T/V PRONOUNS AND FTAS IN *THE WORKS OF SIR THOMAS MALORY*: MEDIEVAL POLITENESS AND IMPOLITENESS IN DIRECTIVES, EXPRESSIVES, AND COMMISSIVES

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ABSTRACT

Middle English second person pronouns *thou* and *you* (T/V) are considered to be among the means employed by medieval speakers to express their attitudes towards each other. Along with face-threatening acts, the use of these pronouns could indicate power relations or solidarity/distance between the interactants (Taavitsainen & Jucker 2003; Jucker 2010; Mazzon 2010; Bax & Kádár 2011, 2012; Jucker 2012). Using the tools available in pragmatic research, this paper attempts to provide an analysis of selected fragments from *The Works of Sir Thomas Malory* (Vinaver 1948 [1947]), analysed through the lens of Searle's speech act theory (1969, 1976). The aim of this paper is to investigate whether the usage of T/V pronouns in polite or impolite contexts depends on the speech act in which they appear or not. Secondly, it looks at the presence of face-threatening acts (FTAs) and their potential influence on polite or impolite pronoun usage. Lastly, the analysis looks at the usage of FTAs within specific speech acts. The fragments used in this article were chosen from five chapters of Malory's text: *The Tale of King Arthur*, *Lancelot and Guinevere*, *The Morte Arthur*, *The Noble Tale*, and *Tristram de Lyones*.

Keywords: Historical pragmatics; Middle English; T/V pronouns; Malory; politeness; speech acts; FTA.

1. Introduction[2]

The present article provides an analysis of five stories written in the 15th century by Sir Thomas Malory, as edited by Vinaver (1948 [1947]). The stories are widely recognised as the first prose account of the legends of King Arthur and the Knights of the Round Table and they include: *The Tale of King Arthur*, *Lancelot*

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and Guinevere, The Morte Arthur, The Noble Tale, and *Tristram de Lyones*[3]. The aim of the analysis is to look into the mechanics governing the linguistic behaviour of the characters from the point of view of politeness and impoliteness,[4] choosing the use of second person pronouns as indices of (im)politeness (Jacobs & Jucker 1995; Honegger 2003; Walker 2003; Mazzon 2010; Jucker 2014). The implementation of theories rooted in historical pragmatics and sociopragmatics enables systematizing the instances where *thou* and *you* (T/V) pronouns and other forms of address appear in certain speech acts in a polite or impolite context, along with a plausible explanation of the reason behind a given usage. These pronouns play an important role in showing the characteristics of individual relationships, perceived social distance, and power relations (Taavitsainen & Jucker 2003; Jucker 2010, 2012; Mazzon 2010; Bax & Kádár 2011, 2012). In the Middle English texts analysed, the interactions take place between the members of a medieval court in a romanticised, literary vision. Individuals in any given society are governed by the constraints of their social roles and identities, "drawing upon their verbal repertoires in different ways" (Nurmi & Pahta 2010: 136); these uses of language follow patterns that can be analysed as speech acts, enabling the systematisation of interactions between Malory's characters. Instances of T/V pronouns being used as means for (im)politeness were found in directives, expressives, and commissives. Therefore, this article tries to answer the following questions:

- Did the usage of T/V pronouns in a polite or impolite context depend on the speech act in which they appeared?
- Did the presence of a face-threatening act (FTA) influence the polite or impolite pronoun usage?
- Was similar kind of use of FTAs made across each of the speech act types included in the analyses?

The aforementioned concepts were adopted in order to provide answers in the context of Malory's *La Morte D'Arthur* and are discussed in more detail in the next section.

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[3]   The titles of the stories were abbreviated in the following way: TKA (*The Tale of King Arthur*), LG (*Lancelot and Guinevere*), MA (*The Morte Arthur*), NT (*The Noble Tale*), and TdL (*Tristram de Lyones*).

[4]   The phenomenon of politeness and impoliteness can be looked at from the perspective of politeness1 and politeness2 (Watts 1992: 3). The former is concerned with a shared concept of politeness in a certain group, and the latter is a theoretical concept functioning within the field of linguistic studies. Culpeper summed it up as the politeness of "social norms and morality" and "the pragmatics of achieving one's goal" (Culpeper 2012: 1129). For the purpose of this article, the notion of both politeness1 and politeness2 was used, in order to analyse politeness and impoliteness, and phenomena associated with them.

2. Theoretical background

Jucker explains the concept of historical pragmatics as an interim field between historical linguistics and pragmatics, which focuses on the "pragmatic aspects in the history of specific languages" (Jucker 2006: 329) and "intentional human interaction (as determined by the conditions of society) of earlier periods" (Jucker 2008: 895). What is important, in the case of literary texts, as Jucker points out, is the fact that what is being analysed is not the real spoken language, with its pragmatic (discourse) markers, but the way an author used those markers to create their work. In other words, it is not an account of spontaneously produced utterances, but a literary work where stylistics and language play a crucial role and are the fruit of the author's decisions. Włodarczyk (2016: 23) adds that "in this branch of study, linguistic phenomena are analysed not for the sake of illuminating language structure", therefore such analyses provide "insights into a range of social, cognitive and ideological constructs that may have been relevant for a specific set of data". Taavitsainen and Jucker (2008: 4) describe speech acts as consisting of repetitive patterns that only marginally change through time. Speech act analysis in historical pragmatics has been approached synchronically and diachronically, for example by Kohnen (2000, 2002, 2004), where he investigated the development of selected directives. He pointed out the specific relationship between politeness and the study of directive speech acts:

> It is above all during the Late Middle English and the Early Modern periods when considerations of politeness and face seem to have taken linguistic effect. One might assume that directive speech acts came to be felt as among the more face-threatening speech acts which called for additional strategies of politeness, strategies which, among other things, invoked some artificial approval. (Kohnen 2004: 172)

Within the field of historical pragmatics, the analysis focuses on working through the internal and external elements regarding a given speech act. This allowed for a more systematic analysis of politeness and impoliteness, as well as T/V pronoun usage, where similar interactions were connected and grouped together. An approach where internal and external factors governing an interaction are being taken into consideration has proven to be more informative about the patterns of usage of T/V pronouns in the context of politeness and impoliteness than analysing a dialogue in isolation, as can be seen on the example of Jucker's study of T/V pronouns in *the Canterbury Tales* (2006) and in *Sir Gawain and the Green Knight* (2014), which are briefly discussed further in this article.

2.1. Politeness, impoliteness, and T/V pronouns

Culpeper and Kádár (2010: 9) define the study of politeness and impoliteness from the linguistic point of view as being concerned with "the social dynamics of human interaction". Some of the factors taken into consideration are the intention, the manner in which something was uttered, and how it affected someone's public image or role in a given society. Culpeper (2010: 3323) describes impolite behaviour as one that "evokes a particular kind of negative evaluation of behaviour", which can result in a further negative interaction or conflict. Polite behaviour, being the opposite, results in either positive or neutral evaluation of the speaker. Moreover, politeness and impoliteness are very context-dependent, with the wording and style being a semi-conscious choice of the speaker, aimed at a particular goal or reaction (Culpeper 2010: 3323; Culpeper & Kádár 2010: 9). Mustanoja (2016 [1960]: 126) provides an instance of *pluralis maiestatis* as an example of a form based on social constraints:

> The use of the pronoun of the second person plural for the second person singular is characteristic of respectful and polite address. The origin of this custom is to be found in the plural of majesty. Since the sovereign speaks of himself in the plural, those who speak to him address him in turn in the plural as a sign of respect. (Mustanoja 2016 [1960]: 126)

The *pluralis maiestatis* is present in many European languages, such as French, German, or Polish in different forms, and was used, for example, to address a lord or a king, as "the plural is a metaphor in which size is taken to imply power and thus the use of a plural for a single addressee would ascribe power to this individual" (Mazzon 2010: 355). That usage came into English mainly through French literature, for example, *Chanson de Roland* (Mustanoja 2016 [1960]: 125). English, however, did not maintain this distinction, as the singular *thou* disappeared from the language. When it was still in usage, *thou* and its derivatives were likely used as more direct, personal forms of address. *You*, on the other hand, was supposedly the more official, impersonal form. T/V pronouns are a concept closely associated with the study of politeness and impoliteness, as the usage of *thou* and *you* can signal different kinds of relationships between people, from solidarity or distance to love and intimacy. T/V pronouns, when used non-reciprocally, usually also have the potential of insulting the addressee, which is discussed in more detail in section 2.4.

The structure of polite and impolite behaviour works its way through Malory's text, where it influences the shape of interactions within the plotline. Jucker describes it as "a form of discernment politeness", a choice of wording and address forms appropriate to the situation and, for example, power relations (2010: 176–177, 2014: 6). Moreover, he points out that Middle English

implemented the French idea of *curteisie* or "courteous behaviour", crucial to "the development of the English politeness vocabulary" (2014: 6). This type of politeness appears in Malory's works along with face-based politeness, as described by Goffman (1967) and Brown and Levinson (1987). The idea of "losing face" does apply to a number of presented examples, as the need of protecting one's public image seems to have been crucial in King Arthur's court as imagined by Malory.

2.2. FTAs and FSAs

The concept of "face" and "face-threatening", described by Goffman (1967) and Brown and Levinson (1987), seemed worth considering in the context of this analysis, as speech acts alone provide an image that was somewhat lacking in explanatory power for the material analysed. Losing face not only threatens an individual's position in the group, but also can start a chain reaction and influence the sovereign's public image. Bax and Kádár (2012: 15) summarise Brown and Levinson's approach as a:

> a systematic, fully-fledged universal theory of linguistic politeness. Politeness, by their account, results from a speaker's attempt to mitigate or offset face-threatening acts (FTAs), and involves formulation strategies to protect or save the hearer's "negative" or "positive" face when face-threatening acts are inevitable or desired. (Bax & Kádár 2012: 15)

Bax and Kádár continue to point out that this approach has been subject to a lot of criticism, e.g., by Watts, who stated that Brown and Levinson's politeness theory is actually based on "facework or 'politic behaviour'", while for Watts "facework and politeness are different things". On the other hand, "(im)politeness involves deviations from politic behaviour in that it exhibits features that turn what would normally go unnoticed into (potentially) (im)polite behaviour" (Bax & Kádár 2012: 15, based on Watts 2003: 241, 276).

As shown in the later sections of the study, the law and customs revolve around protecting the sovereign – not only physically but also with respect to his social authority. The law and customs are highly concerned with protecting the king, physically and metaphorically. By definition, face depends on relationships with other members of society; moreover, it is likewise vulnerable to their actions. If one's face is attacked, the defence might involve a retaliatory threat to the aggressor's or other people's faces too. Presumably, members of a given society are aware of each other's public-images, thus, participants can avoid threatening each other's faces by acting in accordance with the faces functioning in their society. Face-saving (Yule 1996: 61) is an attempt at avoiding the impact of a face-threatening act, decreasing the effect of an action that might be

perceived as a threat. What can be assumed from Goffman (1967) is that these characteristics are culture-specific, and depend heavily on tradition and social structure of a given group. When the knights decide to accuse Guinevere of adultery, they have Arthur's best interest at heart, at least seemingly, presenting what Brown and Levinson (1987: 198–199) described as a shared awareness of each other's 'faces' between the members of a social group. Thanks to that, individuals can avoid attacks or aim them at someone's public image during interactions. The usage of V pronouns can be a means of protecting both speakers, carrying appropriate respect and politeness; however, depending on the speech's context and content, *you* forms can also be used in face-threatening acts.

Here, the concept of FTAs was used as a factor helping better understand the usage of T/V pronouns in different speech acts in Malory's text, showing whether certain speech acts correspond to FTAs or not and what strategies were used by Malory's characters to achieve their desired goals regarding communicating (im)politeness. The concept is used along Brown and Levinson's politeness theory, to see whether they provide a sufficient explanation for the use of T/V pronouns in specific interactions.

2.3. Speech acts

While writing about speech acts one has to mention Austin (1962) and Searle (1969, 1976), as the pioneers of this field of study. Three of Searle's initial five categories of speech acts are used in this article, namely commissives, directives, and expressives. Taavitsainen and Jucker (2008: 6) explain the importance of acknowledging the characteristic features of each type of speech act, its "distinctive, obligatory defining criteria". Directives are understood as speech acts that compel the hearer to do something – perform an action. In this paper there are two examples of directives: orders and advice. In Malory's courtly reality, orders were rarely given directly. Instead, the speaker frequently used polite forms of address to achieve the expected effect. Orders are generally described as threatening to a relationship between the interactants, as "they affect our autonomy, freedom of choice, and freedom from imposition" (Spencer-Oatey 2000: 17). Similar to orders is advice, which can be treated as covert orders as the goal of advising someone is to achieve a certain reaction from the hearer, in accordance with the speaker's expectations. Expressives show emotions and feelings, or an attitude towards an entity (Searle 1976: 10–12), with compliments, boasting, and insults listed in this paper.

Insults are a particular kind of expressives - the goal of an insult is to show the speaker's negative opinion about the interactant, demeaning that person's status, being a clear example of impolite behaviour. Jucker and Taavitsainen (2000: 71–72) state that "insults are offensive to the target and damage his or her

reputation" and continue, "insults describe to a large extent the effect on the addressee, that is to say a perlocutionary effect". Threats, which can be classified as commissives, are similar to insults, often containing some elements of those; yet, they have another task – to influence the recipient into performing an action or retreating. Threats also often contain a promise, committing the speaker to performing an act if the recipient does not oblige, as in "Thou shalt dye ryght here of myne hondys!" (TdL, II, 795. 27–33, 796, 1–8). Yet, these divisions are seemingly artificial, as these speech acts are part of more complex patterns of behaviour of Malory's characters. For example, although threats and insults are based on impolite statements towards the hearer, they are often a part of a larger game among the members of the court. However, the narration does not give too many clues about the desired perlocutionary effect. A study that looked at speech acts in Malory's writing was that of Bukowska (2002). However, she focused on these speech acts from a literary point of view, analysing specifically the act of promising. The study did not delve into the linguistic factors within these interactions; instead, it concentrated on the interactions between the characters and their eventual reactions. Consequently, it shows how these speech acts influence Malory's plotline.

2.4. Extra-linguistic factors concerning the social reality of Malory's characters

Address pronouns do not exist in a vacuum, and, as Mazzon (2010: 356) points out, they are frequently modified by external factors, which outweigh other potential modifiers. Włodarczyk adds that "sociocultural processes, clearly, need to be seen against the background of broad and elusive social constructs such as culture, ideologies and power" (2016: 100). Therefore, in terms of extra-linguistic factors, each fragment of the text is analysed from the point of view of power relations, social situation, family/social relations, and possible intentions, given the historical context and the point of view of different characters. In Malory's fiction, these factors contribute to the creation of the literary world governed by a courtly code of conduct and its respective hierarchy.

Malory's world focuses on courtly behaviour, where the interactions between the characters are bound to be constrained by the social norms of the time and place, their 'social situation' (Goffman 1972 [1964]: 62) being focused on the courtly code of conduct and maintaining the sense of decorum. The characters represent a rather uniform group of people, which includes members of the court who occasionally meet individuals outside of their social circle, such as dwarves or hermits. Thus, there are kings, knights, dames, and advisors (like Merlin), suggesting a rather clear hierarchy, yet, the ways of addressing

each other within a stratum are not always uniform in terms of power.[5] As has been explained by Brown and Gilman (1972 [1960]: 255), where power relations are concerned, two individuals cannot possess the same position in "the same area of behaviour". In their conversations, the characters tend to fight for power with the help of second person pronouns, where V forms are the pronouns assumed for the members of the upper classes addressing each other as well as while being addressed by a member of a lower class (Brown & Gilman 1972 [1960]: 256). A reciprocal usage of address forms signalises equality, in terms of power or social status, or closing the distance between the speakers, in the cases where T pronoun form was used (Brown & Gilman 1972 [1960]: 258–259). The distance between the speakers is then proportionate to the asymmetry of the address forms used (Braun 1988: 13–19), for example, the distance between the king and his subject would be expressed in a *thou* used by the king and a *you* used by the subject, accompanied by polite forms of address, such as *My Lord*. Yet, although solidarity could be expressed in the mutual use of T forms, among the Knights of the Round Table it was more likely to be shown in the respectful, symmetrical usage of V forms. In that case, apparently, the social constraints, as well as mutual respect, overrule the need for the mutual usage of second person singular pronouns that are characteristic for solidarity.[6] Busse (2002: 287) points out that Brown and Gilman's approach does not always explain the use of T pronouns and "there are quite a number of cases where there is a meaningful choice to be made, when the pronoun is not dictated by decorum and/or the elevated social position of the addressee."; in such cases, as Busse explains, pronouns can be used for "social negotiation".

In a similar study, Jucker (2010: 187) examines the mechanics of usage of T/V pronouns in *The Canterbury Tales,* pointing out the relationship between the use of second person pronouns and the sense of *courtesy*. The characters there switch from T to V pronouns depending on who exerts power over whom. However, Jucker's analysis of Chaucer's vision of fourteenth-century society opposes Bradbrooks's (1958) idea that only the higher classes were concerned with power relations and appropriate behaviour. Malory paid little attention to the lower classes, thus, there are only minor encounters, and they supply hardly any data about the T/V pronoun usage.

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[5]   The factors that are being measured in estimating someone's social 'power' are strength, wealth, age, gender, role in the church, role in the family/group and so on.

[6]   Symmetrical interactions invoke solidarity (Brown & Gilman 1972 [1960]: 257) where two individuals recognize each other as sharing an existing common ground or perhaps a common background. In the case of the analysed text, this could have applied to 'social group membership', such as knights.

2.5. Data and data selection

This study is based on the 1948 edition of *The Works of Sir Thomas Malory* by Vinaver. His edition is that of the Winchester Manuscript,[7] which alongside Caxton's printed edition is one of the two available versions supposedly based on the original manuscript. The Winchester MS, was copied by two anonymous scribes from a supposed copy of the original text, or a secondary copy, which was also supposedly used by Caxton for his edition (Vinaver 1948 [1947]: lxxxvii). Vinaver supports the choice of the *W* version by stating that it is close to the original at least in "some parts" and is "as reliable as the other" (1948 [1947]: civ). I think it makes a considerably better material for this analysis than Caxton's edition, as the C version contains more editions and omissions (Vinaver 1948 [1947]: lxxxvii). Where pages were missing or were damaged, Vinaver referred to other sources to complete the missing text, using Caxton's edition as well as what he calls "The French source or sources used by Malory or their nearest extant representatives" (Vinaver 1948 [1947]: 1264). Field provides more detail on the history of the manuscript. Apparently, *W* "remained in Caxton's printing shop from 1483 to 1489 but was then lost to sight for centuries" (2013: xiii). However, that copy of Malory's text has a number of different characteristics from *C*:

> it shows fewer and smaller signs of textual tampering than C , contains a number of personal remarks by Malory that do not appear in C, and is written in what is probably Malory's own dialect. It even contains a sequence of marginalia that appear to be Malory himself. It therefore seems a better basis for an edition of Malory's book than C. (Field 2013: xiii)

Field also states that in his opinion errors in *W* were mostly "typical unconscious errors, whereas a large majority of *C*'s were deliberate conscious changes" (2013, 1: xiv). The more modern edition by Field (2013), was not taken into consideration in this study due to its highly edited character. That version has been based on a number of available texts in order to achieve a text closest to Malory's original. However, such reconstruction where one version of a fragment is chosen over another could influence the outcome of this particular study. Even if the Winchester MS was produced by two scribes, it is still the less edited version. Field adds that his "edition shows that the scribes of *W* made many more conscious changes than has been generally realised" (2013, 1: xiv) and makes plenty of assumptions on what Caxton could have possibly edited and corrected in his copy. What is important to this study, Field admits that Vinaver's copy is

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[7]   The Winchester Manuscript has been marked by researchers as *W,* and Caxton's copy was marked as *C*.

the less edited one, even if it in some cases "another reading made better sense" (2013, 1: xviii), Vinaver chose the *W* version as it was. Field describes it by stating that "As we have seen, Vinaver's "best text" theory said that question of error should not even be raised except where the base text did not make sense. Readings that make sense, however, may still be spurious" (2013, 1: xxix). In his version, Field cross-compares *W, C,* and other sources to establish common elements between them, and corrects those elements in *W* that seem to be errors or purposeful changes made the two scribes. As far as errors are concerned, Field lists one that can be of particular interest here – pronoun substitution, where the scribes would mistake *you* and *thou* and chose to "substitute the polite form". He lists two fragments where he supposes that happened. Those fragments were not included in the analyses for this paper. Therefore, this paper analyses the scribes' edition of Malory's text along with their errors or changes, as even Field admits that "there may be cases where their ingenuity has been so successful that the result cannot be proven to be authorial" (2013: xxxvii).

I have compared the fragments chosen for this article with corresponding fragments in Field's edition and found no differences in T/V pronoun usage; however fragment (21) contains some textual differences that should be mentioned. This example, taken from *Of King Arthur and Emperor Lucius* follows *W* in Vinaver's edition, while Field uses *C* instead of *W* to some extent. The *W* version omits some parts that are present in *C,* and lines 16–19 in Field's version might have been Caxton's addition, or something that the two scribes omitted in *W* (2013, 2: 120). Both versions of this part contain similar use of T pronouns, therefore I did not include the *C* version that Field argues for, in order to maintain consistency in working on Vinaver's version only. In his notes, Vinaver states that this chapter is "the least original of Malory's works" (1948 [1947]: 1361) and further explains that Malory copied many fragments from *Alliterative Morte Arthur*, which "he follows without showing any inclination to make far-reaching changes, and even where he alters the story he does so in the spirits of his original (1948 [1947]: 1363). Another element that makes this story different from the rest of Malory's texts is the way Lancelot's character is depicted – he is a very young knight, who does not seem to bear the courteous traits that he is later known for. Vinaver explains that Lancelot was not famous in previous literature, and Malory seemingly followed that pattern in the beginning.

> But Malory's account gives the impression that Lancelot is nothing but a warrior, and that all his great qualities of mind and heart are to be placed for ever in the service of his king. No reader of Malory's *Tale of Arthur and Lucius* would gather from it that Lancelot had been from the very beginning a courtly hero, that he had first appeared in medieval romance as a champion of *courtoisie,* and that it was as the protagonist of Chretien de *Troyes' Conte de la Charrette* that he had won his world-wide fame. (Vinaver 1948 [1947]: 1363–1364)

It is interesting how the T-V pronoun proportions change when Malory starts to make more conscious choices regarding character development as an author, changing his source materials. Vinaver explains that Malory tried to adapt the *Alliterative Morte Arthur* into a version accessible to his contemporary readers, writing that "to do this it was not enough to modernize the amount of alliteration and modernize the vocabulary. The whole texture of the poem had to undergo a radical change" (1948 [1947]: xlii–xliii). If Vinaver's approach is correct, then Malory's choices regarding the language and pronouns in his fiction can be considered deliberate and intentional.

The text itself is based on source texts from the French Arthurian tradition that were either translated, or used as inspiration by Malory (Vinaver 1948 [1947]: xxi; Riddy 1987: 1). It is crucial to reiterate that what is analysed in this study is the author's supposed idea of the language used by medieval knights, not the actual language of the period. Some of those characteristics are essential in understanding the usage of T/V pronouns in Malory's works, such as the brotherly bond of the Knights of the Round Table. However, the settings of the stories are more realistic than their French inspirations, with the chivalric code shown as the force tying the members of the upper classes together (Vinaver 1948 [1947]: xxvi), as it was in both literature and culture of medieval England (Kaeuper & Bohna 2009: 274).

Bradbrook (1958: 12) compares Malory's fiction to the general characteristics of the genre: "the characters in Romance are selected by age as well as class. They consist almost entirely of fighting men, their wives or mistresses, with an occasional clerk or an enchanter, a fairy or a fiend, a giant or a dwarf". Upon analysing the text in more detail, Bradbrook concludes:

> It is also a world in which family relationships, though they exist, are usually of comparatively little significance. Fathers are finally supplanted by sons (Lancelot by Galahad, Arthur by Mordred); the relation of husband to wife is a feudal and not personal one. Brothers are related chiefly as brothers-in-arms; sisters and mothers hardly exist. The deep relationships in this world are those of knight and vassal, or its mirror image of lady and lover; (Bradbrook 1958: 12)

In Byrne's analysis of T/V pronouns in Shakespeare it is shown that second person singular and plural forms were used to show emotional relationships of the characters (Byrne 1936, referred to in Walker 2007: 70; Mazzon 1995, 2010). Busse's (2002) work on T/V pronouns in the Shakespeare Corpus provides a quantitative analysis of 38 plays, showing that second person pronoun usage was heavily influenced by the text's genre and socio-pragmatic factors present in the text. A different quantitative analysis of Shakespeare (Mahowald 2012) shows the emotional aspect of T/V pronoun usage mentioned before, as well as power-relations, and the complimenting/insulting character of an interaction. As this

article later shows, Malory's literary language, written down in the period between Chaucer and Shakespeare, is not far different in its usage of second person pronouns.

2.5.1. Data selection

As mentioned before, the text is based on manuscript *W* supposedly copied by two scribes from a copy of the original. The manuscript consists of blocks of text, with no division into paragraphs. Vinaver's editing involved adding indentations and paragraphs to single out the dialogues for the comfort and clarity of reading, following the fashion of contemporary novels. Therefore, the pages in Vinaver's edition do not follow the pattern of the folios from the manuscript; however, the text shows where a given folio starts and ends. The text consists of three volumes divided into "tales", each with their own respective chapters. Section 3 of this article contains an analysis of fragments from ten chapters from five tales:

- *Torre and Pellynor* and *Merlin* from *The Tale of King Arthur*,
- *The Poisoned Apple* and *The Knight of the Cart* from *Lancelot and Guinevere*,
- *Slander and Strife* and *The Vengeance of Sir Gawain* from *The Morte Arthur*,
- *Of King Arthur and Emperor Lucius* (*The Noble Tale*),
- *La Cote Male Tayle*, *Tristram's Madness and Exile*, and *Launcelot and Elaine* from *Tristram de Lyones*.

The choice of texts was influenced by their length and content. I have focused on fragments that contain spoken interactions between the following seven characters: King Arthur, Merlin, Guinevere, Lancelot, Tristan, Isolde, and Sir Gawain. Following the pattern of Nevala (2004: 2136), Schnurr & Chan (2009: 137), Kohnen (2008: 141), and Jucker (2006: 63), I have chosen to present fragments that I consider to be the most illustrative examples for T/V pronouns in speech acts. *The Poisoned Apple* is the shortest chapter (15 pages), but I have decided to include it in the analysis as it contains significant interactions between Sir Lancelot and Queen Guinever which are juxtaposed with other fragments of their interactions in the analysis (fragments (13), (24), (25)). Jucker (2006: 63) stated in his study on the use of T/V pronouns in *The Canterbury Tales* that:

> it is not my aim to account for all instances of a singular pronoun of address but I want to demonstrate that my interpretation provides plausible interpretations of a range of tales of different genres. In addition, it turns out that the switches of pronoun usage are not only well motivated but they also serve dramatic purposes and often coincide with turning-points in the narrative, even if I do not claim that my analysis can account for all pronoun choices. (Jucker 2006: 63)

Jucker uses a smaller number of fragments to illustrate his point, but I wanted to opt for a slightly bigger sample. In his study of T/V pronouns in *Sir Gawain and the Green Knight* (2014) he chooses three scenes of seduction with two main characters, and although the scenes differ between each other, they share a theme within the storyline. In the present study, the selection was also done manually, by finding instances of T pronouns (*thou*, *thy, the,* and their spelling variants), classifying them and looking for similar fragments with V pronouns, or fragments with both T and V pronouns used by one character. The similarity could lie in the tone of the dialogue, social situation, or the type of social position of the characters. As mentioned before, I have limited the number of characters in this analysis to seven in order to look for differences and similarities in the way they use T/V pronouns in their interactions. In my opinion, focusing on one or two characters that only interact with each other would take the focus away from Malory's approach to T/V pronouns in different speech acts, while the goal of this study is to provide a wider perspective on the topic.

After that initial selection, those fragments were grouped into speech acts (directives, expressives, and commissives), and into face-threatening acts and non-face-threatening acts, with face-saving tactics in mind. Moreover, during selection I tried to determine whether a certain speech act was formulaic and constrained or depended on the attitude of the speaker, his or her social position, etc. These aspects are mentioned and taken into consideration in the discussion of each individual fragment. Some previously selected fragments did not fit into any of the speech act categories, belonging to a different group of speech acts; therefore, they were eliminated from this analysis. The aim was to focus on the variants of three speech acts in a comprehensive analysis, rather than discussing qualitatively every possible appearance of T/V pronouns. Lastly, I have chosen the final thirty fragments that I consider to be the most illustrative ones to present in this article. I did eliminate fragments that were repetitive, i.e., the same character in the same kind of situation or context using the same variety of speech acts. An example of that would be Lancelot and Guinevere, whose interaction in *The Poisoned Apple* contains some very similar fragments (Vinaver 1948 [1947]: 1046–1047).

Primarily, this analysis fits into the frame of a micro(linguistic) analysis (Włodarczyk 2016: 101, after Culpeper & Nevala 2012: 383). However, to fully grasp the underlying concepts behind the analysed fragments, mezzo and macro socio-cultural processes of 15th century England were taken into account. The pronouns are not analysed individually, but as elements of a speech act in a certain situation occurring between two characters, within a given social group. A given fragment is approached from different perspectives, of both the author and society, in an attempt to establish some context for choosing one type of second person pronoun over another.

3. Analysis

In an attempt of analysing this text in a comprehensive manner, I have approached it also quantitatively and qualitatively, giving primary emphasis to qualitative analyses. To my knowledge, Vinaver's edition has not been digitalised, therefore there is no annotated corpus of it that would allow for a comprehensive quantitative study. The goal of the analysis in section 3.1 was to provide some background for the fragments chosen for the qualitative part. Section 3.2 contains the quantitative part of the analysis, where I have decided to present the fragments containing polite and impolite speech acts separately. Each fragment is discussed in relation to the speech act it represents, the fragment's polite or impolite character, and whether it contains a face-threatening act or not. Possible explanations for the use of T and V pronouns are provided during the analysis, taking into consideration internal and external factors governing these interactions. More information on that is provided in section 3.2.

3.1. Quantitative analysis

I have conducted a manual count of T/V pronouns in nineteen chapters within the three volumes and found 3322 second person pronouns over 524 pages in total, where T pronouns constitute only 22.9% of the total (760 examples). The qualitative analysis focuses on thirty fragments in total, with 71 instances of V pronouns and 74 instances of T pronouns. These excerpts were chosen to present particular speech acts, not the proportions of T/V pronouns in the text overall.

Vinaver's pages are not equal in the number of signs per page, therefore I had to discard the idea of providing a mean count of pronouns per page. In Table 1 the number of pages was provided to give the reader a point of reference regarding the size of the text. Relying on the number of folios would be misleading here, because, as mentioned before, where fragments were missing, Vinaver used other sources. For example, *The Dolorous Death* contains only one folio, and the same story in *The Works of Sir Thomas Malory* has eleven pages.

Table 1. T/V pronouns in 19 chapters selected from *The Works of Sir Thomas Malory*

| Title	V pronouns	T pronouns	Total of second person pronouns	% of V pronouns	% of T pronouns	No. of pages	No. of folios
Of King Arthur and Emperor Lucius	109	143	252	43,3%	56,7%	62	25
King Mark	304	77	381	79,8%	20,2%	50	24
Merlin	244	76	320	76,3%	23,8%	49	13
Launcelot and Elaine	235	36	271	86,7%	13,3%	49	20
Tristrams's Madness and Exile	179	42	221	81,0%	19,0%	36	18
The Fair Maid of Astolat	83	4	87	95,4%	4,6%	33	14
Joyous Gard	163	45	208	78,4%	21,6%	31	20
The Round Table	218	33	251	86,9%	13,1%	27	13
La Cote Male Tayle	73	33	106	68,9%	31,1%	25	8
Torre and Pellynor	160	50	210	76,2%	23,8%	23	9
The Vengeance of Sir Gawain	153	75	228	67,1%	32,9%	22	11
The Knight of the Cart	120	38	158	75,9%	24,1%	20	15
Slander and Strife	185	14	199	93,0%	7,0%	17	9
The Castle of Maidens	39	8	47	83,0%	17,0%	17	9
The Day of Destiny	53	35	88	60,2%	39,8%	16	8
The Poisoned Apple	82	3	85	96,5%	3,5%	15	7
The Great Tournament	32	1	33	97,0%	3,0%	11	4
The Dolorous Death	59	22	81	72,8%	27,2%	11	1
The Siege of Benwick	71	25	96	74,0%	26,0%	10	6
Total	2562	760	3322	77,1%	22,9%	524	234
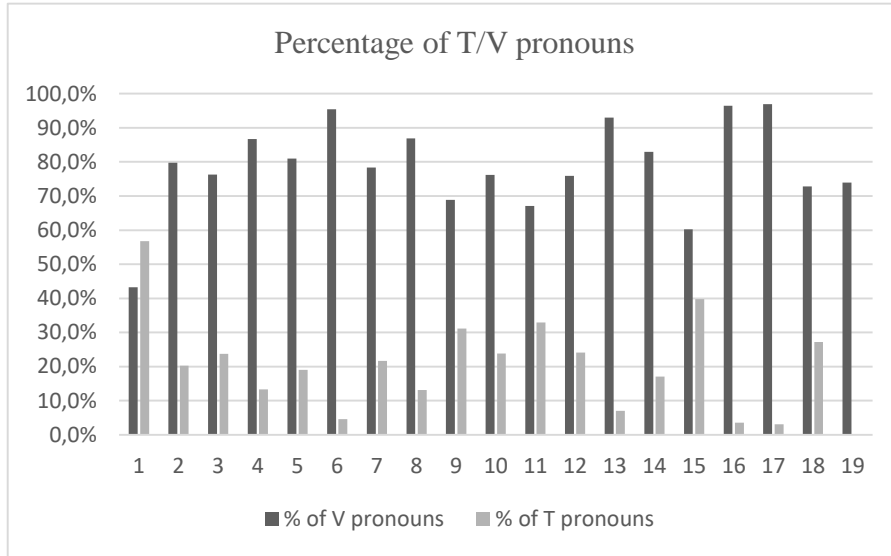
Figure 1. Percentage of T/V pronouns in the 19 examined stories

Table 1 and Figure 1 show that the number of T pronouns is smaller than the number of V pronouns. Stories of similar length can contain different amounts of dialogue, like *Slander and Strife* and *The Castle of Maidens* which have the same number of pages, but a different count of second person pronouns. In *Slander and Strife* T pronouns constitute only 7% of all second person pronouns usage, while in in *The Castle of the Maidens* it is 17%. In *The Siege of Benwick,* which is the shortest story, T pronouns make 26% of all T/V pronouns. *The Great Tournament* (one T pronoun), *The Poisoned Apple* (three T pronouns), and *The Fair Maid of Astolat* (four T pronouns) contain less than 5% of T pronouns when compared to V pronouns. *The Vengeance of Sir Gawain, The Day of Destiny,* and *Of King Arthur and Emperor Lucius* have the highest percentages of T pronouns. That tendency fits the topics of the first two stories, as their focus is on the conflicts between the knights of the Round Table. *Of King Arthur and Emperor Lucius* is the chapter that strays from the general tendency, where there are actually fewer V (43.4%) pronouns and more T pronouns (56.7%); possible reasons for that were discussed in section 2.5.

3.2. Qualitative analysis

Dialogues selected from the tales mentioned in the previous section were grouped into illocutionary speech acts - directives (orders and advices), expressives (compliments and boasting), with two impolite forms of expressives (insults) and

commissives (threats) being singled out in a separate section. This division made a more deductive analysis possible, starting from a larger pattern inside of which politeness and impoliteness work. After classifying a given fragment as one of the listed speech acts, the usage of T/V pronouns was analysed in terms of their polite and impolite application, along with the appearance of certain address forms, with extra-linguistic factors in mind.

Politeness and impoliteness were both looked at, as some dialogues contained only instances of polite or impolite usage of T/V pronouns or instances of both uses in one interaction. Moreover, face-threatening acts were also analysed, along with face-saving tactics and their possible consequences. The aim of this analysis was to show patterns of politeness and impoliteness in Malory's works, therefore, the fragments were not analysed in a vacuum, but related and compared with each other in order to see how character of an interaction influenced the pronoun usage.

After analysing each fragment separately, it was looked at as a part of a certain speech act, either containing repeating patterns or not. This was further analysed in the context of the overall plotline. The rationale for such approach stems from looking at the text as a set of speech acts which further form groups of interactions between the characters, as described by Del Lungo Camiciotti, "ritualised and polite ways of negotiating meaning do not exist as predefined entities but are constructed in interaction" (2008: 116).

Subsections 3.2.1 to 3.2.3 present the analysis of thirty fragments, along with their description and a discussion of their contents regarding speech acts, T/V pronouns, FTAs, and (im)politeness. As mentioned before, the analysis provides explanations and possible interpretations of such usage of these linguistic means, while taking extra-linguistic factors into consideration.

3.2.1. Directives

The following two sections contain the analysis of orders and advices, which fall under the category of directive speech acts as they are supposed to make the hearer do what the speaker wants (Searle 1969, 1976). Kohnen notes that from a modern point of view, directives "are often felt to threaten the addressee's negative face that is the freedom of action and freedom from imposition" (2008: 27). This is especially visible in the interactions of the sovereigns with their subject (e.g., King Arthur).

3.2.1.1. Orders

This analysis begins with a fragment that leaves no doubt of being an order of a superior to an inferior character. The use of a T form here can be interpreted as a sign of an uneven power relationship between the two characters. This was not

the case for all orders issued by Arthur to his subordinates as some were less evident, in order to maintain a polite attitude.

(1)   'Now, Merlion,' seyde kynge Arthure, 'go **thou** and/ aspye me in all thys londe fyfty knyghtes which bene of/ moste prouesse and worship.' (TKA I, 98, 26–28)

In example (1) Arthur orders Merlin to find him fifty great knights. He is not trying to be polite or courteous, he simply issues an order, clearly stating Merlin's status as subordinate. From the face point of view, Merlin has no choice but to fulfil this order, as it threatens his positive face as a member of Arthur's court.

(2)   'A jantill knyght,' seyde the kynge, 'have mercy upon/ my quene, curteyse knyght, for I am now sertayne she ys/ untruly defamed. And therefore, curteyse knyght,' the / kynge seyde, 'promyse her to do batayle for her, I require/ **you**, for the love **ye** owghe unto sir (Launcelot.)'/ (*Launcelot and Guinevere* II, 1052, 25–29).

Moreover, although in example (2) Arthur seems to be asking Sir Bors to fight as Guinevere's knight, the way he asks leaves little choice to his subordinate. The order, disguised as persuasion, contains politely used V pronouns and such forms as *jantill knight* and *curteyse knight,* appealing to a knight's duty to defend a lady's honour. Such opportunity cannot be ignored by an honourable, courteous knight, which the king uses as leverage, threatening Bors' face at the same time.

(3)   'As for that,' saide kynge Marke 'I requyre **you** as **ye**/ love me and my lady the quene La Beale Isode take **youre**/ armys and juste with sire Lameroke de Galis.' / 'Sir,' said sir Trystrames '**ye** bydde me do a thynge that/ is ayenste knyghthode. And well I can thynke that I shall / gyff hym a falle, for hit is no maystry: for my horse and y/ ben freysshe, and so is nat his horse and he. And wete **you**/ well that he woll take hit for grete unkyndenes, for ever one/ good is loth to take anothir at avauntage. But bycause/ I woll nat displease, as ye requyre me so muste I do and obey/ **youre** commaundemente.' (*Tristram de Lyones*, I, 428, 14–25)

A similar interaction takes place in example (3) between King Mark and Tristan, where he asks his knight to fight in Isolde's name. Although Tristan initially objects in his answer, he agrees to fight as he is asked by his king. Again, it is a face-threatening act resulting from an order disguised as a request.

The way King Arthur and King Mark speak in examples (2) and (3) could be interpreted as attempts of persuasion, if it was not for their position as well as the

usage of such formulae as *I require you.* There, although it can be translated as *I ask you,* the phrase indicates an order as a king or lord's wish had to be fulfilled. Still, the commands were enveloped in arguments, such as, "as ye love me and my lady" and "have mercy upon my queen", appealing to the knights' conscience and honour, therefore, protecting their 'face'.

(4)   'Make you redy, I pray **you**, in **youre** beste armour, wyth/**youre** brethrin, sir Gaherys and sir Ga(reth) to brynge my/ quene to the fyre and there to have her jougement.'/ 'Nay, my moste noble kynge,' seyde sir Gawaine, 'that/ woll I never do, for wyte **you** well I woll never be in that / place where so noble quene as ys my lady dame Gwenyver / shall take such a shameful ende. (...)' (*The Morte Arthur* III, 1176, 9–19)

Some orders of the king are met with objection from the subject, as in example (4), where Gawain refuses to bring Guinevere to her imminent death. This refusal contains firm statements of objection, such as *that woll I never do* or *I woll never be in that place.* This objection is carried out in the same manner as the order, and moreover, it is similar to a pleading; it contains V pronouns and complimenting address forms. From Gawain's point of view, it would be worse for his public face to listen to the king and help him execute the queen. It is somewhat unexpected that in such a male-dominated structure, with very few female characters, a queen would be more important than a king, however, this fits the convention of romance literature.

(5)   'Knyght full of thought and sleepy, telle me if/ thou saw any stronge beeste passé thys way.'/ 'Such one saw I,' seyde kynge Arthure, 'that ys paste nye two myle. What wolde ye with that beeste?' sayde Arthure./ 'Sir, I have folowed that beste longe and kylde myne horse, so wolde God I had another to folow my queste.'(TKA I, 42, 24–30).

(6)   'Sir knight,' seyd the kynge, 'leve that queste and suffir/ me to have hit, and I woll folowe hit another twelve-monthe.'/ 'A, foole!'seyde the kynge unto Arthure, 'hit ys in vayne/ thy desire, for hit shall be encheved but by me other/ by my nexte kynne.' (TKA I, 43,7–11)

When Arthur encounters an unknown knight as in examples (5) and (6), both characters are unaware that they are dealing with another king. The exchange begins with a polite undertone as polite nominal address forms and a V pronoun are applied. However, this changes when it becomes clear that neither is willing to withdraw from tracking the beast. Withdrawal would discredit a knight's honour, making him lose his face. The way they try to give each other orders also

threatens their faces. An argument ensues, and while Arthur uses *Sir* to address his opponent, he is addressed with a T pronoun, seemingly in an attempt to dominate the interaction. However, one of the two characters could possibly lose the fight this would lead to, therefore, losing his face. Arthur, being sure of his abilities, actually helps the other knight potentially save his face.

(7)   'Traytour knyght, come oute of the quenys chambir!/ For wyte thou well thou arte besette so that thou shalt nat ascape' (MA, III, 1166, 5–7).

In contrast, orders between knights are also depicted in a more aggressive way when they are a part of an open conflict, as seen in example (7), where the Knights of the Round Table want to capture Lancelot for having an affair with Guinevere. Gawain insults him and demands his surrender, dropping any honorifics in his speech.

(8)   'Sir,' seyde Merlion unto the kynge, 'woll **ye** geff me/ a gyffte?'/ 'Wherefore,' seyde kynge Arthure, 'sholde I gyff **the** a/ gyffte, chorle?'/ 'Sir,' seyd Merlion, 'ye were bettir gyff me a gyffte/ that ys nat in **youre** honde than to lose grete rychesse. For/ here in the same place there grete batayle was, ys grete / tresoure hydde in the earth.' (TKA I, 38, 15–23).

When it comes to relations with other classes of characters, a curious exchange occurs in example (8), when at one point in the story Merlin disguises himself as a peasant, whom Arthur addresses as *chorle* (someone from the lowest class). This interaction clearly demands an uneven usage of forms of address; therefore, Arthur uses a T form, while Merlin uses a V. Moreover, the disguised wizard is requesting a gift from the king, which additionally supports the usage of a second person plural pronoun. Yet, as the reader is aware that the peasant is actually Merlin, it is clear that the request is, in fact, implicitly closer to an order, being a double-layered FTA, as a peasant cannot possibly threaten a king's face, but Merlin could, as a member of a higher social class.

    In conclusion, orders in Malory's fiction are based on the power balance, of one speaker using a T form and receiving a V in response from the hearer, acknowledging his or her position. If the characters are unaware of their social or power positions, a conflict ensues (as in examples (5) and (6)). Moreover, when the speaker does not want to issue a direct order, but to disguise it as a persuasion, the T pronoun is replaced by a V form to support the politeness strategy. The usage of T/V pronouns here does not necessarily correspond to FTAs.

3.2.1.2. Advice

Giving advice can be considered an FTA, as through providing his or her insight the speaker also reveals the potential consequences of not following the advice. The hearers have the choice of listening to it or not with the risk of losing their public face if they fail at something. It can clearly be a form of influencing one's interactants into acting in a desired way. As a character, Merlin often tries to influence others into doing his bidding. Often he achieves it through suggesting and advising, pushing his interactant in the desired direction.

(9)   And as they rode, kynge Arthure seyde, 'I have no/ swerde.'/ 'No force,' seyde Merlyon, 'hereby ys a swerde that shall / be **youre,** and I may.'/ (...) And thys damesel woll come to / **you** anone, and than speke **ye** fayre to hir, that she may gyff / **you** that swerde..' (TKA I, 52, 15-18, 21–31)

(10)   'Whethir lyke **ye** better the swerde in othir the scawberde?'/ 'I lyke bettir the swerde,' seyde Arthure./ **Ye** 'ar the more unwyse, for the scawberde ys worth ten / of the swerde; for whyles **ye** have the scawberde uppon **you,** / **ye** shall lose no blood, be ye never so sore wounded. Therefore kepe well the scawberde allweyes with you.' (TKA I, 54, 7–12)

As can be seen in examples (9) and (10), Merlin solves Arthur's specific problem, while achieving the goal of equipping his companion with a magic weapon that will ensure victory. He also instructs Arthur on the value of the gift. All this is done with the use of V pronouns, where Merlin is the one with the knowledge and experience, and yet chooses to use polite forms of address. The usage of T pronouns here would possibly change the interaction from giving advice to ordering. The interaction in examples (9) and (10) indirectly threatens Arthur's face as a king and leader, where Merlin lectures him on the abilities of the scabbard. Generally, when addressing Arthur Merlin maintains a polite, distanced attitude, using proper forms of address and V instead of T pronouns. It is contrasted by his interactions with other characters, such as knights, whom he addresses with *thou* in most dialogues.

(11)   '(...) Well, than I woll/ counceyle **you,**' seyde the kyng, 'that **ye** go unto sir Bors / and pray hym for to do batayle for **you** for sir Launcelottis / sake, and uppon my lyff he woll nat refuse **you**. For well/ I se,' seyde the kynge, 'that none of the four-and-twenty/ knyghtes that were at **your** dyner where sir Patryse was/ slayne that woll do batayle for **you,** nother none of hem woll/ sey well of **you,** and that shall be grete sclaundir to **you** in/ thys courte.(...)' (Launcelot and Guinevere, III, 1051, 18–26)

Giving advice can be also a thinly veiled warning, containing advice and the idea of what will happen if one does not listen to the speaker. Similar to orders, advice restricts the hearer's freedom of choice through an FTA aimed at the face of the hearer. Clearly, in example (11) Arthur is telling Guinevere how to solve her problem, explaining the matter to her and giving a warning at the end. The queen is already in an uncertain position, moreover, her image reflects upon her husband's, threatening her face both as a wife and queen. Therefore, she should follow Arthur's words, who uses V forms to address his wife. It is possible that a second person plural pronoun was proper to giving advice; it is also probable that the pronouns appear because of the topic and/or relationship of the characters. Throughout the story, the reader can have the impression that Arthur and Guinevere seem to be more official rather than passionate towards each other. There are no instances of them having any romantic interactions.

Fragments in examples (9), (10), and (11) are multi-layered; however, they can be categorised as orders based on the result intended by the speaker.

3.2.2. Expressives

Expressives, as the name might suggest, express the feelings or emotions of the speaker towards the hearer, such as the ones listed by Taavitsainen and Jucker (2008: 7): "insults, apologies, compliments, thanks and greetings". Here I look at acts of complimenting and boasting, where the latter shows the feelings of the speakers towards themselves and the hearers. Insults are discussed in the section for impolite speech acts.

3.2.2.1. Compliments

Jucker (2009: 1612), describes compliments as very community-specific, with strong dependence on social factors. "Compliments that are appropriate in a particular situation for one language community may be inappropriate in a comparable situation for another language community", he explains. Moreover, compliments tend to put the recipient in a "double bind", where he or she will either come out of the interaction displaying an "impression of modesty" or as opposing the speaker. Depending on the community, both interpretations can have varying results. Examples (12) to (17) contain examples of compliments used in order to achieve different reactions from the recipients.

(12)   'A, fayre knyght,' sayde sir Gawayne, '**thou** moste nedis/ be a good man, for so is **thy** fadir. I knowe full well **thy**/ modir. In Ingelonde was **thou** borne. Alas, thes Romaynes/ this day have chaced us as wylde harys, and they have oure/ noble chyfften takyn in the felde. There was never a bettir/

knyght that strode uppon a steede. Loo where they lede / oure lordys over yondir brode launde. I make myne avowe,' / seyde sir Gawayne, 'I shall never se my lorde Arthure but yf/ I reskew hem that so lyghtly ar ledde us fro.' (NT, I, 210, 8–16)

In example (12) Gawain encounters a seemingly alien, apparently younger, knight, who turns out to be Sir Idres, whose family Gawain claims to know. The T pronoun usage could have been considered insulting; yet, Gawain is complimenting his interactant, praising Sir Uwain, Idres' father. Although a compliment may be threatening towards the speaker's face, expecting a positive reaction from the hearer, Gawain has done it indirectly. Despite having just met, both characters recognise each other as members of the same social group, moreover, Gawain closes the distance by mentioning Idres' family, allowing him not to offend the other knight. The usage of T pronoun constitutes a part of the process of changing the interaction into a personal one, instead of a possible argument. Moreover, Gawain has an upper hand only age-wise, but through the compliments and direct address forms, he assumes a status of solidarity. This interaction is consistent with other knight-to-knight dialogues in this chapter, where the usage of V forms is outweighed by T forms.

(13)   'Wyte **you** well,' seyde the queen, 'I wolde as fayne as **ye** that **ye/** myght com into me.'
         'Wolde **ye** so, madame,' seyde sir Launcelot, 'wyth **youre/** harte that I were with **you**?'
         '**Ye**, truly,' seyde the queen./ 'Than shall I prove my might,' seyde sir Launcelot, 'for **youre** love.'/ (LG, III, 1131, 14–20)

(14)   'Now, truly,' seyde the quyne, 'I have none armour/ nother helme, shylde, swerde, nother speare, wherefore I / dred me sore oure longe love ys com to a myschyvus ende./ For I here by their noyse there be many noble knyghtes, and/ well I wote they be surely armed, and ayenst them **ye** may/ make no resistence. Wherefore **ye** ar lykly to be slayne, and/ than shall I be brente! For and **ye** myght ascape them,'/ seyde the quene, 'I wolde nat doute but that **ye** wolde/ rescowe me in what daunger that I ever stood in.' (MA, III, 1165, 28–36)

A different application of compliments occurs between the lovers in the story, namely, Lancelot and Guinevere, and Tristan and Isolde. For example, fragments (13) and (14) show their mutual respect and gravity of situation, as Guinevere and Lancelot's affair is discovered by the Knights of the Round Table and the two characters are trying to prepare for battle. The Queen mentions their love in

example (14), but does not talk like a lover, using V pronouns to address Lancelot. Moreover, she takes the position of authority, giving advice and projecting the future. Her point is that if Lancelot survives, he will be able to save her later, whereas if he throws himself into a lost battle, they will both perish. This suggests that rather than trying to persuade him, Guinevere is exerting a kind of pressure on Lancelot from the higher position she takes as the seemingly more reasonable party. She threatens his face more than her own, even though both are clearly at stake. The exchange is dynamic in its nature, with Guinevere changing her approach within seconds, finishing with compliments.

(15)   'Nay, sir Launcelot, nay!' seyde the quene. 'Wyte **thou**/ well that I woll <nat> lyve longe aftir **thy** dayes. But and ye/ be slayne I woll take my dethe as mekely as ever ded marter/ take hys dethe for Jesu Crystes sake.' (MA, III, 1166, 25–28)

(16)   'Well, madame,' seyde sir Launcelot, 'syth hit ys so that/ the day ys com that oure love muste departe, wyte **you** well I/ shall selle my lyff as dere as I may. And a thousandfolde.' / seyde sir Launcelot, 'I am more hevyar for **you** than for my-/ self! And now I had levir than to me, that men might speke of/ my dedys or ever I were slayne.' (MA, III, 1166, 29–35).

Where in the previous fragment she chooses to be distant and serious, in the next part in example (15), she closes the distance, abandoning her cold composure in favour of a more emotional reaction. She begs and pleads Lancelot to stay, yet, she promises to die with the dignity of a martyr. Her promise contains the second person plural pronoun, suggesting that promises demanded seriousness and a more official approach. Lancelot knows he has to leave, and begs her, formally and with decorum, "Moste nobelest Crysten quene, I besech **you**, as **ye** have ben ever my speciall good lady, and I at all tymes **your** poure knyght and trew unto my power." (MA, III, 1166, 13–15). In example (16) he attempts to save his face as a lover and a knight, as he explains that he will die for both causes.

(17)   'Fayre lady, I am but a feeble knyght, and but/ late I had bene dede, had nat **your** good ladyship bene./ Now, fayre lady, what wolde **ye** that I sholde do in this/ mater? Well **ye** wote, my lady, that I may nat juste.'/ 'A, Tramtryste!' seyde La Beale Isode, 'why woll **ye**/ nat have ado at that turnamente? For well I wote that sir/ Palmydes woll be there and to do what he may. And/ therefore, sir Tramtryste, I pray **you** for to be there, for / ellys sir Palomydes ys lyke to wynne the degree.' / 'Madam, as for that, hit may be so, for he is a proved/ knyght and I am but a younge knight ad late made, and the / first batayle that ever I ded hit myssehapped me to be sore /

wounded, as **ye** se. But and I wyste that **ye** wolde be my/ bettir lady, at the turnemente woll I be, on this covenaunte: / so that **ye** woll kepe my counceyle and lette no creature have/ knowlech that I shall juste but **yourself** and suche as **ye**/ woll to kepe **your** counceyle, my poure person shall [I] / jouparte there for youre sake, that peradventure sir Palo-/ mydes shall know whan that I com.'/ 'Thereto sayde La Beale Isode, 'Do **your** beste, and as I/ can,' seyde La Beale isode, 'I shall purvey horse and armoure/ for **you** at my devyse.'/ 'As **ye** woll, soe be hit,' seyde sir Tramtryste, 'I woll be at/ **your** commaundemente.' (TdL, I, 385, 27–36, 386, 1–14)

The exchange presented in fragment (17) revolves around Tristan complimenting Isolde, both with the usage of V pronouns and nominal forms, such as, "fayre lady". Additionally, he shows his lower status in this interaction, with the usage of "feeble knight" or "my poure persone". Both characters respond in a similar manner, maintaining their distance. This style continues to appear in their dialogues even when the author is hinting towards their feelings. Moreover, Tristan never uses *thou* when addressing Isolde; she, on the other hand, uses a T form to show her affection, "A, jantyll knight!' seyde La Beale Isode, 'full wo I am of **thy** departynge, for I saw never man that ever I ought so good wyll to,' and therewithal she wepte hertyly." (TdL, I, 392, 7–9).

When it comes to compliments and displays of affection, it is visible that in Malory's fiction the queen (Guinevere, Isolde) was allowed to use a T pronoun, whereas the knight would still respond with a V form proper to his status. Therefore, it can be stated that social status outweighed personal relations, most probably being a part of the romance convention on love, where the lady is worshipped like a goddess. This reality was described by Bradbrook as "a world in which family relationships, though they exist, are usually of comparatively little significance", pointing out that the vassal-knight relationship was of more significance than the one of lady-lover, with the example of the love triangle Arthur-Guinevere-Lancelot (1958: 12).

3.2.2.2. Boasting

Boasting is an attempt of positioning oneself over the hearer through glorifying one's deeds. By default, while one person is lauded, the position of the other interlocutor is lowered, provided the attempt is successful. Therefore, boasting has a potentially adverse effect on the interactant, and can be based on an FTA, but it is not overtly as impolite as insults and threats. In the story, there are some discrepancies in the acts of boasting, where knights try to show their superiority over their opponent.

(18) 'A, **thou** false knyght,' seyde sir Gawayne, 'that **thou**/ menyst by sir Lamorak But wyte **thou** well, I slew hym!'/ 'Sir, **ye** slew hym nat **youreselff**,' seyde sir Launcelot, 'for / hit had ben overmuch for **you**, for he was one of the best/ knyghtes crystynde of his ayge. And it was grete pité of hys/ deth!' / 'Well, well, sir Launcelot,' seyde Sir Gawayne, 'sythyn / **thou** enbraydyst me of Sir Lamorak, wyte **thou** well I shall / never leve **the** tyll I have **the** at suche avayle that **thou** shalt nat ascape my hondis' (MA, III, 1190, 5–10)

(19) 'Well, well, sir Launcelot,' seyde the kynge,/ 'I have gyvvyn **you** no cause to do to me as **ye** have done, / for I have worshipt **you** and **youres** more than ony othir knyghtes.' (MA III, 1197, 32–34).

The fragments in examples (18) and (19) show a character boasting; a list of one's deeds and achievements is a shared element. What differs is the usage of second person pronouns and nominal address forms. When Lancelot is boasting about himself, his speech is still that of a knight, courtly and elegant, although he is belittling his opponent with the content. Lancelot tries to damage his opponent's positive face with the grand statements, displaying and emphasising his public face to everyone. Gawain uses T pronouns and a pejorative address form "false knyght", responding with a similar face-threat. Moreover, Gawain continues to use the T form, even after Lancelot responds with a V pronoun, and the V pronoun does not mitigate the overall impolite character of Lancelot's speech. The conflict escalates to the siege of Lancelot's castle, during which Arthur expresses disdain (in example (19)) over Lancelot's actions, as he valued him as a knight. Despite his anger, the king uses V forms and stresses that he held Lancelot in high esteem. He does not seem to aim at damaging Lancelot's face yet; the threat is rather implied than actually posed.

(20) 'My lorde,' seyde sir Launcelot, 'so **ye** be nat displeased,/ **ye** shall undirstonde that I and myne have done **you** oftyn-/ tymes bettir servyse than ony othir knyghtes have done, in / many dyverce placis; and where **ye** have bene full ha(r)d/ bestadde dyvers tymes, I have rescowed **you** frome many/ daungers; and ever unto my power I was glad to please **you**/ and my lorde sir Gawayne. In justis and in turnementis and/ in batayles set, bothe on horsebak and on foote, I have/ oftyn rescowed **you**, and **you**, my lorde sir Gawayne, and / many mo of **youre** knyghtes in many dyvers placis.' (MA, III, 1198, 1–10)

Lancelot answers in example (20) in a similar manner, listing his accomplishments as a member of Arthur's party. He is clearly boasting that he

has done more than any other member has, rejecting the FTA; moreover, he states that he is superior in any field. Whether it is bitterness, fear of imminent death, or irritation, Lancelot does not show any negativity in the address forms he uses (V forms, *my lorde)*. Clearly, his desire is to change Arthur's mind on attacking and/or holding a grudge against Lancelot. Boasting does not seem to require a specific type of pronoun, being dependent on the attitude of the speaker towards the hearer. Lancelot boasts while trying to dissuade his opponents from attacking his castle, therefore, the use of V forms is understandable. Gawain, on the other hand, aims at exacerbating the conflict, therefore the impolite address forms, accentuated by the T forms. However, all acts of boasting contain a face-threatening act, which shows to be a requirement in damaging the hearer's position.

3.2.3. Impolite speech acts

As mentioned in the section on speech acts (2.3) two impolite speech acts were selected from the fragments found in the analysed stories: insults (expressives) and threats (commissives). Here the impolite context is obvious to both interactants, and the speaker is not trying to hide the negative emotions or intentions toward the hearer, whether it is hurting one's face or causing actual physical pain.

3.2.3.1. Insults

Insults and invectives could be seen throughout the aforementioned types of speech acts present in Malory's fiction; this fragment focuses on the act of insulting another character as a whole. Following Jucker and Taavitsainen (2000: 73), an insult has to consist of a presumption about the recipient, which is insulting/demeaning to the recipient, who then considers it an intentional action of the speaker. The insulting effect can be strengthened by the presence of certain vocabulary aimed at demeaning the subject, such as *recrayed, false, traytour, lechourere, unwyse*. The first acts of insulting discussed here focus on the visit of the messengers form the Roman Empire. Arthur is the king of his land, which makes him the most powerful person in the vicinity; hence, from his point of view, the visiting messengers from the Roman Empire owe him respect and should use the V pronoun as a means of showing that polite attitude. However, from the point of view of the envoys, they are the ones closer to the Emperor, which puts them above king Arthur. During this power clash in example (21) both parties demean and insult each other with the use of T pronouns, invectives, and threats, Malory describes Arthur as *angred* (angered). An important factor here is that the envoys carry not only their own faces, but also the Emperor's public

image, a much heavier burden. Arthur must be aware of that, yet still attacks. Apart from T pronouns, Arthur calls the messenger a '*recraydest* (cowardly, recreant) coward', supporting the insulting tone of his speech.

(21)   '**Thou** recraydest coward/ knyghte, why feryst **thou** my countenance? There be in / this halle, and they were sore aggreved, **thou** durste nat / for a deukedom of londis loke in their facis.'/ 'Sir,' seyde one of the senatoures, 'so Cryste me helpe,/ I was so aferde whan I loked in **thy** face that myne herte/ wolde nat serve for to sey my message. But sytthen hit is/ my wylle for sey myne erande, the gretis welle Lucius, / the Emperour of Roome, and commaundis **the** upon/ payne that woll falle to sende hym trewage of this realme/ that **thy** fadir, Uther Pendragon payde, other ellys he woll / bereve **the** all **thy** realmys that **thou** weldyst, and **thou** as/ rebelle, not knowynge hym as soverayne, withholdest/ and reteynest, contrary to the statues and decrees made/ by the noble and worthy Julius Cezar, conqueror of this / realme.' (NT I, 185, 19, 186, 1–15)

Fragment (21) comes from *Of King Arthur and Emperor Lucius,* which has been described in more details in section 2.5. Due to its supposed alliterative character it is unclear whether the usage of T pronouns in this fragment is a result of the interaction between Arthur and the messengers, or if it is the result of alliteration, however, Arthur's usage of T pronouns would be consistent with his angered state of mind.

(22)   'Well,' seyde Arthure, '**thou** haste seyde **thy** message,/ the whych ys the moste orgulus and lewdiste message that/ evir man had issente unto a kynge. Also **thou** mayse se/ my bearde ys full yonge yet to make off a purphile. But/ telle **thou thy** kynge thus, that I owghe hym (none homage) / ne none of myne elders; but or hit be longe to, he shall do/ me omage on bothe his knees, other ellis he shall be lese hys/ hede, by the fayth of my body! For thys is the moste / shamefullyste message that ever y herde speke off. I have/ aspyed **thy** kynge never yette mette with worshipful man./ But telle hym I woll have hys hede withoute he do me / omage.' (TKA I, 55, 5–16)

Similarly, Arthur insults the messenger from a king demanding homage in example (22), boasting that he will make the other ruler kneel before him. Customarily an envoy from a sovereign would be higher or at least equal to the subject. Through the application of T pronouns Arthur potentially lowers the knight's position in this interaction. Moreover, these pronouns seem to be of an insulting character, in relation to such expressions as "moste shamefullyste message" or "orgulus and

lewdiste", and the overall tone of the speech shows Arthur's negative view of his interactant. As the knight is a representative, an extension of his superior's power, Arthur's way of addressing his guest insults also King Royns, damaging his positive face. Arthur threatens here to defeat King Royns and cut his head off instead of a beard if he does not pay homage on his knees to Arthur.

(23)   'A, **thou** false traytoure knyght! Loke **thou** never abyde in/ my courte, and lyghtly that **thou** voyde my chambir! And nat/ so hardy, **thou** false traytoure knyght, that evermore **thou**/ com in my syght!' (TdL, II, 805, 26–29)

An insult that keeps reappearing is the term "traitor", as seen in fragment (23). It shows how important honour is in Malory's world. In this fragment, Guinevere finds out that Lancelot was not loyal to their love, and spent the night with Elayne. She insults him with invectives accompanied by T pronouns, threatens his positive face, and orders to leave her court in an overall aggressive, impolite manner.

(24)   'Sir Launcelot, I se and fele dayly that **youre** love be-gynnth to slake, for **ye** have no joy to be in my presence,/ but ever **ye** ar oute of thys courte, and quarels and maters **ye**/ have nowadayes forladyes, madyns and jantillwomen, more/ than ever **ye** were wonte to have beforehande.' (LG, III, 1045, 32–4, 1046, 1–2)

Similarly, in example (24) Guinevere is offended by Lancelot's lack of attention, both as her admirer/lover and knight. Her hurt and anger is visible in the accusations she makes about Lancelot's promiscuity and unfaithfulness, again aiming at his positive face; the usage of a V pronoun matches the overall negative attitude towards Lancelot. Although both examples (23) and (24) seem to have a similar result, different pronouns were employed. The difference can lie in distance, as V pronouns can express the speaker's distance to the subject or person, and T pronouns can express closeness and intimacy (Nakayasu 2013, Jucker 2010, Jucker 2012). Therefore, the interaction in fragment (23) can be interpreted as a personal, emotional one, while example (24) is more formal and impersonal.

(25)   'Sir Launcelot, now I wel understonde that **thou** arte a/ false, recrayed knyght and a common lechourere, and lovyste/ and holdiste othir ladyes, and of me **thou** haste dysdayne/ and scorne. Forwyte **thou** well, now I undirstonde **thy**/ falsehede I shall never love **the** more, and loke **thou** be/ never so hardy to com in my syght. And ryght here I / discharge **the** thys courte, that **thou** nevercom within hit,/ and I forfende **the** my felyship, and uppon payne of **thy/** hede that **thou** se me nevermore!' (LG, III, 1047, 1–9)

When the queen resorts again to using a T pronoun, in example (25), it is in a similar context – to insult Lancelot for leaving her. She accuses him of cheating on her and lying to her, and decides to dismiss him out of her court. The T form keeps reappearing in an impolite interpretation, while a V form does not appear even once in this fragment. The queen is consistent in her style of speech, using such words as *recrayed* or *lechourere* (lecher). For a knight famous for his positive image, these words seem particularly insulting, as well as damaging as an FTA.

Speech acts presented in the fragments from fragments (21) to (25) are consistent with the use of second person singular pronouns in order to demean the hearer and to give the speaker a position of dominance. All of the discussed fragments contain insults that are accompanied by or consist of other impolite features – FTAs and invectives (e.g., *false traytoure knight* in example (23)) aimed at the hearer.

3.2.3.2. Threats

Commissives "commit the speaker to a future course of action" (Blanco Salgueiro 2010: 1) and threats do it in a particularly negative, impolite way aimed at the hearer. Threats in Malory's fiction usually consist of a number of elements, namely, T pronouns used in an impolite context, insulting address forms, a promise and/or an order, elements of boasting, and the actual threat.

(26)   'Com forth,' seyde kynge Arthur unto sir Launcelot, 'and/ **thou** darste, and I promyse **the** shall I mete **the** in myddis / of thys fylde.'/ 'God deffende me,' seyde sir Launcelot, 'that ever I / shulde encounter wyth the moste noble kynge that made me / knyght.'/ 'Now, fye uppon **thy** fayre langyage!' seyde the kynge,/ 'for wyte **thou** well and truste hit, I am **thy** mortall foo and/ ever woll my deth-day; for **thou** haste slayne my good / knyghtes and full noble men of my blood, that shall I never/ recover agayne. Also **thou** haste layne be my quene and/ holdyn her many wynters and sytthyn, lyke a traytoure,/ taken her fro me by fors."(MA III, 1187, 23–35)

In fragment (26), Arthur starts with an order, while using T pronouns, and promises Lancelot to meet him on the battlefield. Then, the king proceeds to boast and threaten his opponent, explaining his reasons.

(27)   '**Thou** traytoure, sir Lancelot, now ar **thou** takyn!' (MA, III, 1165, 18)

A less elaborate threat appears in example (27), when the Knights of the Round Table are trying to arrest Lancelot for his affair with the queen. It is an exclamation of the attacking party, where they call Lancelot a traitor and say that he has nowhere to escape. This is accompanied by the use of T pronouns in agreement with that impolite context.

(28)   'Sir, the kynge may do as he wyll,'seyde sir Gawayne,/ 'but wyte **thou** well, sir Launcelot, **thou** and I shall never be/ accorded whyle we lyve, for **thou** hast slayne three of my/ brethryn. And two of them **thou** slew traytourly and piteu-/ ously, for they bare no harneys ayenst **the**, nother none/ wold do.' (MA, III, 1199, 5–10)

Later in the story, Gawain continues with his threats directed at Lancelot, stating in example (28) that his grudge is independent of King Arthur's will. He states, in a vow-like manner that he will never make peace with his opponent.

(29)   **'Thou** traytoures! What art **thou** that I have layne bye all/ this nyght? **Thou** shalt dye ryght here of myne hondys!'/ Than this fayre lady Elayne skypped oute her bedde all/ naked and seyde,/ 'Fayre curteyse knyght sir Launcelot,' knelynge byfore/ hym, '**ye** ar comyn of kynges bloode, and therefore I requyre **you**/ have mercy uppon me! And as **thou** arte renowned the / moste noble knyght of the worlde, sle me nat, for I have in/ my wombe bygetyn of **the** that shall be the moste nobelyste/ knyght of the worlde.'/ 'A, false traytoures! Why haste **thou** betrayed me? Telle me/ anone,' seyde sir Launcelot, 'what **thou** arte.'/ 'Sir,' she seyde, 'I am Elayne, the doughter of kynge/ Pelles.'/ 'Well,' seyde sir Launcelot, 'I woll forgyff **you**.'/ (TdL, II, 795, 27–33, 796, 1–8)

Similarly, in fragment (29) Lancelot promises to kill the woman who tricked him into sleeping with her, Lady Elayne. This is one of the few instances where Lancelot loses his composure and addresses someone with a T form, moreover used impolitely. It might be due to the fact that such an act could threaten his public image and his relationship with the queen. In response, Elayne addresses him firstly with a V form, complimenting his knighthood ("fayre curteyse knight"), and asking for forgiveness. Then, her tone changes to a more personal one, *thou* and *the* is used, closing the distance between the characters, as she informs Lancelot about her pregnancy. Only when she finally explains who she is, the knight returns to using a V form in a formulaic statement *I woll forgyff you,* indicating a neutral or polite attitude. Having an affair with a Lady appears to be less threatening to a knight's image than with any maiden, her position being a major factor in the FTA.

(30)   Than sir Trystramys com unto La Beall Isode and seyde,/ 'Madame, here ys
        a lettir that was sente unto **you,** and/ here ys the lettir that **ye** sente unto hym
        that sente **you** that/ lettir. Alas! madame, the good love that I have lovyd
        you,/ and many londis and grete rychesse have I forsakyn for/ youre love!
        And now ye ar a traytouras unto me, which dothe/ me grete payne./ 'But as
        for the, sir Keyhydyns, I brought the oute of/ Bretayne into thys contrey, and
        thy fadir, kynge Howell, I/ wan hys londis. Howbehit I wedded thy syster,
        Isode le/ Blaunche Maynes, for the goodness she ded unto me, and/ yet, as I
        am a trew knight, she ys a clene maydyn for me./ But wyte thou well, syr
        Keyhydyns, for thys flashed and/ Treson thou hast done unto me, I woll
        revenge hit upon the!'/ 'Sir Keyhidyns, kepe the!' And than La Beall Isode
        sowned/ to the erthe. (TdL, III, 493, 27–35, 494, 1–8)

Another act of threatening appears in fragment (30), between Tristan, Isolde, and
Kehydius. Although both Isolde and Kehydius participated in the romantic letter
exchange mentioned in the fragment, only the knight hears threats from Tristan,
being addressed with a demeaning second person singular pronoun. Isolde is still
addressed with respect; she is still called a traitor but it seems to be of less value.
Implementation of those means allows Tristan to successfully diminish
Kehydius' value in this interaction, while putting Isolde in an uncomfortable
position, without greater damage to the relationship. As an FTA, it is possible
that due to her social position, Isolde could not be threatened by Tristan. The fact
that he is in love with her also seems like a plausible reason.

    All threats presented here follow a similar pattern and the T pronoun used in
an impolite, threating context seems to be an indispensable part of that, allowing
the speaker to demean the hearer and try to establish dominance.

4. Discussion and conclusions

The purpose of this article was to systematise and classify the application of T/V
pronouns by Malory's characters, in terms of politeness and impoliteness in four
kinds of speech acts, with FTAs in mind. What was found in selected examples
is that, firstly, some characters rarely resort to using T forms, while some employ
them quite eagerly. Sir Lancelot is one example, as his speeches, dominated by
V pronouns used in polite statements, often indicate distance and fitted his courtly
behaviour and knightly virtues. However, he is very eager to threaten his
opponent's face in times of conflict. If his face is threatened, he tries to save it
using his knightly valour. The knight seems to be the most conscious about his
style of speaking. On the other hand, there is Sir Gawain, who uses a lower
register, with negatively used T pronouns and FTAs, fitting his emotional state,
but unfit to his social status. Nevertheless, most characters use the polite

application for V-forms, from which they occasionally steer away if the message requires a more varied emotional tone. Arthur has the relative power to set the tone of the interaction and, as such, choose which form of address and pronouns he uses. Still, he tries to maintain the forms proper for different social groups and situations, with the exception of his knights, a group by default addressed with a V form carrying politeness.

As for speech acts themselves, after dividing the selected fragments into subgroups, certain patterns become visible; for example, patterns showing that threats often contain both elements of insults and boasting. Moreover, polite and impolite usages of address forms do co-appear with T pronouns, depending on the kind of speech act. Although at first sight the appearance of T forms seems like an oddity, an obstruction of the "proper" formula, they do fit into the pattern of an occasional impolite interaction. Within the speech acts, the usage of T/V pronouns and FTAs does not necessarily correlate with each other. Clearly, *thou* appears along with a face-threat. However, as can be seen in Table 2, FTAs are not exclusive to T pronouns only, as interactions in fragments (3–5), (8), (10–11), (13–14), (19–20), and (24) consist of both an FTA and a V pronoun. Moreover, there are four interactions that do not incorporate a face-threat – example (12) contains a T pronoun, but fragments (9), (16), and (17) contain a V pronoun. What is also visible is that speech acts themselves do not predetermine the usage of T/V pronouns in certain contexts.

Table 2. Speech acts, face-threatening acts, and T/V pronouns in the analysed fragments

Interaction No.	Type of speech act	Speech act	FTA	Pronoun
1	directive	order	Yes	T
2	directive	order	Yes	V
3	directive	order	Yes	V
4	directive	order	Yes	V
5	directive	order	Yes	T
6	directive	order	Yes	T
7	directive	order	Yes	T
8	directive	order	Yes	V
9	directive	advice	No	V
10	directive	advice	Yes	V
11	directive	advice	Yes	V
12	expressive	compliment	No	T

13	expressive	compliment	Yes	V
14	expressive	compliment	Yes	V
15	expressive	compliment	Yes	T
16	expressive	compliment	No	V
17	expressive	compliment	No	V
18	expressive	boasting	Yes	T
19	expressive	boasting	Yes	V
20	expressive	boasting	Yes	V
21	expressive	insults	Yes	T
22	expressive	insults	Yes	T
23	expressive	insults	Yes	T
24	expressive	insults	Yes	V
25	expressive	insults	Yes	T
26	commissive	threats	Yes	T
27	commissive	threats	Yes	T
28	commissive	threats	Yes	T
29	commissive	threats	Yes	T
30	commissive	threats	Yes	T

Malory's characters are not presented as making a choice between chivalry and courtesy. This is in agreement with what has been commented on by Jucker (2014: 8), following Watts (2005: xliii), regarding the markedness of polite and impolite behaviour and its appropriateness. Moreover, this seems to be in accordance with Watts' idea of 'politic behaviour' (1989: 135, 1992: 50, 2003: 241, 276) and with the criticism of Brown and Levinson's theory presented in Bax and Kádár (2012). It seems that in the fragments presented in this paper, V pronouns are either the unmarked, neutral, and appropriate forms, or are marked as polite behaviour; whereas T pronouns are abusive or marked with impolite behaviour, unless they are used to close the distance or show affection. The latter is less frequent - in such a case *thou* or *thy* can even be considered as compliments, depending on the context. FTAs are a factor here, but definitely not a determining one. The context of the whole interaction and the speech act in use seems to have the most power over the interaction's polite or impolite character, determining the interpretation of T/V pronouns as polite, neutral or impolite.

To conclude, although (im)politeness can be visible in the use of T/V pronouns, it is not always straightforward that a T-form equals an impolite interaction, and a V-form is always used in a polite context. More factors have to be taken into consideration, such as the kind of speech act, the intention of the speaker and the background of the interaction. The results of this analysis support the need for approaching each character individually, while looking at external factors. In case of Malory's fiction, these include social constraints and courtly

behaviour/chivalric code, which are crucial to understanding the mechanics between the characters. Further research on *The Works of Sir Thomas Malory* should extend to searching for and analysing more interactions with V pronoun appearing with FTAs in impolite contexts. This could provide more evidence for a non-binary treatment of T/V pronouns in the context of (im)politeness.

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