought presentation styles. Using any mode of thought to present a character's thoughts is an invitation "to see things from that character's perspective. "However, there are other ways to represent a character's point of view than through thinking presentation modalities" (ibid: 23).

2.3.4.2.1 Uses of the Categories of Thought Presentation

The presence of an "omniscient narrator" is vital whilst using thought presentation modalities (ibid: 23). DT and FDT, like speech presentation, provide the appearance that the narrator is not involved much. A character may demonstrate to the reader how a character's thoughts may pass quickly in extreme instances of FDT, which are related with the absence of a reporting clause and abbreviated sentences (ibid: 275). FIS puts the reader at a remove from the characters' speech output. FIT, on the other hand, "had the exact opposite impact." It immerses readers "right into the character's head." This disparity is explained by the fact that "IT serves as the norm or baseline for the presentation of cognition." whereas DS is the standard for speech." The following diagram (ibid) illustrates this concept:

Speech presentation scale
[N] NRSA IS FIS DS FDS
Norm
Thought presentation scale
[N] NRTA IT FIT DT FDT
Norm

Figure (5): The Speech and Thought Presentation Scales and their Respective'Norms',
(adopted from Semino and Short (2004))

Because of the semantic nature of reporting, IT mode is considered the norm. The writer presents the verbatim presentation in DS, which is the standard for speech

delivery, whereas he gives the 'substance' in IS. Although DS is conceivable and widespread in conversation, parliamentary and legal reporting, it is not possible to access people's thinking in this way. As a result, "a method in which the writer is simply committed to the content of what was believed" is "far more acceptable as a standard" (Al-Shamiri, 2018: 24).

In a "effort to make character's mind more actual," DT is frequently utilized in the form of "the dramatic method of soliloquy." FIT is a progression of DT. It retains the vibrancy of DT while avoiding the "artificiality" of soliloquy, or "speaking to oneself" (ibid).

Writers can employ thought presentation modes' strategically,' much like they can use speech presentation modes, to manage their readers "sympathies.' This is accomplished by providing a detailed narrative of a character (that the reader is supposed to sympathize with) whose thoughts are conveyed in the form of FIT. Characters that are not meant to be sympathized with are kept at a distance by never being given their thoughts (ibid: 25).

Leech and Short (1981) and Semino and Short (2004) as suggested NRTA and 'internal narration' (NI) as two alternatives of speech representation NRSA and NV, respectively, according to Toolan (2009: 1040). NRTA is "essentially analogous to Cohn's [1978] psychonarrative category." "There is a highly indirect account of a character's or characters' thought in NRTA, in which the content is noticeably summarized and cast in narratorial terms," says the

> (2.15) She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. (Joyce, 'Eveline', Dubliners), in (ibid).

Semino and Short (2004: 132) propose NI as a new category for "reports of mental states and changes that include cognitive and affective events but do not amount to particular ideas." Toolan (2009: 1040-1) uses the following example to demonstrate how to report mental activities that are "less a matter of inner speech than NRTA":

(2.16) (a) Jim envied Mr Mulvaney;
(b) The phrase made me a little sad;
(c) I couldn't get the image out of my head.

(Ibid:26)

Semino and Short (2004: 14) summarise Leech and Short 1981 model of thought presentation in the following way:

(N) = Narration – no thought presentation involved (hence the bracketing of the symbol here), e.g., **He looked straight at her**.
NRTA = Narrative Report of Thought Acts, e.g., He looked straight at her and **thought about his imminent return**. She remained unaware of his plan until the following day.
IT = Indirect Thought, e.g., He looked straight at her and decided **that he would definitely return the following day**. She remained unaware of his plan until the following day.
FIT = Free Indirect Thought, e.g., He looked straight at her. **He would definitely come back tomorrow!** She remained unaware of his plan until the following day.
DT = Direct Thought, e.g., He looked straight at her and decided **'I'll definitely come back tomorrow!'**. She remained unaware of his plan until the following day.
FDT = Free Direct Thought, e.g., He looked straight at her. **I'll definitely come back tomorrow!** She remained unaware of his plan until the following day.

"Modes of speech and thought can interact in many different ways," according to Leech and Short (2007: 278-9), as evidenced by the following excerpt, in which "Hemingway dramatizes the elemental conflict in the old man's nature in this story of hardship, courage, and endurance":

(2.17) 'Don't think, old man,' he said aloud. 'Sail on this course and take it 'But I must think, he thought. Because it is all I have left . . .' (Hemingway,1952: 93).

According to Leech and Short (ibid: 279) as cited in Al-Shamiri (2018: 27), authors have "all resources needed tocall up a plurality of opinions on the same subject matter" when using speech and thinking presentation modes. However, as Machen-Horarik and Adaniou argue, thetopic of point of view is a major concern in literature, particularly Narrative Theory(2008: 369-70). As a result, the current study restricts discussion of this topic to thispoint, because it addresses a similar aspect pragmatically under the concept of 'evaluation' (see (2.4); (for elaborated models of point of view, see (Smith, 2003: 155-63); (McIntyre, 2006: 57-90), and related comments by Myers (2010: 73, 108-9, 167).

Semino and Short (ibid: 47-52) as cited in Al-Shamiri (2018:28) propose "a third parallel presentational scale,"which is "writing presentation," in addition to the "minimum discourse presentation" on each scale of speech and thought modes, namely NV and NI. This scale, however,is considered to be outside the scope of this study because it eventually aimed to deal with mystic poetry" (seeKeane, 2004: 61).

2.6 Mysticism

The most common characteristics of all forms of science is seeking the truth of this universe. This passion is the main prosecution of those who have the spiritual and intangible quest and such quest involves finding out a way to achieve some desirable state in which the individual can satisfy his/her lust for absolute truth. This quest, for such kind of an individual, has constituted the whole meaning of life. Thus, the realization of the value of life cannot be apprehended without paying enormous sacrifices and efforts as a kind of testimony to its objective actuality. As a result of the exhausting experience plunged into by those seekers of truth, the abilities and energies of the human soul have qualified them to create relations with an unknown world that lies outside the boundaries of sense. This implies that the quest of seeking truth "deny the world so that it may find reality. With this introduction the English Anglo-Catholic writer and pacifist, Evelyn Underhill (2002:10-11), starts her discussion of the nature of mysticism. Underhill continues her discussion of the nature of mysticism as she states that the manner to seek reality and even the vision of truth seekers vary as some of them may objectify the reality in the form of a certain intangible object as Dante did with Beatrice which guides him to the afterworld in His 'Divine Comedy'.

Underhill's perspective on mysticism still does not provide some direct details concerning mysticism. The reason for the lack of some direct definition of mysticism comes back to its problematic nature (Moore, 2005:6357). Another reason for the dilemma of defining mysticism as Merkur (1999:153) notes that the definition, or meaning, of the term "mysticism", has changed through the ages. Parson (2011:3) joins Moore (2005) and Merkur (1999) in that mysticism is opaque and controversial on multiple levels "This makes mysticism in the popular perspective as if it is a synonym for "anything nebulous, esoteric, occult, or supernatural." On this behalf,it is reasonable first to trace the origin of the 'mysticism' label.

Etymologically, "Mysticism" has its origin in the Greek "μύω", which means "I conceal", and its derivative μυστικός, mystikos, meaning 'an initiate'. The verb "μύω" has multiple meanings: main that involves "induct" and "initiate" and secondary meanings like "make someone aware of something", "train", "familiarize", and "givethe first experience of something". Mcgrinn (1992: 226) notes that the word 'mysticism' is the creation of early seventeenth-century France. But for the concept of mysticism, was the product of the theology written by Pseudo-Dionysius in the fifth century which entered the Christian theology and it signifies a special kind of communion with God in unusual experiences involving the entire psyche, the whole person. Tracing the entomological origin of the word 'mysticism' could reveal some

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vagueness that mysticism is characterized with. For example, the related noun Μύστης (mustis or mystis) means the initiate, the person initiated to the mysteries. San Cristobal (2009: 50-52) the singular and plural form of μύσται are used in ancient Greek texts to mean the person or persons initiated to religious mysteries. The practice of what is referred to as 'mysticism' was known as contemplation. According to Johnston (1997: 24), both contemplation and mysticism mean to speak of the eye of love which is looking at, gazing at, and aware of divine realities. King (2002: 15) defines mysticism as shrouded with Christian identity as he states that mysticism is the biblical, liturgical, spiritual, and contemplative dimensions of early and medieval Christianity. King (ibid) mentions that defining mysticism grew to include a broad range of beliefs and ideologies related to "extraordinary experiences and states of mind".

According to Mcgrinn (Ibid) and Moore (2005: 6357), mysticism refers to being one with God or the Absolute, and whenever the with the Absolute, the Infinite, or God exists the union is necessarily applied to a wide range of religious traditions and practices. Therefore, mysticism is found in all religious traditions, from indigenous religions and folk religions like shamanism to organized religions or faiths and modern spirituality. Mysticism also may refer to any kind of ecstasy or altered state of consciousness which is given a religious or spiritual meaning. Up to this point, the meaning of mysticism is related to what is known as unio mystica or the 'spiritual mirage' that is connected to "the ecstasy, or rapture, that was experienced when prayer was used" to contemplate both God's omnipresence in the world and God in his essence. Moore (Ibid) notes that through the 19th century, under the influence of Romanticism, this "union" was interpreted as a "religious experience," which provides certainty about God or a transcendental reality. Harmless (2007:14) states in this respect that the mystic state involves becoming one with the Absolute as well as the awareness of this union. Mcgrinn (2005: 6334) has a different perspective concerning the issue of union. He argues that to have a mystic experience is not a matter of being unified with the Absolute but it is to be conscious of God's presence since "presence" is more accurate than "union" and mystical activity is not simply about the sensation of God as an external object, but more broadly about "new ways of knowing and loving based on states of awareness in which God becomes present in our inner acts.

Another meaning to mysticism that can be investigated is that it forms an explanatory context that provides meaning for visionary experiences and related experiences like trances. This explanatory context may be related to a kind of ecstasy or consciousness to the ideas and explanations of the mystical experience (Merkur, 1999:14). Such a perspective represents a clear distinction between mysticism and

temporary experiences. With this framework, the mystical experience is not necessarily interpreted in a religious tradition as long as it happens spontaneously and naturally. Thus, it is possible for those who are not committed to a religious tradition, to be mystics (Moore, 2005: 6357).

Enlightenment and intuitive insight are other aspects of mysticism. Uderhill (2008: 14-15) supports this view of mysticism as she states that mysticism is a mental state of illumination which allows an understanding of ultimate truths and this puts mysticism in the same. Another definition is cited in Britannica encyclopedia that shows mysticism is the possession of the insight into ultimate or hidden truths and it also conveys human transformation supported by various practices and experiences. The aspect of enlightenment or illumination in mysticism compasses the emphasis on feeling, on intuitive insight, on a true essence beyond the world of appearances.

Underhill (Ibid) provides some more meaning that 'mysticism' involves which is the human transformation, the ultimate goal of mysticism. According to McGinn (1992:230), personal transformation is the essential criterion to determine the authenticity of Christian mysticism.

Concerning the relationship between mysticism and religion, Underhill (Ibid) describes mysticism in the following words "No deeply religious man is without a touch of mysticism, and no mystic can be other than religious" but other scholars who are interested in mysticism do not agree with this view. Jones (2016:13-16) sees that there is not necessarily a relationship between mysticism and any religious tradition as long as the union with the Absolute is achieved. Jones (ibid) illustrates that there is a modern attempt to separate meditation and other mystical practices from their traditional use in religious ways of life to only secular ends of purported psychological and physiological benefits. This represents the beginning of the secularization of mysticism.

The conflict between scholars who choose to investigate 'mysticism' whether it is religiously context experience or not, has not been settled. But it seems that Paden (2009: 332) presents a good solution for this dilemma. Paden (Ibid) distinguishes three fundamental types of mysticism, namely theistic, monistic, and Panathenaic ("all-in-one") or natural mysticism. The theistic category includes most forms of Jewish, Christian, and Islamic mysticism. The monistic type is based upon an experience of the unity of one's soul and this category includes Buddhism and Hindu

schools such as Samkhya and Advaita Vedanta. Nature mysticism seems to refer to examples that do not fit into one of these two categories.

Although mysticism is a common experience through different religious traditions and cultures it shows some sort of variance even from one mystic to another. This variance does not diminish the outlines that are shared by every mystic experience. Underhill (Ibid: 130-137) notes five stages: 1. Awakening or Conversion; 2. Self-knowledge or Purgation: 3. Illumination; 4. Surrender, or the Dark Night; 5. Union or Unitive Life which is the goal of the Mystic Way. The awakening of the Self to the consciousness of Divine Reality is an experience that usually occurs abruptly and is well-marked and is accompanied by intense feelings of joy and exaltation. The second stage or Self-knowledge or Purgation starts when the Self is aware of Divine Beauty that makes it realizes its finiteness and imperfection, imperfection, the manifold illusions in which it is immersed, the immense distance which separates it from the One. This makes the Self attempts to eliminate all that stands in the way of its progress towards union with God or the Absolute.

As Purgation is achieved, Illumination will start when the Self has become detached from the "things of sense," and acquires the perquisites of "the spiritual marriage". This stage includes in itself many of the stages of contemplation, visions, and adventures of the soul. Illumination represents away within away and the previous two stages of the early life of any mystic. Although illumination forms an advanced stage in a mystic way many mystics never go beyond it. This can be attributed to what makes the mystic imagines it as a true union with the Absolute, which is a sense of the Divine Presence. Underhill (Ibid) mentions that this stage is not an exclusive experience for mystics but artists share this experience illuminated state.

The process of psychological development which the mystics indulge in is followed or sometimes accompanied by the final and complete purification of the Self, which is called by many labels such as: "mystic pain", "mystic death," the Purification of the Spirit, or Dark Night of the Soul. What triggers this stage, is an intense sense of the Divine Absence. That starts the journey of suffering to get the complete union with the Absolute. After being enjoyed the Divine Presence, the consciousness begins an extended purifying process or what is known as "spiritual crucifixion". This process includes killing the human instinct for personal happiness so that the Self will surrender itself, its individuality, and its will, completely and to be prepared for the final goal which is "Union".

The final stage 'union' does not only includes the Self-enjoyment with the Absolute life but a state of equilibrium, of purely spiritual life; characterized by peaceful joy, enhanced powers, by intense certitude. This stage represents the establishment of life upon transcendent levels of reality. The Unitive Life or 'union' stage is described by individual mystics with many symbols such as those of Mystical Marriage, Deification, or Divine Fecundity.

2.7 Previous Studies

Pragma-stylistic study has been used to deal with different types of data whetherthey are literary texts ones or not. As the present study is of pragma-stylistic study, so it is preferable to have a look at how similar studies that employ the same approach. Al – Shamiri's study (2018) represents a good example to the pragma-stylistic studies that can be of great benefit to the presents criterion to applying the stylistic items within Leech and Short's (2007) model of speech and thought modes to literary texts. Al-Shamiri Study that is entitled as 'religious quotative and reportive discourse in English and Arabic: a pragma-stylistic study' tries to study the quotative discourse as an effective linguistic techniques of building narrative genres in both the Biblical and the Qur'anic discourses. Al-Shamiri in his study tries to define the syntactic and stylistic features of the quotative discourse in English and Arabic as he hypnotizes that there some differences and similarities in terms of employing the modes of speech and thought

Al-Madi's study is one of the most prominent studies that employs pragma-stylistic study. Al-Madi's study (2011) that is entitled as 'A pragmalinguistic analysis of marriage concept in Arabic Islamic prophetic traditions and in the English version of newtestament: a contrastive study', studies marriage concept by functioning Hymes's model for speech act. Al- Madi (2011) uses the pragma-stylistic studies but with contrastive framework asshe traces the pragma-stylistic differences of marriage concepts in both Arabic Islamic prophetic traditions and the English version of New Testament. The study tries to focus on marriage as social concept that contains some linguistic elements that are religiously and culturally ruled. In order to investigate these linguistic elements in two different contexts, the study applies the pragmatic theory to Biblicalverses and the Arabic Traditions of prophet Muhammad (P.B.U.H). The study applies three models to analyze the elected texts. For the analysis of the social event, thestudy applies Dell Hymes (1974) and for

analysis of SAs, it applies Weirzbecka's (1984) model for the types of illocutinary types (Al- Madi, 2011:8). For the analysis of the implied meaning, the study applies Barthe's (1957) model of denotation and connotation.

Pragma-stylistic approach is not limited to written texts and this time is applied to oral texts by Sihite (2019: 1-2). in his study that is entitled as 'pragma-stylistics devices and performative study of selected oral text', Sihite (Ibid) uses Searle's SAT versions (1969) and Griffith's theory of entailment (2006) to deal with three judges' investigation with witnesses. The studyalso uses alongside with pragma-stylistic approach the performative analysis as the selected texts is of dramatic nature and the interaction between the judges and witnesses as an interaction between playwriter and characters. The researcher assumes that pragma-stylistic study with the performative analysis is vital tool to analyze oral and dramatic texts. The study delivered that both pragmatic devices and performatives can prove that it is easy to get through investigation and can lead to the final decision before sentencing.

Olajoke (2014) present a study of the novel *Arrow of God* by Chinua Achebe that was aimed at identifying and describing the foregrounded pragma-stylistic items in the selected items. This study is centered on analyzing the relationship between stylistic items to the context of language use in the text in order to describe Chinua Achebe's literary idiolect. For this purpose, the study exploits Halliday and Hassan (1976) classification of lexical cohesion and exploring the relationship of the detected cohesive ties to the context of the novel. The researcher concludesby means of pragma-stylistic approach that the in-depth examination of the lexical devices is one of the major method to uncover the foregrounded meanings in the literary text as these lexical devices have an implicit effect on the meaning in the novel. The reason that Olajoke (2014:7-8) refers to the effect of lexical cohesion items on meaning of the novel is that they perform pragmatic functions in the novel.

Another example for pragma- stylistic study is that is presented byGaliullina. Galiuillina's study (2021) is entitled as 'pragma-stylistic and stylistic study features of English-language network film reviews' deals with pragmatic and stylistic features English-language amateur network film review as the study of these reviews represent an attempt to explore implementation of pragmatic attitudes and stylistic parameters/markers ofEnglish amateur film reviews. The study shows that there is a pragmaticfunction for wide range of using of linguistic and stylistic means appraisal

transfer. The study shows that performing analysis of internet reviews reveals pragmatic potential is also carried by various lexical and syntactic means of expression because they have perlocutionary function that make them produce implementation effect on the reader of internet reviews.

After checking some studies within that applies the pragma-stylistic study it becomes clear that none of them have explain the nature of interaction between pragmatic analysis with its stylistic proponent or more frankly they never answer the following question "what is the fruit of the rendering both pragmatic and stylistic analysis". The present study tries to fill this gap by discovering the linguistic features of mystic poetry through utilizing an eclectic model that consists of four pragmatic and stylistic models. Thus, the model of the present study is aimed to explain the pragmatic and stylistic functions of the linguistic items. The other point that the aftermentioned studies never exposed to is that they all do not deal with utterances that have multiple illocutionary forces like the data of present study. The peculiarity of the present study is that it cannot be handled without a solid background about the concept of mysticism which the study proposes to have stylistic implantations for the poet as well as the reader.

CHAPTER THREE
METHODOLOGY

3.1 Introductory Notes

This chapter is devoted to illustrating data collection, description and analyzing the collected data. The basic procedure through this chapter is developing a model for analyzing the sample of the study in order to provide a pragma-stylistic description of the study sample.

3.2. Data Collection

The data collected include four groups:

1. For William Blake, the selected texts are *Auguries of Innocence, A Dream, TheAngel, The Lamb,* and *The Divine Image*.

2. For Fancis Thompson, the list of selected poems includes: *The Hound of Heaven*, *A Judgment in Heaven*, *The Kingdom of God*, *A Holocaust*, and *Ex Ore Infantium.*

3. The third poet is Henry David Thoreau who will be approached through the following texts: *Inspiration*, *Conscience*, *My Prayer, Nature, Song of Nature*, and *Epitaph On the World*

4. Concerning the selected text by Walt Whitman, it is the first five part of Songsof Myself which is a 52-part poem.

3.3. Data Description

The data that are dealt with in this study are divided into four parts:

A. The first group of selected texts includes five poems by William Blake that each of them as a good representative of the mysticism concept. The firstpoem The Auguries of Innocence which is 132 lines, is the longest poem by William Blake that is centered on innocence and mature narrating elements. This poem depicts the chaos that overwhelmed its poet's life. A Dream, The Lamb, and The Divine Image are three poems in the same poetic collection which is The Songs of Innocence. The common feature that unifies these three poems is that they have a dramatic style. Besides, they are characterized by creative and sportive

imaginationas well as a transparent depth of thought which constitutes true simplicity. They range from 8-to 20 lines. The last poem of this group is The Angel.

B. The selected poems by Francis Thompson include The Hound of Heaven. It is a 182-line poem that describes the continuous chasing of the loving God to a sinner who keeps running away believing that seizing running away from God meansgiving up worldly pleasures. It is written in a lofty and dignified style that is almost overwhelmed with deep feelings. A Judgement in Heaven is another poem by Francis Thompson that is to be analyzed through this study. It is a true representativeof Thompson's skill as a true poet and not a mere rhymer or artificial maker of verse.It is an evident clue for Thompson's growing spiritual enlightenment. This poem represents the poem of the return to God. This poem was a brilliant depiction of angels, saints, and most importantly God's manifestation.

C. Henery David Thoreau is one of the most significant origins of inspiration to Mohandas K Gandhi as he was labeled as the Father of the Nation in India. Thoreau'spoetry is full of imagery that is immaterial and intangible since he portrays tangiblethings as if they are physically out of reach. In "Inspiration" which consists of twenty-one four-line stanzas, is centered on communion with ancient harmony through the humility of the spirit. The union with the truth which is one of the formsof communion with the absolute represents the main basis for mystic experience to be purged. Another aspect that this poem highlight is the power of intuition when someone suddenly knows things before they happen. This intuition takes the shape of "divine electuary" that is "unsought, unseen" but it is "sensual" been and "Grow sensible".

"Conscience" continues what Thoreau alludes to through "Inspiration" but he chooses to focus on another aspect of communion with the Absolute the quest for simplicity which is vain and hopeless. Through the lines of this poem, the speaker tries to attain a more pious, simple life. The mode of "conscience" shows the inner struggle of the poem speaker to achieve God's mandate for simplicity, but his inner voice or his conscience disagrees with this divine mandate that drives him adrift. Among the lines of "conscience, Thoreau mocks the pursuit of

simplicity as this blocks the quest for truth which is by nature complex, and "Conscience" is characterized by the metical complexity and discord that reflect Thoreau's attempt to complicate the content of his lines.

Though Thoreau has fascinated readers for generations because he was ahead ofhis time in his thought process, beliefs, and ideas, and astonishing poetic talent. By examining Thoreau's beliefs through his works, one can find that the idea of God as not a separable being and there is something of the spirit of God in all details of nature or whatever living thing, is a central concept to some of Thoreau's works. This belief is the only motivation for "My Prayer". But Thoreau's "My prayer" is considered an evident to be sometimes "Poetaster". "My Prayer" reveals Thoreau's belief and desire that he wants to live without any disturbance to be sure that cloud not be mistaken ideologically.

As a mystic poet, Thoreau sought to achieve union with the Absolute and the only way is the isolation and nearness to nature can grantee this communion. Thoreau's "Nature" is a vivid clue to Thoreau's passion to be next to nature. The mode of reflective thought and discourse of "Nature" reveals Thoreau's quest for mediating nature to face the problems of living in the world as a human being. "Nature" is considered a true resurrection of the conception of philosophy as a wayof life by which one can explore himself and the world.

D. Whitman's "Songs of Myself" is the last text to be dealt with in this study. It is one of the twelve pieces of Leaves of Grass. It is firstly published in 1855 but it wasalso continuously revised until it takes the latest version in 1881. "Songs of Myself"is full of elements like biographies, sermons, and poetic meditation. It tries to explorethe communion with individuals and to prove how one is indistinguishable from theuniverse. It is a long narrative poem about 52 parts that narrates the poet's self- discovery and this is one of the elementary steps to achieve union with the Absolute."Songs of Myself" depicts the poet's journey to self-enlightenment as he celebrates himself and all parts of him along with every audience. It discusses the difficult circumstances that accompanied the emergence of America such as the American Civil War,

Slavery, and everyday life of people during those times and it also includes Whitman's opinion about life and death.

3.4. Model of Analysis

The model of analysis is developed from the following ones:

1. Searle's model of speech acts (1969).

2. Grice's model of maxims (1975).

3. Leech and Short's model of figures of speech (2007).

4. Leech and Short's model of speech and thought presentation (1981)

The eclectic model involves two major parts:
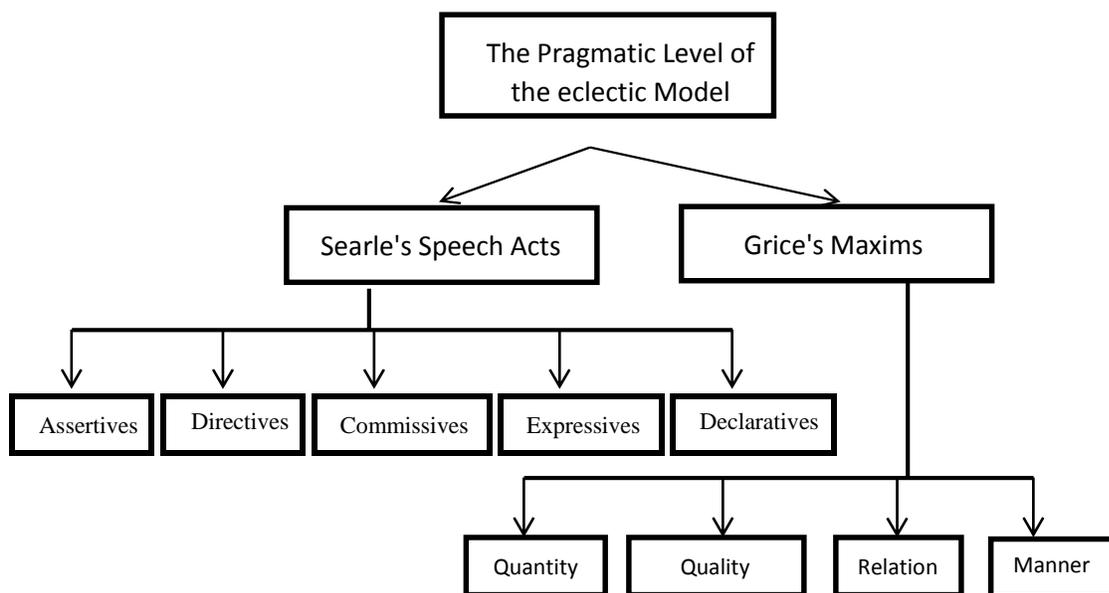
Figure (6) Pragmatic Level of the Eclectic Model

B- Stylistic level is of two layers which are aimed to identify both the modes of speech presentation and stylistic features which contribute to theexpressing mysticism within poetry. These modes include 'direct speech', 'indirect speech', 'free direct speech', 'free indirect speech', and 'NRSA'. Each mode has specific stylistic features which distinguish it from other modes. These features are the subject of stylistic analysis. Following the stylistic methodology, these features include some syntactic aspects, like the structure of the mode.

The stylistic features which are to be detected through stylistic analysis are: metaphor, simile, metonymy,synecdoche, and personification.

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                      ┌──────────────────────┐
                      │ The Stylistic Level of the │
                      │    Eclectic Model      │
                      └──────────────────────┘
                       ↙                    ↘
        ┌──────────────────────┐   ┌──────────────────────┐
        │   Stylistic Features  │   │  Speech Presentation  │
        │                       │   │       Modes           │
        └──────────────────────┘   └──────────────────────┘
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| Direct | Indirect | Free direct | Free Indirect | Narrative Report |

| Metaphor | Simile | Metonymy | Synecdoche | Personificatio |
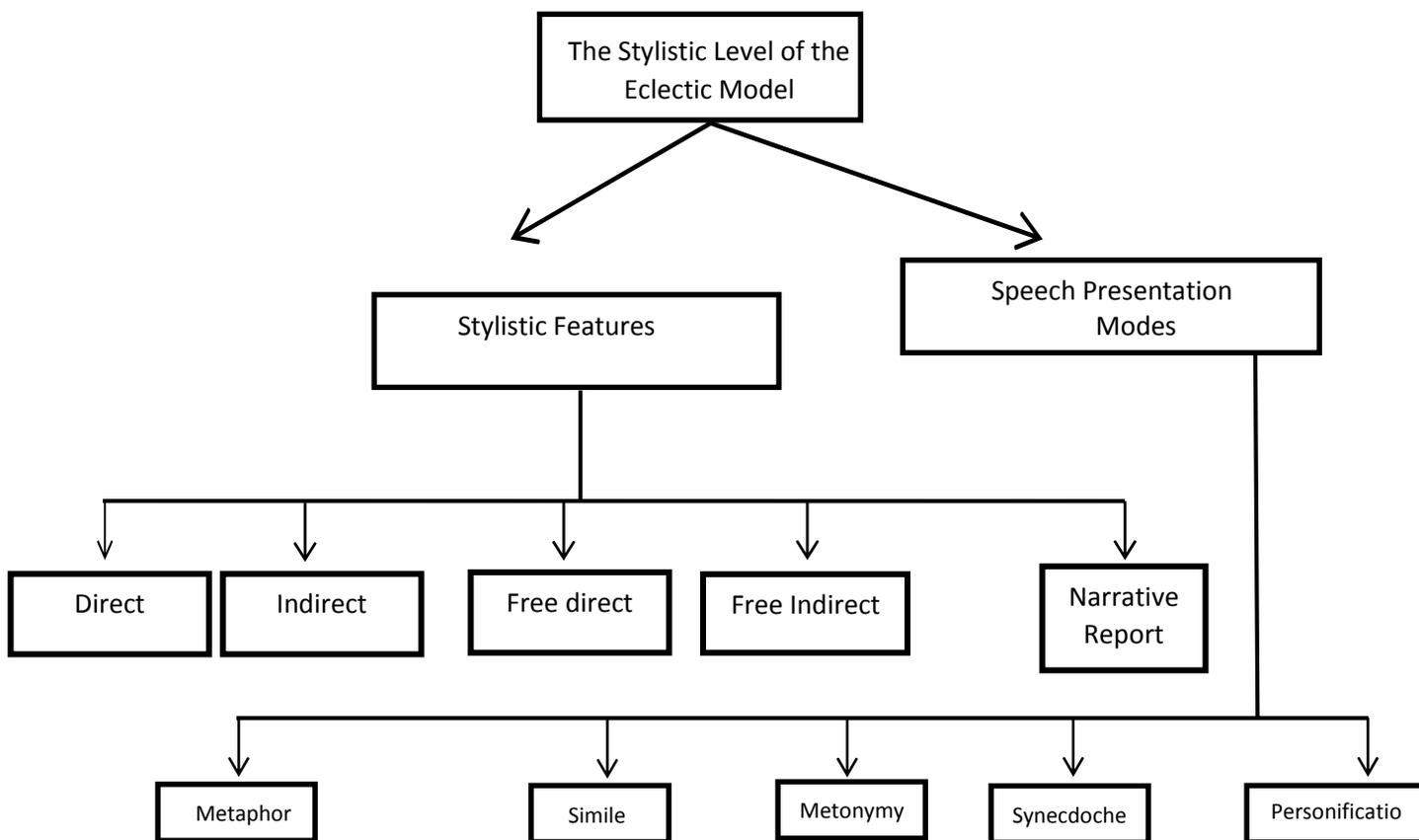
Figure (7) Stylistic Level of the Eclectic Model

3.5 Application of the Eclectic Model

As this study is aimed to show how language and mysticism concept effect each other. This demands both qualitative and quantitative analysis to the selected texts. Such analysis will be rendered on two steps. The first step embraces a pragmatic analysis to detect the speech acts types that are exploited through analyzed texts. Another element will be traced within the pragmatic analysis is how Grice's maxims are applied and how they are violated if they are so as well as the contribution of maxims violation to the text.

After accomplishing the first step, the pragmatic analysis will be incorporated with stylistic analysis on another step in order to account for the pragma-stylistic effect tothe mystic

texts when they are dealt with. In the stylistic analysis, a process of identifying the determined categories of figure of speech will be worked outalongside with tracking the five mode of speech presentation. The occurrences of each of speech acts types, Grice's maxims usage and violation, figures of speech and modes of speech, will show the quantitative nature of the interaction between language and the concept of mysticism.
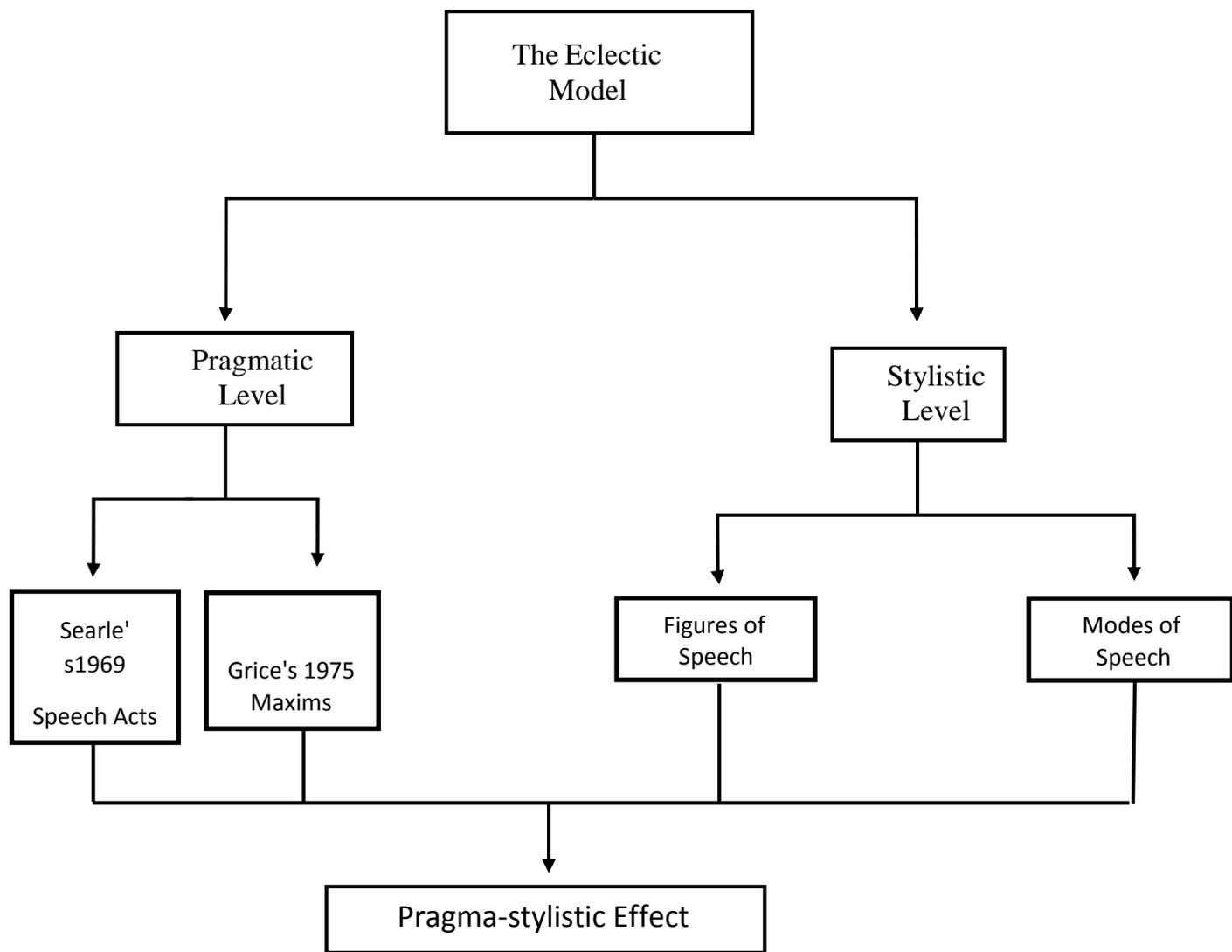
Figure (8) Eclectic Mode

CHAPTER FOUR
PRAGMASTYLISTIC ANALYSIS
4.6 Pragma-stylistic Analysis

This section is dedicated for analyzing the selected mystic texts to estimate the workability of the model of the study. The application of the model of the study involves two steps. The first step is providing a full pragma-stylistic description for each poet alone to reveal the quality of each poet as the frequency and percentage of analyzed items will show the tendency of the poet toward a certain item rather than the other. The next step is to make comparisons among the obtained results from the pragma-stylistic analysis of the sample texts to define the similarity and differences among the poet of the sample. The pragma-stylistic analysis will be consulted on two-level. The first level will be pragmatic analysis and it will encompass qualitative analysis. As a qualitative pragmatic analysis, it shows the types of SAs as well as the violation of conversational maxims used through analyzed texts. Two types of tables will be presented through the level of pragmatic analysis. The first one shows the frequency and percentage of each SA as well as the violation of each conversational maxim. The second type of table will contain the frequencies and percentage for all SAs and violated conversational maxims and that type of table will be provided to highlight the quantitative characteristic of the analyzed texts. For the stylistic part of the analysis, the same procedure that is used in the pragmatic part of the analysis will be used to be applied. The stylistic analysis will introduce a clear vision of the stylistic features of selected mystic texts. The stylistic features of the analyzed texts will be explained according to Leech and Shorts' models of speech and thought presentation (1981) as well as figures of speech (2007). Both pragmatic and stylistic analysis will be incorporated to demonstrate the pragma-stylistic features of selected texts.

4.6.1 The Analysis of William Blake's Poems

This section is aimed to analyze some Blake's poems pragma-stylistically. this analysis will be done on two steps. the first step will include pragmatic analysis by applying Searle's (1967) and Grice's (1975) models. on the other hand, Short and Leech (1981) and (2007) models to render the second step which are used to analyze Blake's selected poems stylistically.

4.6.1.1 Pragmatic Level

This level involves the application of both Searle's Model (1967) for SAs and the concept of violation of conversational maxims by Grice (1975) to identify both the classified types of speech acts and flouted conversational maxims respectively.

4.6.1.1.1 Analysis of Speech Acts

As the present study is a qualitative one, the application of Searle's taxonomy of speech acts will be intended to provide a representative example for each speech type functioned by Blake within his selected texts.

The assertive SA is one detected type of SA in Blake's poem in which the speaker commits himself/herself to a certain case or truth of an expressed proposition. Among those cases of truth-value within Blake's *Auguries of Innocence* is the following utterance

Example (1)
To see a World in a grain of sand,

And a Heaven in a wild flower,

Hold Infinity in the palm of your hand,

And Eternity in an hour.

According to Searle and Vanderveken (1985: 113), the poet commits himself to the propositional state whose illocutionary force is of truth value. This means that

the poet makes an effort to fir his words to the world to express his belief throughout the established propositions. But, if the proposition in the previous assertive speech act is to be verified, this will be impossible without considering the mysticism concept since no one can imagine the states described in the previous lines other than experiencing some aspects of mystic life. The frequency and the percentage of assertive speech acts are shown in table (1). The percentage of occurrence for each speech act will be counted according to the following formula:

Percentage =   the total Frequency for certain speech act/ the total frequency for all types of speech acts X 100%

Table (1) Frequency and Percentage of Assertive Speech Acts in Blake's Poems

Frequency	Percentage
10	12%
Total	83

The second type in Searle's taxonomy is the directive SA and close analysis of a sample of poems by Blake, directive SAs may record the moderate rate of occurrence. Although, this type of speech act records some recognizable percentage of occurrence but it does not agree with the spiritual nature of the mysticism. An illustration of the directive in Blake's *Auguries of Innocence* can be found in the following lines:

Example (2)
Kill not the moth nor butterfly,
For the Last Judgement draweth nigh

This utterance involves an illocutionary point that requires the hearer to do what the speaker wants him to do as the preparatory prerequisite for the illocutionary act

of this speech act grant the speaker the authority to direct his listener not to perform the act which he is referring to. Therefore, the relationship between the utterance and the world is a direct one. Another point about the directive SA is that it causesa change in the situation of the hearer and this is due to the authoritative role that thespeaker is exercising. The following table shows the frequency and percentage of directive SAs.

Table (2) Frequency and Percentage of Directive Speech Act in Blake's Poems

Frequency	Percentage
12	14%
Total	83

The commissive SA is also detected in Blake's poems as in the following example from *Auguries of innocence*:

Example (3)
He who mocks the infant's faith
Shall be mock'd in Age and Death.
He who shall teach the child to doubt
The rotting grave shall ne'er get out.
 He who respects the infant's faith
Triumphs over Hell and Death.

In this extract, there is more than one commissive SA and on each of them,the speaker commits himself to a proposition that will take place in the future. As the illocutionary meaning of the previous SAs involve a threatening, it can be recognized that the poet commits himself to a threat for those who deal negatively with children that theresult of their negative behavior will be noticed in the future. Thus the proposition expressed within the previous extract does not show any relationship to the momentof acting the utterance by the speaker and the value of the proposition is a result of the speaker's belief that the addressee will be punished not only as a result of his/herdeeds but also as a result for the SAs by the speaker. Therefore, this can explain how SAs concept the changes exerted on the world using forms that expresses the future results for the negative deeds described in the extract and by this the essential condition for threatening is achieved. A good means to take

an idea about how Blake committed himself to some cases in the future is the following table that shows the frequency and percentage of commissive SAs.

Table (3) Frequency and Percentage of Commissive Speech Act in Blake'sPoems

Frequency	Percentage
11	13%
Total	83

Spirituality is one of the main features of the mystic experience as it covers mainly the psychological side of the poet's identity. This leads to have several occurrences of expressive speech act through Blake's selected poems and one of the most reliable examples of such speech act is the following extract from Blake's The *Divine Image*:

Example (4)
To Mercy, Pity, Peace, and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

This extract involves a propositional content that shows how the speaker depicts humanity feeling as he prays for mercy, pity, peace, and love. Another aspect concerning the previous extract is that its illocutionary force is something of two directions as the lines report the scene of humanity praying for four abstract characteristics that represent God but the previous lines also explain how these virtues are of man and by this, the prayer becomes for both the God and the man. By examining these lines, one can find that the author tries to designate the real world prerequisites for the illocutionary act through sating that the hearer can imagine the scene of 'distress' and he will do. Thus, the poet achieves one of felicity condition

which is the preparatory condition and by this, the poet's choice for such an act will be considered as suitable for expressing the prepositional content that he intends to express.

Table (4) Frequency and Percentage of Expressive Speech Act in Blake'sPoems

Frequency	Percentage
14	17%
Total	83

The declarative SA is the most functioned SA in the sample of Blake's poems because the nature of mysticism involves the quest for the truth of the world. So, it becomes more suitable to use an act in that it produces a propositional content that requires a two-direction state of correspondence: word- to-world and world-to-word like declarative SA. One obvious instance of correspondence can be noticed through the following example from Blake's *The Angel*:

Example (5)
I was arm'd, he came in vain;
For the time of youth was fled,
And grey hairs were on my head

In this extract, the speaker describes a late phase of his life during a dream that he dreamt to be a maiden queen who was guarded by an angel that come back to his queen after a long departure. The grey hair represents a clear clue for the correspondence with the late stage in which the speaker lives. Thus, the illocutionary force of the SA within the previous extract suggests the long departure the speaker experienced as he waits for his guardian angel. This may explain the high percentage. In addition to this, the poet uses the essential details to describe the oldness phase of his life as he wants his hearer to unified with him in terms the world

that he tries to create through this utterance.

Table (5) Frequency and Percentage of Declarative Speech Act in Blake's Poems

Frequency	Percentage
36	43%
Total	83

Table (6) Frequency and Percentage of Different Speech Acts in Blake's Poems

No	Types of Speech Acts	Frequency	Percentage
1	Assertives	10	12.04%
2	Directives	12	14.45%
3	Commissives	11	13.25%
4	Expressives	14	16.86%
5	Declarations	36	43.37%
6	Total	83	

4.6.1.1.2 Analysis of Flouting Conversational Maxims

Grice suggests four conversational maxims in his Cooperative principle so that the interlocutors abide by when they intend to ensure successful and effective interaction. But in some conversational interactions, interlocutors do not abide by the maxims in their conversation. They flout the maxims and expect their listener recognizes the implied meaning. Flouting of any maxim leads to conversational implicatures, and this places the responsibility on the hearer to infer the implied additional meaning. A speaker is judged as flouting a conversational maxim when he knows that the hearer will not know the truth and the expressed meaning of what is said. In other words, the speaker unintentionally misguides and deceives the hearer. Such situations lead to conversational implicature whereby a speaker makes

his utterance to gain the meaning of the words uttered.

Blake's selected a poem that involves several instances of flouting conversational maxims. In the following extract, the speaker flouts the quality maxim:

Example (6)

I dreamt a dream! what can it mean?

And that I was a maiden Queen,
Guarded by an Angel mild:

In this extract, Blake presents the state of the speaker in which he was a maiden queen and was guarded by an angel. Such a case in which the interlocutors are expected to follow the conversational maxim by Grice (1975),shows that the speaker flouts the quality maxim as he does not observe the quality maxim when he presents a false situation that lacks any adequateevidence. But the speaker still expects the hearer to infer an implied meaning that is different from the expressed one. The following table shows the frequencyand percentage of flouting the quality maxim.

Table (7) Frequency and Percentage of Flouting the Quality Maxim in Blake's Poem

Frequency	Percentage
39	58%
Total	67

Another maxim that is flouted by Blake is the maxim of quantity when the speaker is more informative than what is required in the situation of communication. One of Blake's poems involves some instances of flouting the quantity maxim. In the following extract from Blake's *The Lamb* the speaker flouts the quantity maxim as he repeats his question to his addressee several times during the poem.

Example (7)

Little Lamb, who made thee?

Dost thou know who made thee?

The two questions in the previous extract represent the most recurrent item during Blake's The Lamb that leads to the obvious flouting of the quantity maxim. Table (8) clarifies the amount of flouting quantity maxim through the selected poems.

Table (8) Frequency and Percentage of Flouting the Quantity Maxim in Blake's Poems

Frequency	Percentage
9	13%
Total	67

Among the flouted maxims by Blake is relevance as the speaker provides irrelevant statements that show no relation to the situation of communication. The following extract involves irrelevant contribution by the speaker:

Example (8)
If the Sun and Moon should doubt,
They'd immediately go out.

In the previous extract, the speaker describes a situation in which both the sun and moon doubts and doubt have no relation to them as they are not living creaturesthat could experience such a state. Thus, using a vocabulary like 'doubt' to describethe going out of the sun and moon represents an irrelevant item. The following tablecan provide a clear idea about the frequency and percentage of flouting relevance maxim.

Table (9) Frequency and Percentage of Flouting the Relevance Maxim in Blake's Poems

Frequency	Percentage
12	17.9%
Total	67

The last maxim that is flouted in Blake's poems is the manner maxim as the flouting of this maxim includes providing some examples of either obscure or ambiguous statements. In the following example, the speaker presents an ambiguous situation within Blake's Auguries of Innocence:

Example (9)
The questioner, who sits so sly,
Shall never know how to reply.

The previous extract shows an ambiguous relation between the questioner andthe reply as it is supposed that the role of a question during the communication process is to gain knowledge through asking the question. Thus, such a statementhas an effect that its utterer directs his listener to inter another meaning other thanits literal one. The following table summarizes the frequency and percentage of flouting the maxim of manner.

Table (10) Frequency and Percentage of Flouting the Manner Maxim in Blake's Poem

Frequency	Percentage
7	10%
Total	67

Table (11) Frequency and Percentage of Flouting Conversational Maxim in Blake's Poems

No	Types of Flouted Conversational Maxim	Frequency	Percentage
1	Quality	39	58.20%
2	Quantity	9	13.34%
3	Relevance	12	17.91%
4	Manner	7	10.44%
	Total		67

This table shows that flouting quality maxim scores the highest level (58%). This percentage suggests that Blake flouts the quality maxim as he expresses false situations. The percentage of flouting relevance maxims is considered the second percentage of flouting conversational maxims in Blake's selected poems at (17.9%). Both maxims of quantity and manner are flouted (13%) and (10%) respectively.

4.6.1.2 Stylistic Level of Analysis
The stylistic level of analysis aims to identify modes of speech presentation as well as the figures of speech. As reviewed in the theoretical accountof the study, there are five main modes and they are: 'direct', 'indirect' 'free direct', 'free indirect', 'narrative report of speech acts', and narrator's representation of voice'.On another hand, the stylistic analysis is aimed also at identifying the figure of speech and they are simile, metaphor, metonymy, synecdoche, and personification.

4.6.1.2.1 Modes of Speech Presentation

The analysis that will be exhaled under this section will introduce the modes of speech presentation as the theoretical account of them show that there are five modes of speech presentation that will be identified through the sample of Blake's poems.

Narrative report of speech acts (NRSA) is one of the modes of speech presentation that has been functioned through Blake's selected poems as the speaker does not commit himself entirely to give the sense of what was said. Therefore, the texts that are uttered with such mode look like a piece of reporting speech acts when their utterer has no role. NRSA scores the highest frequency in comparison with other modes as it is shown in table (12):

Table (12) Frequency and Percentage of Narrative Report Speech Acts Mode in Blake's Poems

Frequency	Percentage
54	55%
Total	98

NRSA is characterizing an element of Blake's Auguries of Innocence as this poem involves a series of acts that leads to describing the downfall of the world as a result of injustice and corruption. The following extract represents one example for NRSA in which the speaker does not commit himself in the process of reporting the speech acts. By using such a mode, Blake tries to summarise stretches of reported unimportant details for the sake of urging his reader to experience the 'lost innocence' and as a result for this, the value of the reported details in this act served the main goal for the poet which is indicating the main topic of the poem.

Example (10)

A horse misus'd upon the road
Calls to Heaven for human blood.
Each outcry of the hunted hare

A fibre from the brain does tear.

A skylark wounded in the wing,

A cherubim does cease to sing.

Free direct mode represents one of the main modes that is manipulated through Blake's selected poems. The percentage of free direct mode occurrences constitutes the second-highest level of occurence as it represents the speaker's verbatim withoutany intermediary role to any other character. The following extract shows how the speaker directs his speech to his addressee immediately.

Example (11)

Little Lamb, who made thee? Dost
thou know who made thee?

Gave thee life, and bid thee feed,

By the stream and o'er the mead;

In the previous extract, the speaker (the child) speaks to the lamb as he wonders how it comes into existence. The narrator who is the poet faithfully reports the content of what the speaker says by removing any indicator of his presence. The following table shows the distribution of this mode through Blake's selected poems. This extract provides some sort of difficulty in terms of being judged as a direct mode of speech presentation for the absence of reporting clause that precedes or follows the reporting clause. But as the used pronoun in this extract is second person pronoun, then the processing of reporting between the speaker and the hearer is achieved at the same time and place.

Table (13) Frequency and Percentage of Free Direct

Mode in Blake'sPoems

Frequency	Percentage
36	36.7%
Total	98

The last main mode that is noticed through the analysis of the stylistic poem for Blake's selected free indirect mode which scores the lowest level of distribution in

comparison with other modes that have been recognized through the poems of the sample as shown in the table (14). In this type of mode, the narrator takes an intervening position between character and reader to cast what the speaker says. Concerning the faithfulness in this mode, it is neither the interpretation of what the speaker says nor the verbatim presentation of the speaker's utterance. This can be noticed through the usage of third-person pronouns as the main feature of this mode which gives a flavor to the character's words as in the following example which includes both markers of DS and IS as it involves the reporting clause that means the directness in the process of reporting as well as it involves tense shifting by using past tense. Blake may use this mode to maintain reader's interest about who is speaking.

Table (14) Frequency and Percentage of Free Indirect Mode in Blake'sPoems

Frequency	Percentage
8	8%
Total	98

Example (12)

For He calls Himself a Lamb.

He is meek, and He is mild;

He became a little child.

By the end of identifying presentation modes, it can be noticed that there are only three main modes of presentation functioned through the sample of Blake's poems which are: narrative report of speech act, free direct mode, and free indirect modes with distribution as shown in table (15). The other thing that can be recognized is

the absence of both direct and indirect modes as a result of the absence of their indicators.

Table (15) Frequency and Percentage of Modes of speech Presentation in Blake's Poems

No	Types of Speech Presentation	Frequency	Percentage
1	Direct	0	0%
2	Indirect	0	0%
3	NRSA	54	55%
4	Free Direct	36	36.7%

4.6.1.2.2 Analysis of Figures of Speech

It is assumed through the theoretical review of this study that there are some figures of speech that are functioned within the texts of the study sample namely: metaphor, simile, metonymy, synecdoche, and personification. This study assumed that the previously mentioned figures of speech alongside with modes of speech presentation constitute the main stylistic features of English poetry, especially the sample of the study.

Metaphor represents the main type of tropes that can be recognized through stylistic analysis of the texts of the sample. Through the designated text, Blake compares two things that show similarity to a degree that may be identical. This sort of meaning is impossible in the literal meaning but it can be revealed figuratively. One example of such indirect meaning can be found in the following example:

Example (13)
Witless woe was ne'er beguil'd!
And I wept both night and day,
And he wip'd my tears away,
And I wept both day and night

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This extract involves personal metaphor as Blake compares the feeling "woe" to a "Witless" or foolish person. The poet here describes the speaker who was crying even if she was guarded by an angel. The following table explains the distribution of metaphor in Blake's selected poems.

Table (16) Frequency and Percentage of Metaphor Blake's Poems

Frequency	Percentage
48	85.7%
Total	56

Another figure of speech that Blake function during the sample of his poems is personification when he represents a thing or an abstraction as a human being to provide his reader with a vivid image of the described object.

Example (14)
The game-cock clipt and arm'd for fight
Does the rising sun affright

The previous extract is an example of personification in which Blake barrows the image of a game cock to criticize the cruelty of humans when they face each other. The next lines assert Blake's Belief that practicing cruelty will cause the downfall of humanity. Thus, he personifies the roosters who fight in gamecock as if they are men who prepare to fight. The effect of the image of personifying animals like roosters gives an idea about the vision that Blake embraces about the cruelty and violence that may lead to its downfall. The following table illustrates the distribution of personification in Blake's selected poems.

Table (17) Frequency and Percentage of Personification Blake's Poems

Frequency	Percentage
4	7%
Total	56

For metonymy, it scores one occurrence twice as in the following examples:

Example (15)
The strongest poison ever known
Came from Caesar's laurel crown
Example (16)
And grey hairs were on my head

In both of these two extracts, Blake uses 'Caesar's laurel crown' and 'grey hairs' to refer to the authority and the oldness respectively. Blake's motivation to use metonymy may be to create a vivid image by substituting the 'crown' for 'authority' and 'grey hair' for 'oldness' that may facilitate describing the nature of what Blake refers to. Synecdoche and simile, on the other hand, have a low level of distribution with only one occurrence as shown in the following examples:

Example (17)
To see a World in a grain of sand,
And a Heaven in a wild flower,
Example (18)
Nought can deform the human race
Like to the armour's iron brace.

Blake in example (18) tries to refer to something through one of its parts as in the previous extracts. The 'grain of sand' constitutes a part of the world and by suggesting a relationship of one direction which is part of the whole and it highlights the poet's belief in the greatness of the world. In example (18), he compares the iron armor to all things that could deform the human race rebuking by such a simile all means of war and aggression

Table (18) Frequency and Percentage of Figures of Speech in Blake's Poems

No	Figures of Speech	Frequency	Percentage
1	Metaphor	48	85.7%
2	Simile	1	1.7%
3	Personification	4	7%
4	Metonymy	2	3%
5	Synecdoche	1	1.7%
Total		56	

The previous table reports the distribution of the designated figure of speech through the analyzed sample of Blake's poem as it compares the percentage of distribution for each of these figures of speech. The prominent distribution is for metaphor with (85.7%). For other tropes, the percentage distrusted as follows: (1.7) for simile and synecdoche while it shows a slight rise with personification and metonymy.

4.6.2 The Analysis of Francis Thompson's Poems

The most important feature of the study sample concerning Thompson's poems is that they are lengthy and involve more complicated syntactic structures in comparison with that's of Blake's. Therefore, this makes the procedures analysis of Thompson's poems more laborious than its counterpart in the section of analysis of Blake's poems and the statistics of the distribution of analysis item conforms to such an issue.

4.6.2.1 Pragmatic Level

This section is aimed to analyse a sample of Thompson's poems by using Searle's taxonomy of speech acts as well as Grice's model of maxims in order to present a pragmatic analysis of Thompson's poems. This analysis provides an opportunity to define the pragmatic features of Thompson's poems.

4.6.2.1.1 Analysis of Speech Acts

Through pragmatic analysis of selected Thompson's poems, it becomes evident that all kinds of speech acts taxonomized by Searle (1975) are present through the sample of Thompson's poems. One type of these speech act that's of the highest level of distribution is the declarative speech act since the nature and the subjects of the sample of Thomson's poems require such a level of declarative. The most prominent feature of Thompson's sample poems is that they are centered on creating situations that generate a proposition of both words-to-world and a world-to-words direction of fit. This can be looked at through the following example:

Example (19)
From those strong feet that followed, followed after

But with unhurrying chase and unperturbe d pace,

Deliberate speed, majestic instancy,

They beat, and a Voice beat,

More instant than the feet:

The previous extract involves a proposition that portrays the process of chasing the speaker by God. The situation described suggests that the speakers who indulge in this world life are in continuous escape from God as this is the case for most people and the chaser does not have to pay more effort due to the fact the chased individual will either be ceased or he give up running. Such a proposition reflects a correlation between the form and the function of the speech act. The amount of proposition of that kind can explain the high-level distribution of declarative speech act as in the following table.

Table (19) Frequency and Percentage of Declaratives in Thompson's Poems

Frequency	Percentage
43	27.5%
Total	156

What precedes declaratives in terms of distribution level is directive. The

conversation nature of some of Thompson's sample poems endowed directive speech act a slightly high level of representation in the sample of poems. In the conversations between the speaker and his addressee, the speaker makes his addressee do something or sometimes the speaker seeks an answer to some question by functioning directive speech act as in the following example:

Example (20)
Little Jesus, wast Thou shy

Once, and just so small as I?

In the opening of Thompson's *Ex Ore Infantium*, the speaker tries s to make the addressee who is Jesus Christ answers his question. The individual who speaks to Jesus Christ is a child that asks him about experiencing shyness to be small. Therefore, the illocutionary force for such a speech act suggests a world-to-words direction of fit. The nature of the interaction between interlocutors in the poems of the sample requires some mutual duties between the parties of the interaction. This leads to preferring such kind of speech act in comparison with the following kinds of speech act and that is what the following table can assert.

Table (20) Frequency and Percentage of Directives in Thompson's Poems

Frequency	Percentage
39	25%
Total	156

With a slight difference, the assertive speech act represents the third type of recognized speech acts as shown in the following table:

Table (21) Frequency and Percentage of Assertive in Thompson's Poems

Frequency	Percentage
36	23%
Total	156

The illocutionary force for all instances of assertive speech acts through the sample of Thompson's poems is that they compass the speaker's commitment to a state of true value and the expressed proposition. The following extract in the example (20) states that the speaker expresses beliefs that are of true value. The descriptions that the speakers The evidence provided by the speaker about the poet's condition in Thompson's poem leads the reader or listener to realize a situation that may or may not be proven. So, the pieces of evidence provided by the speaker about the poet's condition in Thompson's A Judgement in Heaven lead the reader or listener to realize a situation that may or may not be proven. Therefore, it has become mandatory that such a proposition must be transmitted through the assertive type of speech act that includes the responsibility of the speaker for what is expressed, considering that he is responsible for the validity of a belief.

Example (21)
thwart the sod which is treading for God * the poet paced
with hissplendid eyes;
Paradise-verdure he stately passes * to win to
the Father ofParadise,

One aspect of mysticism concept is that such an experience involves expressing multiple feelings that expressive speech act warrant statement of feeling as shown in the following example:

Example (22)
O God! Thou knowest if this

heart of flesh Quivers like

broken entrails, when the

wheelRolleth some dog in

middle street, or fresh Fruit

when ye tear it bleeding from

the peel;

In the previous lines of Thompson's Holocaust, the speaker expresses his feeling of sudden terror in scenes that the speaker finds unsatisfying to be watched. Therefore, the previous extract is considered an honest expression of the psychological state that the speaker is going through out of fear. The feelings that Thompson expresses through using such type of speech act have a fair amount of representation as shown in the following table.

Table (22) Frequency and Percentage of Expressive in Thompson's Poems

Frequency	Percentage
28	17.9%
Total	156

Commissive speech act scores the lowest level of distribution as shown in the table (23). The speaker in this kind of speech act commits himself in the following example to certain future acts.

Example (23)
Whether Man's Heart or Life it be that yield

thee harvest, Must thy harvest fields be

dunged with rotten death?

In the previous extract, the speaker commits himself to a proposition ashe warns his addressee of catastrophic results if the price for his harvest is the man's heart or his life and such a result will only be recognized in the future. Therefore, such a speech act bears no illocutionary value at the moment of uttering this speech act. But its value is derived from its relationto the future of the deed that is described within

the extract that pays the reader to wait for the consequence of that act. The table below explains thedistribution of the commissive speech acts.

Table (23) Frequency and Percentage of Commissive in Thompson'sPoems

Frequency	Percentage
10	6%
Total	156

Now it becomes clear that the sample of Thompson's poems includes all kinds of speech acts that are classified by Searle (1975). The table illustrates that the majority of speech acts recognized through the poems of the sample belong to the following three types: declaratives, directives, and asserives with the following percentages respectively (27.5%), (25%) and (23%). As for the other types of speech acts, it is as follows. Expressives scores (17.9%) while commissive which is at the bottom of speech act distribution ranking, scores (6%).

Table (24) Frequency and Percentage of Speech Acts Types in Thompson's Poems

No	Speech Acts Types	Frequency	Percentage
1	Assertives	36	23%
2	Directives	39	25%
3	Commissives	10	6%
4	Expressives	28	17.9%
5	Declaratives	43	27.5%
Total		156	

4.6.2.2.2 Analysis of Flouting Conversational Maxims

In this section, the four types of flouting conversational maxim will be detected throughout the sample of Thompson's Poems. flouting conversational maxims in the sample of Thompson's poems forms a way to make the listener or the addressee draw an inference about the utterance that he/she deals with. No type of flouting conversational maxims will be excluded from the recognized list of flouting types. the poet or in some poems of the sample the narrator may say something that lacks a piece of adequate evidence. Therefore, their contribution will be untrue that make him flout the quality maxim as in the following example:

Example (24)
The angels a-play on its fields of Summer *
(their wild wingsrustled his guides' cymars)
Looked up from disport at the passing comer, * as they
pelted eachother with handfuls of stars;

The speaker describes a situation in which he did not bother himself to present any evidence about the truthfulness of what he saw. But most of his interest was directed to narrating the details of watching the angels. Many instances of flouting quality maxim are repeated through the sample of poems to the degree that makes this type of flouting the highest level among the other types. The following table shows the frequency and percentage of flouting quality maxim.

Table (25) Frequency and Percentage of Flouting Quality Maxim in Thompson's Poems

Frequency	Percentage
46	52%
Total	88

The other maxim that is being flouted in the sample of Thompson's poem is the

quantity maxim and one example of this type can be noticed in the following example:

Example (25)
By Goddes fay, by Goddes fay!

It is the month, the jolly month,

It is the jolly month of May.

In this example, the speaker's contribution is less informative than is required as he never presents any clue about what he hints to. But he may direct his reader or listener to imagine the details that his addressee or reader knows about May. Thus, the poet's contribution in the previous example does not live up to the required level of being informative. Fewer instances of flouting quantity maxims are recognized through the sample as shown in the following table.

Table (26) Frequency and Percentage of Flouting Quantity Maxim in Thompson's Poems

Frequency	Percentage
6	6.8%
Total	88

The flouting relevance maxim does not constitute a significant space when compared to the total of flouting of other types as it only achieved 10 occurrences and this can be noticed in the table (27). The poet introduces an irrelevant item to the context of his poems as shown in the following example:

Table (27) Frequency and Percentage of Flouting Relevance Maxim in Thompson's Poems

Frequency	Percentage
11	12.5%
Total	88

Example (26)
Though meadow-ways

as I did tread,The corn

grew in great

lustihead, And hey! the

beeches burgeoned.

Through this example, the speaker outlines his tread through cornfields and refers to corn growth with an irrelevant item which the 'lust' driving the listener or the reader with no choice only to infer some extra meaning to really 'tread' or 'corn' refers to. Such flouting enables the poet to refer to another meaning that he could be able to refer to directly and economically. So, flouting in this example is considered a safe way to avoid being misunderstood if the intended meaning is communicated directly.

Flouting manner maxim is another type that is being flouted in the sample of Thompson's poems. Thompson introduces several times of obscure contributions as in the following example:

Example (27)
Across the margent of the world I fled
And troubled the gold

gateways of the stars,Smiting

for shelter on their clange d

bars, Fretted to dulcet jars

and silvern chatter The pale

ports of the moon.

In this extract, the speaker describes the scene of his fleeing from God as ornamented with some details that barely, one can understand its contribution to the scene that the speaker tries to outline. The previous extract is full of obscure elements that make it not brief and to some degree ambiguous. Encountering ambiguous contribution through poems of the sample can be noticed several times due to the nature of poems such as Hound of Heaven and A Judgement in Heaven that involves a description of an intangible world. The following table includes the frequency and percentage of flouting manner maxim.

Table (28) Frequency and Percentage of Flouting Manner Maxim in Thompson's Poems

Frequency	Percentage
25	28%
Total	88

Table (29) Frequency and Percentage of Flouting ConversationalMaxims in Thompson's Poems

No	Flouting Conversational Maims Types	Frequency	Percentage
1	Quality	46	52%
2	Quantity	6	6.8%
3	Manner	25	28%
4	Relevance	11	12.5%
	Total		88

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The previous table compares the percentage of distribution of different types of flouting through the sample of Thompson's poems. It is estimated through analysis of the selected poems that flouting quality maxim takes the lead over the other typesof flouting as it achieved a distribution percentage that is (52%). The estimated percentage of flouting will show a noticeable decline with the flouting manner maxim that it scores (28%). The decline of percentage distribution keeps continuing with both flouting relevance and quantity maxims as they score (12.5%) and (6.8%) respectively.

4.6.2.2 Stylistic Level

This section is allocated to identify both modes of speech and thought presentation and figures of speech to describe the stylistic features of the sample ofthe study.

4.6.2.2.1 Analysis of Speech Presentation

There are four types of modes that are identified through the sample of Thompson's poems and they are: direct, free direct, free indirect, and narrative reportof speech acts. Due to the subject of the analyzed text involves conversational subjects so it requires modes that permit the speaker to interact with his proponent freely and directly. This makes the free direct mode the most suitable choice to achieve such a target.

Among many examples that embody this mode is the following example:
Example (28)
And dost Thou like it best, that we

Should join our hands to pray to

Thee?

In the previously mentioned example, the speaker asks a direct question in lengthy dialogue to God as he interacts immediately with his addressee without any interference such as imposing a narrator. This mode gives Thompson the advantage to depict the conversation in his poems in a way that makes the reader in direct contact with the characters of the conversation. As the majority of the sample of Thompson's poem involves dialogues, this explains the high level of distribution of free direct mode as shown in the following table.

Table (30) Frequency and Percentage of Free Direct Mode in Thompson's Poems

Frequency	Percentage
87	48.6%
Total	179

It can be noticed that the conversation within the analyzed texts, recorders the attendance of the narrator. The narrator's duty is determined by conveying the details of the conversation honestly without any interference including the reference to turn-taking that takes place between the characters of the dialogue. This mode is referred to by Leech and Short as the direct mode that can be more understood through the following example:

Example (29)

To Thy Father show my prayer(He

will look, Thou art so fair),

And say: 'O Father, I, Thy Son,

Bring the prayer of a little one.'

The narrator reports the details of the conversation between the speaker and God, while he keeps identifying the character who takes the turn through the conversation. The other thing that can be recognized about the role of the narrator is that it is

merely a transmission of the interaction between the interlocutors without any interference. One can go through a limited instance of the narrator's attendance in the way described previously as shown in the following table.

Table (31) Frequency and Percentage of Direct Mode in Thompson'sPoems

Frequency	Percentage
10	5.5%
Total	179

Free indirect mode is another that is identified through analysis of the sample of Thompson's poems which are the characteristics of both direct and indirect mode. The most prominent features of this model which are recognized through analyzed texts are back shifting and the presence of third-person pronouns as in the following example:

Example (30)
But the poet rent off robe and wreath, * so as a
sloughing serpentdoth,
Laid them at the rhymer's feet, * shed down wreath and
raiment both,Stood in a dim and shamed stole, * like the
tattered wing of a musty moth.

In this example, the narrator describes the scene of the poet anger and his reaction to what the rhymer did. The process of reporting this scene is achieved in a way that grantees only the content and not the form. Therefore, the narrator has an effective role in the course of events described in the previous extract. Since this mode is employed to shed light on the conversations that take place between the characters of poems such as *Hound of Heaven* and *A Judgment in Heaven* specifically with the presence of some examples in other poems in the sample. This explains how this mode scores a fair enough percentage of distribution as in the following table.

Table (32) Frequency and Percentage of Free Indirect Mode inThompson's Poems

Frequency	Percentage
35	19%
Total	179

The last mode that is identified is the narrative report of speech act (NRSA).

Example (31)

'No man ever attained supreme knowledge, unless his

heart had beentorn up by the roots.'

At the very beginning of Thompson's Holocaust, the speaker reports a view that may form a point of agreement. This mode is considered the most suitable to be a function to give a background to a situation but the process of reporting acts by using such mode is done from the narrator's perspective. This mode is characterized by its stereotypical form that includes a reporting verb followed by a noun phrase or prepositional phrase as in the previous example. The following table illustrates the amount of NRSA distribution.

Table (33) Frequency and Percentage of NRSA Mode in Thompson'sPoems

Frequency	Percentage
47	26%
Total	179

Table (34) Frequency and Percentage of Though and Speech Modes of presentation in Thompson's Poems

No	Thought and Speech Modes of Presentation Types	Frequency	Percentage
1	Direct	10	5.5
2	Free Direct	87	46.6
3	Free Indirect	35	19.5
4	NRSA	47	26
Total		179	

This table illustrates the distribution of the identified types of thought and speech presentation modes as they are recognized through the sample with different porterage of distribution. Therefore, this difference may suggest that presenting speech and thought leads the readers to either to an effective partner within the interaction between the characters of the dialogue as in free direct mode which scores the highest level among other modes with (46.6%) or to follow up the conversation running between characters closely while they are narrated by the narrator, so he has a less effective role than in the previous mode, and this is what was noticed through the percentage achieved by NRSA, which reached (26%). For the other two modes, free indirect mode scores (19.5%) while direct mode satisfies (5.5%).

4.6.2.2.2 Analysis of Figures of Speech

Through analysis of the sample of poems, all designated tropes are being identified but with a significant difference. As metaphor is the most recognized trope in comparison with other designated tropes and it is considered the umbrella term for them, it becomes natural that is identified with a slightly high level of distribution as in the following table:

Table (35) Frequency and Percentage of Metaphor in Thompson's Poems

Frequency	Percentage
29	87%
Total	37

The different identified instances of metaphor reflect implied similarity between the compared things to create vivid images in the reader's mind as in the following example:

Example (32)
I fled Him down the nights and

down the daysI fled Him down

the arches of the years

I fled Him down the labyrinthine ways

Of my own mind, and in the

midst of tears I hid from him,

and under running laughter.

In this extract, the speaker compares his thinking with the labyrinth to depict to the reader the depth of the entanglement of his thoughts that maylead those who dive into it to wander. The similarity that the speaker suggests between is thought and labyrinthine constitutes a cognitive transmission to the readers to imagine the amount of suffering that the speaker lives as he keeps fleeing from God. So, using metaphor gain him a figurative meaning that makes him away from being misestimated as he explains his torments.

Simile is not far away from metaphor in terms of the comparison between two

things that show some sort of similarity. For simile, expressing such similarity is achieved through using terms such as 'like' or 'as' to initiate a direct comparison as the following example:

Example (33)

So, a little Child, come down

And hear a child's tongue

like Thy own;Take me by

the hand and walk,

And listen to my baby-talk.

The comparison that the speaker makes through these lines is that he suggests that there is a similarity between the way by which he speaks and that of his addressee who is Jesus Christ. This direct comparison creates an atmosphere that can be described as childish that in its turn serves the poet to make the reader in front of a real child who speaks to Jesus Christ. Simile has a fair enough distribution percentage to be recognized as shown in the following table.

Table (36) Frequency and Percentage of Simile in Thompson's Poems

Frequency	Percentage
9	24%
Total	37

Metonymy and synecdoche are two other interrelated tropes that show minor differences as they are identified through analyzing text. As metonymy suggests referring to something closely associated with an actual thing as in referring to the American president by using 'White House'. Synecdoche, on the other hand, means referring to the whole through its parts or vice versa as in using 'hands' to refer to 'worker'. The example below illustrates the difference between metonymy and

synecdoche:

Example (33)
And did Thy Mother let Thee

spoil Thy robes, with playing

on OUR soil?

Example (34)
And He will smile, that children's

tongue Has not changed since Thou

wast young!

In example 33 the speaker refers to something that is already related to childhood which is playing with soil, an experience that everyone can remember it. By using such reference, the speaker tries to pay attention when comparing himself to his addressee in terms of a common detail that is felt through the stage of childhood. For example, (34), the speaker also uses a reference but this time with a slight difference which is by referring to baby talk style through 'tongue'. Metonymy and synecdoche never score a significant level of distribution as they achieved (10%) and (2%) respectively.

The last figure of speech that is being identified through the sample of Thompson's poems is personification with only three occurrences. In each of these occurrences, the speaker gives human qualities to inanimate objects as in the following example:

Example (34)
Henceforth this sad and most, most

lonely soulMust, marching fatally

through pain and mist,

The speaker in this example compares the state that he lives as if he was marching through a road that is filled with sadness and pain. By this comparison, the speaker endows the inanimate object 'soul' a human characteristic that is marching to

emphasize the state of agony that the speaker lives.

Table (37) Frequency and Percentage of Figures of Speech in Thompson's Poems

No	Figures of Speech Types	Frequency	Percentage
1	Metaphor	29	78.7
2	Simile	9	24
3	Metonymy	4	10.8
4	Synecdoche	1	2.7
5	Personification	3	8
	Total		37

The previous table explains the levels of distribution for each of the figures of speech. It shows the priority of metaphor with (78.7%). The counterpart of metaphor which simile scores (24%). For metonymy and synecdoche, the level of distribution is (10.8%) and (2.7%) respectively. Personification achieves (8%). the previous percentage of *distribution suggests that the nature of Thompson's poetry is metaphorical and indirectly influenced by mysticism.*

3.6.3 Analysis of Henry David Thoreau's Poems

Some selected poems of Thoreau's represent a part of the sample of the study as the analysis of mystic texts by an American poet will validate exploring the similarities and differences in terms of expressing mysticism concept. Thus, the subject of Thoreau's selected poems is centered on issues such as the union with the Absolute or nature. The procedures of analysis of Thoreau's study sample will show no difference from those applied during the analysis of the study sample for each of Blake and Thompson.

4.6.3.1 Pragmatic Level

One basic stage for introducing a complete pragma-stylistic description for Thoreau's sample of poems by applying both Searle's model of speech acts and Grice's model for violating CP maxims.

4.6.3.1.1 Analysis of Speech Acts

Through the process of identifying used speech acts through the sample of Thoreau's poems, it has been recognized that both declaratives and assertives dominate the list of the speech acts that have been identified through the texts of selected poems of Thompson with 25 (41.8%) for declaratives and 22 (40%) for assertives as in the following tables. The following examples can illustrate how these two types are used in thetexts of Thompson's poems.

Table (38) Frequency and Percentage of Declaratives in Thompson's Poems

Frequency	Percentage
23	41.8%
Total	55

Table (39) Frequency and Percentage of Assertives Speech Act in Thompson's Poems

Frequency	Percentage
22	40%
Total	55

Example (35)

The work we choose

should be our own,God

leaves alone.

In the example (35), the speaker tries to present the existence of a state that shows a correspondence of two directions a words-to-world and a world-to-words direction of fit. Therefore, the psychological state within this example includes an assumption that is based on the correlation between the form of the verb and the function of the speech act. The speaker here states that everyone should be responsible for his doing and not to have God blamed for man's choices. This assumption implies the man's ability to determine his deeds as well as his future, in another word, man has free will, and his future is not destined. Such a proposition reflects the cultural peculiarities of the American society which represents the context of this text. So, the expressed proposition in this extract shows a two-direction relationship between its form and the function that is intended to perform.

Example (36)

That my weak hand may equal my

firm faith, And my life practise

more than my tongue saith;

On the contrary to the previous extract, this extract shows on the direction of the fit relationship between its form and the function of its speech act which is a word to the world. The speaker commits himself to a belief that he has a firm faith which equals his body's weakness and he has life experience more than what he said or will say. With such a proposition, the speaker tries to make this extract fits the world to verify his preposition. In another word, the speaker tries to indicate whether his proposition is the case or not. Therefore, the reader or the addressee may find the expressed proposition in the previous extract false.

The directive speech act is another type that scores a low level of distribution in comparison with directives and expressives. The directive distribution percentage is barely fair with 6 (10.9%) and the reason for this back downing can be ascribed to the limitedness of the direct instance of interaction between the speaker and his addressee. This can be demonstrated by reviewing one of the directives examples which shows how the relationship between the speaker and his addressee is a weak one. the following table shows the occurrences number of directives as well as its distribution percentage.

Table (39) Frequency and Percentage of Assertives Speech Act in Thompson's Poems

Frequency	Percentage
6	10.9%
Total	55

Example (37)

Give me thy most privy place

Where to run my airy race.

In these two lines, the speaker addresses the nature as it is his addressee to do him something but this direct tangency between the two parties of the communication is not repeated to degree that makes the directive type of speech acts one of the most recognized types of speech acts in the sample of Thoreau's poems.

As for Expressive and commissive, they do not fall in the list of most used speech act types, as expressives scores 3 occurrences with a distribution percentage (5%) while the level of commissives representation scores 1 (1.8%). The limitedness of using both expressive and Commissive can be attributed to Thoreau's unique

conceptualization of mysticism as mysticism itself composes some degree of relativeness. In most of the sample of Thoreau's poems, he chooses to introduce his beliefs or to state that he experiences illocutions that underlie a double-fold relationship between the form of utterance and its function. This makes Thoreau away from using expressives and commissives that do not fulfill the objective mentioned previously. Despite the low level of representation of both expressive and Commissive but they have still existed through the sample of Thoreau's poems.The following example can illustrate how Thoreau use both expressives and commissives. the following tables shows the number of occurrences and distribution percentage for both commissives and expressives.

Table (40) Frequency and Percentage of Expressives Speech Act in Thompson's Poems

Frequency	Percentage
3	5%
Total	55

Table (41) Frequency and Percentage of Commissives Speech Act in Thompson's Poems

Frequency	Percentage
1	1.8%
Total	55

Example (38)

I love an earnest soul,

Whose mighty joy and sorrow

Are not drowned in a bowl,

And brought to life to-morrow;

Example (39)

With faith superior to hope,

More anxious to keep back than

forwardThen will the verse

forever wear--

Time cannot bend the line which Godhath writ.

The speaker in example (38) extract expresses his feeling in a way that reflects his psychological state towards the quality of the human soul as he introduces some details related to this kind of soul. What can be recognized about this extract is that there is no fit direction between the form of the speech act for that extract and its function since the state of affairs specified in the propositional content entails some intangible thing which can be only felt. In another instance, specifically, the only example for Commissive, the speaker in example (39) commits himself to a proposition by which he tries to make the world fit his words. The speaker in the last example intends to make the verse timeless by uttering his words. The illocution force for the promise that the speaker has committed himself to, will come to be true in the future as the change will not take place before uttering this extract. The following table explains the distribution of each speech act.

Table (42) Frequency and Percentage of Speech Act Types in Thoreau's Poems

No	Speech Act Types	Frequency	Percentage
1	Assertive	22	40
2	Declarative	23	41.8
3	Commissive	1	1.8
4	Expressive	3	5
5	Directive	6	10.9
	Total		55

4.6.3.1.2 Analysis of Flouting Conversational Maxims
On the contrary to the disparity that witnessed the percentages of representation

of speech acts, the percentages of flouting of principles show a tangible convergence with a slight progression of flouting of the quality maxim as it records 16 (34%)as in the table below. Flouting quality maxims take the lead of flouted conversational maxims since Thoreau introduces several instances when he introduces a state of affair that cannotbe verified as true as in the following example:

Example (40)
Here lies the body of

this world, Whose soul

alas to hell is hurled.

Table (43) Frequency and Percentage of Flouting Quality Maxim Act in Thoreau's Poems

Frequency	Percentage
16	34%
Total	47

In this example, the speaker flouts the maxim of quality when he grants the world a physical feature that restricts it with concrete dimensions. Although, the speaker believes that the world has a soul and body but he never presents any evidence for his belief. The foregoing elucidation can explain that the speaker attempts to draw the receiver's attention to an additional meaning, which is that the world can suffer in the same way anyone can suffer as a result of aging that the speaker feels.

What follows flouting the maxim of quality in terms of representation level is flouting the relevance maxim which records 12 (25.5%). Through identified instances of flouting the relevance maxim, the speaker provides irrelevant

information that shows no relation to the context of the poem as shown in the following example:

Example (41)
Give me simple laboring folk,

Who love their work,

Whose virtue is song

To cheer God along.

Whereas most of the poem is centered on 'conscience' as an instinctive drive that is perceived by the speaker, the previous extract comes as an irrelevant contribution to the subject of Thoreau's Concise. The speaker determines the features of 'conscience' but he never provides any evidence that may explain the necessity to have a folk whose duty is to cheer God. Therefore, it becomes that the speaker alludes to some additional meaning which may be that conscience means cheering God as all that the poet states along his poem as features of conscience are just a prelude to cheer God. the following table shows the number of occurrences and distribution percentage for quality maxim.

Table (44) Frequency and Percentage of Flouting Relevance Maxim in Thoreau's Poems

Frequency	Percentage
12	25.5%
Total	47

Maxim of Manner is another maxim that is being flouted throughout the sample of Thoreau's poems when he chooses to provide some instances that make the hearer unable to perceive them clearly and that they may be misunderstood. Therefore, the successful cooperative interaction cannot be maintained. The following example can illustrate how the speaker flouts the maxim of manner:

Example (42)

It comes in summer's broadest noon,

By a grey wall or some chance place,

Unseasoning Time, insulting June,

The speaker in this extract describes the time of inspiration coming but the hearer cannot follow logical thinking to determine the time and the place of inspiration coming. Thus, this complicates the process of understanding what is being communicated. The hearer in such a situation may find himself with no choice other than inferring that determining the place and time of inspiration coming is a puzzling issue due to the nature of inspiration as mysterious power. Thus, accurate determining of the place and time of inspiration coming is out of the speaker's hand although he tries to do so. The following table includes the number of occurrences and distribution of flouting manner maxim.

Table (45) Frequency and Percentage of Flouting Relevance Maxim in Thoreau's Poems

Frequency	Percentage
11	23%
Total	47

Flouting quantity occupies the bottom of flouted maxim with 8 (17%) as in table (46). On someoccasions, Thoreau provides his reader with an amount of information that is more than what is required as in the following example:

Example (43)

I hearing get, who had but ears,

And sight, who had but eyes before,

I moments live, who lived but years,

And truth discern, who knew butlearning's lore.

Table (46) Frequency and Percentage of Flouting Quality Maxim in Thoreau's Poems

Frequency	Percentage
8	17%
Total	47

The speaker in this extract provides unnecessary details about 'hearing 'and 'living' that makes the speaker over-informative and the readers find it a misleading process to trace such an amount of information. But the reader again finds himself obliged to infer extra meaning other than the literal meaning of such example that might be as the process of 'hearing' and 'living' which the speaker pays his reader attention to is something that bears no value to him. Thus, the speaker may be excused to be over-informative in this extract as he is proving the feeling of being bored of non-valuable things by flouting the quantity maxim.

Table (47) Frequency and Percentage of Flouting Conversational Maxims in

Thoreau's Poems

No	Flouting Conversational Maxim Types	Frequency	Percentage
1	Quality	16	34
2	Quantity	8	17
3	Relevance	12	25.5
4	Manner	11	23
Total		47	

This table defines the levels of representation of four types of flouting conversational maxims. It can be noticed that level of representation of flouting both quality and relevance maxims is higher than the other two maxims as they record 16 (34%) and 12 (25.5%) respectively. The level of representation of flouting manner maxim shows a slight decrease as it scores 11 (23%). According to this table, flouting quantity is the least identified flouted maxim with 8 (17%).

4.6.3.2 Stylistic Level

This level of analysis is aimed to identify two main stylistic items which are: five types of modes of presentation of speech and thought as well as five types of figures of speech in a sample of Thoreau's poems.

4.6.3.2.1 Analysis of Modes of Speech Presentation

Through the process of identifying modes of thought and speech, there are onlythree recognized modes out of the five modes that are included in Leech and Short's model for modes of presentation of thought and speech (1981). The only identified modes are Free Direct, NRSA, and Free Indirect.

Thoreau utilizes free indirect mode and is the least identified mode along withthe sample of Thoreau's poem since it scores 3 (5.8%). Table (48) summarises the number of occurrences and distribution percentage of indirect mode.

Table (48) Frequency and Percentage of Indirect Mode of Speech in Thoreau's Poems

Frequency	Percentage
3	5.8%
Total	51

This mode is identified on some occasions in Thoreau's poems including omission of the reporting clause as well asthe low level of faithfulness in reporting the speaker verbatim as in the following example:

Example (44)
Fame cannot tempt the bard

Who's famous with his God,

Nor laurel him reward

Who has his Maker's nod.

During this example, the poet tries to report some issues that are related to the fame that the poet may gain but the poet's role represents an intervening position in the narrative context of this extract. Thus, the free indirect mode can be considered as a vehicle that allows the poet to have two roles at the same time: the narrator and the speaker. Although the aspect of faithfulness cannot be assured to some considerable degree the subordination that the speaker uses during this extract can offer a degree of faithfulness to the original of the speaker's verbatim. The effect that is acquired from subordination is give a detailed context to the main clause.

Another mode that can be recognized through Thoreau's poems is NRSA which follows free indirect mode in terms of representation level with15 (29%) indirect form for reporting a speech act as in the following example

Example (45)
She with one breath attunes the spheres,

And also my poor human heart,

With one impulse propels the years

Around, and gives my throbbing pulse

For thought the system be turned o'er,

God takes not back the word which once He saith.

The speaker in this example reports speech acts from the function narrator's perspective to enable the reader to see the details of the speech act entirely. This extract provides an abridged summary of the content in a way that contextualizes the information included within this extract. The following table indicates the number of occurrences and distribution percentage.

Table (49) Frequency and Percentage of NSRA in Thoreau's Poems

Frequency	Percentage
15	29%
Total	51

The third identified mode is the free direct mode which is characterized by the absence of the markers of the reporter since it allows the reader to interact with the speaker. This eliminates the reporter for the poet and allows the reader to interact immediately with the speaker as shown in the following example:

Example (46)

My memory I'll educate

To know the one historic truth,

Remembering to the latest date
The only true and sole immortal youth.

The reader of this extract can interact immediately since there is the reporter that plays the role of mediator between the parties of communication as eliminating the role of the reporter provides more faithfulness to maintain the content. Another effect of eliminating the role of the reporter is the economy that such a procedure can produce. Therefore, the labor that the reader pays during reading this extract can be directed to grasp the content of this extract. Another effect that is revealed as a result of using direct mode is that it makes the interaction between the speaker and the reader more dramatic without any narrative procedure. Despite the features that direct mode endows to the text of the sample of Thoreau's poems but it is still the least identified mode in the sample of Thoreau's poems with a level of representation that scores 32 (62.7%). The following table illustrates the level of representation for

each mode in the sample of Thoreau's poems.

Table (50) Frequency and Percentage of Modes of Thought and Speech Presentation in Thoreau's Poems

No	Modes of Thought and Speech presentation Types	Frequency	Percentage
1	Free Indirect	3	5.8
2	NRSA	15	29
3	Free direct	32	62.7
Total		51	

The previous table shows that the analysis that is rendered to identify the modes of thought and speech presentation modes are: free indirect, NRSA, and free direct. Free indirect mode is the most recognized mode through the process of analysis and it scores 32 (62.7%). NRSA records a fair level of distribution with 15 (29%). On the contrary, the free direct mode is the least identified mode with only 3 occurrences that results in a low percentage of distribution of this mode that is (5.8%).

4.6.3.2.2 Analysis of Figures of Speech

The language of the sample of Thoreau's poems is characterized as being metaphorical. This means that it includes several instances of metaphor, which is distributed through the sample of Thoreau's poems, recorders 20 (68.9%) but this does not mean the absence of other types of designated figure of speech. The processof identifying figures of speech come through only two figures of speech in addition to metaphor and they are simile and personification. The following table illustrates the number of metaphor occurrences and its distribution percentage in Thoreau's poems.

Table (51) Frequency and Percentage of Metaphor in Thoreau's Poems

Frequency	Percentage
20	68.9%
Total	29

The following example for metaphor can illustrate how the poet utilizes this figureof speech to highlight the issues of similarity between two compared things in an amazing way, to say the least:

Example (47)
But now there comes unsought,
unseen,Some clear divine electuary,
And I, who had but sensual been,
Grow sensible, and as God is, am wary

The speaker here draws an implied comparison where the 'divine electricity' stands for 'inspiration' as he depends in this comparison on the effect that both compared things can do on the human body. Metaphor in this extract grants the speaker a stylistic effect that can be recognized through familiarizing an unsought experience by everyone besides sharing the senses that the speaker feels with the reader.

The second figure of speech that is recognized in the sample is the personification and The level of personification distribution level is about 8 (27.5%) as in table (52).Personification means granting inanimate things some human quality as in the following example:

Example (48)
Such fragrance round my couch it makes,

More rich than are Arabian drugs,

That my soul scents its life and wakes

The body up beneath its perfumed rugs.

Table (52) Frequency and Percentage of Personification in Thoreau's Poems

Frequency	Percentage
8	27.5%
Total	29

In this extract, the speaker personifies 'soul' to be as an animate being and to make him able to visualize an experience that cannot be imagined simply by referring to it with such a figure of speech since the speaker tries to describe an abstract thing like 'soul'.

The last figure of speech that is used within the sample of Thoreau's poems is simile when the poet sets a direct comparison through expressions like 'such', 'as', and 'like as in the following example:

Example (49)
From my poor love of anything,

The verse is weak and shallow as its source.

The speaker here compares the 'verse' and 'its source' in terms of weakness as a shared feature by both of them. This similarity is aimed to pay attention of the reader to the resemblance between 'the verse' and 'its source'. Unlike metaphor which implies an underlying comparison, simile in this extract does waste the reader's thinking to infer some indirect relationship between the compared items. Thus the reader's attention is direct to judge the similarity that brings the compared items together. This leads to comparing both 'the verse' and 'its source' in terms of 'weakness'. In this way, Simile is more economical than metaphor as it does not require more effort to infer what the speaker means. Table (53) show the decrease

of simile distribution through Thoreau's poems.

Table (53) Frequency and Percentage of Simile in Thoreau's Poems

Frequency	Percentage
1	3%
Total	29

The following table illustrates the level of representation of the only identified figure of speech. Metaphor has the lead of the identified figure of speech as it records 20 (68.9%). Personification scores 8 (27.5%) which represents a fair level of distribution in comparison with simile that scores 1 occurrence and a low percentage with only (3%).

Table (54) Frequency and Percentage Figures of Speech in Thoreau's Poems

No	Figures of Speech presentation Types	Frequency	Percentage
1	Metaphor	20	68.9
2	Personification	8	27.5
3	Simile	1	3
	Total	29	

4.6.4 Analysis of Walt Whitman's Poems

This section involves analyzing a five parts of Whitman's *Song of Myself* by applying eclectic pragma-stylistic model which involves four variables as follows in the next subsections.

4.6.4.1 Pragmatic Level

Through this level of analysis, the types of speech acts and flouting

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conversational maxims are identified as well as providing an example for each identified item. The process of pragmatic analysis for Whitman's texts also includes providing tables that show the number of occurrences and percentage of distribution for each identified item.

4.6.4.1.1 Analysis of Speech Acts

All the types of speech acts that are referred to in Searle's taxonomy are being identified during the sample of Whitman's poems. The results of this analysis reveal the superiority of declaratives in terms of the level of representation with minor differences among other types of speech acts. The beginning is at the top of the list of speech acts in terms of the level of representation which is declaratives as they score 27 (54%) as in the following table.

Table (55) Frequency and Percentage of Declaratives in Whitman's Poems

Frequency	Percentage
27	54%
Total	50

The declarative speech act is used through the sample of Whitman's poems to portray the psychological state of the poet who strives to bringcertain propositions into existence as in the following example:

Example (50)
I celebrate myself, and sing myself,

 And what I assume you shall assume,

For every atom belonging to me as good belongs to you.

In this extract the speaker tries to state a proposition which implies that there is a state of unity between him and his addressee and such a state of unity may not be recognized unless it is expressed with declarative speech act.

With fair level of representation, Commissive are also identified with level of representation that scores 9 (18%) as in table (56). This type of speech act represents when Whitman commit himself to a proposition that will take place in the future as shown in the following example:

Example (51)

Stop this day and night with me and you shall possess the origin of

all poems, You shall possess the good of the earth and sun, (there

are millions of suns left,)

You shall no longer take things at second or third hand, nor look
through the eyes ofthe dead, nor feed on the spectres in books,

You shall not look through my eyes either, nor take

things from me,You shall listen to all sides and filter

them from yourself.

Table (56) Frequency and Percentage of Commissives in Whitman's Poems

Frequency	Percentage
9	18%
Total	50

The speaker in this extract attempts to promise his addressee to have the results of certain doings if the addressee acts them then he will get what he was promised. Thus, the speaker in this situation believes that the result of 'stopping day and night' will leads to a series of results that the addressee will experience.

Because the poems represent a kind of discourse between the poet on one hand and the addressee or the reader, on the other hand, the form of this discourse on certain occasions during the sample of Whitman's poems, takes an imperative form as a result for the existence of the directive speech act in the text as shown in the following example:

Example (52)

Urge and urge and urge,

Always the procreant urge of the world.

The speaker in the previous extract encourages the addressee to do something that makes his utterance initiate a fit relationship of word-world direction. The usage of the directive speech act in this extract endows the discourse with two features. The first property is that the discourse of the previous extract is characterized by the free flow of interaction between the interlocutors or the poet and his addressee. The second one is that the discourse that functions in forms that allow direct interaction, can be described as economically effortless since it eliminates the distance between the speaker and his addressee. Despite the properties that directives grant to the text but its level of representation is still insignificant in comparison with declaratives. Directives score 6 (12%) as in the following table.

Table (57) Frequency and Percentage of Directives in Whitman's Poems

Frequency	Percentage
6	12%
Total	50

Assertive and expressive are the least identified types of speech act as they both record 4 (8%) as in table (58). The reason for the low level of these two types of speech acts may be attributed to these two types of speech acts requiring the commitment of the speakerto a special aspect of individualism since both assertive and expressive involves focusing the speaker's belief and feeling more than any other aspect. Thus, the poetchooses other types, especially declarative, that allow him to express the change heexperiences. For asserives, the speaker tries to signify his commitment to the truth of a preposition as in the following example:

Example (52)

I believe in you my soul, the other I am must not a base itself to you,

And you must not be abased to the other.

Table (58) Frequency and Percentage of Assertives in Whitman's Poems

Frequency	Percentage
4	8%
Total	50

Through this example, the speaker expresses his belief in his 'soul' and his free will, and by this, he commits himself to the truth of his belief. Therefore, he attempts to fit his words into the world to support his belief in his 'soul'.

Expressive is the other one that has a low level of representation in which the speaker reveals his feeling. When the speaker expresses his feeling, he eliminates the distance between him and the reader as feeling the shared quality between them. The following example illustrates how the poet's feelings are expressed and how they can affect the reader.

Example (53)

I am satisfied—I see, dance, laugh, sing;

As the hugging and loving bed-fellow sleeps at my side
through the night, andwithdraws at the peep of the day with
stealthy tread,

The speaker here describes his feeling which is indicated in an expression like 'satisfied' and 'loving' and such feelings are accompanied by emotional activity. Thus, these lines can arouse the reader's feelings as he merely reads them and make him experience a cognitive transfer to live a situation that lies outside the present moment. This aspect expresses the poet's ingenuity in making the reader more interactive as the latter merely reads these lines. the following table shows the low distribution of expressives.

Table (59) Frequency and Percentage of Expressives in Whitman's Poems

Frequency	Percentage
9	18%
Total	50

Table (60) Frequency and Percentage Speech Acts in Whitman's Poems

No	Speech Acts Types	Frequency	Percentage
1	Declaratives	27	54
2	Assertives	4	8
3	Commissives	9	18
4	Expressives	4	8
5	Directives	6	12
	Total		50

The previous table introduces the level of representation of speech act types. It is estimated through identifying types of speech acts that declaratives have the primacy with 27 (54%). The level of representation for commissives shows a sharp decline as commissives score 9 (18%). This decline goes on with directives and their level of representation settles (12%). For the expressive and assertive, the level of their representation scores lowest reading among other types of speech acts with 4 (8%).

4.6.4.1.2 Analysis of Flouting Conversational Maxims

Analysis of Whitman's designated parts of his Song of Myself shows a clear primacy for both flouting quality and manner maxims. The level of representation of flouting quality maxim is 14 (38.8%) while it is 13 (36%) for flouting manner maxim. The reason for the primacy of both of these maxims can be attributed to the poet's attempt to express some of his mystic experiences that will show no

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accordance with their context or the method of expressing it shows some ambiguity. Thus, this gives the lead for flouting thesemaxims. the following tables show the number of occurrences and distribution percentage of flouting quality and manner maxim.

Table (61) Frequency and Percentage of Flouting Quality maxim in Whitman's Poems

Frequency	Percentage
14	38.8%
Total	36

Table (62) Frequency and Percentage of Flouting Manner maxim in Whitman's Poems

Frequency	Percentage
13	36%
Total	36

An example of flouting quality maxim in which the poet expresses provides a clue about the truth of what he intends to express:

Example (54)
And I know that the hand of God is the promise of my own,

And I know that the spirit of God is the brother of my own,

In this example, the poet expresses his belief in his relationship with God but he provides any evidence about this relationship. Thus, this counts as a flouting quality maxim. inferring the meaning of such extract must be based on a complete

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knowledge of mysticism concept as well as the general meaning of Whitman's Song of Myself which functioned as background for this extract.

In another example, Whitman flouts the manner maxim as it shows obscurity as follows

Example (55)
Lack one lacks both, and the unseen is

proved by the seen,Till that becomes unseen

and receives proof in its turn.

The poets in this example conveyed some contradictory bits of information that the arrangement of them make the reader uncertain about the intended meaning of the poet. The source of ambiguity of this extract is that it introduces a complicated structure of information in which the 'seen' is perceived by the 'unseen'. This makes the reader infer that the unseen may refer to the soul which the main subject of Whitman's Song of Myself, can perceive the tangible world.

Whitman in his Song of Myself also flouts quantity and relevance but the level of representation of flouting these maxims scores a low level. The level of representation of both of these maxims shows a significant decrease as the flouting quantity maxim scores 7 (19%) whereas flouting relevance records only 2 occurrences and a low percentage of the distribution that is (5%). This makes Whitman's Song of Myself contains only a little occurrence of flouting where the poet provides irrelevant bits of information to the contexts of the poem or he introduces less or more information about what he intends to express. The following table show the distribution of flouting both quantity and relevance maxims.

Table (63) Frequency and Percentage of Flouting Quntity maxim in Whitman's Poems

Frequency	Percentage
7	19%
Total	36

Table (64) Frequency and Percentage of Flouting Relevance maxim in Whitman's Poems

Frequency	Percentage
2	5%
Total	36

The following example can be a good illustration of how Whitman flouts the quantity and relevancemaxim.

Example (56)

Shall I postpone my acceptation and realization and scream at my eyes,

That they turn from gazing after and down the road,

And forthwith cipher and show me to a cent,
Exactly the value of one and exactly the value of two, and which is ahead?

In this extract, the poets provide more information about the moment that he lives and he describes the feeling that preoccupies the poet. But he exaggerates the discretion of his feeling that makes him flouts the quantity maxim. The reason for flouting the quantity maxim may be a result of the complicated state that the poets experience at the moment of uttering this extract. In another example, Whitman presents an instance of flouting relevance in which he provides irrelevant bits of information as follows:

Example (57)

For every atom belonging to me as good belongs to you.

In this example the poet adds something that shows no relevance to the main subjectof his poems which is celebrating his soul.

Table (65) Frequency and Percentage of Flouting Conversational Maxim in Whitman's Poems

No	Flouting Conversational Maxims Types	Frequency	Percentage
1	Quality	14	38.8
2	Quantity	7	19
3	Relevance	2	5
4	Manner	13	36
Total		36	

Table (65) illustrates the level of representation of flouting conversational maxims in the designated parts of Whitman's Song of Myself. The flouting quality maxim is on the top of the list of the most identified flouted maxim is a quality maxim with a level representation that is about 14 (38.8%). With a slight difference, the level of representation for flouting manner maxim is 13 (36%). Quantity maxim is flouted with 7 (19%) while flouting relevance maxim signifies a low level with 2 (5%).

4.6.4.2 Stylistic Level

The stylistic level is aimed in this section to identify both modes of thought and speech presentation and figure of speech to explain the effect they produce on both the style of the poet and the reader.

4.6.4.2.1 Analysis of Modes of Speech Presentation

Texts of Whitman's poems are written through three types of modes of thought and speech presentation and they are free to direct, NRSA, and free indirect. The absence of other types of modes can be attributed to the absence of a comment clause that precedes the main clause in both direct and indirect modes. There is a significant disparity in terms of levels of modes' representation since this level signifies a considerable increase for free direct mode. This increase can be ascribed to the subject of Whitman's Song of Myself in which the poet tries to identify the self and

its relation to the nature and environment. Thus, the theme of the poem can be considered the main reason for the high level of representation of the free direct mode in comparison with other modes.

The speaker who uses the free direct mode of his thought throughout his speech, will not need a narrator that reports his verbatim. But the reader will interact with him directly as in the following example:

Example (58)

Sure as the most certain sure, plumb in the uprights, well entretied, braced in thebeams,

Stout as a horse, affectionate, haughty, electrical,

I and this mystery here we stand.

This example does not include any indicators of the reporter's presence and the reader interacts 'immediately' with readers without 'interference' from the narrator. The absence of the narrator in this example facilitates the process of information transmission between the speaker and the reader. So, this saves the reader's efforts in detecting what is the role that the poet performs whether he is the speaker or the narrator. Many instances along the designated parts of Whitman's Song of Myself show how Whitman introduces himself without any intermediatory role that he may take. The amount of this instance is about 35 (72.9%). the following table shows the high representation level of free direct mode in Whitman's poems.

Table (66) Frequency and Percentage of Free Direct mode in Whitman's Poems

Frequency	Percentage
35	72.9%
Total	48

The free indirect mode is the other mode that is identified in the designated parts of Whitman's Song of Myself but the level of representation of this mode does not refer to high reading as with that of the free direct mode. The level of representation of the free indirect mode is about 11 (22.9%). This mode has functioned through the

sample of text to narrative context to the text where it is used as shown in the following example:

Example (59)

There was never any more inception

than there is now,Nor any more youth or

age than there is now,

Narration in the previous example can be noticed through the past tense that is used as well as near deictic expressions. in addition to its structural properties, this mode is characterized by an odd status of faithfulness which is neither interpretation nor the original verbatim of the speaker. The reason for this indecisiveness is due to the absence of narration markers, especially the narrator's marker, as well as the decreased amount of faithfulness. The following table involves the number of occurrences and distribution percentage for the free indirect mode.

Table (67) Frequency and Percentage of Free Indirect mode in Whitman's Poems

Frequency	Percentage
11	22.9%
Total	48

NRSA is the last identified mode in the sample of designated parts of Whitman's Song of Myself which scores a low level of representation with 2 (4%) as in table (68). This type ofmode specifies the speaker's verbatim. Therefore, it is considered the suitable meansto report or summarize the views as in the following example:

Example (60)
Lack one lacks both, and the unseen is

proved by the seen,Till that becomes unseen

and receives proof in its turn.

Table (68) Frequency and Percentage of NRSA in Whitman's Poems

Frequency	Percentage
2	4%
Total	48

This extract is presented from the narrator's perspective although it does not indicate the narrator's markers. This narrator's perspective provides a background for the speech act. Thus, the details of the sketches of the speech acts play no significant role rather than contextualizing the speech presentation. But this does not mean disvaluing NRSA since it reveals the speaker's commitment indirectly.

Table (69) Frequency and Percentage of Modes SpeechPresentation in Whitman's Poems

No	Modes of Thought and Speech Presentation Types	Frequency	Percentage
1	Free Direct	35	72.9
2	Free Indirect	11	22.9
3	NRSA	2	4
	Total		

The current table reviews the level of representation of identified modes of speech and thought presentation in the designated parts of Whitman's Song of Myself. These three identified modes and the table shows the primacy of the free direct mode with a significantly high level at 35 (72.9%). The computed level of representation for free indirect is 11 (22.9%). For NSRA, it is estimated that the level of representation for this mode shows a sharp decline in comparison with other identified modes and it is 2 (4%).

4.6.4.2.2 Analysis of Figures of Speech

Figures of speech represent one of the landmarks of poetry in general and

specifically mystic poetry. the level of representation of figures of speech is limited

to three out of five figures of speech that are designated for analyzing the stylistic level of Whitman's Song of Myself. The identified figures of speech are metaphor, simile, and personification.

Metaphor is the main figure of speech that is recognized figure of speech in the designated parts of Whitman's Song of Myself and it scores 11 (78.5%). By metaphor, the poet compares two things that show some sort of similarity in terms of certain shared property. But such a comparison is not simply revealed without making an effort by the reader since the comparison that the poet set, cannot be captured by working on the literal meaning of the utterance. In order to show it is an uneasy task for the reader when trying to grasp the meaning of certain utterances the following example can illustrate this:

Example (61)
I loafe and invite my soul,

I lean and loafe at my ease observing a spear of summer grass.

In this example, the poet compares 'grass' to 'spear'. At the first glance, 'grass' does not show any resemblance to 'spear'. The resemblance cannot be recognized on the surface level of the extract. Therefore, the reader resorts to his background knowledge which combines the formal traits of 'spear' such as 'thine', 'long', 'sharp ended' and to reflect such traits on 'grass' to understand the resemblance that underlies this metaphor. the following table introduces the level of representation for metaphor in Whitman's poems.

Table (70) Frequency and Percentage of Metaphr in Whitman's Poems

Frequency	Percentage
11	78.5%
Total	14

Simile which the closest figure of speech to metaphor as they both include

comparing two things but the only difference is that the comparison in similarity is apparent and it is rendered by expressions like 'as', 'such' as shown in the following example:

Example (62)

Sure as the most certain sure, plumb in the uprights, well entretied,
braced in thebeams,

Stout as a horse, affectionate, haughty,

electrical,I and this mystery here we

stand.

The poet in this example compares himself to the horse which he described as 'stout'. 'as' is a clear marker of comparing the poet himself to the horse and by functioning simile, the poet tries to make the reader attracted to the content of this comparison rather than being busy with inferring the meaning of this comparison as with metaphor. Though it plays an economical role in saving the reader's efforts in inferring the meaning of the comparisons which the poet set, the level of representation of simile does not refer to some significant reading as with metaphor. It is 2 (14%) as in the following table.

Table (71) Frequency and Percentage of Simile in Whitman's Poems

Frequency	Percentage
2	14%
Total	14

Personification is the last identified figure of speech in the designated parts of Whitman's Song of Myself and it includes endowing something inanimate with some human qualities. The effect that such an act has is that it makes the context of the text come alive. Therefore, the reader may come through some instances which he may consider as mysterious as in the following example:

Example (63)

The play of shine and shade on the trees as the supple boughs wag,

In this example, the poet endows 'shine' which refers to the day, and 'shade'which

refers to night, some animate attribute as if they were some animate being who is playing on the trees. When the reader tries to understand how is playing is being done by 'shine' and 'shade', he must interpret playing here as an equivalent tothe succession of day and night or light and shade and the reason for function such a confrontation between 'shine' and 'shade' on one hand and animate being who performs playing, on the other hand, is to create a vivid and vibrant vision that serve in the diversification of sources of amusement through the text.

Table (72) Frequency and Percentage of Figures of Speech in Whitman's

Poems

No	Figures of Speech Types	Frequency	Percentage
1	Metaphor	11	78.5
2	Simile	2	14
5	Personification	1	7
Total		14	

Table (72) illustrates the level of representation of figures of speech in the designated parts of Whitman's Songs of Myself. It is estimated through the stylistic level for the sample that there is primacy for metaphor with a high level of representation with 11 (78.5%). The level of representation of other identified figures of speech shows a clear decline as simile scores 2 (14%) while personification records 1 (7%). These results reveal that the language of Whitman's Song of Myself tends to be metaphorical than being related to any other figure of speech because the themes of Song of Myself have a role in determining the means that occupy the poet's mind. The themes of the Song of Myself can be considered the most complicated theme which are the idea of the self, the identification of the self with other-selves, and the poet's relationship with the elements of nature and the universe. Such themes require a means that draws a subtle comparison out of which the reader comes with significant meanings other than the literal meaning of the utterances in which metaphor is used.

4.7 Comparison

After rendering pragma-stylistic analysis for sample of poems by each poet, then it is necessary to have a comparison among the selected poets in terms the selected linguistic variables in order to define the pragma-stylistic similarities and

differences.

4.7.1 Pragmatic Level

This section is allotted to compare the selected poems by each poets in terms of Searle's taxonomy of speech acts as well as flouting maxims of CP.

4.7.1.1 Speech Acts

By comparing the sample of texts by the four poets, it can be noticed that there are some similarities in terms of identified speech acts which can be summarized asfollows:

1. All types of speech acts can be identified in all texts of the sample of the study asshown in the following table:

Table (73) Comparison of Speech Acts Types Used by Poets of the Sample

Speech Act / The poet	Assertive		Directive		Commissive		Expressive		Declarative	
William Blake	Ocr.	10	Ocr.	12	Ocr.	11	Ocr.	14	Ocr.	36
	Per.	12	Per.	14	Per.	13	Per.	17	Per.	43
William Thompson	Ocr.	36	Ocr.	39	Ocr.	10	Ocr.	28	Ocr.	43
	Per.	23	Per.	25	Per.	6	Per.	17.9	Per.	27.5
Henery David Thoreau	Ocr.	22	Ocr.	6	Ocr.	1	Ocr.	3	Ocr.	23
	Per.	40	Per.	10.9	Per.	1.8	Per.	5	Per.	41.8
Walt Whitman	Ocr.	4	Ocr.	6	Ocr.	9	Ocr.	4	Ocr.	27
	Per.	8	Per.	12	Per.	18	Per.	8	Per.	54

2. There is a great disparity in terms of the level of representation of different speech acts.

3. The results of the analysis show the noticeable primacy for declarative speech acts.

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4. Commissive and directive speech acts are the least identified speech act in the most of sample texts.

The comparison also reveals only one difference concerning the level of representation. The level of representation of assertive and expressive speech acts shows no stability.

4.7.1.2 Flouting Conversational Maxims

The result of the analysis of the texts of the sample shows some points of similarities:

1. All conversational maxims are flouted in the sample of texts as shown in the following table:

Table (74) Comparison of Flouted Conversational Maxims Used by Poets of the Sample

Flouted Maxim / The poet	Quality		Quantity		Relation		Manner	
William Blake	Ocr.	39	Ocr.	9	Ocr.	12	Ocr.	7
	Per.	58	Per.	13	Per.	17.9	Per.	10
William Thompson	Ocr.	46	Ocr.	6	Ocr.	25	Ocr.	11
	Per.	52	Per.	6.8	Per.	28	Per.	12.5
Henery David Thoreau	Ocr.	16	Ocr.	8	Ocr.	12	Ocr.	11
	Per.	34	Per.	17	Per.	25.5	Per.	23
Walt Whitman	Ocr.	14	Ocr.	7	Ocr.	2	Ocr.	13
	Per.	38.8	Per.	19	Per.	5	Per.	36

2. There is significant primacy in terms of flouting quality maxim.
3. There is a considerable disparity when comparing the flouted maxims by the same

poet.

4. Relevance maxim is the least flouted maxim in the sample of the analyzed text. Here is only one difference in terms of flouting relevance maxim as the level of representation of flouting this maxim can be proven to be unstable through the text by different poets. While the level of flouting relevance maxim shows a clear correspondence through Blake's and Thoreau's poems, it decreases in Thompson's and Whitman's poems.

4.7.2 Stylistic Level

This section involves comparing the sample of poems by each poet in terms of modes of speech presentation and figures of speech.

4.7.2.1 Modes of Thought and Speech Presentation
By tracing the identified modes of thought and speech, it can be noticed that thereare some similarities:

1. Direct and indirect modes are mainly not used in most texts by poets as illustrated in the following table:

Table (75) Comparison of Modes of Speech Presentation Types Used by Poetsof the Sample

Mode / The poet	Direct		Indirect		Free Direct		Free Indirect		NRSA	
William Blake	Ocr.	0	Ocr.	0	Ocr.	36	Ocr.	8	Ocr.	54
	Per.	0	Per.	0	Per.	36.7	Per.	8	Per.	55
William Thompson	Ocr.	10	Ocr.	0	Ocr.	87	Ocr.	35	Ocr.	47
	Per.	5.5	Per.	0	Per.	46.6	Per.	19.5	Per.	26
Henery David Thoreau	Ocr.	0	Ocr.	0	Ocr.	32	Ocr.	3	Ocr.	15
	Per.	0	Per.	0	Per.	62.7	Per.	5.8	Per.	29
Walt Whitman	Ocr.	0	Ocr.	0	Ocr.	35	Ocr.	11	Ocr.	2
	Per.	0	Per.	0	Per.	72.9	Per.	22.9	Per.	4

1. Free direct mode is the most identified mode in the sample of the study except with Blake as NRSA is the one that has the prominence.

2. Free indirect mode is the least identified mode since it shows a low level of representation in comparison with other modes employed by the same poets on one hand and through all texts on the other hand.

The comparison of the flouted maxim by the four poets also reveals some differences:

1. Thompson is the only poet who functions in direct mode even though it has a low level of representation.

2. The level of representation of direct mode is of fluctuating value. However, this level records a certain value for some poets, it scores a significant decrease for other poets.

4.7.2.2 Figures of Speech
The stylistic analysis for identifying figures of speech implies the following similarities:

1. There are three identified figures of speech mainly through all texts by the fourpoets and they are: metaphor, simile, and personification.

Table (76) Comparison of Figure of Speech Types Used by Poets of the Sample

Figure of Speech / The poet	Metaphor		Simile		Metonymy		Synecdoche		Personification	
William Blake	Ocr.	48	Ocr.	1	Ocr.	2	Ocr.	1	Ocr.	4
	Per.	85.7	Per.	1.7	Per.	3	Per.	1.7	Per.	7
William Thompson	Ocr.	29	Ocr.	9	Ocr.	4	Ocr.	1	Ocr.	3
	Per.	78.7	Per.	24	Per.	10.8	Per.	2.7	Per.	8
Henery David Thoreau	Ocr.	20	Ocr.	1	Ocr.	0	Ocr.	0	Ocr.	8
	Per.	68.9	Per.	3	Per.	0	Per.	0	Per.	27.5
Walt Whitman	Ocr.	11	Ocr.	2	Ocr.	0	Ocr.	0	Ocr.	1
	Per.	78.5	Per.	14	Per.	0	Per.	0	Per.	7

The figure of speech that has the prominence is metaphor although its values for the four-level show a great disparity.

2. Simile is the least identified figure of speech of those three mainly identifiedfigures of speech

Despite defining some points of similarities but stylistic analysis of some differences are:

1. There is a considerable difference in the values of the level of representation for simile and personification since

2. Metonymy and synecdoche have not functioned in some poets' poems, namely, Thoreau and Whitman.

Chapter Five
Conclusions, Recommendations, and suggestions

5.1 Conclusions

The study has arrived at the following conclusions:

1. The pragma-stylistic study to the selected texts of mysticism contributed to explain how the author can manipulate the meaning that he intends to express through the selected texts. This can be recognized through the list of choices for the author for each item that is defined through the four models used for analyzing the selected texts pragma-stylistically. Thus, the first hypothesis of the study, which states that "Variety of the defined pragma-stylistic item contribute to the meaning of the texts of the study sample" has been validated.

2. All the models that has been specified to deal the sample of the study are fully applicable through the procedure of analyzing these text as the process of pragma-stylistic analysis identified most of the items that classified within each model as illustrated in tables 46, 47, 48, and 49. This means that the second hypothesis that "the specified pragmatic and stylistic model to analyze the sample of the study are applicable to specified mystic texts" has been verified.

3. All texts of the study sample are characterized by the same pragma-stylistic features. These features include functioning the same speech acts types with high level of occurrences. The nature of these functioned speech acts is that they all involves a word-to-world relationship as the speaker expresses beliefs or propositions that are aimed to change the world via the word. The third pragma-stylistic feature is that flouting conversational maxims is a normal result for expressing intangible experiences that are experienced by the selected mystic poets.This implies that every piece of mystic poetry may involves flouting of conversational maxims. The third pragma-stylistic feature is that all modes of

speech and thought that are functioned in the texts of the study sample characterized by indirectness in terms the relationship between the interlocutors. The last pragma-stylistic feature is highly figurative in terms high level of functioning metaphor dueto nature of mystic poetry which involves mysterious or ambiguous juxtaposition. As the third hypothesis is "All texts of the study sample share the same pragma-stylistic features" and the selected texts share the same pragma-stylistic features thenit is verified.

4. The list of identified speech acts records the prominence of certain types of speech acts, namely declarative and assertive. This prominence can be attributed to the nature of proposition and beliefs that the poets of the study sample tries through the selected texts to express. These beliefs entail doing some change to the world through ideas and beliefs that unmatched with nature of the nature of this material world. Thus, declarative and assertive speech acts are identified with high level of occurrence in comparison with other types of speech acts. Identifying certain types of speech acts leads to verify the fourth hypothesis that states as "All texts of the study sample function certain types of speech acts with high level of representation"
5. All types of flouting conversational maxims are recognized and this can be explained as the meaning that poets of the study sample try to express does not agree with form of the utterances in four points which include: the validity of beliefs (flouting quality maxim), the amount of what is being expressed (flouting the quantity maxim), the relevance of some descriptions of some issues to the situation in which they appear (flouting relation maxim), and reporting some ambiguous ideas or beliefs (flouting manner maxim). Thus, existence of all types of flouting conversation maxims in the selected texts is verified according to the fifth hypothesis.

6. The types of modes of speech and thought presentation are limited to only three

types which are free direct, free indirect and NRSA. These three modes share one characteristic that they show no direct relationship between the speaker of the utterance and the listener. This adds a sense of amusement to the texts of the sample since the reader will be in a process of tracing 'who's speaking. This counts as one of the stylistic features of mystic poetry. The narrator's role is mostly assigned to the poet when he functions in both free indirect and NRSA modes which reduce the opportunity for the direct interaction between the reader and the author of the text. this means that the sixth hypothesis "All modes of thought and speech presentation are employed through the texts of the study sample" is defeated.

7. Texts of mysticism are highly metaphorical; in another word, it functions metaphor more than any other designated figure of speech. Thus, the reader takes on his expense interpreting the link that the poet makes between two things. The metaphorically of mystic texts underlies several illocutionary forces that any example of a metaphor in mystic poetry can reveal more than one reference. Therefore, the seventh hypothesis is validated.

5.2 Recommendations
The present study recommends the following:

Interpreters of mystic poetry must consider the pragma-stylistic analysis of mystictexts; they try to translate such the present study since such an analysis may contribute to the translation of mystic poetry.

1. Learners and teachers of English poetry are also invited to review pragma-stylistic studies that are aimed to study mystic poetry. pragma-stylistic studies may help themto have a better interpretation of what the mystic poet intends to express dependingon the pragma-stylistic features of the mystic text.

2. Syllabus designers of English poetry are on the list of those who may be

thought to have the benefit of pragma-stylistic studies. The organized syllabus design shouldbe based on accurate linguistic features for each era or trend in English poetry. Thus, the pragma-stylistic studies like the present one can provide a significant contribution to identifying the linguistic feature of mystic poetry.

3. Literary critics are one of the main benefiters of reviewing pragma-stylistic studies. Among those tools that the critics use through dealing with poetry is the macro linguistic studies that explain the linguistic features of the text in relation to its context as well as in relation to its readers. This makes pragma-stylistic studies like the present study of helpful contribution through literary criticism.

4. Specialists who are interested in studying human phenomena like mysticism are advised to review enough number of pragma-stylistic studies like the present one for poetry is the main medium for expressing mysticism and since the present study deals with mystic poetry, it can provide a linguistic description which supports exploring the epics of this human experience.

5.3 Suggestions for Further Studies
The researcher suggests the following to be further studies:

1. A pragma-stylistic study to American poetry.

2. A pragma-stylistic study of Victorian British poetry.

3. A critical pragmatic study of mystic poetry in English.

4. A cognitive stylistic study of mystic poetry in English.

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Appendix (1)

Sample of selected mystic texts by William Blake

Auguries of Innocence
To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.
A robin redbreast in a cage
Puts all Heaven in a rage.
A dove-house fill'd with doves and pigeons
Shudders Hell thro' all its regions.
A dog starv'd at his master's gate

Predicts the ruin of the State.
A horse misus'd upon the road
Calls to Heaven for human blood.
Each outcry of the hunted hare
A fibre from the brain does tear.
A skylark wounded in the wing,
A cherubim does cease to sing.
The game-cock clipt and arm'd for fight
Does the rising sun affright.
Every wolf's and lion's howl
Raises from Hell a Human soul.
The wild deer, wandering here and there,
Keeps the Human soul from care.
The lamb misus'd breeds public strife,
And yet forgives the butcher's knife.
The bat that flits at close of eve
Has left the brain that won't believe.
The owl that calls upon the night
Speaks the unbeliever's fright.
He who shall hurt the little wren
Shall never be belov'd by men.
He who the ox to wrath has mov'd
Shall never be by woman lov'd.
The wanton boy that kills the fly
Shall feel the spider's enmity.
He who torments the chafer's sprite
Weaves a bower in endless night.
The caterpillar on the leaf

Repeats to thee thy mother's grief.
Kill not the moth nor butterfly,
For the Last Judgement draweth nigh.
He who shall train the horse to war
Shall never pass the polar bar.
The beggar's dog and widow's cat,
Feed them, and thou wilt grow fat.
The gnat that sings his summer's song
Poison gets from Slander's tongue.
The poison of the snake and newt
Is the sweat of Envy's foot.
The poison of the honey-bee
Is the artist's jealousy.
The prince's robes and beggar's rags
Are toadstools on the miser's bags.
A truth that's told with bad intent
Beats all the lies you can invent.
It is right it should be so;

Man was made for joy and woe;
And when this we rightly know,
Thro' the world we safely go.
Joy and woe are woven fine,
A clothing for the soul divine;
Under every grief and pine
Runs a joy with silken twine.
The babe is more than swaddling-bands;
Throughout all these human lands
Tools were made, and born were hands,
Every farmer understands.
Every tear from every eye
Becomes a babe in Eternity;
This is caught by Females bright,
And return'd to its own delight.
The bleat, the bark, bellow, and roar
Are waves that beat on Heaven's shore.
The babe that weeps the rod beneath
Writes revenge in realms of death.
The beggar's rags, fluttering in air,
Does to rags the heavens tear.
The soldier, arm'd with sword and gun,
Palsied strikes the summer's sun.
The poor man's farthing is worth more
Than all the gold on Afric's shore.
One mite wrung from the labourer's hands
Shall buy and sell the miser's lands
Or, if protected from on high,

Does that whole nation sell and buy.
He who mocks the infant's faith
Shall be mock'd in Age and Death.
He who shall teach the child to doubt
The rotting grave shall ne'er get out.
He who respects the infant's faith
Triumphs over Hell and Death.
The child's toys and the old man's reasons
Are the fruits of the two seasons.
The questioner, who sits so sly,
Shall never know how to reply.
He who replies to words of Doubt
Doth put the light of knowledge out.
The strongest poison ever known
Came from Caesar's laurel crown.
Nought can deform the human race
Like to the armour's iron brace.
When gold and gems adorn the plough

A riddle, or the cricket's cry,
Is to Doubt a fit reply.
The emmet's inch and eagle's mile
Make lame Philosophy to smile.
He who doubts from what he sees
Will ne'er believe, do what you please.
If the Sun and Moon should doubt,
They'd immediately go out.
To be in a passion you good may do,
But no good if a passion is in you.
The whore and gambler, by the state
Licensed, build that nation's fate.
The harlot's cry from street to street
Shall weave Old England's winding-sheet.
The winner's shout, the loser's curse,
Dance before dead England's hearse.
Every night and every morn
Some to misery are born.
Every morn and every night
Some are born to sweet delight.
Some are born to sweet delight,
Some are born to endless night.
We are led to believe a lie
When we see not thro' the eye,
Which was born in a night, to perish in a night,
When the Soul slept in beams of light.
God appears, and God is Light,
To those poor souls who dwell in Night;

But does a Human Form display
To those who dwell in realms of Day.

A Dream

Once a dream did weave a shade
O'er my Angel-guarded bed,
That an emmet lost its way
Where on grass methought I lay.
Troubled, 'wilder'd, and forlorn,
Dark, benighted, travel-worn,
Over many a tangled spray,
All heart-broke I heard her say:
`O, my children! do they cry?
Do they hear their father sigh?
Now they look abroad to see:
Now return and weep for me.'
Pitying, I dropp'd a tear;
But I saw a glow-worm near,
Who replied: `What wailing wight
Calls the watchman of the night?
`I am set to light the ground,
While the beetle goes his round:
Follow now the beetle's hum;
Little wanderer, hie thee home.'

The Angel

I dreamt a dream! what can it mean?
And that I was a maiden Queen,
Guarded by an Angel mild:
Witless woe was ne'er beguil'd!
And I wept both night and day,
And he wip'd my tears away,
And I wept both day and night,
And hid from him my heart's delight.
So he took his wings and fled;
Then the morn blush'd rosy red;
I dried my tears, and arm'd my fears
With ten thousand shields and spears.
Soon my Angel came again:
I was arm'd, he came in vain;
For the time of youth was fled,
And grey hairs were on my head

The Lamb

Little Lamb, who made thee?

Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is callèd by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are callèd by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Holy Thursday
'Twas on a Holy Thursday, their innocent faces clean,
The children walking two and two, in red and blue and green,
Grey-headed beadles walk'd before, with wands as white as snow,
Till into the high dome of Paul's they like Thames' waters flow.
O what a multitude they seem'd, these flowers of London town!
Seated in companies they sit with radiance all their own.

The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands.
Now like a mighty wind they raise to Heaven the voice of song,
Or like harmonious thunderings the seats of Heaven among.
Beneath them sit the aged men, wise guardians of the poor;
Then cherish pity, lest you drive an angel from your door.

The Divine Image
To Mercy, Pity, Peace, and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.
For Mercy, Pity, Peace, and Love
Is God, our Father dear,
And Mercy, Pity, Peace, and Love
Is man, His child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.
Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or Jew;
Where Mercy, Love, and Pity dwell
There God is dwelling too.

Appendix 2

Sample of selected mystic texts by Francis Thompson

Hound of Heaven

I fled Him down the nights and down the days

I fled Him down the arches of the years

I fled Him down the labyrinthine ways

Of my own mind, and in the midst of tears

I hid from him, and under running laughter.

Up vistaed hopes I sped and shot precipitated

Adown titanic glooms of chasme d hears

From those strong feet that followed, followed after

But with unhurrying chase and unperturbe d pace,

Deliberate speed, majestic instancy,

They beat, and a Voice beat,

More instant than the feet:

All things betray thee who betrayest me.

I pleaded, outlaw--wise by many a hearted casement,

curtained red, trellised with inter-twining charities,

For though I knew His love who followe d,

Yet was I sore adread, lest having Him,

I should have nought beside.

But if one little casement parted wide,

The gust of his approach would clash it to.

Fear wist not to evade as Love wist to pursue.

Across the margent of the world I fled,

And troubled the gold gateways of the stars,

Smiting for shelter on their clange d bars,

Fretted to dulcet jars and silvern chatter

The pale ports of the moon.

I said to Dawn --- be sudden, to Eve --- be soon,

With thy young skiey blossoms heap me over

From this tremendous Lover.

Float thy vague veil about me lest He see.

I tempted all His servitors but to find

My own betrayal in their constancy,

In faith to Him, their fickleness to me,

Their traitorous trueness and their loyal deceit.

To all swift things for swiftness did I sue,

Clung to the whistling mane of every wind,

But whether they swept, smoothly fleet,

The long savannahs of the blue,
Or whether, thunder-driven,
They clanged His chariot thwart a heaven,
Plashy with flying lightnings round the spurn of their feet,
Fear wist not to evade as Love wist to pursue.
Still with unhurrying chase and unperturbed pace
Deliberate speed, majestic instancy,
Came on the following feet, and a Voice above their beat:

Nought shelters thee who wilt not shelter Me.
I sought no more that after which I strayed
In face of Man or Maid.
But still within the little childrens' eyes
Seems something, something that replies,
They at least are for me, surely for me.
But just as their young eyes grew sudden fair,
With dawning answers there,
Their angel plucked them from me by the hair.
Come then, ye other children, Nature's
Share with me, said I, your delicate fellowship.
Let me greet you lip to lip,
Let me twine with you caresses,
Wantoning with our Lady Mother's vagrant tresses,
Banqueting with her in her wind walled palace,
Underneath her azured dai:s,
Quaffing, as your taintless way is,
From a chalice, lucent weeping out of the dayspring.
So it was done.
I in their delicate fellowship was one.
Drew the bolt of Nature's secrecies,
I knew all the swift importings on the wilful face of skies,
I knew how the clouds arise,
Spume d of the wild sea-snortings.
All that's born or dies,
Rose and drooped with,
Made them shapers of mine own moods, or wailful, or Divine.
With them joyed and was bereaven.
I was heavy with the Even,
when she lit her glimmering tapers round the day's dead sanctities.
I laughed in the morning's eyes.
I triumphed and I saddened with all weather,

Heaven and I wept together,
and its sweet tears were salt with mortal mine.
Against the red throb of its sunset heart,
I laid my own to beat
And share commingling heat.
But not by that, by that was eased my human smart.
In vain my tears were wet on Heaven's grey cheek.
For ah! we know what each other says,
these things and I; In sound I speak,
Their sound is but their stir, they speak by silences.
Nature, poor step-dame, cannot slake my drouth.
Let her, if she would owe me

Drop yon blue-bosomed veil of sky
And show me the breasts o' her tenderness.
Never did any milk of hers once bless my thirsting mouth.
Nigh and nigh draws the chase, with unperturbe d pace
Deliberate speed, majestic instancy,
And past those noise d feet, a Voice comes yet more fleet:
Lo, nought contentst thee who content'st nought Me.
Naked, I wait thy Love's uplifted stroke. My harness, piece by piece,
thou'st hewn from me
And smitten me to my knee,
I am defenceless, utterly.
I slept methinks, and awoke.
And slowly gazing, find me stripped in sleep.
In the rash lustihead of my young powers,
I shook the pillaring hours,
and pulled my life upon me.
Grimed with smears,
I stand amidst the dust o' the mounded years--
My mangled youth lies dead beneath the heap.
My days have crackled and gone up in smoke,
Have puffed and burst like sunstarts on a stream.
Yeah, faileth now even dream the dreamer
and the lute, the lutanist.
Even the linked fantasies in whose blossomy twist,
I swung the Earth, a trinket at my wrist,
Have yielded, cords of all too weak account,
For Earth, with heavy grief so overplussed.
Ah! is thy Love indeed a weed,

albeit an Amaranthine weed,

Suffering no flowers except its own to mount?

Ah! must, Designer Infinite,

Ah! must thou char the wood 'ere thou canst limn with it ?

My freshness spent its wavering shower i' the dust.

And now my heart is as a broken fount,

Wherein tear-drippings stagnate, spilt down ever

From the dank thoughts that shiver upon the sighful branches of my

mind.

Such is. What is to be ?

The pulp so bitter, how shall taste the rind ?

I dimly guess what Time in mists confounds,

Yet ever and anon, a trumpet sounds

From the hid battlements of Eternity.

Those shaken mists a space unsettle,

Then round the half-glimpse d turrets, slowly wash again.

But not 'ere Him who summoneth

I first have seen, enwound

With glooming robes purpureal; Cypress crowned.

His name I know, and what his trumpet saith.

Whether Man's Heart or Life it be that yield thee harvest,

Must thy harvest fields be dunged with rotten death ?

Now of that long pursuit,

Comes at hand the bruit.

That Voice is round me like a bursting Sea:

And is thy Earth so marred,

Shattered in shard on shard?

Lo, all things fly thee, for thou fliest me.

Strange, piteous, futile thing;

Wherefore should any set thee love apart?

Seeing none but I makes much of Naught (He said).

And human love needs human meriting ---

How hast thou merited,

Of all Man's clotted clay, the dingiest clot.

Alack! Thou knowest not

How little worthy of any love thou art.

Whom wilt thou find to love ignoble thee,

Save me, save only me?

All which I took from thee, I did'st but take,

Not for thy harms,

But just that thou might'st seek it in my arms.

All which thy childs mistake fancies as lost,

I have stored for thee at Home.

Rise, clasp my hand, and come.

Halts by me that Footfall.

Is my gloom, after all,

Shade of His hand, outstretched caressingly?

Ah, Fondest, Blindest, Weakest,

I am He whom thou seekest.

Thou dravest Love from thee who dravest Me.

A Judgment in Heaven

thwart the sod which is treading for God * the poet paced with his splendid eyes;
Paradise-verdure he stately passes * to win to the Father of Paradise,
Through the conscious and palpitant grasses * of inter-tangled relucent dyes.
The angels a-play on its fields of Summer * (their wild wings rustled his guides' cymars)
Looked up from disport at the passing comer, * as they pelted each other with handfuls of stars;
And the warden-spirits with startled feet rose, * hand on sword, by their tethered cars.
With plumes night-tinctured englobed and cinctured, * of Saints, his guided steps held on
To where on the far crystelline pale * of that transtellar Heaven there shone
The immutable crocean dawn * effusing from the Father's Throne.
Through the reverberant Eden-ways * the bruit of his great advent driven,
Back from the fulgent justle and press * with mighty echoing so was

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given,
As when the surly thunder smites * upon the clanged gates of Heaven.
Over the bickering gonfalons, * far-ranged as for Tartarean wars,
Went a waver of ribbed fire *--as night-seas on phosphoric bars
Like a flame-plumed fan shake slowly out * their ridgy reach of
crumbling stars.
At length to where on His fretted Throne * sat in the heart of His
aged dominions
The great Triune, and Mary nigh, * lit round with spears of their
hauberked minions,
The poet drew, in the thunderous blue * involved dread of those
mounted pinions.
As in a secret and tenebrous cloud * the watcher from the disquiet

earth
At momentary intervals * beholds from its ragged rifts break forth
The flash of a golden perturbation, * the travelling threat of a
witched birth;
Till heavily parts a sinister chasm, * a grisly jaw, whose verges
soon,
Slowly and ominously filled * by the on-coming plenilune,
Supportlessly congest with fire, * and suddenly spit forth the
moon:-
With beauty, not terror, through tangled error * of night-dipt
plumes so burned their charge;
Swayed and parted the globing clusters * so,--disclosed from their
kindling marge,
Roseal-chapleted, splendent-vestured, * the singer there where God's
light lay large.
Hu, hu! a wonder! a wonder! see, * clasping the singer's glories
clings
A dingy creature, even to laughter * cloaked and clad in patchwork
things,
Shrinking close from the unused glows * of the seraphs'
versicoloured wings.
A rhymer, rhyming a futile rhyme, * he had crept for convoy through
Eden-ways
Into the shade of the poet's glory, * darkened under his prevalent
rays,
Fearfully hoping a distant welcome * as a poor kinsman of his lays.
The angels laughed with a lovely scorning: *--'Who has done this
sorry deed in
The garden of our Father, God? * 'mid his blossoms to sow this weed
in?
Never our fingers knew this stuff: * not so fashion the looms of

Eden!'
The singer bowed his brow majestic, * searching that patchwork through and through,
Feeling God's lucent gazes traverse * his singing-stoling and spirit too:

The hallowed harpers were fain to frown * on the strange thing come 'mid their sacred crew,
Only the singer that was earth * his fellow-earth and his own self knew.
But the poet rent off robe and wreath, * so as a sloughing serpent doth,
Laid them at the rhymer's feet, * shed down wreath and raiment both,
Stood in a dim and shamed stole, * like the tattered wing of a musty moth.
'Thou gav'st the weed and wreath of song, * the weed and wreath are solely Thine,
And this dishonest vesture * is the only vesture that is mine;
The life I textured, Thou the song *--MY handicraft is not divine!'
He wrested o'er the rhymer's head * that garmenting which wrought him wrong;
A flickering tissue argentine * down dripped its shivering silvers long:-
'Better thou wov'st thy woof of life * than thou didst weave thy woof of song!'
Never a chief in Saintdom was, * but turned him from the Poet then;
Never an eye looked mild on him * 'mid all the angel myriads ten,
Save sinless Mary, and sinful Mary *--the Mary titled Magdalen.
'Turn yon robe,' spake Magdalen, * 'of torn bright song, and see and feel.'
They turned the raiment, saw and felt * what their turning did reveal -
All the inner surface piled * with bloodied hairs, like hairs of steel.
'Take, I pray, yon chaplet up, * thrown down ruddied from his head.'
They took the roseal chaplet up, * and they stood astonished:
Every leaf between their fingers, * as they bruised it, burst and bled.
'See his torn flesh through those rents; * see the punctures round his hair,
As if the chaplet-flowers had driven * deep roots in to nourish

there -
Lord, who gav'st him robe and wreath, * WHAT was this Thou gav'st for wear?'

'Fetch forth the Paradisal garb!' * spake the Father, sweet and low;
Drew them both by the frightened hand * where Mary's throne made irised bow -
'Take, Princess Mary, of thy good grace, * two spirits greater than they know.'
The kingdom of God is within you
O world invisible, we view thee,
O world intangible, we touch thee,
O world unknowable, we know thee,
Inapprehensible, we clutch thee!
Does the fish soar to find the ocean,
The eagle plunge to find the air-
That we ask of the stars in motion
If they have rumor of thee there?
Not where the wheeling systems darken,
And our benumbed conceiving soars! -
The drift of pinions, would we hearken,
Beats at our own clay-shuttered doors.
The angels keep their ancient places-
Turn but a stone and start a wing!
'Tis ye, 'tis your estrangèd faces,
That miss the many-splendored thing.
But (when so sad thou canst not sadder)
Cry- and upon thy so sore loss
Shall shine the traffic of Jacob's ladder
Pitched betwixt Heaven and Charing Cross.
Yea, in the night, my Soul, my daughter,
Cry- clinging to Heaven by the hems;
And lo, Christ walking on the water,
Not of Genesareth, but Thames!

Ex Ore Infantium

Little Jesus, wast Thou shy

Once, and just so small as I?

And what did it feel like to be

Out of Heaven, and just like me?

Didst Thou sometimes think of THERE,

And ask where all the angels were?

I should think that I would cry

For my house all made of sky;

I would look about the air,

And wonder where my angels were;

And at waking 'twould distress me--

Not an angel there to dress me!

Hadst Thou ever any toys,

Like us little girls and boys?

And didst Thou play in Heaven with all

The angels that were not too tall,

With stars for marbles? Did the things

Play Can you see me? through their wings?

And did Thy Mother let Thee spoil

Thy robes, with playing on OUR soil?

How nice to have them always new

In Heaven, because 'twas quite clean blue!

Didst Thou kneel at night to pray,

And didst Thou join Thy hands, this way?

And did they tire sometimes, being young,

And make the prayer seem very long?

And dost Thou like it best, that we

Should join our hands to pray to Thee?

I used to think, before I knew,

The prayer not said unless we do.

And did Thy Mother at the night

Kiss Thee, and fold the clothes in right?

And didst Thou feel quite good in bed,

Kissed, and sweet, and thy prayers said?

Thou canst not have forgotten all

That it feels like to be small:

And Thou know'st I cannot pray

To Thee in my father's way--

When Thou wast so little, say,

Couldst Thou talk Thy Father's way?--

So, a little Child, come down

And hear a child's tongue like Thy own;

Take me by the hand and walk,

And listen to my baby-talk.

To Thy Father show my prayer

(He will look, Thou art so fair),

And say: 'O Father, I, Thy Son,

Bring the prayer of a little one.'

And He will smile, that children's tongue

Has not changed since Thou wast young!

A Holocaust

'No man ever attained supreme knowledge, unless his heart had been

torn up by the roots.'

When I presage the time shall come--yea, now

Perchance is come, when you shall fail from me,

Because the mighty spirit, to whom you vow

Faith of kin genius unrebukably,

Scourges my sloth, and from your side dismissed

Henceforth this sad and most, most lonely soul

Must, marching fatally through pain and mist,

The God-bid levy of its powers enrol;

When I presage that none shall hear the voice

From the great Mount that clangs my ordained advance,

That sullen envy bade the churlish choice

Yourself shall say, and turn your altered glance;

O God! Thou knowest if this heart of flesh

Quivers like broken entrails, when the wheel

Rolleth some dog in middle street, or fresh

Fruit when ye tear it bleeding from the peel;

If my soul cries the uncomprehended cry

When the red agony oozed on Olivet!

Yet not for this, a caitiff, falter I,

Beloved whom I must lose, nor thence regret

The doubly-vouched and twin allegiance owed

To you in Heaven, and Heaven in you, Lady.

How could you hope, loose dealer with my God,

That I should keep for you my fealty?

For still 'tis thus:-because I am so true,

My Fair, to Heaven, I am so true to you!

A May Burden

Though meadow-ways as I did tread,

The corn grew in great lustihead,

And hey! the beeches burgeoned.

By Goddes fay, by Goddes fay!

It is the month, the jolly month,

It is the jolly month of May.

God ripe the wines and corn, I say,

And wenches for the marriage-day,

And boys to teach love's comely play.

By Goddes fay, by Goddes fay!

It is the month, the jolly month,

It is the jolly month of May.

As I went down by lane and lea,

The daisies reddened so, pardie!

'Blushets!' I said, 'I well do see,

By Goddes fay, by Goddes fay!

The thing ye think of in this month,

Heigho! this jolly month of May.'

As down I went by rye and oats,

The blossoms smelt of kisses; throats

Of birds turned kisses into notes;

By Goddes fay, by Goddes fay!

The kiss it is a growing flower,

I trow, this jolly month of May.

God send a mouth to every kiss,

Seeing the blossom of this bliss

By gathering doth grow, certes!

By Goddes fay, by Goddes fay!

Thy brow-garland pushed all aslant

Tells - but I tell not, wanton May!

Sample of selected mystic texts by Henry David Thoreau

Inspiration

Whate'er we leave to God, God does,

And blesses us;

The work we choose should be our own,

God leaves alone.

If with light head erect I sing,

Though all the Muses lend their force,

From my poor love of anything,

The verse is weak and shallow as itssource.

But if with bended neck I grope

Listening behind me for my wit,

With faith superior to hope,

More anxious to keep back than forward

Then will the verse forever wear--

Time cannot bend the line which Godhath writ.

Always the general show of things

Floats in review before my mind,

And such true love and reverencebrings,

That sometimes I forget that I am blind.

But now there comes unsought, unseen,

Some clear divine electuary,

And I, who had but sensual been,

Grow sensible, and as God is, am wary.

I hearing get, who had but ears,

And sight, who had but eyes before,

I moments live, who lived but years,

And truth discern, who knew butlearning's lore.

I hear beyond the range of sound,

I see beyond the range of sight,

New earths and skies and seas around,

And in my day the sun doth pale hislight.

A clear and ancient harmony

Pierces my soul through all its din,

As through its utmost melody--

Farther behind than they, fartherwithin.

More swift its bolt than lightning is,

It speaks with such authority,

With so serene and lofty tone,

That idle Time runs gadding by,

And leaves me with Eternity alone.

Now chiefl y is my natal hour,

And only now my prime of life;

Of manhood's strength it is the fl ower,

'Tis peace's end and war's beginningstrife.

It comes in summer's broadest noon,

By a grey wall or some chance place,

Unseasoning Time, insulting June,

And vexing day with its presuming face.

Such fragrance round my couch itmakes,

More rich than are Arabian drugs,

That my soul scents its life and wakes

The body up beneath its perfumed rugs.

Such is the Muse, the heavenly maid,

The star that guides our mortal course,

Which shows where life's true kernel'slaid,

Its wheat's fi ne fl our, and its undyingforce.

She with one breath attunes thespheres,

And also my poor human heart,

With one impulse propels the years

Around, and gives my throbbing pulse

For thought the system be turned o'er,

God takes not back the word which onceHe saith.

I will not doubt the love untold

Which not my worth nor want hasbought,

Which wooed me young, and woos meold,

And to this evening hath me brought.

My memory I'll educate

To know the one historic truth,

Remembering to the latest date

The only true and sole immortal youth.

Be but thy inspiration given,

No matter through what danger sought,

I'll fathom hell or climb to heaven,

And yet esteem that cheap which lovehas bought.

Fame cannot tempt the bard

Who's famous with his God,

Nor laurel him reward

Who has his Maker's nod.

Concise

Conscience is instinct bred in the house,

Feeling and Thinking propagate the sin

By an unnatural breeding in and in.

I say, Turn it out doors,

Into the moors.

I love a life whose plot is simple,

And does not thicken with every pimple,

A soul so sound no sickly conscience

binds it,

That makes the universe no worse than

't finds it.

I love an earnest soul,

Whose mighty joy and sorrow

Are not drowned in a bowl,

And brought to life to-morrow;

A conscience wise and steady,

And forever ready;

Not changing with events,

Dealing in compliments;

A conscience exercised about

Large things, where one may doubt.

I love a soul not all of wood,

Predestinated to be good,

But true to the backbone

Unto itself alone,

And false to none;

Born to its own aff airs,

Its own joys and own cares;

By whom the work which God begun

Is fi nished, and not undone;

Taken up where he left off ,

Whether to worship or to scoff ;

If not good, why then evil,

If not good god, good devil.

Goodness! you hypocrite, come out ofthat,

Live your life, do your work, then takeyour hat.

I have no patience towards

Such conscientious cowards.

Give me simple laboring folk,

Who love their work,

Whose virtue is song

To cheer God along.

My prayer

Great God, I ask thee for no meaner pelf

Than that I may not disappoint myself;

That in my action I may soar as high

As I can now discern with this clear eye.
And next in value, which thy kindness lends,

That I may greatly disappoint my friends,

Howe'er they think or hope that it may be,

They may not dream how thou 'st distinguished me.
That my weak hand may equal my firm faith,

And my life practise more than my tongue saith;

That my low conduct may not show,

Nor my relenting lines,

That I thy purpose did not know,

Or overrated thy designs.

Nature

O Nature! I do not aspire

To be the highest in thy quire,—

To be a meteor in the sky,

Or comet that may range on high;

Only a zephyr that may blow

Among the reeds by the river low;

Give me thy most privy place

Where to run my airy race.

In some withdrawn, unpublic mead

Let me sigh upon a reed,

Or in the woods, with leafy din,

Whisper the still evening in:

Some still work give me to do,—

Only—be it near to you!

For I'd rather be thy child

And pupil, in the forest wild,

Than be the king of men elsewhere,

And most sovereign slave of care:

To have one moment of thy dawn,

Than share the city's year forlorn.

Song of Nature

Mine are the night and morning,

The pits of air, the gull of space,

The sportive sun, the gibbous moon,

The innumerable days.

I hide in the solar glory,

I am dumb in the pealing song,

I rest on the pitch of the torrent,

In slumber I am strong.

No numbers have counted my tallies,

No tribes my house can fill,

I sit by the shining Fount of Life

And pour the deluge still;

And ever by delicate powers

Gathering along the centuries

From race on race the rarest flowers,

My wreath shall nothing miss.

And many a thousand summers

My gardens ripened well,

And light from meliorating stars

With firmer glory fell.

I wrote the past in characters

Of rock and fire the scroll,

The building in the coral sea,

The planting of the coal.

And thefts from satellites and rings

And broken stars I drew,

And out of spent and aged things

I formed the world anew;

What time the gods kept carnival,

Tricked out in star and flower,

And in cramp elf and saurian forms

They swathed their too much power.

Time and Thought were my surveyors,

They laid their courses well,

They boiled the sea, and piled the layers

Of granite, marl and shell.

But he, the man-child glorious, -

Where tarries he the while?

The rainbow shines his harbinger,

The sunset gleams his smile.

My boreal lights leap upward,

Forthright my planets roll,

And still the man-child is not born,

The summit of the whole.
Must time and tide forever run?

Will never my winds go sleep in the west?

Will never my wheels which whirl the sun

And satellites have rest?

Too much of donning and doffing,

Too slow the rainbow fades,

I weary of my robe of snow,

My leaves and my cascades;

I tire of globes and races,

Too long the game is played;

What without him is summer's pomp,

Or winter's frozen shade?

I travail in pain for him,

My creatures travail and wait;

His couriers come by squadrons,

He comes not to the gate.

Twice I have moulded an image,

And thrice outstretched my hand,

Made one of day and one of night

And one of the salt sea-sand.
One in a Judaean manger,

And one by Avon stream,

One over against the mouths of Nile,

And one in the Academe.

I moulded kings and saviors,

And bards o'er kings to rule; -

But fell the starry influence short,

The cup was never full.

Yet whirl the glowing wheels once more,

And mix the bowl again;

Seethe, Fate! the ancient elements,

Heat, cold, wet, dry, and peace, and pain.

Let war and trade and creeds and song

Blend, ripen race on race,

The sunburnt world a man shall breed

Of all the zones and countless days.

No ray is dimmed, no atom worn,

My oldest force is good as new,

And the fresh rose on yonder thorn

Gives back the bending heavens in dew.

Epitaph On The World

Here lies the body of this world,

Whose soul alas to hell is hurled.

This golden youth long since was past,

Its silver manhood went as fast,

An iron age drew on at last;

'Tis vain its character to tell,

The several fates which it befell,

What year it died, when 'twill arise,

We only know that here it lies.

Appendix (4)

Sample of selected mystic text by Walt Whitman

Song of Myself (1892 version)

1

I celebrate myself, and sing myself,

And what I assume you shall assume,

For every atom belonging to me as good belongs to you.
I loafe and invite my soul,

I lean and loafe at my ease observing a spear of summer grass.
My tongue, every atom of my blood, form'd from this soil, this air,

Born here of parents born here from parents the same, and their parents the same,

I, now thirty-seven years old in perfect health begin,

Hoping to cease not till death.

Creeds and schools in abeyance,

Retiring back a while sufficed at what they are, but never forgotten,

I harbor for good or bad, I permit to speak at every hazard,

Nature without check with original energy.
2

Houses and rooms are full of perfumes, the shelves are crowded with perfumes,

I breathe the fragrance myself and know it and like it,

The distillation would intoxicate me also, but I shall not let it.
The atmosphere is not a perfume, it has no taste of the distillation, it is odorless,

It is for my mouth forever, I am in love with it,

I will go to the bank by the wood and become undisguised and naked,

I am mad for it to be in contact with me.

The smoke of my own breath,

Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine,

My respiration and inspiration, the beating of my heart, the passing of blood and air through my lungs,

The sniff of green leaves and dry leaves, and of the shore and dark-color'd sea-rocks, and of hay in the barn,

The sound of the belch'd words of my voice loos'd to the eddies of the wind,

A few light kisses, a few embraces, a reaching around of arms,

The play of shine and shade on the trees as the supple boughs wag,

The delight alone or in the rush of the streets, or along the fields and hill-sides,

The feeling of health, the full-noon trill, the song of me rising from bed and meeting the sun.

Have you reckon'd a thousand acres much? have you reckon'd the earth much?

Have you practis'd so long to learn to read?

Have you felt so proud to get at the meaning of poems?
Stop this day and night with me and you shall possess the origin of all poems,

You shall possess the good of the earth and sun, (there are millions of suns left,)

You shall no longer take things at second or third hand, nor look through the eyes of
the dead, nor feed on the spectres in books,

You shall not look through my eyes either, nor take things from me,

You shall listen to all sides and filter them from your self.

3

I have heard what the talkers were talking, the talk of the beginning and the end,

But I do not talk of the beginning or the end.

There was never any more inception than there is now,

Nor any more youth or age than there is now,

And will never be any more perfection than there is now,

Nor any more heaven or hell than there is now.

Urge and urge and urge,

Always the procreant urge of the world.

Out of the dimness opposite equals advance, always substance and increase, always
sex,

Always a knit of identity, always distinction, always a breed of life.

To elaborate is no avail, learn'd and unlearn'd feel that it is so.
Sure as the most certain sure, plumb in the uprights, well entretied, braced in the beams,

Stout as a horse, affectionate, haughty, electrical,

I and this mystery here we stand.

Clear and sweet is my soul, and clear and sweet is all that is not my soul.
Lack one lacks both, and the unseen is proved by the seen,

Till that becomes unseen and receives proof in its turn.

Showing the best and dividing it from the worst age vexes age,

Knowing the perfect fitness and equanimity of things, while they discuss I am silent,
and go bathe and admire myself.
Welcome is every organ and attribute of me, and of any man hearty and clean,

Not an inch nor a particle of an inch is vile, and none shall be less familiar than the rest.
I am satisfied—I see, dance, laugh, sing;

As the hugging and loving bed-fellow sleeps at my side through the night, and
withdraws at the peep of the day with stealthy tread,

Leaving me baskets cover'd with white towels swelling the house with their plenty,

Shall I postpone my acceptation and realization and scream at my eyes,

That they turn from gazing after and down the road,

And forthwith cipher and show me to a cent,

Exactly the value of one and exactly the value of two, and which is ahead?

Trippers and askers surround me,

People I meet, the effect upon me of my early life or the ward and city I live in, or the nation,

The latest dates, discoveries, inventions, societies, authors old and new,

My dinner, dress, associates, looks, compliments, dues,

The real or fancied indifference of some man or woman I love,

The sickness of one of my folks or of myself, or ill-doing or loss or lack of money, or depressions or exaltations,

Battles, the horrors of fratricidal war, the fever of doubtful news, the fitful events;

These come to me days and nights and go from me again,

But they are not the Me myself.
Apart from the pulling and hauling stands what I am,

Stands amused, complacent, compassionating, idle, unitary,

Looks down, is erect, or bends an arm on an impalpable certain rest,

Looking with side-curved head curious what will come next,

Both in and out of the game and watching and wondering at it.
Backward I see in my own days where I sweated through fog with linguists and contenders,

I have no mockings or arguments, I witness and wait.
5
Loafe with me on the grass, loose the stop from your throat,

Not words, not music or rhyme I want, not custom or lecture, not even the best,

Only the lull I like, the hum of your valvèd voice.
I mind how once we lay such a transparent summer morning,

How you settled your head athwart my hips and gently turn'd over upon
me,

And parted the shirt from my bosom-bone, and plunged your tongue to
my bare-striptheart,

And reach'd till you felt my beard, and reach'd till you held my feet.
Swiftly arose and spread around me the peace and knowledge that
pass all theargument of the earth,

And I know that the hand of God is the

promise of my own,And I know that the spirit

of God is the brother of my own,

And that all the men ever born are also my brothers, and the women my
sisters andlovers,

And that a kelson of the creation is love,

And limitless are leaves stiff or

drooping in the fields,And brown ants

in the little wells beneath them,

And mossy scabs of the worm fence, heap'd stones, elder, mullein and
poke-weed.

الملخص

توظف الدراسة الحالية المنهج التداول الاسلوبية لدراسة الشعر الصوفي الأمريكي والبريطاني حيث يتم دراسة نصوص منتقاة من الشعر الصوفي الأمريكي والبريطاني. اختيرت الصوفية ليتم التعامل معها تداوليا واسلوبيا لإبراز مدى تأثر اللغة بالمفاهيم غير اللغوية. فالدراسة الحالية ترمي الى تحقيق الأهداف التالية: (١) تشخيص العناصر التداولية الاسلوبية المهمة لنموذج الدراسة والتي تساعد في الغموض والغرابة في نصوص الصوفية (٢) توضيح الخصائص التداولية الاسلوبية للشعر الإنجليزي الصوفي (٣) تشخيص أوجه التشابه والاختلاف بين شعراء العينة.

في ضوء ما تقدم سابقا فان الدراسة الحالية تفترض التالي: (١) يوظف شعراء العينة نفس أفعال الكلام (٢) يظهر شعراء العينة تشابها من حيث مستوى انتهاك مبدأ المحاورة (٣) يظهر شعراء العينة تشابها من حيث استخدام نفس أنماط التفكير والكلام (٤) يتضمن الشعر الصوفي الإنجليزي مستوى عالي من استخدام الاستعارة بالمقارنة من الأنواع الأخرى من المجاز (٥) هنالك اختلافات طفيفة بين الشعراء من حيث التعبير عن حالة التصوف.

طبقت الدراسة بعض الإجراءات التالية من اجل تحيق الأهداف المرجوة من الدراسة وكذلك التثبت من صحة الفرضيات و لأجل ذلك تم اتباع التالي: (١) تقديم خلفية نظرية تتلائم و موضوع الدراسة تتضمن بعضا من المفاهيم التداولية و الاسلوبية ذات العلاقة بموضوع الدراسة (٢) تقديم شرح مفصل و شامل لمفهوم الصوفية و كذلك ابرز خصائص الشعر الصوفي (٣) تصميم نموذج انتقائي متعدد المستويات من اجل تحليل العينة (٤) هذا النموذج مبني عل تصنيف سيرل لأفعال الكلام (١٩٦٩) و كذلك مبدا جرايس (١٩٧٥) للمحادثة لتحليل الجانب التداولي لعينة الدراسة بالإضافة الى ليج و شورت (١٩٨١, ٢٠٠٧) كنموذج اسلوبي مناسب لتحليل الجانب الاسلوبي (٥) تحليل النصوص المختارة بواسطة النماذج المشار اليها انفا. (٦) مقارنة نتائج التحليل لاكتشاف أوجه التشابه والاختلاف التداولية الاسلوبية من حيث التعبير عن الصوفية بين الشعراء الأربعة.

خرجت الدراسة ببعض الاستنتاجات والتوصيات وبعض المقرحات لدراسات مشابهة أخرى. حيث كشفت الدراسة الحالية التالي: (١) يوظف الشعر الصوفي كل أنواع أفعال الكلام المصنفة من قبل سيرل (٢) تم اثبات ان كل شعراء العينة ينتهكون مبدا المحادثة بكل اصنافه حيث مكنهم انتهاكهم لهذا المبدأ من التعبير عن أوجه متعددة للصوفية التي قد تحتاج الى الاسهاب في وصفها. لذلك يكون الهدف من انتهاك مبدا المحادثة هو التعبير عن الصوفية وليس لمجرد الانتهاك. (٣) اضطلع الشعراء الصوفيون الانجليز بدور اخر الا وهو القاص بالإضافة الى كونهم شعراء القصيدة. يضفي هذا الأمر نوعا من المتعة لنصوص العينة لان القارئ سيكون في إطار عملية البحث عن المتكلم. يعد هذا الامر احدى الخصائص الاسلوبية للشعر الصوفي الإنجليزي. يكون دور القاص الذي يسند للشاعر ملحوظا عند استخدام كل النموذجين الغير المباشر الحر والتقرير السردي لأفعال الكلام اللذان يقللان فرصة الاحتكاك المباشر بين القارئ وشاعر القصيدة. (٤) تمتاز نصوص الصوفية بمستوى عالي من استخدام الاستعارة، بعبارة أخرى، انها توظف الاستعارة أكثر من غيرها من أنواع المجاز. لذلك يجد القاري نفسه مجبرا على تفسير العلاقة بين الاشياع التي قارن بينها الشاعر من خلا لاستعارة. فمجازية نصوص الصوفية تمنح أي نص صوفي القدرة على امتلاك أكثر من شارة. من خلال تحليل الشعر الصوفي للنصوص المختارة تبين ان كل من الفرضية الأولى والثانية والرابعة والخامسة صحيحة بينما يدحض الفرضية الثالثة.

دراسة تَداولية إسلوبية للشعر الإنجليزي الصوفي

الطالب

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