

***A Taxonomy of Behavioural Discourse:
A Linguistic Investigation into the
Strategies of Preaching in
Moby Dick and Adam Bede***

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Abstract

In Melville's *Moby Dick* and George Eliot's *Adam Bede*, two sermons are delivered, which interrupt the narrative line and disrupt its conventional template. A minor character in the former, viz., Father Mapple, and a secondary character, a woman Quaker-preacher, viz., Dinah in the latter, do the speaking. The paper attempts to define and outline the characteristics specific to behavioural instances that happen to embed in narrative discourse in pursuit of a more universal taxonomy germane to behavioural discourse in general. The sermons disturb the narrative flow as they formally deviate from the norms of narration since such features like mood/modality, clause structure, tense, etc, operate to set them apart. Upon the analysis of the two behavioural instances, results come out in support of a behavioural template that can tentatively account for the behavioural discourse in English. Behavioural/hortatory distinctive constructions are outlined and analyzed in search for a hortatory template and thematic interpretation.

Introduction

In discourse studies, there is hardly a discourse that is purely one homogeneous mass. Obviously, a specific discourse genre can be an arena where other discourse genres emerge and operate as equally as the main discourse type of that specific text. As a result, discourse types overlap and embed as often as possible so that narrative

discourse, for instance, can not be purely narrative. It is possible for other discourse genres to interrupt the narrative in a way that makes it drift off in non-narrative directions towards expository, procedural, persuasive, and behavioural discourse domains. Thus, a narrative sample, if subjected to careful scrutiny, will virtually display almost all discourse genres. The same observation applies to other discourse types where narrative episodes can appear in behavioural, procedural, and expository texts and so on. In narrative discourse, behavioural/hortatory clues can embed in the form of evaluation and author's comments where judgmental and/or proverbial statements are voiced. Its presence or else absence depends on the degree with which the author intrudes upon the narrative. Some times, the author specifies whole chapters to perform evaluative functions. Alternatively, the narrator may choose to report behavioral stances voiced or contemplated by a character in the narrative. That is why, sermons/orations/speeches are conjured up in narrative discourse to shoulder up that task.

In Melville's *Moby Dick* and Eliot's *Adam Bede*, behavioural discourse appears crystal clear with no disguise whatsoever in the form of full-fledged sermons delivered by two professionals in the field. Father Mapple and Dinah are both expert speakers who are quite familiar with the pulpit and its strategies. The sermons they deliver are loaded with all that they could summon up to invest the power of influence and persuasion, which is what sermonizing is all about. Accordingly, both preachers have set to work every strategy so as to have their sublime goal, viz., rectify, genuinely achieved.

The present study takes language as its starting point for whatever spiritual in the sermon is reached via the linguistic potential. The preachers would spare no linguistic variety that contributes to their targets. They invest intensively language structures that fathom out the emotional and spiritual depths of the listeners. The power of the word appears at its most in the hortatory pieces that are reported in the narrative since the sermon is accomplished when the preachers succeed to engage the minds and plumb up the hearts of the listeners.

Behavioural Discourse: Overview

Works within the discipline of discourse analysis bisect into two major orientations, which are the study of dialogue on one hand and the study of monologue on the other. The latter is a term devised to designate every discourse type other than dialogue and thus should not be confused with the term monologue that occurs in such literary terms as dramatic monologue and interior monologue. In the case of dialogue, life or fabricated speech exchanges are analyzed within factual or hypothetical conversational situations. Two or more partners (addresser– addressee) exchange turns of speech in obedience to a certain set of conventions, rules, or maxims that govern the overall framework of the dialogue. Alternatively, in case of monologue discourse, the addresser –addressee link is obliquely delineated. A monologue discourse is the individual speech of the addresser in the absence or at best silence of the addressee(s). Hypothetically speaking, monologue discourse is not necessarily or consciously addressed to specific receivers. It could be spoken in the void. It is the discourse to which no immediate response is necessarily expected even when it is communicated to some audience present simultaneously at the moment of speech.

Since the term monologue is utilized in opposition to dialogue, monologue discourse embraces such a variety of at least four discourse types, which are narrative, expository, behavioural, and procedural. Four types of parameters, which are the temporal linkage, agent-orientation, tension, and projection, trigger this four-fold classification. The first couple of parameters are basic and either fully present in or absent from a specific discourse type. The other couple are subsidiary in that their presence or absence depend on the presence or absence of some other features of the discourse (Longacre, 1996: 17).

Behavioural/hortatory discourse is subsumed within monologue discourse. Functionally speaking, behavioural discourse attempts to guide, teach, persuade, praise, encourage, and extort. Thus, it includes religious sermons, exhortations, eulogies, and political speeches of candidates (ibid.: 7). In terms of the four defining parameters, behavioural discourse is certainly agent-oriented in that it is addressed by a definite entity to another entity. It relies heavily on participants

represented by the deliverer of the discourse and its receiver(s). But it is minus the temporal linkage as the discourse does not necessarily imply any chronological organization. Time references may abound in the discourse, nevertheless, their presence has nothing to do with the progress of the main behavioural line of the discourse.

With respect to the other two parameters, namely projection and tension, their presence or else absence is variety-oriented. Projection has to do, Longacre (1996: 7) proposes, with the situations that are contemplated, enjoined, or anticipated but not realized. Behavioural discourse can be plus/minus projection as it could be equally present or absent. If a sermon or a theological treatise chooses to conjure up the future, talk hypothetically of suppositions, reconstruct the past in the light of the present changes, and in short present unrealized past and/or expected future behavioural information, projection is made use of. Alternatively, a sermon could dispense with projection altogether avoiding any hypothetical and unrealized information. Eulogies, for instance, are always minus projection. When it comes to tension, the other subsidiary parameter, behavioural discourse can be also plus/minus tension, a parameter that has to do with the presence of some sort of struggle or polarization in the behavioural argument (ibid.: 10). A sermon or theological treatise can be argumentative and enthusiastic in a way that reflects conflict, opposition, or tension. Or else it can adopt a matter-of-fact approach that guarantees the smooth uninterrupted flow of the discourse.

Features of Behavioural/Hortatory Discourse

Behavioural discourse manifests itself and unfolds in the form of theme-oriented arguments that are clearly marked by a certain set of surface features. The presence of some of these features collectively singles out the main behavioural/hortatory line. Generally, sermons, exhortations, eulogies, and political promissory speeches utilize specific linguistic features that combine to entail the progress of the main line. These characteristics are triggered by the specific use of such semantic-syntactic features of tense, mood, modality, voice, and case. Terry (1993: 1) argues that to recognize and pick these characteristics, one has to trace the occurrence of such markers as “*peak, participant analysis, clause/word order, quotations and their*

introducers, and the influence of the rhetorical situation on the grammatical structure of the stylistic feature.”

The study of peak, to begin with, Terry (1993: 1) proposes, lends an effective way that helps determine those parts of the discourse that are of behavioural or hortatory significance and thus foregrounded. The study of participants and their tracking in the subject slot helps point out the grammatical rules that lead the addresser to choose a noun/pronoun/that-clause in the subject slot, or simply skip out the subject altogether. Taking into consideration Halliday's theme-rheme concept (1985: 38), which relies heavily on the subject-predicate slots, one can draw inferences as to the new-given information formula. As a result, themes can be inferred and analyzed in search of a one unifying theme. The study of word order on the clause level has a lot to do with emphasis since the presence of emphatic or non-emphatic word orders decides the importance of the behavioural information, which is either foregrounded or backgrounded consecutively. If the normal word order is inverted, motivations are to be taken into consideration.

As for quotation, its study, Terry (1993: 5.2) proposes, facilitates the search for and discovery of overt **intertextuality**, which is “*the transposition one or more systems of signs into another, accompanied by a new articulation of the enunciative and denotative position*” (Kristeva, 1980: 15). The term is, however, used to designate the overlapping textual areas along the different texts of the same author, the authors of one specific school/period/culture/genre/nationality, and even along history.

In relation to discourse features of mood and modality, behavioural discourse invests their many variations extensively. To start with the grammatical category of mood, which has to do with whether the sentences is declarative, interrogative, imperative, affirmative, or negative, the choice of one mood is tremendously decisive. Terry (1993: 1) assures the importance of the imperative and interrogative constructions in the advancement and progress of the hortatory line. The forceful employment of commands, orders, pleas, and appeals all in the imperative is quite observed. Alternatively, the addresser may choose to adopt a rather mitigated attitude by picking interrogative constructions represented by questions, rhetorical questions, tag-

questions, and yes-no answer questions. It is thematically and functionally decisive that a sermon attempts to propose, suggest, urge, and command. Thus, Longacre (1996:17) argues that the imperative, in the first place, is the form most trusted and frequently resorted to. The power of the imperative structure redounds to emphatic and foregrounding effects. Moreover, it can single out successfully peak constructions. The interrogative is certainly less powerful in thrust and effect than the imperative, yet wh-questions can rank as high as the imperative along the foregrounding scale.

As for modality, it is a semantic-syntactic feature that has a lot to do with the meaning of the modal verbs. It is pertinent, Jackson (1985:94) maintains, to "***the role, or stance, or attitude that a speaker takes up in relation to the proposition that he is making.***" This role/stance/attitude relies heavily on the speaker's subjective interventions with "***assessment of possibility, probability, or certainty of the proposition.***"(ibid.). Halliday (1985: 85-6) explains that modality is thematically connected with intermediate degrees of probability while polarity is defined in terms of negative-positive contrast. Such personality-oriented interventions are expressed by the use of a close set of such modal auxiliary verbs as can/could, shall/should, will/would, must, etc. Semantic shades of possibility, intentionality, obligation, probability, and impossibility are all conveyed by the choice of the modal auxiliary. The parameter of projection is definitely dependent on both mood and modality in the communication of non-realized and contemplated events in the form of the negative and modal constructions respectively. The anticipation/prediction of future events is couched in the form of modal constructions. In a manner analogous to modal structures, conditional constructions expose tendencies as to the assessment of possibility and probability and thus are at home with hortatory expressions. As the behavioural line of the theological treatise, for instance, invests warning, threats, and admonishing, conditional structures are utilized for the force of commission they are loaded with.

Behavioural discourse is obviously participant-oriented. As a result, the first and second persons pronouns (I/you/we/me/us/your/our) are certainly dominant. The speaker's throbbing presence dominates the discourse and the addressee(s) are felt though not necessarily

identified; the second person pronoun (you) is the hallmark. In relation to the tense feature, behavioural discourse is neutral since the sequential arrangement of the behavioural information is dispensed with. Thus, it could be constructed in almost any tense category. Neutrality, however, implies generality and even universality as to the tense feature, that is why, the gnomic present which is proverbial in thrust (Longacre, 1996: 17) is at home with behavioural discourse. Gnomic present is time/tense-neutral, i.e., timeless and it does not make demands of temporal nature. Finally, in the question of tension, behavioural discourse could utilize tension quite intensively in the form of peak constructions since peaks, prepeaks and post peaks could occur in the climatic behavioural discourse equally as in climatic narrative discourse.

Taxonomy of Behavioural/hortatory Discourse

Depending on the study of the features above illustrated, it is possible to infer a sort of a schematic taxonomy, a template that attempts to outline the generative layers of the behavioural discourse as manifested in sermons. In 1993, Terry proposed a database for the analysis of hortatory discourse in relation to the biblical hortatory discourse. His taxonomy is language-specific as it limits itself to the Greek language in which the Scriptures were originally composed. Terry's taxonomy has undergone modifications in relation to factors pertinent to the language – English in this case, genre or discourse type – hortatory discourse embedded within narrative discourse and the type of the hortatory piece – sermon. Longacre's findings (1996) on the level of behavioural discourse are adhered to so that the modified database would be accomplished as shown in diagram (1) below:

1	Clause Type	Finite, non-finite, adverbial,....
2	Clause Dependence	Main, coordinate, subordinate,...
3	Clause Order	SVO, SV, SVA, SVC,...
4	Verb Mood	Imperative, Negative, interrogative,...
5	Verb Tense	Gnomic present
6	Verb Voice	Active, passive, transitive, non-transitive
7	Verb Semantics	Motion, action, cognition,...
8	Subject agency	Actor, experiencer, patient,...
9	Subject Person	First, Second, third
10	Introductory Expressions	Interjection, Vocative
11	Modality	Possible, certain, probable. Impossible,...

Diagram (1): Clause Classification in Behavioural Discourse

These variables result in the identification of certain constructions that are virtually behavioural. However, these structures can be further assigned to different-ranking layers according to their contribution in the building of the behavioural stance as follows:

Behavioural Line Structures

It is what Terry (1993: 5.2) terms as the **themeline** of progress in the behavioural discourse, which is originally a theme-oriented text type. The themeline encompasses the most prominent and most foregrounded hortatory information. Bits of behavioural information are encoded in the imperative structures whether in the affirmative or negative. Commands and orders in the imperative are loaded with thematic significance and certainly perform informative functions. Their significance springs from their deep modal structure sponsored by the second person pronoun “**you**” and the impact of projection consequently invested. Within the behavioural themeline but next in prominence to the imperative are interrogative constructions. Wh-questions are on top of this category including rhetorical questions.

Both the imperative and interrogative structures may mark peaks that occur within the main line of climatic behavioural discourse (ibid.). The verb semantic domain is crucially relevant in that it should be dynamic (action/motion/activity) or cognitive (sense/feeling/mental) rather than equational/relational/locational/circumstantial (be/have). On the grammatical level, clauses that have agent/experiencer subjects and dynamic/cognitive verbs rank directly with the themeline of the discourse. Speech acts are also included as long as the speaker and act of speech are stated. The preachers' own speech acts are of a paramount thematic significance. The addresser/preacher in the hortatory piece delineates directly her/his speech acts by tag clauses (I say/tell, etc.) or hypothetically by the addressees' (you say/tell, etc.), or hers/his as well as the addressees' collectively (we say/tell). Accordingly, s/he effects emphasis and develops an interactive, bond that embraces both parties of the communication.

In the question of quotations, two types of them are identified: covert/indirect and overt/direct. Covert quotations are indirectly attached to a source that is why they are disguised and merged within the sermon bulk perfectly well. The source is left to the alert, keen, well-equipped addressee to identify, for sure, or else conjecture. However, only aware and well-informed addressees that have a prior knowledge of the Scriptures can locate a covert quotation from the Book of Ruth, for instance. Covert quotation may be passed unnoticed by unaware addressees. Since they are not set apart of the text materials by any tag/reportive clause that makes clear the speaker and act of speech, their prominence depends on their internal structure. Their linguistic structure may entitle the quotation to be classified within the themeline. Alternatively, their structure may not entitle them to rank as high as the themeline in the text in a way that pushes them down the prominence scale. Covert and overt quotations may be intertextually employed when the preacher keeps his audience alert to establish backreferences to earlier sermons of his or of similar contexts. Covert quotation may take on the form of a short narrative, a parable for instance. In such a case, the quote certainly lies outside the main hortatory line. In case of overt quotations, the speech act itself is responsible for effecting prominence whether the quoted material is prominent or not in terms of their structure. In contrast, if the reportive clause fails at answering the demands of the first rank materials, the quote falls out with the themeline. For instance, instead of reporting

the speech act with “ **he said**”, another tag clause like “**his speech was**” is used where an equational/be clause is substituted for the action clause.

Background Materials

They come next in prominence to the themeline and thus include comparatively less prominent pieces of behavioral/hortatory information. Background materials are not a homogeneous mass, but so miscellaneous in nature that they unfold into a many-fold scale of prominence. The most prominent among them are overt quotations that work as a background against which prominent materials are measured. Overt quotations are directly attached to a source, which is usually identified clearly that is why they fill in the slots preceding or following foregrounded hortatory information that counts. As a result, they function as a contextual support, proof, or evidence that redounds to the truthfulness or falsity of a statement, conclusion, value, opinion, etc, by providing a back-up of authorial or biblical nature. Thus, overt quotations help track down sources, contexts, and themes within what is termed as intertextuality. Prince (1987:46) defines Intertextuality as “**the relation(s) obtaining between a given text and other texts which it cites, rewrites, absorbs, prolongs, or generally transports in terms of which it is illegible.**” Overt quotations are backgrounded when the tag clause responsible for reporting the act of speech is not headed with a proper noun, a name like God, Jesus, Paul, etc. If the speaker’s identity is dimmed off in favour of abstract subjects like Revelations, Corinthian, Kings, etc, which identify the source in terms of Books, Chapters or Verses, such speakerless quotation is conceived of as less prominent since it is not a speech act proper.

Next to overt quotations, interjections rank in with Background materials. Interjections, which occur in the form of exclamatory phrases, finite and non-finite clauses are loaded with emotional shades of sorrow, lamentation, regret, remorse, or exultation. They operate as a background to set more prominent information against. Though they do not carry any significance themselves, as they are barely informative on the hortatory level, still they engage the attention of the addressee and guarantee their emotional involvement in favour of the sermon and the themes it spells out. In a theological treatise or a sermon, the acts of teaching, admonishing, purifying, frightening, remorse, regret, etc, are all conjured up. Exclamations and

interjections warn the addressee of the consequences of committing sins or breaking the Commandments of God. Alternatively, they can motivate emotional exultation and excitement latent in God's work and human's obedience.

Supportive Materials

This category subsumes materials that are virtually less prominent than the above two categories in that they fail in terms of new-given information concept, viz., they present no new pieces of hortatory information. They only support, strengthen, emphasize, and recapitulate information that has been already presented in the text. Supportive constructions include repetitions that have no cohesive functions, i.e., repetitions proper that are not encoded in adverbial clauses, time clues, locational references, and the like. Repetition here operates in all its three varieties of paraphrase (equivalent repetition), amplification (expanded repetition), and contraction (short-cut repetition). It serves emphatic ends in spite of the monotony it inevitably yields. The recapitulated expression impinges on the consciousness of the addressees. The fact that the preacher intends to invest the recapitulation of a certain statement or expression in the same place or sporadically in the same sermon implies various thematic contours and consequently redounds to the emphatic impact. Recapitulation can have didactic functions. The repeated phrases/expressions are intended to stick in the memory to facilitate, in the long run, striking comparisons, contrasts, and establishing backreferences to earlier parts or sections in the sermon. They also help establish intertextuality in the same text so that the sermon could virtually unify around the same theme(s) no matter how far and wide it may go astray.

Peripheral Materials

They include non-behavioural materials that embed within the hortatory text as examples of other discourse types, viz., narrative, expository, and procedural. These embedded pieces are peripheral in that they are optional and could be dispensed with. The preacher may choose to vary her/his medium and so relate a story (parable, exemplary, etc.) which is narrative in essence rather than behavioural to support his argument, attitudes, and teachings. These materials could take on the form of a paragraph or even a discourse that embeds

intrusively within the hortatory discourse. The peripheral materials could be descriptive as an example of expository discourse, a story explicating the narrative genre, or a process carried out along a number of steps to encode the embedding procedural discourse.

In behavioural discourse, it is common for the preacher, for instance, to provide a short narrative whether fictive or biblical to clarify his point and fill in the moral slot. The narrative embedded discourse could be so intrusive upon the original behavioural line that it consumes a good deal of it. Theoretically speaking, the narrative could hold the swing in a way that makes the preacher begin his sermon with one or more introductory behavioural sentence(s)/paragraph(s) and conclude it in a similar fashion as termination. The narrative materials are provided in between. If a narrative is quoted, viz., a biblical story, e.g., Jonah narrative, then the embedded narrative increases in prominence, a matter that pushes it so high up the salience scale as to rank with background materials and be consequently subsumed within quotation proper. Generally, they are peripheral and highly optional for the preacher is by no means obliged to provide them unless necessity dictates that as when the story conveys the major theme of the sermon. Similarly, within expository and procedural paragraphs, the addresser can choose to expose, explain, and describe, or encode certain procedure of a process or an operation. Alternatively, the preacher can skip out details and get to the point with no elaboration.

It is worth stating that the above categorizations are applicable particularly to behavioural/hortatory discourse, which includes religious sermons and theological treatises. Other varieties of behavioural discourse may share some of hortatory categories, i.e., there must be some features common to all behavioural varieties. But upon more accurate scrutiny, differences are expected in a way that sets each variety apart. For instance, in behavioural/promissory discourse, which includes promissory political speeches, the parameter of projection prevails with its distinctive modal constructions. Consequently, modal future constructions are expected to dominate the themeline.

Father Mapple's and Dinah's Sermons

In *Moby Dick* and *Adam Bede*, entire chapters (9 &2) respectively are devoted to preaching. The two sermons are set early in the narratives within the preliminary part of the exposition, i.e., before the story takes any crucial turn in the form of the inciting moment, developing conflict, and climax. Father Mapple in *Moby Dick* preaches hortatorily to a congregation of seamen and women as the ships and sailors prepare to set forth. On the other hand, Dinah delivers, in *Adam Bede*, a rather stronger and more stringent sermon that has a clear persuasive thrust intended to influence the behaviour and inaugurate change. Thus while Father Mapple preaches and teaches, Dinah persuades and admonishes.

Both sermons are essential to the narratives on the ground of the development of later events. They virtually operate on a prophetic, predictive level whose validity is affirmed by the ensuing events. The clues and innuendoes the sermons provide seem to be, at first glance, casual and spontaneous since both speakers do not seem to depart or even deviate from the normal course any sermon follows. People are familiar with caustic admonishing, fear-oriented warnings, wild, ghastly predictions of grave consequences of disobedience or negligence, and God's or Jesus' infinitive compassion and mercy, but also anger and vindictive punishment. However, in narrative discourse, if a sermon embeds as an example of behavioural discourse whether hortatory and/or persuasive, the following development has to be seen effectively in the light of the sermon.

In *Moby Dick*, Father Mapple preaches the story of Jonah and the whale as a lesson, which the uncouth sea people have to keep in mind to recall and apply as the islanders face the hardships of the sea. Alternatively, Dinah preaches to a gathering of rustic, rough, uneducated country people in the rural wilderness. As a Quaker, Dinah would not be satisfied with less than crucial, drastic changes in the direction of her strongly pressed convictions. Both, however seem to utilize more or less the same strategies, steer in the same direction, preach in the same vein, and exploit the same linguistic varieties as follows:

Vocatives

Though by no means part of the hortatory themeline, vocatives are tackled first due to the fact that sermons can not but start with them. Both sermons begin, as they should, with vocative expressions, which summon up the congregation, engage their elsewhere-occupied minds, interrupt their conversations, and indirectly demand their silence. Vocatives seem to appear at the beginning of paragraphs performing some sort of paragraph marking functions (Hymes as cited in Terry, 1992:14-5). Father Mapple uses rather amplified vocatives where even locations are specified:

- “*Starboard gangway, there! Side away to larboard-larboard gangway to starboard! Midships! Midships!*” (p. 39)

Dinah chooses a far briefer vocative to call the attention of the crowd congregated in the open to hear what she has to say. Her vocative is tinged with cordiality and humility as she simply addresses the audience with “*Dear friends*” (p. 67).

Vocative expressions are not reserved to the initiation of the sermon but tend to scatter here and there along the sermon. Terry (1993: 5.1) describes the use of vocatives in places other than the beginning of discourse or paragraph as a marker of peak zones. Whenever the preachers, as much as, sense the least distraction of the audience’s attention as a result of monotony, boredom, or as the tension, which they desperately seek, loosens in such occasions, they would call their audience to attention by one or a series of vocatives. That is why, vocatives tend to relatively abound in spite of their blank content. Father Mapple uses (20) of these expressions whereas Dinah reduces hers to no more than (8) along her sermon. Father Mapple’s relatively intensive use of vocatives is justified in relation to the fact that his vocatives intervene to mark the important pieces or chunks in the sermon for which he demands extra attention with the vocative **Shipmates** extensively utilized (14) times:

- “*Beloved shipmates, clinch the last verse of the first chapter of Jonah—*” (P. 40)
- “*Shipmates, it is a two-stranded lesson;*” (P.40)
- “*The ship, my friends, was the first of recorded smugglers!*” (P. 44)

- “But mark now, *my shipmates*, the behaviour of Jonah.” (P. 45)
- “*Oh Father!* –” (P. 48)

The last vocative is a prayer in which the entire sermon is concluded; the vocative-prayer is addressed to God.

On the other hand, Dinah’s vocatives are divided between the crowd of attendance in the form of “dear friends” (6) times and Christ who is variously addressed in prayers as “*Saviour of sins*” (P. 68), “*Jesus*” and “*Lord*” (P.68). With Vocatives, consequently, Dinah does not only summon up attention, but also addresses God directly.

Imperatives

Terry (1992: 16) points to the fact that the imperative in the form of commands and mitigated commands is the hallmark of hortatory discourse. Imperative constructions are on top of behavioural markers of hortatory rather than persuasive discourse types. Sermons usually invest orders and commands whether in their strong or mitigated forms and the affirmative or the negative to warn, advise, and influence behaviour. Accordingly, it is rather common to construct a sermon mainly of imperative structures. However, in a persuasive sermon, orders are reduced to the minimum where the speaker would rather press her/his case convincingly, argue, refute, and provide evidence than issue orders.

In *Moby Dick*, Father Mapple employs (11) imperative forms in comparison with (10) Dinah employs in *Adam Bede*. The imperative performs a three-fold function. It imperiously couches orders in case of commands proper. It operates with other hortatory structures like the interrogatives and exclamations to mark peaks in the behavioural line where information is highly foregrounded. Moreover, it connects the sermon sections with each other providing an easy way to go back on the hortatory track every time the sermon thematically digresses as when a narrative instance embeds and breaks the hortatory line. However, it is worth mentioning that none of Dinah’s (10) imperatives is an order proper. Dinah tends to convince people of and talk them into her principles so she hardly resorts to commands as the latter violate her persuasive strategies. Alternatively, Dinah’s imperatives are prayers addressed to God as she fervently beseeches and prays.

She opens up her sermon with a prayer, an opening quite conventional. The prayer is concluded with (8) imperatives:

- *Speak* to them, Lord, *open* their ears to my message, *bring* their sins to their minds,.... (P 68)

Contrarily, Father Mapple uses imperatives rather forcibly to issue orders and commands affirmatively and negatively. His imperatives are unmistakably employed for imperious purposes. The preacher warns, admonishes, advises, and draws attention all in the imperative:

- “Beloved shipmates, *clinch* the last verse of the first chapter of Jonah—” (P. 40)
- “ But *mark* now, my shipmates, the behaviour of poor Jonah.” (P. 45)
- “But *observe* his prayer, and *learn* a weighty lesson.” (P. 46)
- “ *Sin not*, but if you do, *take heed* to repent of it like Jonah.” (P. 46)

Father Mapple’s sermon is hortatory thus the occurrence of a series of commands and exhortations is at home with its basic thrust. In contrast, Dinah picks a persuasive strategy that diverges from whatever that has an imperious tinge. She simply dispenses with peremptory imperatives in favour of debates and parables.

Interrogatives

In hortatory and/or persuasive discourse, the interrogative mood can be thematically employed to heighten the vividness of certain parts, draw the attention of the audience, and pose the questions that indicate the problems around which the text pivots. Interrogative constructions, here, subsume both content questions proper and rhetorical questions. They also invest equally yes-no and wh-questions.

In *Moby Dick*, Father Mapple intervenes with (7) interrogative structures (3 yes-no & 4 wh- questions) which he uses to perform various functions. Some of his questions are introductory parts that prepare for the thesis, thus, an answer usually shortly follows:

- But *what is this lesson that the Book of Jonah teaches?* Shipmates, it is a two-stranded lesson. (P. 40)
- And *where is Cadiz*, shipmates? Cadiz is in Spain. (P. 41)
- And *what was that* [word of the Lord]? To preach the truth to the face of falsehood! That was it! (P.47)

It is obvious that the preacher engages the attention of the audience whom he wants to focus on a certain thesis by postulating a question in the intention of considering, at least, if not providing an answer for. The interrogative structure, which implies a lack in information stimulates inquisitively the listeners, sets to action their intellectual faculty, and prepares them to receive the answer. Yes-no questions operate on a similar level as the preacher intervenes with short-answer questions, which he may leave to the audience to answer in chorus:

- *See ye not then*, shipmates, that Jonah sought to flee world-wide from God? (P. 41)
- *Fear him, o Jonah?* (P. 45)

On the other hand in *Adam Bede*, Dinah utilizes (14) interrogatives where (6) yes-no and (8) wh-questions occur. Dinah exploits questions to mould arguments and debates she embarks on, capture attention and heighten vividness. She tends to map up her questions collectively rather than individually as happens on page (70):

- *But is that as much as we want to know about God?* (P. 69)
- *Can God take much notice of us poor people?* (P. 70)
- *But how do we know he cares about us....?* (P. 70)
- *What shall we do* if he is not our friend? (P. 70)

Interrogative structures are functionally responsible for the heightened vividness germane to the marking of peaks, prepeaks, and post peaks on the notional level, climax and denouement on the surface level. Every time the themeline comes to a crux, questions can fairly well appear. In *Moby Dick*, while the preacher is relating the story of Jonah, significant sections of the narrative are heightened by questions – rhetorical included. The interrogative clause may introduce the peak, encode it itself, or conclude it. The questions can also stamp as very prominent the moral lesson or comment which the preacher has in mind:

- But *what is this lesson that the Book of Jonah teaches?* (P.40)
- *See ye not then,* shipmates, that Jonah sought to flee world-wide from God? (P. 41)
- *Fear him,o Jonah?* (P. 45)

Dinah also in her preaching employs questions to mark vivid parts of the sermon encoding, consequently, peaks of behavioural information. That is why, on page (70), (11) interrogatives occur to increase the thrust of the sermon and ensure the progress of the argument. She argues forcefully using a succession of interrogatives by which she tries to reach for and fathom out the depth of the human heart where doubts take hold and grapple with faith. The interrogative structure is preferred to statement in a serious attempt to copy the uncertainty and skepticism with which people come to deal with in the face of their innermost fears and worries:

- *Will God take care of us when we die? And has he any comfort for us when we are lame and sick and helpless? Perhaps, too, he is angry with us;*
else why the blight come, and the bad harvests, and the fever, and all sorts
of pain and troubles? For one life is full of trouble, and if God sends us good, he seems to send bad too. *How is it? How is it?* (P.70)

Dinah verbally embodies the fears and doubt the skeptical human is vulnerable to picking the interrogative forms. Her questions promise of the coming paradoxes that can disappoint doubts and restore faith. Skepticism is refuted and faith triumphs when the answers are indirectly conjured.

Exclamations

In a Manner similar to interrogatives, exclamatory constructions are implanted in the text to perform a number of functions. As their structure differs from statement, they normally attract attention especially with the exclamation mark attached. Additionally, though they seem to be accessory, still they vividly mark significant hortatory and/or persuasive information in the form of peaks (Terry, 1993: 5.1). When the preachers opt out statements in

favour of exclamations with their rising tone features, the listeners' attention will be definitely caught in the process. Moreover, exclamations can provide a continuum of emotional shades of sorrow, pity, irony, sarcasm, satire, wonder, praise, anger and the like. Paradoxes and contrasts may invest exclamatory constructions rather efficiently. In all, exclamations break monotony, inaugurate freshness, capture attention, and keep the listeners alert and prepared for the next bit of information.

In *Moby Dick*, Father Mapple uses (11) exclamatory expressions along his sermon. Most of the exclamations (7) rely on the wh-structure. The rest (4) appear in the form of exclamatory phrases with or without o/oh interjections:

- Yet *what depths* of the soul of Jonah's deep sea line sound!
What a pregnant lesson to us is this prophet! *What a noble thing is* that canticle
in the fish's belly! *How billow-like and boisterously grand!*
(P.40)

Father Mapple integrates his sermon with a series of exclamations sharpening the listeners' attention lending them intellectual sharpness so that the moral lesson would not be missed. He also uses exclamatory expressions elsewhere singly to mark vividness:

- *Miserable man! Oh!* Most contemptible and worthy of scorn;
(P.41)
- *Oh! How that harmless question mangles Jonah!* (P.42)

Dinah, in *Adam Bede*, shows a reliance on the exclamatory potential congruous to Father Mapple's employing (11) exclamations; (6) of them occur on page (70). Dinah, this time, uses her exclamatory expressions to aid interrogatives so as to advance the argument of her sermon in a way that doubles the effect sought:

- *Ah!* Wouldn't you love such a man if you saw him? If he was here in this village? *What a kind heart he must have! What a friend he would be to go to in trouble! How pleasant must be to be taught by him!* (P. 70)

Dinah, here, produces a string of exclamations to increase wonder, whet expectations, and astound the audience by ultimately naming Mr. Wesley as that man. Elsewhere, Dinah intervenes with interjections to provoke and plumb out emotions with strong expressions of dismay and consternation:

- ‘*The lost! ...Sinner! ...Ah*, dear friends, does that mean you and me? (71)
- *Ah! Poor blind child!* (P. 75)
- ‘*See!*’ She exclaimed. (P. 74)

The last example is obviously an imperative encoding a request that Dinah addresses to her listeners. However, the reportive clause “**She exclaimed**” sets the tone of exclamation and makes clear the overlapping of both categories. The exclamation mark adds to its exclamatory force though its presence alone is no guarantee if the expression itself is not structurally marked. One thinks that the exclamation mark is rather phonologically triggered. Generally, exclamations whether in the form of wh- structures or interjections carry a remarkable emotional force engendering the emotion that would eventually lead to action.

Quotations

In sermons, it is almost axiomatic that preachers tend to quote and cite authorities and authentic resources to substantiate and back up their propositions with evidence. Quotations belong with speech acts proper especially when they are triggered by a tag/reportive clause such as (**s/he says/tells/wonders...**). That is why the dynamism of the verb that reports the verbal act, for instance (**say**), contributes largely to the progress of the themeline of the behavioural discourse. It is normal to have an entire sermon revolve on a single quotation as its basic theme, for instance, a biblical recitation or a saint’s exhortation. Quotations are essential not only in supplying authentic proofs for what the sermon expounds, but also in the fact that they establish intertextuality. The sermon text connects itself through quotations to a whole network of other texts whether by the same preacher, i.e., earlier sermons, or other authorities. Consequently, what is said in one sermon can be reanalyzed and explicated in the light of a legacy of similar contexts. Terry (1993: 5.4) talks about quotations in terms of direct, i.e., with the “introducers” and sources identified and indirect when otherwise. In case of the latter, the absence of the sources and introducers renders them of far less significance.

In *Moby Dick*, the preacher quotes and cites (6) times along his sermon. Father Mapple starts the speech with a hymn, which is itself an elaborate quotation. He recites or sings the verses of the hymn with almost every one present joining for the words and tune are already

known to the church crowd. Then, he readily opens up his sermon proper with a quotation from the scriptures, namely, the Book of Jonah. He directs his audience to the intended page and verse then proceeds to read: “*And God has prepared a great fish to swallow up Jonah.*” This line directly quoted is going to be the pivot of the whole sermon. It is obvious that the preacher quotes a verse that incarnates the peak/climax of the Jonah narrative. Father Mapple is going to go backwards retrospectively and relate the story from the very beginning after he quotes from the middle. The quotation becomes a catch phrase that he recites to crystallize today’s sermon. The narration of the story in full soon follows. However, the narrative paragraph is discursively embedded. The preacher assumes the stance/role of the extradiegetic narrator telling of Jonah’s sea adventure. As a result, the preacher establishes intertextuality with the scriptures now and then. Though the story is not related word-for-word, still the preacher does not dispense with quotations proper, which help him comment on and assess certain events that want evaluation. Thus, the quotation marks are accordingly retained:

- ‘That he paid the fare thereof.’ (P. 43)
- ‘Out of the belly of the hell...’ (P. 47)
- ‘into the midst of the sea...’ (P. 47)
- ‘Vomited up Jonah upon the dry land.’ (P. 47)

Here, Father Mapple prefers to narrate in his own words but quote the original text word-for-word if the quote is worth retaining, a strategy he adopts when he predicts that the original biblical words impinge on the consciousness of his listeners. So, he tends to ingrain his speech with vivid biblical expressions.

Dinah, in *Adam Bede*, quotes also to influence, direct people, and support her argument. She quotes from the Gospel, particularly from **John**, with God or Jesus as speakers and again with the quotation marks retained. She tends to insert quotations in between her own speech using familiar bits that she believes her listeners will be aware of. That is why, most of her quotations are welded into the text to be recognized by the experienced bible readers or at least, church goers. Dinah also tends to quote indirectly with the quotation marks dispensed with:

- ‘*Ye will not come unto me that ye might have life.*’ (P. 68)
- ‘*Father, forgive them, for they know not what they do.*’ (P. 68)
- ‘*In the image of the Father,*’ the Bible says. (P. 71)
- He [Jesus] said he came to preach the Gospel to the poor. (P.68)

Other than God and Jesus, Dinah quotes the words of Charles Wesley, a preacher she heard preaching in her childhood and was obviously inspired by:

- He told us as ‘*the Gospel “meant” good news.*’ (P. 69)

She also cites a verse of a hymn by Wesley without clearly stating the act or the speaker, rather she prefers to have the quotation covert/indirect to be entwined with her own speech:

- ‘God is without end; his love is without end-
*Its streams the whole creation reach,
 So plenteous is the store;
 Enough for all, enough for each,
 Enough for ever more.*’ (P. 76)

In all the quotations above mentioned, intertextuality is profoundly employed as both preachers establish a net work of relations that takes the listeners back to the Christian heritage and earlier sermons and treatises not to mention other speakers of the pulpit.

Projection

The presence or absence of modal constructions has to do with one of the secondary parameters, namely, that of projection. This secondary parameter, Longacre (1996: 17) explains, is responsible for the communication of situations that are “*contemplated, enjoined, or anticipated,*” but not (yet) realized. Projection could be employed in a sermon, a theological treatise, or a political speech if the speakers choose to project the future, outline hypothetical propositions, reconstruct the past in the light of the present development, and in short encode unrealized behavioural information. Behavioural discourse, however, may dispense with projection if it chooses to proceed without plunging into conjuring up the future or dwelling on the non-realized past. When the

behavioural discourse is plus projection, modal constructions are expected to abound. Modality, by definition, operates along a continuum of probability ranging from probable to impossible with many intermediate attitudes (possible, intentional, obligatory, impossible) in between (Halliday, 1985: 85-6 & Jackson, 1985: 94). Such personally oriented interventions are expressed by the use of a close set of modal auxiliary verbs: **can/could**, **will/would**, **shall/should**, **must**, and **ought to**. Utterly unrealized situations are normally encoded in the negative. The speaker can define the mood of the utterance by the choice of the affirmative, negative, inoperative, interrogative, and declarative moods (ibid.).

In *Moby Dick* and *Adam Bede*, modal constructions are detected making scores of (16) and (7) structures respectively. Both sermons analyzed are basically minus projection. However, occasionally, both preachers tend to obligate, conjure up the future, forbid, and project the past employing modality:

- And if we obey God, we *must* disobey ourselves. (P. 41)
- And Jonah *could* have possibly said in these ancient days.....
(P. 41)
- He *will not* confess himself suspected;.... (P. 42)
- But the sea rebels, he *will not* have the wicked burden(P. 44)
- And eternal delight and deliciousness *will* be his, (P. 48)

In the first example, conditional obligation is expressed with the **if-clause** and **must** modality. In the second, the preacher/narrator projects the past events by means of anticipation; the modal **could** with the perfect construction help reconstruct the past. In third and fourth examples, impossibility is communicated via negation. But still future projection of the narrated is triggered by the modal **will** though the event is originally located in the past. In the last example, a flashforward proper is expressed with a clear promissory ring of the future yet unrealized. However, (8) of the modal constructions are cast in the form of prayers that foretell damnation and woe for all non-repenting sinners. The modal form: **there will be woe to him** or **woe will be to him** is elliptical, still the projection/prayer thrust is prominent. Father Mapple recurses to repetition in a rather biblical style to effect the damnation prayer that prepares for the conclusion of the sermon. Though the modal content is implied rather than

concretely stated, still the imperative implicit implication lends force to the prayer whose central theme is a warning:

- “This, shipmates, this is that other lesson; and *woe to* that pilot of the living God who slights it. *Woe to* him whom this world charms from Gospel duty! *Woe to* him who seeks to pour oil upon the waters when God has brewed them into a gale! *Woe to* him who seeks to please rather than appall! *Woe to* him whose good name is more to him than good news.” (P.47)

Dinah, in *Adam Bede*, voices her modal constructions to perform almost the same functions:

- I think you *must* have heard the clergymen read these words... (P 68)
- But I *will* tell you when I remember first hearing them. (P. 68)
- To be sure we *can't* help knowing something about God. (P. 69)
- We *could never* see him, we *could* only see the things he had made. (P. 71)

It is noteworthy that conditional if-clause can provoke projection since the conditional structure helps outline contemplated, desired situations which may fail to take place. However, in *Moby Dick*, only (3) clauses are detected though with or without the adjacent modal verb:

- And *if we obey God*, we must disobey ourselves. (P. 41)
- Had there been policeman in those days,.... (P. 41)
- Sin not, but if you do, take heed to repent of it like Jonah. (P. 46)

On the other hand in *Adam Bede*, a single sentence composed of three clauses occurs, a matter that makes it statistically insignificant:

- *If there is any* here like that poor woman – *if their minds* are dark, their lives unholy – *if they have* come out not seeking Thee.... (P. 68)

Recapitulations

Repetition supplies materials that are supportive and/or emphatic in function. Since it fails to provide new information, repetition falls out with the themeline proper. The new-given information scale is responsible for the counting or else discounting of behavioural information; therefore, repetition is almost always functionally cohesive. Supportive recapitulation includes repetition that has no cohesive ends, i.e., repetition proper, which is not encoded in adverbial clauses, time and locational references that establish anaphoric links. Functionally speaking, such repetition is employed for emphatic purposes. When the preacher repeats certain clauses/phrases/items, s/he intends to come out with catch expressions that easily engage the memory. This thematic recapitulation impinges on the addressee's consciousness. On the structural plane, recapitulation does not limit itself to verbal repetition where words are repeated, but extends to subsume grammar and content. So it is a multi-dimensional repetition. In the present study, grammatical and lexical recapitulation is invested.

In *Moby Dick*, (12) cases, at least, of recapitulation are observed; lexical repetition holds the sway with (7) instances while grammatical repetition scores no more than (5) instances as table (1) blow makes clear. The last items of each are common areas of overlapping between lexical and grammatical repetition. The wording is obviously repeated and so is the grammatical structure establishing parallelism. It is thematically interesting to observe that lexical recapitulation far more outweighs grammatical recapitulation.

Table (1): Recapitulation in *Moby Dick*

Lexical Recapitulation	No	Grammatical Recapitulation	No
Midships	2	What depth....	3
Shipmates	4	It is....	4
lesson	5	Woe to him who+ predicate	8
God	7	Delight is + predicate....	5
Jonah	2	When +subject +is +v.ing	2
Woe to him	8		
Delight is....	7		

Functionally, Father Mapple repeats items and structures so as to capture the attention especially if one bears in mind intonation variations accompanying each repetition. For instance, the preacher closes his sermon with a prayer that hinges basically on recapitulation. The repetitive patterns of (**woe to him who + predicate**) and (**delight is his who +predicate**) alternatively prophesy contemplated punishment, torture, and pain awaiting sinners in a rather threatening tone of warning. However, the threats are mitigated later a little bit in the delight-promising closure.

In *Adam Bede*, on the other hand, (15) cases of recapitulation are extracted. Lexical repetition comes on top with (9) instances in comparison with (6) cases of grammatical recapitulation as table (2) illustrates. Again lexical and grammatical recapitulations overlap as they, occasionally, share the same repeated expressions. The repetitive wording is lexical while the repetitive pattern is grammatical.

Table (2): Recapitulation in *Adam Bede*

Lexical Recapitulation	No	Grammatical Recapitulation	No
Thou didst	4	Thou did + v.	4
If they have	3	If they + predicate	2
Thou art	2	Thou art + complement	2
Dear friends	4	See them + subject+ gerund	2
How is it?	2	We have been +	2
He has showed....	2	They are +v.ing	3
Another time....	2		
See....	5		
We have been	2		

Embedded Stances of Other Discourse Genre

A sermon, a theological treatise, or even a political speech can not be singly viewed as a homogeneous mass. Its structure shows a prism where other discourse types feature. The hortatory or persuasive text remains behavioural in essence as it genuinely influences behaviour. However, the hortatory line is, some times, broken or at best interrupted by materials that are non-behavioural in nature. Though

such embedding instances are peripheral, optional, and can be dispensed with, still they can operate as thematic strategies that the preachers exploit to illustrate their argument, support their proposition, and vary their medium. Consequently, a sermon can break the routine and do without sermonizing and exhorting for a while to relate a story, inform on a certain issue, or even recount the steps of a process. Such embedded narrative, expository, and procedural instances respectively disrupt the behavioural themeline, but do not malfunction it, though. When the preacher is done with the story/description/procedure, s/he can resume the themeline where it was left. Narrative and exposition/description come on top of the embedded materials that can be inserted discursively in the form of a single sentence, a paragraph or even a discourse.

As for narrative, the preacher may relate a story whether fictive or biblical to illustrate when the argument seems to entangle and complicate, or in order not to bore the audience. The narrative, thus, is both a diversion and an exemplification. In case of description, the preacher sometimes pauses to illuminate a certain point, explain the meaning of a verse, and describe spatial, physical features as convenient. However, a narrative of an authority can belong directly to quotation proper. If the wording is retained, i.e., the preacher recites directly from a source, then the narrative is a quotation. However, if the wording is modified, changed, or summarized, then the narrative is embedded.

In *Moby Dick*, Father Mapple employs a narrative piece, namely, the story of Jonah, son of Amittai, as the pivot of his sermon. The moral of the Jonah story corresponds with the moral of the sermon. The hortatory materials introduce both the sermon and the story. Then, the narration proceeds as the preacher rewords the story pointing the lessons to be learned with sporadic comments on the narrative situation. As the narrative is concluded, Father Mapple resumes his preaching proper providing a purely hortatory closure, which, even though, revolves around the Jonah story. The story itself stretches along five pages (41-6). The sermon proper follows next covering the remaining (3) pages (46-8); the introductory part of the sermon takes up page (40). Thus, in all, the narrative consumes a little above half the sermon.

In Dinah's sermon, narrative pieces are also detected. Dinah uses four instances of rather short narratives, which she inserts in between her preaching. She starts her sermon with a prayer that pivots on the brief narrative of the poor woman:

- Saviour of sinners! When a poor woman, laden with sins, went out to the well to draw water, she found thee sitting at the well. (P. 68)

The story is obviously biblical (**John** 4:5-30) though it is not explicitly documented. She uses this story as her starting point to address sinners and propel them to repent. In the second instance, Dinah relates a rather secular narrative, namely, the story of Mr. Wesley, a preacher she used to hear when she was a child. The third instance represents a version of Jesus' story, which Dinah quotes to deepen the lesson and crown her sermon. Finally, she provides a fourth narrative, which seems to be improvised conveniently on the spur of the moment to teach people austerity and humiliation. The narrative, in question, is deliberately directed towards Bessy, a vain girl whom Dinah descries among the audience and who projects the to-be-fallen heroine in the novel *Hetty Sorel*:

- “She thought of her lace caps, and saved all her money to buy ’em....
And one day when she put her new cap in and looked in the glass, she
saw a bleeding face crowned with thorns.....” (P.75)

Though four brief narratives are inserted, they constitute a small portion compared to hortatory materials proper. The preacher introduces and concludes each narrative with hortatory information in a fashion that makes the narratives evidential in function.

Other than narrative, embedded exposition in the form of descriptions abounds in both sermons, fully or partially independent, in contribution to setting materials that belong with the story world. In *Moby Dick*, Father Mapple explains geography, outlines physical attributes, provide temporal references and the like whenever necessary. The exposition redounds to the factuality and concrete portrayal of his propositions:

- “Cadiz is in Spain;....” (P. 41)
- “The floor, the ceiling, and the side, are all awry.” (P. 44)

Dinah, likewise, resorts to inform, explain, and describe people, scenery and props –things around– whenever an issue needs to have its physical, geographical, or temporal dimensions supplemented:

- “He [Mr. Wesley] was an old man, had very long white hair; his voice was very soft and beautiful.....” (P. 68-9)

Peak Structures

Terry (1993: 5.1) talks about peak structures as techniques that serve to lend emotion and excitement to certain areas of the discourse. Longacre (1996: 41) defines peaks, which occur almost in every discourse type as the “*areas of turbulence*.” When the certain parts of the text need be foregrounded or rendered more vivid than others for thematic function, the author is licensed to employ several strategies to accomplish the effect sought. In hortatory/persuasive discourse types, Terry (1993: 5.1) postulates, peak zones are signalled by a variety of constructions that are specifically behavioural. Thus, the occurrence of vocatives in places other than paragraph beginnings, interrogatives, imperatives, exclamatory, change of participant reference, crowded stage, tense shift, quotation, dialogue vs. monologue, and increase/decrease in clause length/structure help identify areas of emotional/thematic intensity (ibid.). When more than one of these features group together, the peak is certainly encoded.

In Father Mapple’s sermon, there are detected (11) zones of emotional density that are, as they should, marked by peak features. They occur on pages (40, 41, 42, 43 (two peaks), 44, 45 (two peaks), 47 (two peaks), and 48. They are depicted by almost the same features, mainly, interrogative, vocative, dialogue/monologue, and change of participant. Peak 1 occurs right after the preacher opens up his sermon proper. The chanting of the hymn is over, and the preacher summons his audience guiding them to locate today’s verse in the Bible. After a short introduction, he changes his attitude threading together (4) successive exclamations. A shift in participant reference from the third person **Jonah/he** to the collective first person **we** throws the speaker and audience in the same lot with Jonah and

achieving a sort of catharsis. A content question follows with *what* italicized and then the answer with a vocative that separates the two encoding thus the first peak:

- Yet what depths of the soul of Jonah's deep sea line sound!

What a

pregnant lesson to us is this prophet! What a noble thing is that canticle

in the fish's belly! How billow-like and boisterously grand!

We feel the floods surging over us, we sound with him to the kelpy bottom of the waters, sea-weed and all the slime of the sea is about us! But *what* is the lesson that the book of Jonah teaches us? Shipmates, it is a two-stranded lesson. (P.40)

Father Mapple concludes his sermon with a closure peak, which is marked by exclamation, vocative, reversed word order, lengthy, complex clause structure, interrogative structures, recapitulation, and projection:

- "But oh! Shipmates! on the starboard of every woe, there is a sure delight; and higher the top of that delight, than the bottom of the woe is deep. Is not the main-truck higher than the kelson is low? Delight is to him – a far, far upward, and inward delight – who against the proud gods and commodores of this earth, ever stands forth his own inexorable soul. Delight is to him, who gives no quarter in the truth, and kills, burns, and destroys all sin though he pluck it out from the robes of Senators and Judges....." (P.48)

In Dinah's sermon, (9) peak zones are detected along the sermon where the preacher inclines to intensify her persuasive strategies in pursuit of genuinely influencing her listeners. The peaks range over pages 68, 69, 70 (two peaks), 71, 74 (two peaks), 75, and 76. The single peak, however, tends to stretch over a whole page length sometimes as happens on pages (68) and (69). On pages 74 and 75, there occur two related peaks. They both originate in reference to Bessy Cranage, that vain girl Dinah decides to teach a profound lesson. Though Bessy is by no means the heroine of the novel, still her

character projects the heroine Hetty who is going to fall in sin for fairly the same defects of character. At first, Dinah addresses Bessy in person singling her out of the crowd marking this area of turbulence with exclamation, direct second person address with **you** as the key word, recapitulation, parallelism, projection/flashforward and hypothetical dialogue:

- Poor child! Poor child! He is beseeching you, and you don't listen to him. You think of earrings and fine gowns and caps, and you never think of the Saviour who died to save your precious soul. Your cheeks will be shrivelled one day, your hair will be grey, your body will be thin and tottering! Then you will begin to feel your soul is not saved; then you will have to stand before God dressed in your sins, in your evil tempers and vain thoughts.... Now he [Jesus] looks at you with love and mercy, and says, "Come to me that you may have life;" then he will turn away from you, and say, "Depart from me into everlasting fire!" (P. 74-5)

Then another peak shortly follows to accomplish what the first has started, i.e., influencing Bessy. Again, this peak is marked by the use of the imperative, which Dinah barely uses to issue peremptory commands, lexical and grammatical recapitulation, direct second person address with **you/your**, and projection:

- 'Ah, tear off these follies! Cast them away from you, as if they were stinging adders. They are stinging you – they are poisoning you're your soul – they are dragging down into a dark bottomless pit, where you will sink for ever, and for ever, and for ever, further away from the light of God.' (P. 75)

Participant References

In hortatory discourse, participants play a crucial part in the communicative situation for this genre is clearly agent-oriented. In the hortatory situation, there are, of course, the speaker and the listener(s). Consequently, first and second persons pronouns are expected to abound in the text designating the addresser and addressee respectively (Terry, 1993: 5.2).

In *Moby Dick*, though the entire sermon revolves around a narrative as part of the themeline, still Father Mapple often takes recourse to addressing his listeners directly. The preacher relies heavily on the use of a variety of the vocative **shipmates**. Nevertheless, there are occasions when he adopts a more direct approach with first person pronouns I/ /me/mine and second person pronouns you/ye triggering the communication:

- Shipmates, I do not place Jonah before *you* to copy for his sin but I place him before *you* as a model for repentance. (P. 46)
- Shipmates, God has laid but one hand upon *you*; both his hands press upon *me*. I have read *ye* what murky light may be *mine* the lesson that Jonah teaches to all sinners; and therefore to *ye*, and still more to *me*, for I am a greater sinner than *ye*. (P 46-7)

Other participants include mainly Jonah, the hero of the sermon, God, and the other characters in the narrative such as the sailors and the ship captain. However, towards the end of the sermon and as the preacher delivers his fervent prayers whether of damnation or benediction, a curious participant emerges. The third person pronoun **him** is employed repeatedly to designate a persona, *pilot of God*, that is both close and distant. The pronoun **him** also is general in reference as it defines both the man of God and the sinner:

- This, shipmates, this is that other lesson; and woe to that pilot of the living God who slights it. Woe to *him* whom this world charms from Gospel duty! Woe to *him* whom this world charms from Gospel duty! Woe to *him* who seeks to pour oil upon the waters when God has brewed them into a gale! (47)
- Delight is to *him* whose strong arms support, when the ship of this base treacherous world has gone down beneath *him*. Delight is to *him*, who gives no quarter in the truth..... (P. 48)

In *Adam Bede*, Dinah has a far more extensive recourse to first and second person pronouns. Dinah addresses her listeners quite often with the first person pronoun **I** in a way that foregrounds her individuality in addition to the **you** of her addressees. Actually, she preaches all in the first person as a counterpart of the second person directly delineating herself and her audience. Both **I/we** and **you** work

in coordination so as to elicit the effect sought; her own person is double confirmed in the homodiegetic narrative she relates in which Mr. Wesley and herself are the participants. Among other participants that the sermon invests are normally God and Christ in various references: Jesus/thou/thee and the pronoun **he** that designates both:

- *I don't know whether you ever thought about those words much; but I will tell you when I remember first hearing them. It was on just such a sort of evening as this, when I was a little girl and my aunt, as brought me up, took me to hear a good man preach out of doors, just as we are here. (P. 68)*
- *All this he bore for you! For you – and you never think of him; for you– and you turn your backs on him, you don't care what he has gone through for you. (P. 74)*
- *Will God take care of us when we die? (p. 70)*

Moreover, in the prayer that opens up the sermon and the narrative that occurs towards its end, two more participants emerge who are the poor woman and the vain woman respectively:

- *Saviour of sinners! When a poor woman Laden with sins, went out to draw waster, she found thee sitting at the well. (P. 70)*
- *Think if it should happen to you as it once happened to a servant of God in the days of her vanity. She thought of her lace caps, and saved all her money to buy 'em. (P. 75)*

Conclusion

The analysis of two sample sermons demonstrates clearly the observation that there are certain characteristics common in behavioural/hortatory discourse to which theological sermons belong. Despite the surface differences that have to do with factors such as the speaker's mentality and style, the occasion, and the purpose the speech serves, still the notional core is pretty much the same. It is ascertained that the same linguistic features keep on occurring, and the similar structural strategies and stylistic twistings that are obviously sermon-specific reverberate along the text.

Taxonomically speaking, both sermons analyzed opens up with vocatives that call the assembled people to attention; the vocative expressions, though not sermon-specific, are still essential almost in all realizations of behavioural discourse whether theological or political. However, the preachers trigger and orient their listeners by one or more imperative in the heels of vocatives. The initiative imperatives are usually mitigated by self-inclusion where the collective **us** as in Dinah's " *Let us pray a blessing*" alleviates its force. The use of imperative to inaugurate argument comes in the line with its hortatory functions. The initiative imperatives introduce prayers and hymns, which, in their turn, often open the sermon proper. The prayer/hymn section helps the assembly get in the world of the sermon through the choral chanting in which every one present participates.

Once the singing stops, the preachers plunge into the day's speech by vocatives and imperatives. The vocative/ imperative link may direct the crowd to locate a verse in the Bible/Gospel in preparation for the quote that may become or lead to the central theme of the sermon. In *Moby Dick*, Father Mapple directs the audience to the Book of Jonah ordering them to point and clinch as the linchpin of the sermon. Dinah in *Adam Bede* starts with a quotation from **John**, and then varies her media in its service. Presenting and supporting their arguments, both preachers resort not only to quotation but also narration whether biblical or fictive. Father Mapple utilizes the Jonah story to epitomize his major moral argument: "*Sin not, but if you do, take heed to repent like Jonah.*" Dinah chooses to vary her narrative instances providing four of them. In both sermons, the narratives are embedded to explicate and illustrate though in, *Moby Dick*, the Jonah narrative is central. However, it is worth mentioning that these stories are hardly purely narrative since the preachers often pause in the middle to infer exhortations and comment on the moral lesson. Thus, the imperative/interrogative structures and interjections abound within the narrative instances making them miscellaneous rather than homogenous.

When narration is done with, the preachers resume the themeline and concentrate on the lesson of the sermon condensing and varying their hortatory structures in preparation for the closure. Father Mapple, in *Moby Dick*, relies heavily on projection where modal constructions are set to work. Accordingly, he prays first "*woe*" and

damnation to befall sinners and then “*delight*” to the good and repenting. Modal constructions in full or elliptically are exploited to assure future projection. Dinah closes her sermon differently by a quotation and a hymn to sing in chorus choosing thus a termination similar to Father Mapple’s beginning. However, right before the end, Dinah preaches so intensively relying heavily on the effect of the **I-you** link, which throws speaker and listeners in the same lot. What is note worthy is the Mr. Wesley’s verse she quotes which she uses in unison with the hymn to condense her argument.

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Appendix (1): Taxonomy of the *Moby Dick* Sermon

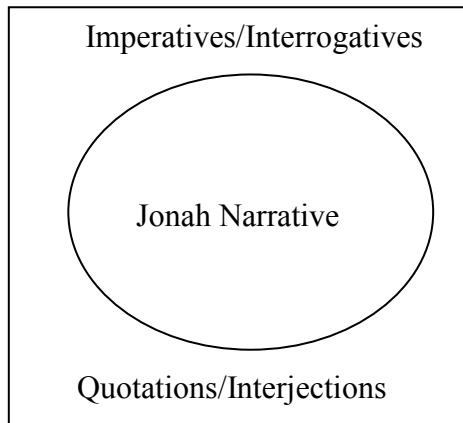
Vocatives

----- Hymn/prayer

Imperative: Hortatory line



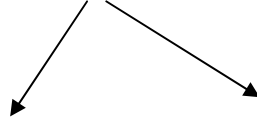
Hortatory World



Hortatory Line (resumed): Conclusion



Promissory Termination: Modal Constructions



Damnation prayer

Benediction Prayer

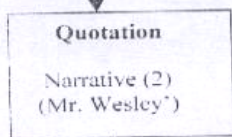
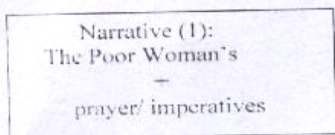
Appendix (2): Taxonomy of the *Adam Bede* Sermon

Vocative

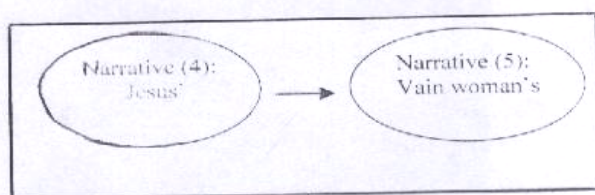
----- Imperative



Prayer/Blessing



Hortatory line (resumed) via imperatives & interrogatives



Hortatory line(Conclusion): Imperative

Quotations



Verse: secular

Prayer/Hymn