

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, tests publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30.

THE UNIVERSITY OF ALBERTA

TOWARDS A MEDIEVAL NARRATOLOGY:
DISCOURSE AND NARRATION IN
CHRETIEN'S YVAIN AND CHAUCER'S TROILUS

BY

SALWA SHAFIK-GHALY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF COMPARATIVE LITERATURE

EDMONTON, ALBERTA

Fall 1988

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-45713-9

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: SALWA SHAFIK-GHALY

TITLE OF THESIS: TOWARDS A MEDIEVAL NARRATOLOGY: DISCOURSE
AND NARRATION IN CHRÉTIEN'S YVAIN AND CHAUCER'S TROILUS /

DEGREE: DOCTOR OF PHILOSOPHY

YEAR THIS DEGREE GRANTED: 1988

Permission is hereby granted to the THE UNIVERSITY OF ALBERTA LIBRARY to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.



10714-58 Avenue

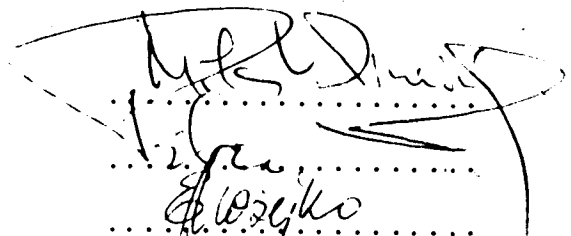
Edmonton

Date: September 4, 1988.

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Towards a Medieval Narratology: Discourse and Narration in Chrétien's Yvain and Chaucer's Troilus submitted by Salwa Shafik-Ghaly in partial fulfilment of the requirements for the degree of Doctor of Philosophy


.....
.....
.....
.....
.....

Date: September 4, 1988

DEDICATION

This dissertation is dedicated to the memory of my grandmother, Elaine Armanios.

ABSTRACT

This dissertation has two primary objectives. First, a descriptive, analytical study designed to examine tectonics and compositional strategies in Chrétien and Chaucer is undertaken. Special emphasis is placed on hitherto overlooked elements of medieval dispositio. Time relations, for example, are explored in terms of order, duration and frequency. The second, in some ways more difficult, though related, aim, is to demonstrate how discourse and narration in Yvain and Troilus are shaped by remnants of orality and by a gradually evolving textuality. The attempt is made to define this new textuality and to describe its dynamics. To this end, such issues as acts and levels of narration, communicational processes between narrator and narratee, moments of enunciation, as well as the expanding role of the secular auctor, are probed. While Genettian narratology is employed in the scrutiny of dispositio in the first part of this thesis, Anglo-American narratology, with its emphasis on pragmatics, is deployed in the exploration of narratio in the second part. Narratology is useful insofar as it provides the critic with a clearly conceptualized and reasonably well developed framework within which new perspectives on the economy of the medieval narrative can be carved out. Like other methodological apparatuses, however, narratological models are necessarily flawed and can be period-bound. For

this reason, steps were taken to adjust borrowed models to medieval literary studies.

Whenever appropriate, Chrétien's and Chaucer's works are placed synchronically within the larger context of medieval literary tradition. The findings, hypotheses and arguments proffered, however, remain corpus-specific and can not be transferred wholesale to other works of the same period.

Consequently, this dissertation is a first step towards the elaboration of a "medieval narratology" which would ideally be suited for the scrutiny of the problematics of any medieval narrative.

The fundamental goal of such a narratology would be to attempt an adequate answer to the questions "what is literature?" and "what is writing?" in the high and late Middle Ages. The answers advanced in this dissertation are partially based on the examination of the conflict between the medieval principle of clarity, or manifestatio, and the ambiguity engendered by the written word. The medieval author is torn between "clarifying" his text, on the one hand, and opening the door for polysemy, on the other. Without doubt, the roots of this tension have to be sought in the transition from orality to textuality. Sophisticated modi legendi and metafictional gloss, dramatized narrator-focalizers, elaborate authorial personae, and authorial signatures in abstracts and codas, are means by which Chrétien, Chaucer and others control their writing and facilitate reception and decoding.

ACKNOWLEDGEMENTS

I wish to acknowledge the Social Sciences and-Humanities Research Council of Canada as well as the Province and the University of Alberta for their financial support. Thanks are due as well to the Faculty of Graduate Studies of the University of Alberta for two travel grants. It also gives me pleasure to acknowledge the assistance I received at the Centre For Comparative Literature at the University of Toronto where I was Visiting Scholar for two years. Professor Peter Nesselroth welcomed me into the Centre and enabled me to participate in the stimulating seminars of Professors Edward Said, Wlad Godzich and Mieke Bal. Professors Godzich and Bal clarified for me certain narratological concepts. I owe a debt of gratitude to many people at the University of Alberta. Professor J. D. W. Crowther was instrumental in shaping my thinking about Chaucer. Professor Milan Dimić helped me define the dissertation topic in the initial phases and was an invaluable resource. Professor Joan Brumlik made many suggestions and corrections which strengthened this project. I appreciated her unflagging enthusiasm about my work. My thanks to Professor Edward Mozejko for reading the dissertation and for his feedback. I should also like

to thank Professor Peter Haidu of the University of California at Los Angeles for his valuable comments. To my supervisor, Professor E. D. Blodgett, I am deeply indebted for constructive criticism, practical help, and inspired editorial advice. He was always ready to give of his breadth of learning, and it was indeed a pleasure and a privilege to work closely with him. On a personal note, I wish to thank Ms. Farida al-Dars, Dr. Paul Russell, Dr. Barbara Jacennik, Ms. Stavroula Balopoulou, Dr. Ibrahim Najjar, Ms. Isobel Smith, Mr. Steven Totosy, Mr. David Cross, and Mrs. Marguerite Daus. They all took an interest in this dissertation and helped me in various ways. I am grateful to my parents, sister and grandfather for their support. My mother, Professor Hanna Fahmy, was the first to show me the joys that can be reaped from the willing suspension of disbelief. Finally, my heartiest thanks to my spouse, Timothy Daus, for standing by me.

TABLE OF CONTENTS

CHAPTER	PAGE
INTRODUCTION	1
METHODOLOGY	29
The Present State of Medieval	
Scholarship	29
Narratology and Medieval Studies	36
ORDER	39
DURATION	76
FREQUENCY	108
THE AUTHOR	120
Survey of the Signs of	
the Author-Subject	130
The Function of the Signature	134
The Abstract	147
The Coda	158
THE NEW TEXTUALITY: FROM	
THE SPOKEN TO THE WRITTEN WORD	165
THE IMPLIED AUTHOR	185
THE NARRATOR FIGURE	206
Social Status	210
Reliability and Unreliability	216

CHAPTER**PAGE**

Intrusiveness.	227
The Narrator in Troilus.	231
Troilus's Narrator and Pandarus.	233
The Narrator and Criseyde	244
FOCALIZATION	254
CONCLUSION	275
BIBLIOGRAPHY	285
Primary Sources.	285
Secondary Sources.	287

INTRODUCTION

The title of this dissertation is "Towards a Medieval Narratology: Discourse and Narration in Chrétien's *Yvain* and Chaucer's *Troilus*". This study is, as the title suggests, inspired by new developments in the field of narratology, a field which, as Morton Bloomfield notes, holds great promise¹ but which has yet to be exploited in medieval studies (Bloomfield 1981). Narratology is closely allied with poetics but also with the general field of rhetorics. When narratologists undertake to describe the components of a text with "scientific" consistency, they are in effect in the realm of poetics, whereas when they turn their attention to the text as a process of communication and to pragmatics, they are involved in rhetorics. Both poetics and rhetorics complement each other in the present study, for while the former is particularly useful in the analysis of disposition, the latter aids in grasping the functioning of narrative.

That the preoccupation with narrative is not strictly a modern phenomenon is a well documented fact. Indeed, the history of literary criticism is fraught with attempts at establishing taxonomies to aid in classifying and examining narrative. Over the last few decades, however, rigorous structural and linguistic analyses have been brought to bear on the study of narrative (Fowler 1983, 1986). Structuralism, with its roots in Russian formalism and the

Prague Linguistic Circle, can be seen as a major conceptual force behind some recent advances in what is now called "narratology." Systematic naming of narrative categories as well as attempts at introducing new strategies to describe the functioning of narrative have contributed to making narratology a vibrant branch of modern literary theory. These "newly-named" (though not necessarily "newly-discovered" or "invented") categories are of special interest to us in this thesis. One of our tasks will be to define these basic categories and terms in a way that is meaningful in the context of medieval literature.

The aims of this project are twofold. First, a descriptive, analytical study designed to examine the ways in which Chrétien and Chaucer construct their narrative will be undertaken. Special emphasis will be placed on hitherto overlooked elements of medieval dispositio such as order, duration and frequency. For, just as to understand Robbe-Grillet and other postmodernist authors a critic has to study discourse, the key to an enhanced appreciation of medieval écriture lies in an examination of medieval modes of discourse, which, some have argued, are no less challenging or innovative than modern or postmodern ones (e.g. Zumthor 1972, 339-45). After all, it is during the high and late Middle Ages that a linguistic revolution takes place. Not only do the vernaculars gain respectability, but

also the literary canons are slowly established following a long period of experimentation with forms and genres (Curtius 1953, 260-72; Le Gentil 1968, 7-55; Badel 1969, 137-216; Zumthor 1972, 19-63).

The second, in some ways more difficult and ambitious, though related, aim, is to show how the composition of Yvain and Troilus is shaped both by residues of orality and by a gradually evolving textuality. How this reflects on narratio is of prime importance to us here. This thesis examines ways in which narration is foregrounded and the communication act carried out in two texts which, while belonging to different literatures, languages and centuries, still share enough formal and literary particulars to offer sufficient grounds for a comparison. In studying narration, we will inquire into what Vance calls "the inter-textualization of the instance of narrative discourse" and the text as a "productivity" rather than "product" (1978, 133). This approach which analyzes how the work is dramatized as performance and reception and how it situates itself vis-à-vis "authority," or, other influential texts in the medieval canon, constitutes, Vance suggests, a new and promising way of describing and classifying medieval texts (1978, 133).

How these goals will be executed will be the object of discussion in the next chapter on methodology. We focus in

4
this general introduction on some of the reasons why medieval narrative from the twelfth century onward underwent major change. The literary implications of this change are central to this section as well as to the entire dissertation.

* * *

The twelfth century witnessed an important moment in Western textuality, or rather, a series of important moments all related to the birth and growth of various secular genres meant for the European courts and, to a certain extent, for the burgeoning bourgeoisie (Zumthor 1972, 339-51). Emancipated and legitimized, the secular fabula began to settle into the courts and schools (Shepherd 1979, 50-54). In effect, from the twelfth-century onward, the story became self-subsistent and a kind of storytelling offered to the audience frequently without explicit interpretation or sententious messages began to flourish (Shepherd 1979, 56). This kind of storytelling continued to develop, reaching new heights in the fourteenth century, which, according to Muscatine, saw concerted experimentation with modes of discourse and led, in Chaucer, to the convergence of the "courtly" and the "bourgeois" styles, both indispensable in understanding Chaucer's overall craft

and meaning, and both originating in the French tradition in the twelfth and thirteenth centuries (Muscatine 1957, 1972).

The new "poetics" and literary developments (Zumthor 1972, 339) coincided with, and were conditioned by, historical and socio-economic factors leading to what is known as the "twelfth-century Renaissance" (Hollister 1969; Le Goff 1982, 222-33, 273-97, 1977, 80-90). The craft of writing in the vernaculars was still as new as it was visible, and written texts continued to betray vestiges of orality (Vinaver 1971, 17; Scholes & Kellogg 1966, 17-56). As can be expected, these developments did not come unaccompanied by complications related to the issue of "authorship" and by the redefinition of the role(s) of the traditional storyteller.

It is not our intention here to reopen debates or reformulate questions about orality and folklore before 1100, or trace the development of what Foucault calls "the author-function" (1977). For, even if it were possible to answer these complex though fascinating questions in a definitive manner, such a study would be a Pandora's box, from which a plethora of peripheral issues would spring. However, a certain amount of speculation about what happened to literature in the twelfth century, how it was metamorphosed, and the role orality played in the new developments is perhaps not unreasonable. Using some

hypotheses about the nature of the oral versus the written text, we will look at the valorization of the "author" and the new process of "ambiguation" (Eco 1977) which accompanied the integration of the written word in the production of vernacular literature in the Middle Ages.

Walter Benjamin argues that the oral story, in contradistinction to the novel (or any written literary work for that matter) is part of the teller's physical being, so much so that it cannot be divorced from his voice and presence (1973, 87-89). This is certainly true of the jongleur, a medieval figure with mixed social fortunes who was, among other things, a teller and performer of stories, and who, as is well known, had a central role in medieval entertainment (Le Gentil 1968, 22-40; Badel 1969, 91-95). This type of teller is the "guarantor" of his story and is responsible for whatever it may signify. Signifying by means of verbal and nonverbal messages, he supplies his audience with the deictics they need to decipher and decode the text which he actualizes with his own body and voice (Godzich & Kittay 1987, 18-21).

A jongleur's name is seldom of consequence, since his discourse is attributable directly to him and is part of his very presence. If he recites somebody else's story, as was the case with many jongleurs, the composer's or trouvère's name is often cited. It is when this presence is effaced

that the name of the person responsible for the production and circulation of a particular piece of writing seems to become integrated into Western textuality.

In this traditional or "semi-traditional" narrative--in Homeric epics or the chansons de geste, for instance--there is little or no differentiation between a "teller" and a "narrator" (Scholes & Kellogg 1966, 51-52). As Scholes and Kellogg explain:

Oral narrative invariably employs an authoritative and reliable narrator. He is gifted, like Homer and the "Author" of the Old Testament, with the ability to observe an action from every side and to tell the secrets of men's hearts. We are accustomed to identifying this omniscient narrator with the author, and to saying that the author is everywhere present to interpret and evaluate characters and events of his narrative for us...

Since there is no ironic distance between the author and the teller of a traditional story we are not in the habit of distinguishing between them.
(1966, 51-52)

With the advent of "named" authors, ones who were valorized by society and who were conscious of their own worth as poets, began the experimentation with writing (Badel 1969, 100). And with the new medium came a distance between the author and his product. Gradually, the author stepped back from his story and could no longer be equated as a matter of course with the "I" of his work. Gradually, too, the indeterminacies and ambiguities in a text increased.

It is at this point that Eco's definition of the work of art as one containing many messages, organized ambiguously and in a precise design begins to apply (1977, 271). The possibility for polysemy in the medieval narrative of the twelfth century, though still very limited in comparison to later literature, seems to have been facilitated by the transition from an oral (and aural) culture, in which a "storyteller" spoke in his own voice, to one permeated by writing where an "author" could communicate with his audience through the mediation of a "narrator" with whom he did not necessarily identify.

The written work has a certain independence from its author even when it is destined for oral consumption. For once it is committed to visual messages, a story takes on a life of its own and divorces itself from its teller. In the medieval works with which we are concerned, the narrator cannot be equated with the author, even if he who wrote the

text undertook to recite or read it in the context of a performance. The written word revolutionized literature insofar as it helped engender this ironic, aesthetic or epistemic distance between author and narrator, thereby freeing the story from the storyteller and paving the way for the rise of a kind of discourse where meaning was not as finalized or as "controlled" as it was in traditional oral narrative. Thus, with the development of non-traditional, written narratives, "the ironies multiply" (Scholes & Kellogg 1966, 52).

But despite the work's enhanced autonomy, the written medieval narrative remained much closer than a modern one to the body of its author who could potentially perform his own compositions. Thus, the bond between the performer, be it an author, singer or reciter, and the person to whom the text was destined, remained strong (Zumthor 1980). As a consequence, we see in the twelfth-century romance (and in later medieval narrative) the mingling of literary devices which had been part of a long oral tradition, with new styles and techniques made possible by the development and dissemination of writing. This commingling of oral and written devices is illustrated by the foregrounding and dramatization of the narration and communication acts.

For while it is true that during this period the text began to dissociate itself from the body of the teller and

to gain an autotelic function, the grain and texture of what Zumthor calls la voix, the bedrock of oral delivery, continued to have an impact on medieval written narrative, giving it a certain théâtralité. As the analysis of Troilus will show, this theatrical quality was to persist in Western textuality for a long time. For even when the teller was dissociated from the tale, he continued to play a role in the medieval narrative insofar as he was replaced by, or "metamorphosed" into, "the narrator." Just as the traditional teller used to predicate his story on his own, subjective or objective, point of view, this, often omniscient, narrator became a technical device and a point of focalization for the whole discourse. Even when the text ceased to be regarded as a performance, the medieval narrative retained and recreated the voice by means of a marked authorial and narratorial presence. This is as true of Chrétien and Chaucer as it is of Boccaccio and Dante.

The theatricality of the medieval oral performance was thus preserved, at least in part, when the flesh and blood raconteur continued to live, albeit vicariously and only partially, via the voice of the narrator. Although, the teller and narrator are obviously non-identical, the latter, in many a medieval text, seems to be a representation and an emulation of the actual teller who had his roots in the oral performance and who was once one of the cornerstones of the

oral tradition. In other words, the medieval narrator seems to be modelled partly after the one who used to be the teller of tales. And, to put it in Bakhtinian terms, the voice of the narrator is impregnated by, and saturated with, another distant voice, that of the storyteller of bygone times (Bakhtine 1968). This is particularly true of Yvain, which, by virtue of its historical moment, registers more oral elements, such as folkloric topoi and formulas, than Troilus.

Conscious of the gradual and inevitable disappearance of la voix as an integral part of the production and reception of literary works, the medieval writer sought to recapture it in a variety of ways, one of which being the recreation of that voice in the communication act between the narrator and the narratee, with the "I" and the "you" appearing to share the same deictic field. This contributed to the foregrounding of a fictionalized representation of the process of producing and communicating a literary work. Regardless of whether or not they were "staged," many medieval narratives contained the representation of an oral performance (Scholes & Kellogg 1966, 54-55; Maddox 1978, 16). But whether the relationship between the "actual" and the "fictional" performance was iconic is difficult to tell due to the paucity of historical information about the medieval literary modes of reception.

There is in medieval literature an emphasis on what Jakobson calls the emotive, conative and the phatic functions. These seem to have been vestiges of the oral tradition in which the teller and the listener were at close proximity and in direct communion. Yet, it is clear from Yvain and Troilus that, while the medieval author wanted to establish a close relationship with his reader or listener, he was well aware of his need to distance himself from his story. Unlike the traditional storyteller, the new auctor was no longer the "guarantor" of his story and did not wish to be identified with his narrator or characters.

For this reason, Chrétien and Chaucer sought to distance themselves from their material by forging a complex narrator whose "I" does not and cannot be mistaken for that of the author. While recognizing their literary worth, Chrétien, Chaucer and other medieval writers felt the need to create a distance, particularly on the axis of value, between author and narrator, and between the narrative voice, often the voice of authority, and the characters. The purpose of this distance was twofold: to prevent the reader's identification of an author with his narrator or characters, on the one hand, and to constrain the reader's identification with a given character, on the other. In Troilus this distance is closely monitored to elicit specific responses from the reader.

As indicated above, a major objective in this project is to analyze how two medieval authors present the communication act and develop a special relationship between narrator and narratee. The ways in which the very act of narration is foregrounded are of concern to us. For instance, in *Yvain*, Calogrenant's story is a *mise en abyme* or a mirror-text (Bal 1985) of Chrétien's entire work. This iconicity can shed light on certain aspects of the act of communication and the *modi legendi* in this particular text. Similarly, Chaucer's use of deixis is indicative of a certain kind of textual communication between narrator and narratee.

This work is diachronic insofar as it registers changes in the ways of telling a story or in the role of the author or narrator. As can be expected, various changes in the use of a number of literary devices and in the conception of a protagonist as well as in the treatment of time and space accompany the transition from the High to the Late Middle Ages. In the course of this study, or perhaps as a consequence of it, we will be able to point to some of these changes. Having said that, we hasten to add that the present study is not in itself diachronic, and that insights into the evolution of medieval discourse should be seen as a corollary rather than an aim here. We have not set out to show how the seeds of one author are actualized in another,

or, how Chaucer adapts and develops the French and Italian stylistic traditions. In other words, this is not a study in "influence". For such a diachronic study would necessitate the inclusion of a considerable number of Italian and French thirteenth- and fourteenth-century authors and would have to take account of a relatively large number of texts, a task well beyond the scope of this work. Also, general studies in influence have long been available.

Preference for a certain literary technique or mode of narration can be the function of an author's temperament or personal view of his/her role as an artist. But it can also be a reflection of his/her historical moment. Different types of narration prevail at different historical moments, and critics of diverse backgrounds and vantage points, like Sartre, Booth, Chatman, Uspensky, Barthes, as well as some speech-act theorists and sociolinguists, have been able to suggest possible meanings and implications of numerous rhetorical and literary devices and forms. The assumption is, of course, that style and form are not transparent vehicles for conveying content, but that they too, "signify" and communicate a particular vision and interpretation of the world. As Barthes puts it, "toute Forme est aussi Valeur" (1953, 14).

This dissertation, because it deals with two different centuries and cultures, will have to compare and contrast

aspects of Chrétien's and Chaucer's "mind-style," Fowler's reformulation of Uspensky's "point of view on the ideological plane" (Fowler 1986, 150-67; Uspensky 1973). An author's mind-style, what Wittgenstein calls "*Weltanschauung*," is woven into the fabric of the work and can be related to the issue of point of view. Insofar as this study deals with the historical shift from one mind-style to another, it should contribute to future diachronic studies in epistemes. But this question is again subordinated to the paradigmatic analysis of point of view and focalization in the two texts.

"Change" in the use of literary devices, or "differences" in world-view or form, cannot be equated, however, with the normative notion of "progress," a notion often adduced in literary histories. For, while it is true that some techniques do evolve, mere change does not always imply progression. As Booth remarks in his *Rhetoric of Fiction*, "every choice of a given technique . . . entails the sacrifice of effects available to other techniques" (1982, 414). The general shift from "telling" to "showing" in Western textuality, already apparent in Chaucer and coinciding, perhaps, with the desire for more "objectivity," does not in itself imply that the English writer is more accomplished than his French predecessor.

We see our work as part of a nascent but concerted

effort to apply certain aspects of, and trends in, modern literary theory to medieval texts, with the express goal of carving out new perspectives on literature in the Middle Ages (e.g. Vance 1985, 1987). Narratology is useful insofar as it provides the critic with a clearly conceptualized and reasonably well developed framework for the study of the economy of the medieval text. It is our task in this dissertation to see how this approach, hitherto largely untested in the field of medieval literature, can, hopefully, help us see this literature with fresh eyes.

We now turn to the major divisions in this study. The works of such critics as Genette (1980), Chatman (1978), Prince (1982), Rimmon-Kenan (1983), Chambers (1984) and Bal (1985) provide the categories of narrative analysis and the vocabulary that facilitate the description of Yvain's and Troilus's micro- and macrostructure. At the heart of this project lies the realization that, in order to understand how narrative functions, the literary work has to be divided into meaningful and operational segments which are amenable to close analysis. Dividing the text into levels helps in the developing of an adequate apparatus for the description (and interpretation) of literary works. And while these levels are interrelated and cannot (and should not) be thought of as independent entities, this process of segmentation is a theoretical necessity.

Bipartite and tripartite divisions of narrative have been advanced. The division of a text into story and discourse, or histoire and recit, are common and have their origin in Russian formalism. More recently, the desire for more precision and accuracy has led some to suggest a more functional tripartite division of works. For example, Rimmon-Kenan speaks of "story," "text" and "narration" (1983) and Bal of "fabula," "story" and "text" (1985). Despite the difficulties engendered by the proliferation and adoption of multivocal terminology, one useful consequence of the recent re-evaluation of narrative levels has been the separation of focalization and narration, a valuable distinction to be discussed in Chapter IX (Genette 1980; Rimmon-Kenan 1983; Bal 1985).

In Chapter II, III and IV three of Genette's five "analytical segments" for the scrutiny of narrative or dispositio (order, duration and frequency) enable us to ask relevant and specific questions about the composition of the two works under study. This is not to say that aspects of these questions have not been asked before. Kinds of narration in Chrétien and Chaucer have, from time to time, been the object of critical attention, but never in the systematic and comprehensive fashion we are proposing here (e.g. Lacy 1980; Jordan 1958). Also, the idea of sequence (or episode) will be significant, particularly in Yvain,

where the second part of the narrative is largely built on multiple embedding (intercalation) (Zaddy, 1973; Haidu 1983b).

After describing certain aspects of composition in Yvain and Troilus, we move to the author (in Chapter V) to broach the subject of what it means to be a medieval auct. This discussion will lead us in Chapters VI and VII into an examination of the role of orality and textuality in the medieval narrative, as well as to the "implied author" gleaned from our texts. Finally, we focus on the narrator in Chapter VIII and the "narrator-focalizer" in the last chapter.

The examination of the author and the narrator reveals that the "I" of the trouvère conflicts with that of the jongleur in both works. On the one hand, the poet Chaucer sees himself as undertaking the momentous task of adapting a foreign literary tradition to the English language and culture, and as being a worthy composer of literary works. In this sense, the "I" (in specific parts of the poem) may be thought of as signifying Chaucer the author. On the other hand, the narrating self in Troilus is, more often than not, "deliberately" self-conscious, unreliable and distant. Projecting himself as naïve, humble and limited in his knowledge, the narrator often assumes an apologetic tone with the narratee. His naïveté, in particular, seems to be

a convenient mask designed to enable him to withhold different kinds of information when he so desires. One kind of teller is thus juxtaposed with another. Yvain's main narrator, too, is unreliable, albeit for different reasons.

Chrétien's two narrators at the beginning of Yvain will also be compared and contrasted. Like Calogrenant and Troilus's narrator, Yvain's principal narrator, has a pact with his narratee or his audience. He can assume as many personae as he wishes, to use or mislead his narratee, by withholding information, or champion conflicting causes so long as the narratee is entertained with a coherent story told in an interesting way.

To sum up, this dissertation has two major goals, the first of which is to inquire into discourse and the second to examine the narrative act (narration) in Yvain and Troilus. The two goals are interrelated. For by scrutinizing techniques of composition and aspects of medieval conjointure (understood here as écriture), we gain insight into narratio and the text as communication. At the same time, by examining how narration is executed, we add to our knowledge of the properties of discourse, since particular modes of narration require specific textual and compositional strategies. We now turn to a more detailed look at the methodology employed to achieve these goals.

CHAPTER I

METHODOLOGY

The Present State of Medieval Scholarship

It is in order at the outset of this project to define our position vis-à-vis relevant medieval scholarship, and to delineate what we hope our contribution to the field will be. After a brief look at the état présent of medieval studies, we will discuss why narratology can be used to advantage in research on medieval narrative. The ensuing question will be how narratology can be put to use in the examination of medieval literature.

Despite momentous contributions made by many scholars to Chrétien and Chaucer studies, it is not incorrect to argue that projection and commentary, to borrow Todorov's terms, remain the two dominant approaches to medieval literature (1971, 241-53). Projection is the general approach whereby extratextual and extraliterary frames of reference are brought forth to explain literary phenomena. This "mediated" approach, in its various configurations, be they ideological or otherwise, denies a literary product its autonomy and autoreferentiality. Historians, for example, resort to projection whenever they treat a work not as a literary monument but as a socio-historical document. Robertsonian critics, too, rely on projection, since the

basic tenet informing their work is that a specific religious code and doctrine as well as a Christian world-view are inscribed in, and are the referent of, medieval secular texts. Such critics reject the autotelic function of art.

In a recent book, Alice Kaminsky divides the critical approaches to Chaucer's Troilus into four categories: historical, philosophical, psychological and formalistic (1980). While being primarily a review of scholarship on Troilus, this work provides a general survey of the four major areas of research in English and French medieval literature. That the first three approaches are based on projection attests to the fact that Todorov's statement "on parle rarement de littérature [in medieval literary studies]" is as true in the eighties as it was in the late sixties (1971, 130).

The historical view often has a clear Christian orientation, focusing as it does on the "moralitee" of a given work. The premise underlying "Christian" readings seems to be that the finalis causa or the raison d'être of a medieval literary text is instruction (docere) or even indoctrination. The proponent of this extreme position in the English speaking world is D. W. Robertson, whose criticism is founded on narrow exegesis. With unqualified assurance, he, for instance, reduces Troilus to a poem about

Adam, Eve and Satan (Kaminsky 1971, 54-55, 33). In French studies, this approach is represented by those who argue for the ubiquity of Christian plots, themes and messages in Chrétien and others (e.g. Noble 1982). Since this approach is not conducive to an aesthetic appreciation of a work of art, it is inadequate. After all, had Chrétien and Chaucer wished solely to "instruct" they could have written sermons.

The philosophical approach to Troilus often takes the shape of Boethian interpretations which focus on contemptus mundi as a major topos in Chaucer as it is in Boethius (e.g. Jefferson 1917). Usually closely allied, both the philosophical and historical approaches reach a similar conclusion, albeit by different means, the conclusion being that Chaucer praises the hereafter while deprecating the here-and-now, and that he extols heavenly love at the expense of earthly passion (Kaminsky 1971, 39). All is ephemeral except the love of God, Boethius is interpreted as saying. While no one questions the fact that Chaucer was influenced by the De Consolatione Philosophiae which he translated, it is nevertheless legitimate to take issue with readings which relate every element in Troilus to one aspect or another of Boethian philosophy and thought. For Chaucer is not a mere imitator; "what he borrows from Dante and Boethius he subdues to the new soil he embeds it in" (Van Doren 1946, 263). Hence his greatness as a writer.

Much of the historical and philosophical criticism devoted to Troilus disregards this poem's "wholeness." Critics plunge their surgical instruments into the body of the work, dissecting it into little pieces on which to operate, without ever bothering to sew those pieces back together. Unfortunately, this mutilated body then becomes the object of ongoing debates, controversies and sheer squabbles.

The results are often disappointing when a literary text is analyzed as though it were only a philosophical treatise. Treating Troilus as a philosophical work is not unlike reducing Les Chemins de la liberté to a mere "treatise" on existentialist thinking and outlook. But while it is perhaps acceptable, and even justifiable in many ways, to subject Sartre's oeuvre to a rigorous philosophical analysis, students of literature can hardly be satisfied with this functional use of a narrative that is as much a novel as a philosophical work. Mediated approaches founded on projection do not, as a rule, aid the critic in looking at a literary text as, first and foremost, a literary product of the human condition.

It is to be regretted that the philosophical approach is widely applied to medieval writers, and that scholasticism and existentialism furnish the starting point for a great deal of research. Without doubt, medieval

philosophy and theology are so intertwined that those who seek to extract a philosophical message from a literary work often inadvertently "uncover" a Christian one. In this way, the philosophical and historical, Robertsonian views converge.

Another approach examined by Kaminsky is the psychological view of Troilus, which is associated, in a general way, with the vexed doctrine of "courtly love" or amour courtois, a disputed category of discussion which has caused unrest in medieval studies (Paris 1883, 459-534; Lewis 1936). Volumes have been written about the definitions and "characteristics" of courtly love, hypotheses about its origins have been advanced, and colloquia have been organized to probe whether or not this is an "aspect" of medieval literature (e.g. Newman 1968). Psychological and psychoanalytical explications are still popular, although they now tend to take a more diluted form.

Inasmuch as they lean heavily on extraliterary phenomena to explain one or more aspects of a work, historical, philosophical, psychological and biographical approaches to medieval literature are closely linked to projection. As scholars became disenchanted with projection, commentary, which probes the "interiority" of the text and seeks to clarify meaning, and is, therefore, linked to explication de texte (Todorov 1971, 242), gained

currency in medieval studies. By seeking to study the literary text within the framework of literary tradition, Frappier, Kelly, Haidu, Muscatine and Donaldson (to name a few) have worked towards dissociating literature from patristic exegesis. Medieval literature, thus, slowly began to acquire the autonomy long granted to literary works of other periods. And with this autonomy came close reading, a field in which valuable work has been done.

At the present time, it seems logical that the next development in medieval studies would involve a shift of emphasis from content to form. Formal analysis is indeed a much needed antidote to the more or less entrenched thematic criticism practised by many medievalists. To put it differently, greater attention will have to be paid to poetics, and while commentary can and will necessarily still be a viable approach, it will be increasingly informed by progress made in the field of medieval poetics. A knowledge of what the constituent parts of a work or genre are and an understanding of how they articulate and interrelate in the "system" that is literary discourse can and ought to guide commentary. Some "formalistic" readings of Troilus have already been attempted (Kaminsky 1971, 73-118). These inquire into the poem as an organic body and examine how its components interact to form an integrated and coherent whole (e.g. Jordan 1967). This approach holds more promise than

the previously cited ones.

Steps have already been taken towards studying the properties of medieval literary discourse and developing the field of medieval poetics. Two of these deserve special mention. The first is Todorov's Grammaire du Décaméron (1969), an experiment in micropoetics which, though it has elicited the interest of theorists, has regrettably been ignored by medievalists. The second is Zumthor's monumental Essai de poétique médiévale (1972), which can be situated in the domain of macropoetics.

Todorov's methodology may, at the risk of oversimplification, be understood as a process whereby Boccaccio's narrative is "read" by means of descriptive terminology borrowed from linguistics. Characters, their attributes and their actions come to correspond to grammatical units, namely: nouns, adjectives and verbs, respectively. To Todorov, narrative and linguistic structures are homologous, the basic assumption being that narrative, language and other signifying systems, obey the same "universal" grammar (Todorov 1969, 15). Plot structures in Boccaccio's text are paraphrased in the form of relatively simple sentences containing a string of "propositions," a proposition being a heuristic device defined as the basic syntactic unit of narrative and corresponding to an undecomposable action (Todorov 1969,

18-19). Todorov works with these sentences giving them symbolic form. The resulting notation of the various plots can then be compared and contrasted, so that an "archi-nouvelle" may be (re)constructed (Todorov 1969, 18). Semantic differentiation is a function of a variety of possible syntactic combinations and transformations. The rules of generating a story, however, interest Todorov more than the results obtained.

Todorov uses transformational grammar as a starting point for an inductive study of the invariant components of Boccaccio's récit and their mode of articulation. His narrative grammar is thus corpus-specific in that it is closely bound to an individual text and does not pretend to account for every narrative. Zumthor's work, in contrast, is better situated within the realm of macropoetics insofar as it grapples with "les grandes tendances" and attempts to describe the dynamics of the medieval literary tradition by studying this tradition on the levels of types, registres and genres (Zumthor 1972, 8, 82-96, 231-32, 251-52, 160-69).

Rather than focus on one specific text, Zumthor inquires into the various kinds of medieval discourse, continuities and disjunctions between genres, and intertextual as well as intratextual synchronic and paradigmatic relations. In short, he tries to draw a picture of what Jauss calls the medieval système littéraire

by looking at how medieval works are constructed (1970, 95). Because he is interested in the concept of a literary tradition and the historicity of a medieval text, Zumthor, perhaps more than many critics working with structuralism, pays special attention to the diachronic study of medieval literature.

Two primary reasons make Zumthor's contribution to the field as valuable as they are timely. First, he is one of few medieval scholars to turn to linguistics and literary theory for inspiration and to apply formalist and structuralist analytical approaches to the medieval literary corpus. Believing that "[r]ien ne prouve que les médiévistes auraient intérêt à refaire, avec quelques années de retard, le chemin parcouru par d'autres," Zumthor criticizes medievalists for their hesitancy to make use of developments in the field of literary theory (qtd. in Badel 1974, 247). A decade and a half later, Vance finds himself reiterating the same thought: "the stand-off between medievalists and critical theorists has been mutually impoverishing," he observes (1985, 55). Unfortunately, medieval literature still remains virtually untouched by work done in the field of structuralist poetics.

Zumthor's second major contribution has to do with his definition and delineation of the medieval literary tradition. His assumption that "la référence du texte c'est

la tradition" is based on a recognition of a text's autonomy (Zumthor 1972, 117). He, too, criticizes projection, which departs from the premise that the text's referent is to be found in some extraliterary reality as in a body of religious dogma or in some moral code (see Zumthor 1984).

Poetics is a cumulative enterprise. Todorov's experiment with transformational grammar, though now out of fashion, can, as the author himself admits, only make sense when more critics take it upon themselves to examine--in the same or a similar way--other texts (1969, 9-11). More studies on the poetics of composition of individual texts in the Middle Ages and early Renaissance can complement Todorov's work and enable us to register similarities and differences, which in turn leads to an accurate understanding and description of genres and literary canons. A knowledge of the properties of a certain literary code can help us see how a particular work deviates from, transforms and defamiliarizes that code. Micro- and macropoetics, therefore, go hand in hand. We now turn to how we propose to effect a happy marriage between narratology and medieval studies.

Narratology and Medieval Studies

In his Nouveau discours sur le récit, Genette points to two different orientations in (or two schools of) narratology, one "thematic" and the other "formal" or "modal" (1983, 12). The former focuses on "story" or "form of content" without recognizing the specificity of verbal narrative (1983, 12), while the latter studies "discourse" or "the form of expression," attaching great importance to the distinction(s) between verbal narrative and other media in which stories can be found (1983, 12-13). Needless to say, Genette sees himself as a practitioner of the second kind of narratology, since, according to him, the specificity of narrative resides not in its content, but rather in its "verbal" mode of representation (1983, 12). Not "histoire" but "récit" is the object of Genette's attention. And of the various aspects of récit, this critic isolates tectonics for his scrutiny.

Of immediate concern to anyone applying narratological concepts to any text is the irksome issue of terminology, irksome because narratology, like other approaches and theories in the process of development, makes use of multivocal or vague terms. Definitions abound for such fundamental concepts as "discourse," "narrative," "minimal narrative," narrative "grammar" and even "narratology." The

"thematic" (or "grammatical") approach, for instance, is based on a broad definition of "narrative". Perhaps the best illustration of this is in Barthes's own words at the beginning of his programmatic Introduction à l'analyse des récits. He says:

[le récit] est présent dans le mythe, la légende, la fable, le conte, la nouvelle, l'épopée, l'histoire, la tragédie, le drame, la comédie, la pantomime, le tableau peint . . . , le vitrail, le cinéma, les comics, le faits divers, la conversation. (1966, 1)

Todorov (1969, 10), Chatman (1978, 9-10) and Prince (1982, 5) also adopt a non-medium-specific definition of narrative. Chatman sets out to study both fiction and film, and, while the other two theorists base their work on written narrative, they equally aspire for an intermedial theory of narrative. Barthes, Todorov, Greimas, Bremond and other linguists or analysts in this camp generally seek "the invariant components of all narratives and their mode of articulation" (Godzich 1984, xii).

Genette, by contrast, understands by "narrative" (récit) something quite specific. To him, "narrative" is "the signifier, statement, discourse, or narrative text itself" (1980, 27). He pleads for "un emploi strict,

c'est-à-dire référé au mode, non seulement du terme (technique) narratologie, mais aussi des mots récit ou narratif" (1983, 12-13).

It is perhaps premature to attempt to compartmentalize trends in narratology while the theory is still in its nascent state. For even within each of the two major orientations there are marked differences. Of the narratologists who base their postulates on linguistic models, for example, some still use transformational grammar to develop "narrative grammar" (Fowler 1983, 3-10, 18-25), while others have begun to investigate the uses of the more fashionable "generative semantics" (Ryan 1979). To some, pragmatics is beyond the domain of narratology (Prince 1981-82, 184). To others, it is the new frontier. In the work of some, the focus is on narrative as a communication process, and attention is paid to narrative audience in its various guises, whereas, in the work of others, only narrative structure is isolated for critical consideration.

This is not to say that narratology is hopelessly fragmented. For, these differences notwithstanding, narratologists with divergent points of departure and varied aims are in constant dialogue, influencing and continuing to influence each other. Furthermore, the Anglo-American critics have in recent years attempted to combine an interest in "story" with a serious study of tectonics and

morphology, thereby bringing the "thematic" and "formal" schools closer together. Like Chatman (1978), Prince (1982) and Rimmon-Kenan (1983), we have elected to adopt in this dissertation an approach with a dual interest in "story" and "discourse" (Chatman 1978) or "narrated" and "narrating" (Prince 1982).

An approach that emphasizes "discourse," at the expense of "story," is, in our eyes, incomplete because the "way" and the "what" of narrative (Chatman 1978, 9) constantly overlap in analysis, and are complementary. Even Genette who devotes his attention to narrative discourse as defined earlier in its narrow sense maintains that it is difficult, if not impossible, to examine a text without investigating the links between narrative, narrating and story (1980, 27). Indeed, from the very beginning, when he sets out to establish the temporal order of A la Recherche du temps perdu, he has to compare and contrast story time (erzählte Zeit) and narrative time (Erzählzeit) (1980, 35).

Genette, an astute critic and a brilliant theoretician, succeeds in developing a whole apparatus designed for the study of narrative fiction. This apparatus, like any other, however, has certain limitations and flaws which have to be recognized before we proceed to transfer it to medieval studies and medieval texts. Some preliminary remarks about Genettian methodology and how it is to be used in this

dissertation are in order here.

Like Propp, Todorov and others whose work in poetics has tended to rely heavily on a specific work, author, period or genre, Genette, clearly a lover of Proustian discourse, vacillates between using the Proustian oeuvre to illustrate general narrative techniques, and investigating those techniques that best take account of, and explain, the Recherche. Put another way, he attempts to work inductively as well as deductively, both processes being indispensable in poetics. Out of this complex movement back and forth between the specific (criticism) and the general (theory), a brilliant study of Proust emerges. But to the extent that Genette's theory is closely bound to a particular literary corpus--Proust being its "pre-text"--it is general and should, for this reason, be tailored carefully to other types of narrative fiction, particularly to pre-twentieth century ones.

Basing most of his observations on Proust (and modernist and post-modernist novelists) Genette, for instance, exercises great intellectual rigour in discussing analepsis (retrospection), a kind of anachrony which demonstrably plays a tangible role in the Western narrative tradition. By contrast, he seems to pay less attention to prolepsis (anticipation), the reason being that anticipation and foreshadowing work against the principle of suspense,

and are, in consequence, less frequent in the modern novel, not to mention the detective novel (1980, 67). As we shall see in Chapter II, however, prolepsis is a recurrent technique in medieval narrative poems as in traditional epic poetry. What this means in the context of the present study, then, is that Genettian categories have to be (re-)interpreted in the light of, and checked against, the realities of medieval narrative fiction.

At the risk of stating the obvious, we should also like to note that Genette's terminology as well as taxonomies and nuances will necessarily be adapted to our needs. While relying in the next three chapters on Discours du récit (in the original as well as in Lewin's English translation to avoid complicating what is already a confusing terminology and to adopt uniform English terms for key narratological concepts), we will occasionally borrow a term or a corrective concept or method of analysis from what can be called "Anglo-American narratology." At the same time, Genette's critique of his own work and the alterations he has introduced in Nouveau Discours du récit will be taken into consideration.

One such revision, for example, is in the recognition that, in the light of medieval literature, Genette's distinction of "histoire," defined as "narrative content," and "récit," defined as "discourse," takes on new meaning

(1980, 27). For while modern literary texts usually depend on "new" narrative content, medieval ones rely heavily on a fairly limited stock of old stories from the matière antique, matière de Bretagne, matière de France or such other source. More than in modern literature, intertextuality is dominant in medieval texts where the "how" of the story is usually in sharp focus, since narrative content is seldom totally new. It is common knowledge that, in terms of content, a medieval text is very often a reworking of one or more older texts (Curtius 1953, 79-105; Payne 1963, 58; Vinaver 1971, 54). In early vernacular literatures, as Payne explains, dispositio is emphasized at the expense of inventio (1963, 38). In contrast, fictional narrative from the Renaissance onward, excluding perhaps some postmodernist and highly metafictional texts, mostly produced in the last half-century, has concentrated on both the "what" and the "how" of the story.

That medieval writers paid special attention to dispositio certainly does not mean that they took content for granted. All it means is that it is in discourse (dispositio), in how an author puts a familiar story together, that the reader finds exciting modulation. Except for some significant differences in content, Boccaccio's Filostrato and Chaucer's Troilus recount basically the same

story. Chaucer's adaptation is, in his words, an "encresse" or "dymynucion" (III, 1355), which is precisely the process known in medieval rhetoric as amplificatio and abbreviatio (Payne 1963, 77). The radical differences between the two texts are to be detected in areas such as narrative voice and point of view. The same is true of Béroul's, Thomas's and Gottfried von Strassburg's versions of the Tristan story. These are two examples, and anyone familiar with medieval literature can, without doubt, furnish countless others. About the process of creating, or re-creating rather, literature in the Middle Ages, Vinaver says: "the adapter would care above all for the way in which he told his stories and measure his achievement in terms of such new significance as he was able to confer upon an existing body of facts" (1971, 34).

In Yvain, what Genette calls "histoire" is not altogether new, but "récit" is. In other words, innovation lies in the presentation of the story and not in the story per se. Chrétien reworks and reshapes readily available stories from folk and other kinds of literature, weaving a new story out of old narrative strands (Loomis 1949; Le Gentil 1968, 78-90; Frappier 1969, 71-133). This, of course, does not mean that he did not add, delete, alter and transform episodes. Essentially, however, he, like Chaucer and others, manipulates old stories, concentrating on

"récit" to bring these stories back to life and to rekindle interest in them (Badel 1969, 111-28; Zumthor 1972, 79-82). Redefining narratological concepts, such as histoire and récit, so that they may be transferred to medieval studies, is a process that we will maintain all through this dissertation.

The narratological approach adopted here is a flexible, not a limiting, one. For this reason, we have not excluded other narratological studies which emphasize the need to look at the text as a process and to study how the various textual voices communicate and how the act of narration is carried out. We have thus added to the Genettian apparatus new narratological dimensions developed by Anglo-American critics who see poetics and pragmatics as complementary (Pratt 1977; Fowler 1983, 1986; Bal 1977, 1985, 1986). To the extent that linguistics of use and speech act theory enable us to tackle narratorial voices and focalization, they have their place in the second half of this project.

Narrative is man's tribute to and acknowledgement of time and the sequential nature of existence, as well as his protest against such an arrangement of the human condition.

Morton W. Bloomfield

CHAPTER 11

ORDER IN YVAIN AND TROIUS

We begin this chapter with a look at tense in Yvain and with an examination of the moment of enunciation foregrounded at the outset of the work and in Calogrenant's story. We then move to an analysis of anachronistic narrative in the same text as well as in Troilus. Many similarities between the two works will emerge.

The opening lines in Yvain establish a time polarity between "then" and "now." The presence of the narrator is clearly felt as he compares and contrasts love in former times and love in the narrative present. The story he selects and is about to regale his readers or audience with is, he tells us, from that distant past when lovers were more chivalrous and courtesy reigned supreme.

Early in the work, the moment of enunciation calls attention to itself in a most unusual way. Instead of directly evoking, or musing about, the act of story-telling, the principal narrator foregrounds narration through the use of the mise en abyme, or, as Bal chooses to call it, the "mirror-text" technique (1985, 146), whereby he paints a scene that is recognizably a window to, and a microcosm of, the process of producing a poem, generating entertainment and establishing contact with the audience (Bal 1978, 116-28 & 1985, 146). After the Pentecost meal, knights and ladies,

recalling the joys and sorrows of love, narrate tales of passion and entertain each other through the exchange of stories.

In a similar atmosphere, the narrator tells a tale that turns out to be about love. The first lines in Yvain, therefore, set the scene for, and emulate, the act of narrating about to commence. The setting in Arthur's court mirrors the fictive or real setting in which the author-narrator finds himself, "fictive" because the poems were not always delivered, but could be read as well. This point, however, is only tangential here, since even when Chrétien did not deliver his works orally, the narrator in his works, as in other medieval texts, is all the same frequently presented as facing an audience of listeners with whom he has a direct rapport (Zumthor 1980).

Yvain's beginning is a mini-tableau of the whole romance (Dragonetti 1980, 15). In it, entertainment and exchange of stories are inextricably bound. Like the narratorial audience, those at Arthur's feast enjoy hearing and telling stories. Thus when Calogrenant--the secondary narrator--tells his tale to a group "narratee" (Prince 1982, 23-26), the queen and several knights find great pleasure in listening to him, a pleasure that the insolent Keu only momentarily disrupts. Keu's remarks, in a way, serve as a retarding element in the narrative, deferring satisfaction

to result from the act of story-telling and sharpening the queen's and the knights' interest in Calogrenant's story. At the same time, they draw the reader's attention to the principal narrator's impending story. Two audiences thus converge and are at once addressed.

There are, without doubt, differences between the two settings and the two audiences, not the least of which is the fact that those present at Arthur's court seem to view love as immutable, whereas the narrator, by virtue of the temporal and ethical distance between him and them, sees love as having been debased with time. This distance also leads us to read more into Arthur's absence from the feast than do his perplexed knights. While the knights are surprised at the king's unusual behaviour, we are perhaps invited to see in this behaviour a symptom of the court's inevitable decline. Admittedly, these ideas are only vaguely implicit in the first episode, but they are later on enhanced when Arthur is repeatedly shown to be weak and his court moribund. Ultimately, Yvain turns his back on Arthurian society (Laidlaw 1984, 214).

Establishing "the sense of a present moment" (Chatman 1978, 63), this narrative poem initially evokes the "now" or the "present" of the narrator and his audience and the "then" or the "past" that is Arthur's court, a clear indication that narration is "overt" and the narrator's

43
voice perceptible (Chatman 1978, 63). To borrow Chatman's terms, the temporal distinction between "discourse-now" and "story-now" (1978, 63) is in sharp relief. Once narration begins, however, the temporal distance between what we called "now" and "then", or Chatman's two "nows", fades into the background. References to the narrator's present virtually disappear until the end of the work.

Events are narrated primarily in the preterite, but some are cast in the present tense. When the preterite is employed, narration can be considered posterior to the narrated. Enumerable are the examples of this in *Yvain*. The following passage, like many others, is typical of posterior narration in this romance. What occurs to Yvain and what he does are presented almost exclusively in the past tense:

Mes sire Yvains ne sejourna,
puis qu'armez fu, ne tant ne quant,
einçois erra, chascun ior, tant
par montaignes et par valees,
et par forez longues et lees,
par leus estranges et salvages,
et passa mainz telons passages,
et maint pereil et maint destroit.
(760-67)

Once the narrator's temporal point is defined vis-à-vis that of the narrated, once the incongruity between discourse-now and story-now is established, the temporal distance between narrator and narrated is minimized. It is as though the narrator is himself transported into the past, accompanying the venturing knight wherever he goes and only occasionally leaving him alone (for example, when Lunete is talking to her mistress, when Laudine is alone in her room, and when the wronged sister is seeking the "Chevalier au Lion"). It is to be remembered that the narrator frequently calls Yvain "mes sire," as though he were in his employ. We will have occasion to engage the issue of the relation between narrator and protagonist in Chapter VIII.

What has to be reiterated here is that, once the initial now-then dichotomy is established, the "pastness" of events is underplayed. The narrator, seemingly reporting events soon after they happen, follows Yvain's adventures at close proximity. In this sense, the preterite functions as though it were the present tense. The reader experiences the events recounted by projecting onto the preterite the immediacy of the present, a point made by a number of narratologists and theorists (see e.g. Prince, 1982, 29). The reader's willing suspension of disbelief makes him/her interpret and witness events as though they were happening now, forgetting that, according to the narrator, these

events belong to a distant past.

Another indication of the virtual interchangeability of past and present is the fact that in many an episode, the former, almost imperceptibly, gives way to the latter, as the following example illustrates. Laudine, as the narrator endeavours to show, is beside herself with anger and grief at the slaying of her husband:

. . . quant ele estoit relevee,
 aus'i come fame desvee,
 se comançoit a dessirier
 et ses chevols a detranchier;
 ses mains detuert et ront ses dras,
 si se repasme a chascun pas,
 ne riens ne la puet conforter.

(1155-61)

The present and past tenses mingle, without disrupting the chronological presentation of events. Why the past tense is set aside in favour of the present in the passage quoted above is unclear. The examination of the use of the present tense elsewhere in the poem, however, seems to suggest that the narrator resorts to this particular tense whenever Yvain enters into combat with another knight or foe. This is well illustrated in his decisive battle with Gauvain. There again, both tenses are intermingled (5598-6246).

The use of the present tense seems to give an event a palpable sense of urgency and pictorial vividness not afforded by the preterite (Ollier 1978, 105). Whenever the present tense is employed, an intense tableau, much like a visual close-up, comes to life. To continue in the cinematic vein, the preterite, in the first quotation, can be likened to the camera's movement in space in pursuit of a character. A cinematographic rendition of the events reported by the narrator in that quotation may involve a brisk change of scene as Yvain undertakes one task after the next and as he travels in space from one location to another. The second quotation, by contrast, is essentially a frame frozen in time. To capture the quality of Laudine's feelings and to best communicate her grief to the spectator, a cinematographer can give us one or several close-ups of the grieving woman's gestures and actions. Laudine thinks she will never be consoled and will live in a continuous state of bereavement, a perfectly human response to personal tragedy. For her, time stands still. And it is her point of view that is presented in the above quotation. The present tense communicates quite effectively her despair and her personal sense of time at that moment.

The reader later sees how this woman will recover in a matter of days from her grief to the point of actively seeking union with her husband's slayer. Taking into

consideration later events, it can be argued too that the present tense anticipates Laudine's sudden "change of heart." For the temporal jump between "she is grieving, she decides to wed Yvain" is more abrupt than "she was grieving, she decides to wed Yvain."

Similarly, the present tense is employed when Yvain is in the midst of a fight in order to increase tension and to build up suspense. The present tense renders the fight more immediate. It is important, however, to stress that, in this work, present and past seem virtually interchangeable, and that differences in function between the two are, as far as we can gather, slight.

We have maintained that the past and present tenses are not qualitatively different. It is also noteworthy that there are gradations of "pastness" in this romance. In other words, there is no "monolithic past." Some events are more recent than others. The Pentecost feast takes place after a specific event in Calogrenant's life: the narrative, as will be indicated later, takes a few steps back in time to introduce the story of Calogrenant's defeat of seven years before. This defeat gives impetus to Yvain's future adventures. While events are often told in the past tense, they are transformed into the present in the minds of the audience or readers. The same Pentecost feast is anterior to the moment of narration. Several degrees of "pastness"

are, therefore, at work in this romance.

* * *

Using and revising Todorov's narrative categories (1966), Genette defines fictional "tense" as the narrative category "in which the relationship between the time of the story and the time of discourse is expressed" (1980, 29). It has three aspects: order, duration and frequency, the first of which is the object of the following discussion.

Genette begins his scrutiny of order by stating that:

To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events, or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue. (1980, 35)

"Narrative" (*récit*) and "story" (*histoire*) are an obvious reformulation and a revision of the Russian Formalists' distinction between fabula and sjuzhet (Scholes 1982, 93). Histoire is the actual order of events, whereas récit is the

way discourse (re)arranges these events and presents them to the reader. The critic's task is to measure discordances (anachronies) between the two temporal orderings. Genette goes on to distinguish between two anachronies: analepsis and prolepsis. The former is "any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment" (1980, 40). He later introduces further distinctions among analepses; external, internal and mixed analepsis are but a few of the subcategories which enable him to analyze Proust's complex temporal play thoroughly (1980, 48-67). The first two are governed by what he calls "reach", and the last by "extent" (1980, 47-48). Prolepsis designates "any narrative maneuver which consists in narrating or evoking in advance an event that will take place later" (1980, 40). It, too, is divided into several subcategories.

Anachronic segments are defined and measured against large narrative articulations with a temporal order that is given primacy in the text, or, to use Scholes's term, with a "base time" (1982, 93). Genette calls this the "first narrative" (récit premier), later rebaptized récit primaire (1983, 20). "First narrative" is relationally defined as the temporal field of narrative in which anachrony, acting as "second narrative," is embedded (1980, 48-49).

Yvain's "first narrative" begins with the knights

congregating around Calogrenant to listen to his story, a story which serves as "le tremplin de l'aventure héroïque," (Haidu 1982b, 38) and ends with the conclusion of this adventure. Analepsis, or retrospection, plays a relatively small role in this poem, since the narrative steadily moves forward, only occasionally casting a glance backwards or retracing its steps. Similarly, prolepsis, or anticipation, is not as widely used as it is in Chaucer's Troilus. But, as will be discussed below, what will be called "implicit" analepsis and prolepsis are at work in Chrétien's narrative.

The order of Yvain is easily discernible. As is the case in Chrétien's other romances, this work is almost chronological and uni-directional throughout. This may be the function of the fact that it is, in a sense, a prototypical, medieval Bildungsroman, tracing as it does the development of one man from a mere youth to a full-fledged knight. It is an account of several stages of the protagonist's initiation into, and perhaps ultimate rebellion against, the declining Arthurian society (Laidlaw 1984, 214-15). This, in a capsule, is a romance about how a knight who at the outset is of little or no consequence is gradually metamorphosed into "le Chevalier au Lion," a man with a designation. This new name, or designation, becomes a vehicle for kleos and comes to embody the knight's estat as a courageous and courteous man.

Chrétien's presentation of events follows closely the temporal order in which these events happen in Yvain's life. In fact, the whole work can be regarded as a step by step account of Yvain's various adventures as they happen. The young hero hears of Calogrenant's ~~shame~~ ^{death}. He sets out to avenge his cousin and possibly to seek adventure and fame. He finds and marries Laudine, but leaves her court at Gauvain's prompting. Forgetting to return when he is supposed to, he brings about Laudine's wrath and rejection which, in turn, cause him to lose his sanity. He is later cured of madness and comes to befriend a faithful ~~man~~ ^{lion}, from which point, he arduously prepares for his journey back to his wife with whom he is finally reconciled. Yvain's structural pattern is "tripartite," with the first division ending in the hero's marriage, the second with the crisis, and the third with the final reconciliation (e.g. Frappier 1969, 23).

More useful than the examination of major divisions, however, is the discussion of the role of the episode in the text. Yvain, as we know, is comprised of a series of episodes that, for the most part, put into relief Yvain's various adventures. According to Zaddy, this particular narrative consists of seven episodes of varying lengths and importance (1973, 88-93). Her enumeration of the episodes, perhaps more functional than Kelly's and Frappier's

declarations about a "tripartite" structural pattern (Kelly 1966; Frappier 1969), can be summarized as follows:

Episode 1 (1-580): Prologue and Calogrenant's story.

Episode 2 (581-2171): Yvain reaches fountain and marries Laudine.

Episode 3 (2172-2477): Arthur's visit to Yvain's new home.

Episode 4 (2478-2782): Yvain's estrangement from his wife.

Episode 5 (2783-3150): Yvain's madness and recovery.

Episode 6 (3151-6516): Yvain's adventures and his decision to seek reconciliation with Laudine.

Episode 7 (6517-6803): Final reconciliation.

Although this division can be refined further (Yvain's adventures, for instance, are not monolithic and cannot be lumped indiscriminately in one episode), it is adequate for the purposes of this chapter, since it delineates basic autonomous narrative units. Unquestionably, however, some, if not all, of these units only make full sense in the context of the entire work.

Intercalating a minor adventure into a major one is, as many have shown, one of Chrétien's compositional techniques: Yvain's slaying of Harpin in episode 6, for example, is intercalated and imbedded into the rescue of Lunete (Zaddy 1973, 90; Vinaver 1972, 74ff). In a way, one adventure

intratextually begets another, especially in the second half of this romance. Thus, in helping Noire Espine's younger daughter, the heiress wronged by her elder sister, Yvain becomes involved in another adventure, namely, the rescue of the incarcerated maidens in the Castle of Pesme Aventure. Upon achieving that, Yvain turns to his hitherto unfinished task and proceeds to champion the young woman's cause, a cause which brings him into direct conflict with Gauvain. This technique, which Vinaver calls "interlace," is as fundamental to medieval literature as it is to art: Vinaver includes in his Rise of Romance a remarkable interlace in the pictorial design of a single combat between Yvain and another knight (1971, Plate IV).

In Troilus, the author's frequent use of "recalls," or "repeated analepses" (Genette, 1980, 54) are significant. Synopses of the plot are given in the proems or in the body of the poem itself, and repeated descriptions of characters are not uncommon in Chaucer. Such devices may, in part, be vestiges of orality. In Yvain, too, repetition as an analeptic technique is utilized, a fact borne out by the very first episode of this romance, figuring Calogrenant's récit.

This récit is, in effect, the major analeptic narrative in Yvain. The romance begins by taking the audience back seven years to the time of Calogrenant's defeat at the hands

of Esclados. In a way, this beginning is not unlike that of Troilus in which Chaucer takes it upon himself to repeat the familiar causes of the Trojan war and the siege of the great city. Both analepses bring the audience to the moment in which two individual men are about to begin carving out their own fates in love and war. Doubtless, these two analepses call to mind another, perhaps the most famous, analeptic narrative, namely that prefacing the Iliad (Genette 1980, 36).

Looking more closely at analepsis in Yvain, we find that, as mentioned above, this narrative manoeuvre has a central role at the beginning of this poem. Calogrenant, assuming the role of a narrator, tells his story after soliciting his audience for their attention: "Cuers et oroilles m'aportez" (150). He situates his adventure in the past using a canonical sentence "il m'avint plus a deset anz/ que je . . ." (173). This analepsis is an interruption in the first narrative and is a mise en abyme du code, since it effectively emulates and reproduces the process of telling a story (Bal 1978, 121). Calogrenant becomes a secondary--or second-degree--narrator, with an audience of engaged listeners.

Two other analepses involve Lunete. The first, an ~~external~~ analepsis, occurs when she informs Yvain of the reasons why she has come to his aid. She tells the

incarcerated knight whose life is in danger:

Et sachiez bien, se je pooie,
serviss, et ~~vous~~ vos feroie,
car vos la feistes ja moi.
Une foiz, a la cort le roi
m'envoia ma dame an message;
espoir, si ne fui pas si sage,
si cortoise, ne de tel estre,
come pucele deust estre,
mes onques chevalier n'i ot
qui a moi deignast parler un mot
fors vos, ~~et~~ seul, qui estes ci;
mes vos, la vostre grant merci,
n'i enorasts et servistes;
de l'enor que vos m'i feistes
vos randrai ja le guerredon.

(1001-15)

With these words, Lunete reminds the son of King Urien of past events which prompted her to rescue the chivalrous man who did not hesitate to extend a helping hand to her.

Lunete's behaviour here is predicated upon her sense of duty and her belief in the centrality of guerredon and service in human transactions. The relationship established in this scene between Yvain and this maiden continues to be based on an "honourable" exchange, so that when the "chevalier au

lion" finds his old friend about to be put to death as punishment for his own misdeeds, he pays back his debt by delivering her. From this analeptic narrative, then, we glean not only some aspects of Lunete's value-system but also some of the general mores inscribed in this text as a whole. As the chapter on the implied author will demonstrate, the notion of a just exchange is a vital one in Yvain.

Internal analepsis is also employed when the same maiden recounts the events leading up to her incarceration (3644-91). The practical woman is not embarrassed to remind Yvain of what she had done for him "an boene foi" (3045). This analeptic section, occurring shortly before the final reconciliation, provides both the reader and Yvain with information about Laudine's court, now in an obvious state of disarray.

Another analepsis which reveals some of the implied values of this work is contained in the Pesme Avanture episode. One of the damsels recounts how she and her mates came to be prisoners toiling in abominable conditions, citing a king's irresponsibility and cowardice as being the reasons behind the yearly tribute (5251-331). Rather than act with honour and wisdom as a good king should, "li rois de l'isle as Puceles" (5251) travels "come fos nais" (5254), until he ultimately meets with adversity. Thereupon, he

abdicates all sense of duty and delivers his maidens to the two sons of the devil. In some ways, this king's behaviour calls to mind Yvain's own conduct towards Laudine and his court, and may be an implicit critique of courtly adventure.

Recalls, a kind of analepsis, occur in the text as Yvain remembers Keu's insults and intimidation. After interrupting Calogrenant, Keu, "qui teire ne se pot" (591), ridicules the indignant Yvain who wants to avenge his cousin, declaring that "plus a paroles an plain pot/ de vin qu'an un mui de cervoise;/ l'en dit que chaz saous s'anvoise" (591-94). Keu implies that Yvain is both weak and cowardly and that he will do nothing to restore Calogrenant's pride (590-611, 2181-2208).

The reader is reminded of this incident after Esclados's defeat. When Yvain succeeds in proving Keu wrong, when he achieves his mission and slays Esclados le Ros, he recalls Keu's harsh words, and cannot bear to see the dead man being laid to rest without his securing a part of the body to take back to Arthur as evidence of his exploit (1343-59). His fear is that without some proof of his deed, he will again be held in contempt and taken lightly by Keu and perhaps by others too. Keu's insults, the narrator remarks, are still fresh in his memory: "males ranpones a sejour/ li sont el cors batanz et fresches" (1357-59). This recall is useful insofar as it underlines

Yvain's determination to prove Keu wrong and to make a name for himself.

Turning now from what can be called "explicit recalls," studied by Genette, we find that Chrétien relies on what we will call "implicit recalls." These function in the following fashion. Instead of retracing an event or repeating a given adventure, he elects to compose thematically similar episodes, reproducing in almost every "new" episode thematic or stylistic elements employed in previous ones.

For instance, when a damsel comes to Yvain's aid in the forest curing him of his insanity and watching over him, we are reminded of an earlier story in which Lunete, another maiden, saved the young knight from certain death at the hands of Laudine's ruthless men (1084-141). The similarities between these two narratives are striking. In both, there is an inversion of the familiar topos of the valiant knight who is forever saving imperilled virgins. Also, the two maidens make use of the merveilleux or the supernatural to ensure Yvain's safety or bring about his recovery. In the first story, the magical ring (1023), which anticipates Laudine's (2603), protects the knight from those who seek to avenge their slain lord, and, in the second, the administered ointment (2948-51) restores his sanity. The two maidens, finally, lie to their mistresses

after helping the knight in distress.

The principal difference between the two stories lies in the outcome: Yvain falls in love with Laudine and weds her, whereas he rejects la Dame de Noroison's hand, much to the chagrin of the lady whose need for a protector spurred her to seek actively and openly marriage with the man who valiantly defeated Alier, her enemy (3310-36). Her reputation being beyond reproach and her conduct unimpeachable, la Dame de Noroison approaches Yvain, wooing and luring him without fear of society or of her men. Laudine, by contrast, realizes that, like Jocaste in the Roman de Thèbes (Frappier 1969, 77), she is about to marry her husband's killer and has to exercise caution in effecting this union. While remaining ostensibly unaware of what is being planned behind her back, she indirectly and tacitly makes her maid and confidante take the necessary steps towards accomplishing her purpose.

Other differences between the two events include the state in which Yvain is found. While Lunete locates him after his first feat of bravery--the avenging of Calogrenant--la Dame de Noroison's maid spies him naked, insane and in a pitiful state. Her comment is "mes je ne sai par quel pechié/ est au franc home meschieu" (2920-21). In both stories there is emphasis on physical frailty and disability, but what is love-sickness in the first story

becomes an actual physical illness in the second. The metaphor is thus actualized.

To sum up, there is in Yvain explicit recalls as well as implicit ones, which occur in thematically or stylistically analogical, though not identical, episodes. Chrétien's "variations on a theme" often make, as we have seen, certain episodes seem déjà lu. By comparing shared narrative patterns and episodic parallels, the full import of Yvain's quest can be better gleaned.

Looking now at prolepsis, we find that Chrétien's work sometimes anticipates future events. The use of this device is directly related in this poem to the narrator's persona and to the degree of narratorial intrusiveness. Foretelling Yvain's thoughts, feelings or actions, the narrator on a few occasions predicts events. Before Yvain even becomes fully conscious of his feelings for Laudine, the narrator sees it fit to declare in the future tense that "Cele plaie a messire Yvains, / dom il ne sera ja mes sains" (1379-80).

Earlier he notes that ". . . cist cos [of love] a plus grant duree / que cos de lance ne d'espee" (1373-74), a discrete prolepsis anticipating the evolution of Yvain's emotions.

In another instance, prolepsis again reveals the narrator's omniscience. While Yvain is unaware that he will be unable to abide by the time scheme established by Laudine, the narrator shares with the reader his belief that

the worst will indeed happen: Yvain will overstay his leave.

Li cuer a boene remenance
 et li cors vit en esperance
 de retorner au cuer arriere;
 s'a fet cuer d'estrengement meniere
 de s'esperance qui se vant,
 traite, et fause de covant.
 Ja, ce cuit, l'ore ne savra
 qu'esperance traï l'avra;
 car s'il un tot seul jor trespasse
 del terme qu'il ont mis a masse
 molt a enviz trovera mes
 en sa dame trives ne pes.
 Et je cuit qu'il le passera,
 que departir ne le leira
 mes sire Gauvains d'avoec lui.

(2656-72)

Despite his genuine love, Yvain's hope, we are informed, will play him false, as he will be detained by Gauvain. The narrator, thus, has intimate knowledge unavailable to the protagonist himself. The future tense is used to heighten the interest in the action.

Prolepsis, however, does not have to be employed as a device for the general principle of foreshadowing to be at work in the poem. That is, although the poem does not

overtly anticipate events, the readers themselves learn to expect and anticipate certain episodes and happenings.

Prolepsis, as a literary device (Genette 1980, 67-79), can be fruitfully linked to Jauss's notion of the "horizon of expectations" insofar as the text itself, with its own internal literary conventions and textual strategies, governs and conditions reception. What we are suggesting here, therefore, is a rapprochement between phenomenology and hermeneutics, on the one hand, and structuralism, on the other. For reader- and text-oriented theories can prove complementary (Valdés 1978, vii-xi). Thus, Genette's analysis of prolepsis and other textual techniques can benefit when seen not only from the viewpoint of the text-oriented approach but also from reception studies.

What concerns Genette is "explicit" prolepsis where the narrative overtly anticipates future events, thereby creating an anachrony within the first narrative. But it can also be argued that "implicit" prolepsis is at work in a great many works of literature, because texts of a given period, genre, tradition, country or author carry "built-in" codes that influence reception and foster pre-conditioned anticipations.

Any text generates certain expectations as well as conditions specific responses from the reader. Chrétien's romance is composed of a number of episodes, and, although

the readers are seldom told of how events will unfold, they soon develop expectations about the romance. After a few hundred lines, the reader, for instance, expects most episodes to focus on Yvain, the protagonist of the romance, and to deal with his quest to avenge his cousin. Yvain provides the "elementary principle of unity" (Ryding 1971, 43). As the hero proves himself in battle, as he triumphs over his successive foes, the reader expects him to continue to defeat his enemies, especially after he is joined by his able lion.

Chrétien recognizes that his romance has to meet certain generic expectations, one of which seems to be that of the dénouement heureux. Tragedy rarely strikes in a twelfth-century romance, and, inasmuch as this is true, the ending can be considered "foreseeable". Long before the event, the medieval readers' horizon of expectations conditions them to anticipate the reintegration of husband and wife. The audience and readers, in a sense, almost dictate this ending, and they do so because the genre has taught those who "receive" and respond to the work to anticipate happy endings. Indeed, even some medieval generic classifications took into account the kind of endings. Ryding points out that in medieval romances [t]he end is usually simple and easily foreseeable: a marriage, a military

victory, the accomplishment of a quest, the reunion of separated lovers. In this sort of story there are minimally two fixed elements: the beginning and the end. The writer's task is to fill in the middle with exciting and various adventures. What he [medieval author] did in many cases was to sandwich a roman à tiroirs between the beginning and the end. The resulting structure is like an accordion, flexible in the middle and steady at both ends. (Ryding 1971, 48)

Having argued that the end is, as Ryding suggests "simple," we hasten to add that, in Chrétien, simple endings are so only on the surface. Erec's ending is hyperbolic and ironic, Cligès's is tongue-in-cheek and Yvain's is, as we shall see in a later chapter, complex. Put in another way, Chrétien's endings may seem conventional but are in fact not.

In the above discussion, the attempt has been made to discuss the function of tense in Yvain as well as obvious anachronies in the first narrative. The first episode was found to be a mirror-text of the entire work. Subsequently, it has been argued that in addition to Genette's "explicit"

analepsis and prolepsis, it is appropriate to discuss "implicit" analepsis and prolepsis. In the former, analogical episodes and events serve as déjà lu and can, therefore, be linked to analepsis. In the latter, the reader's horizon of expectations guides the narrative and preconditions certain events. We now turn to order in Troilus.

* * *

Order in Troilus

To study order in Troilus, we first have to delineate the temporal field of the poem's first narrative. In setting the background for the whole poem, Chaucer provides his readers with specific spatio-temporal details. Troilus's double sorrow is set in Troy, some time between the siege and the fall of this city. The protagonist's fate is closely tied to the future of Troy and the outcome of the Trojan war, though less so than in Shakespeare's rendition of the same story. While the story of the fall of Troy is in the background, Troilus's experience is in the foreground. Both background and foreground intersect at some points in such a way that Troilus's tribulations in love and ultimate death come to foreshadow the death of Troy as a city.

Similarly, as the Greeks gain the upper hand, the Trojan hero experiences adversity in love. Thus, the passage of time brings Troilus death and Troy destruction. That time plays a very significant role in the text is easy to determine.

The temporal field of the first narrative is to be located between two external anachronies: an analepsis and a prolepsis in Book I. The analepsis introduces the causes and the initial phases of the Trojan war, and the prolepsis its outcome:

Yt is wel wist how that the Grekes,
 stronge
 In armes, with a thousand shippes, wente
 To Troiewardes, and the citie longe,
 Assegeden, neigh ten yer er they stente,
 And in diverse wise and oon entente,
 The ravysshynge of Eleyne,
 By Paris don, they wroughten al hir
 peyne. (I, 57-63)

The above lines and what follows (I. 57-133) constitute an external analepsis designed to serve as a time marker for the love story. It is after the start of the war, within the besieged city, that the affair will unfold. This "external" analepsis, which recounts the events that are anterior to those of the first narrative, furnishes

background information on Calkas and paves the way for the introduction of Calkas's daughter (I, 94), a widow who, because of her father's act of treason, "of here lif . . . was ful sore in drede" (I, 95). Criseyde is presented here as a respected widow who solicits Hector's protection after her father deserts the Trojan camp (I, 106-26). As a final comment about this analepsis, it is to be noted that the underlying causes of the conflict between Trojans and Greeks were, as the first line quoted above suggests, familiar to Chaucer's readers or audience. These causes are, nonetheless, briefly hinted at so as to situate Troilus's love affair vis-à-vis the time-frame of the Trojan war. In short, then, this analeptic narrative has a role to play in the overall mise en situation.

A few lines following the above external analepsis comes this proleptic narrative:

But how this town com to destruccion
 Ne falleth naught to purpos me to telle;
 For it were here a long digression
 Fro my matere, and yow to long to
 dwelle.
 But the Troian gestes, as they felle,
 In Omer, or in Dares, or in Dite,
 Whoso that kan may rede hem as they
 write. (I, 140-47)

This prolepsis not only establishes Chaucer as an author making thematic (and perhaps generic) choices but it also helps delineate the temporal field of the first narrative. The fall of Troy is subsequent to Troilus's death. The start of the war and its end, thus, act as time markers or a time-frame within which the events of the story unfold. This war begins before but continues during and after the love affair. Both anachronies, therefore, bracket the story of Troilus's woe and weal in love.

At various points in the narrative, the three tenses, or temporal positions (analepsis, prolepsis and the first narrative or "base time") intersect, with the narrative present sometimes referring to the past and other times to the future. Criseyde will forsake Troilus (I, 56); she is now a widow (I, 97), is an example of how the future and the present tense interrelate.

The temporal field of the story of the love affair between Troilus and Criseyde and its consequences can be said to begin with the following conventional lines:

And so bifel, whan comen was the tyme
Of Aperil, whan clothed is the mede
With newe grene, of lusty Veer the
pryme,
And swote smellen floures white and
rede,

In sondry wises shewed, as I rede,
 The folk of Troie hire observaunces
 olde,
 Palladiones feste for to holde. (I,
 155- 61)

In its evocation of the topos of spring and nature reborn, this quotation calls to mind the first lines of the General Prologue to the Canterbury Tales. After this traditional start, the narrator can commence his tale, a tale which ends, of course, with Troilus's apotheosis.

From this narrative point of departure, the syntagmatic arrangement of events is in stable chronology, with occasional secondary internal proleptic and analeptic narratives embedded in, and breaking the flow of, the first narrative. Essentially, however, the first narrative presents Troilus's first sorrow ab initio, then his second, after which come his death and apotheosis, all in perfect chronology. Troilus sees Criseyde at the feast and quickly falls in love with her (Book I). Pandarus promises to help his friend (Book I). He goes to his niece in an effort to bring about a speedy union of lover and beloved (Book II). Troilus and Criseyde become lovers (Book III). Criseyde has to leave Troy and she foresakes Troilus (Books IV-V). Troilus is heart broken and dies (Book V).

Having pointed to the fairly straight forward order of

events, it is now possible to move to another function of analepsis and prolepsis. We begin here with the beginning, or, rather, with one of several beginnings in this poem, since, as seen earlier, the lines prefacing the first narrative are a conventional beginning as well (I, 155-61).

The first four lines of Troilus and Criseyde, quoted below, are a synopsis of the entire plot:

The double sorwe of Troilus to tellen,
That was the kyng Priamus sone of Troye,
In lovyng, how his adventures fellen
Fro wo to wele, and after out of ioye.

(I, 1-4)

Unlike some epics that begin in medias res, narration here is undertaken after Troilus's story is summarized in its entirety. What the author-narrator does above is give the young Trojan's story in a capsule. In this sense, this beginning is a double anachrony: it is proleptic analepsis, an anticipation of events that happened in the past (Genette 1980, 82-83). It is proleptic insofar as it foreshadows events and analeptic since the whole story is anterior to the instance of narration.

At the outset, then, the very instance of narration is itself foregrounded. This is, as we have indicated, also true of Yvain. We will have occasion to revisit this topic in the chapters on voice. Suffice it to say here that the

narrative voice has an important role in the lines that follow, as it digresses to make generalizations about love and lovers. But the introductory lines of the text are not the only place where the narrative calls attention to itself and to its distinct moment(s) of enunciation. The same occurs in the three proems of books II to IV, which are also at once proleptic and analeptic. Insofar as they anticipate events, they are proleptic. But, since these events are filtered through the prism of retrospection, they are analeptic.

An excellent example of the above is the proem prefacing Book II. It seeks to give an advance signal to the auditors or readers about (some) events to take place in this book. The last set of events recounted in Book I were about the "disespere that Troilus was inne" (II, 6). The proem of Book II, by contrast, declares that "now of hope the kalendes bygynne" (II, 7). This "now" is posterior to the events of Book I, but anterior to the "now" of enunciation. Or, to use Chatman's terminology, "story-now" precedes "discourse-now" (1978, 63, 83). Here, too, the author describes the act of writing the story "out of Latyn in my tonge" (II, 14) and muses about the mutability of language: ". . . in forme of speche is chaunge" (II, 22). Writing and narrating naturally occur a long time after the end of Troilus's story. The story happened "then" while

narrating is "now". One of the themes of this poem is clearly the passage of time and the decline of civilisations and languages. Hence the opposition of "then" and "now."

As mentioned earlier, however, the moments in which the narrative qua narrative becomes reflective or self-referential, with the author or narrator bringing forth insights about the medium of communication or literary tradition, are usually bracketed in poems outside the temporal field of the story. We are touching here on "voice" and the narrator, both of which will be the objects of separate discussions. In Genette's scheme, the instance of narration and the "narrator's present" pertain less to order and more to voice (1980, 69-70), which again proves that his analytical segments, though they may appear independent in theory, are not so in practice, a point repeatedly made by Genette himself.

In the preceding pages, we have pointed to one prolepsis whose function is to mark the end of the temporal field of the first narrative. We have also stated that prolepses in poems are predictive narratives which serve as summaries of events to happen ahead. These summaries, or "long distance advance notices and mentions" (Genette 1980, 74-75), are designed to guide the audience of listeners and/or readers through the narrative and familiarize them with the teller's point of view on characters and events.

We also argued that prolepsis plays a tangible role in medieval narrative. In a literature informed not by the question "what will happen next?" but by "how will it happen?" and "how will the end come about?" rather than "what will the end be?" there is no danger of preempting events and spoiling the story for readers or audience. It is common knowledge that medieval audiences were entertained and attracted by new renditions of familiar plots; and that, in the Middle Ages, thematic innovation was not a major criterion of literary achievement. As the chapter devoted to orality will demonstrate, to the extent that anachronic narratives--analepses and prolepses--are tied to, and can shed light on, aspects and "remnants" of orality in the medieval text, they are useful to study. Prolepsis and analepsis, it is clear, facilitate the processing of a narrative, especially one which is consumed orally. Since there is in Yvain, Troilus and numerous other texts, a measure of contiguity between the oral and the written word, the study of this kind of anachrony adds to our understanding of the workings of medieval literature. Anachronic narratives, no doubt, help the author who delivers his works orient his auditors and refresh their memories about past events or sharpen their interest in the plot by giving them glimpses of future developments.

Analepsis and prolepsis are, as discussed in this

chapter, employed in medieval narrative, but on a smaller scale than in the narrative genres produced from the Renaissance to the present time. Anachrony in medieval texts, then, is the exception rather than the rule. This said, however, the principles of recalling and foreshadowing events operate not only explicitly in localized episodes, but implicitly as well in both Chrétien and Chaucer, though more in the former than in the latter. In Yvain, for instance, what we called "implicit recalls" operate whenever an episode is a variation on an earlier one, a recurrent narrative technique in Chrétien. Moreover, since Chrétien builds his romances with a particular real and hypothetical audience in mind (Rabinowitz 1977), he caters to, and, in many ways, is bound by, these audiences' horizons of expectations which he, in turn, helps shape. In other words, he adheres to, and helps develop, this horizon of expectations. Adhering to what his audience expects automatically means that Yvain has to be furnished with an ostensibly happy ending. Inasmuch as the author is governed by his auditors' aesthetic taste and delivers what they are used to receiving, the principle of foreshadowing leaves an indelible mark on the medieval text.

In this chapter the attempt has also been made to show that, though order in medieval texts tends to be straightforward and though these texts do not depend on

complex anachronistic narrative strands, when these anachronies do occur, they stand out and, consequently, carry considerable weight. As we have illustrated, Calogrenant's metadiegetic récit plays an indispensable role. Without it, some of the keys with which the reader decodes the text would be lacking. In Troilus, anachronies situate the field of the first narrative, thus providing the author with a way to begin and end his story. We will return to the function of anachronies when we broach the topics of metafictional gloss and levels and acts of narration in the chapters on voice.

CHAPTER III

DURATION IN YVAIN AND TROIUS

In the previous chapter, one aspect of temporal relations between narrative and story has been probed, namely, order. The focus for this chapter is duration--another aspect of tense--first in Yvain, then in Troilus. Like order, duration involves both story and narrative, both histoire and récit. But, while it is relatively easy to compare the syntagmatic arrangement of events in a narrative to their order in the story, it is more difficult to find a satisfactory frame of reference for the duration of story-time. Comparing, for instance, the duration of events in the story to a time-frame "external" to the text, such as reading- or performance-time (Ducrot & Todorov 1979, 319) would not be a sound procedure, because of the unreliability of such external points of reference. Any calculation of reading-time, for example, can, at best, be an approximate estimation, and not a very useful one at that.

Rather, what can be done is follow the example of Genette (1980), Chatman (1978), Bal (1985) and others who resort to measuring and assessing the duration of a narrative in "an absolute and autonomous" way, by remaining within the confines of "internal times" (Genette 1980, 87; Ducrot & Todorov, 319). Genette examines "steadiness of

speed," speed being defined as "the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months and years) and a length (that of the text, measured in lines and in pages)" (1980, 87-88). What can lend itself to scrutiny, then, is the speed with which events are presented in a given text.

Most, if not all, literary narratives contain summaries of episodes and favour certain events over others. Whereas *roman à action* is an accelerated movement, presenting actions, characters and background information in a capsule, a scene represents a slow-down of action because of the predominance of dialogue. Other variations of speed will be introduced shortly. In no text can the author conceivably pay equal attention to every event or treat all events with uniform speed. In a *Bildungsroman*, as Bal suggests, certain stages of a hero's life may be highlighted while others are underplayed (1985, 38-39, 70). It can be added that the treatment of duration varies, not only from genre to genre, but also from period to period, and indeed from author to author.

An isochronous narrative is a hypothetical narrative with an unchanging speed, where the relationship "duration-of-story/length-of-narrative" remains steady all through (Genette 1980, 88). Isochrony is merely a theoretical construct; like the first narrative (in the

previous chapter) it is our reference point here, our "zero-line," as Bal calls it (1985, 70). However, while a work can be constructed exclusively out of a first narrative devoid of anachronies, it cannot do without anisochronies, or changes in speed. Slow-downs, accelerations and pauses all give a certain narrative its rhythm and tempo.

The study of duration probes another aspect of dispositio, revealing which episodes, sections, passages or events are deemed more or less important by the author, the idea being that the longer the duration of a particular event, the more significant this event is in the text. While this may be a generalization, it is true that accomplished medieval artists practised conjointure (Erec, 14), which partially meant that they, like artists in other periods, did not bring into their works gratuitous and superfluous elements of no direct bearing on the plot. Thus, when a good poet gives an event privileged space in his work, s/he does so because s/he is aware of specific effects. Calogrenant's pivotal récit, for example, not only occurs early on in the narrative, but also occupies almost six hundred lines, a testament to its importance in the narrative as a whole. This sort of analysis, therefore, does not have to be sterile or soulless, since knowledge of how the speed changes in a particular text can surely influence the way we comprehend and interpret that text.

Using musical terminology, Genette introduces four basic forms of narrative "movements," which are:

1. Ellipsis, or "the nonexistent section of narrative corresponding to some duration of story" (1980, 93).
2. Pause, where some "narrative discourse corresponds to nonexistent diegetic duration" (1980, 93-94).
3. Scene, where story-time and narrative-time virtually coincide, as in dialogue (1980, 94).
4. Summary, where narrative-time is shorter than story-time (1980, 94-95).

Chatman conceives of duration in the same way as Genette, although he distinguishes between "pause," where story-time is zero, and "stretch," where story-time is merely shorter than narrative-time (Chatman 1978, 68). Bal refers to this as a "slow-down" (1985, 75).

Genette observes that, to vary the tempo, "classical narrative" has the tendency to rely heavily on the alternation of scene and summary (1980, 109). This statement is true of both texts under consideration here; these two movements, in particular, seem to have a privileged place in medieval narrative poems, which is not to say that the other movements are totally unknown or absent. Within these categories, however, some nuances that reflect the realities of medieval literature (and perhaps other types of literature too) have to be put forth. For

example, not all summaries in Yvain or Troilus serve the same purpose or have the same flavour. As can be easily ascertained, commentary and "narratorial" interventions abound in both texts. Are they to be counted as pauses, slow-downs or summaries? Some answers to this question will be attempted in the following pages.

We begin this investigation with one of the classical narrative movements: summary. To illustrate the difference in function of summaries, two passages which qualify or should qualify as summaries are quoted below. The first is a familiar passage from the beginning of Yvain, and the second is from the very first battle:

Artus, li boens rois de Bretaingne,
 la cui proesce nos enseigne
 que nos soiens preu et cortois,
 tint cort si riche come rois
 a cele feste qui tant coste
 qu'an doit clamer la Pentecoste.
 Li rois fu a Carduel en Gales;
 après mangier, par mi ces sales
 cil chevalier s'atropelerent
 la ou dames les apelerent
 ou dameiseles ou puceles.
 Li un recontoient noveles,

li autre parloient d'amors.

(1-13)

* * *

Chascuns [Yvain & Esclados] ot lance

roide et fort,

si s'anredonent si grantz cos

qu'andus les escuz de lor cos

percent, et li hauberc desclient;

les lances fendent et esclient,

et li tronçon volent an haut

(818-23)

Insofar as narrative-time is shorter than story-time in both quotations, they are both summaries.

But, while the two are summaries, the former is decidedly a briefer account of events than the latter. In fact, it would not be wrong to argue that the function of the two passages is not identical. Like many a beginning in literary texts, the first quotation is an introduction to the whole work; it alludes swiftly to what is happening in Arthur's court and how the knights and ladies are spending their time. The narrator does not dwell on all the stories being exchanged at court. Nor does he elaborate on every single action or event mentioned in the first quotation. Instead, he chooses specific topics of direct relevance to the plot line, one of which is love in the past and the

present. The first summary, thus, provides the reader with basic background information, presents characters, paves the way for Calogrenant's story and prepares for the establishment of Yvain as the protagonist of this text.

The second summary, by contrast, is slower in tempo. It is to be remembered that this particular quotation comes from a longer description of Yvain's first decisive battle. "Description" is a key word, since most battle scenes in this work, as well as in others, attempt to relay to the reader a sense of immediacy. Hence the repeated use of the present tense rather than the preterite. The narrator gives his the impression that the slightest move or manoeuvre and the most insignificant blow are being reported without any omissions. But omissions there are. For had there not been omissions, narrative-time would have been equal to story-time. These omissions, abbreviations and synopses, while not as easily detectable as in the first quotation, are nevertheless present. "En la fin" signals a possible omission of information (860).

In fighting there is "elegance" (859), and to communicate this elegance, the narrator himself assumes, to use a modern analogy, the role of a sports commentator whose role it is to paint a vivid picture of what is happening before his eyes. Every battle scene is a summary, but a detailed one, detailed because the attempt is made to paint

a picture, and to appear as mimetic as possible. Although a modern reader may find the battle scenes tedious and repetitive because of their unnecessary and excessive detail, these scenes are nevertheless important, if only for the considerable space they occupy in the narrative. The abundance of scenes of combat in the literature of the period strongly suggests that these scenes appealed to medieval audiences, and that they were in demand, especially in the eleventh and twelfth centuries. Vinaver's cautionary words remind us that: "every age, and, indeed, every nation has its own standard of necessity" (1971, 21).

In a very useful presentation of duration, Mieke Bal points to the problem of establishing clear lines of demarcation between one movement and another (1985, 72). She demonstrates how the various movements often overlap (1985, 72). This is particularly true of medieval narratives where summaries frequently encompass pauses.

Pauses, as defined earlier, are segments of a text in which the action stands still (or where story-time is immobilized), while the narrator digresses to describe or comment about a person or a thing. In medieval literature, this movement frequently takes the shape of commentary. Commentary, which establishes a relationship between narrator and audience, is a dominant feature of both Yvain and Troilus. The narrator often interrupts his story to

muse in a very general way about a variety of topics, be
 they love, human nature, history, or the relationship
 between addresser and addressee. In fact, the first summary
 quoted above is followed, as we know, by a pause taking the
 form of a general proposition on love in the present versus
 love in the past (18-28).

Narratorial pauses and the narrator's intrusiveness
 seem to be an integral component of summaries in medieval
 narrative poems, so much so that even Calogrenant, the
 secondary narrator in Yvain, mingles summary and commentary.
 And, although not every pause occurs within a summary,
 pauses and summaries are frequently contiguous. As we shall
 see shortly, Calogrenant's pause is situated before his
 summary, following Keu's untimely interruption. Upon being
 interrupted, Calogrenant takes it upon himself to give Keu
 and other potentially disruptive listeners a lesson in the
 art of listening (150-72). Taking the shape of
 "commentary," this lesson serves both narrators at once.

Summaries can also include intertextual allusions or
 proverbs and wise sayings. These cement the bond between
 narrator and audience by creating a world in which the
 conveyor and receiver of story seem to share a similar
 value-system and a basic core of knowledge. While Chrétien
 relies less on specific proverbs and more on conventional
topoi and motifs, many medieval authors including the

anonymous author of Elamencia, Chaucer and the Gawain poet fill their summaries with commentaries designed to enhance this shared world-view.

In Yvain, and in Troilus, as will be seen later, can be observed the classical alternation of summary and scene. It may be helpful to return to Calogrenant's analeptic story, this mise en abyme which is a microcosm of the macrocosm, to clarify this point. In it, all four movements signaled by Genette are at work. This episode can be broken down into the following movements:

1. Pause (150-72), wherein Calogrenant comments about the art of communicating and listening to a story. It can be considered his prologue.
2. Summary (173-285). Calogrenant's adventures until he meets the hideous creature. There is possible ellipsis in lines 250-51.
3. Descriptive pause (286-311). Unlike the first pause which took the shape of commentary, this one is a pure description of the stranger Calogrenant meets.
4. Summary of the ugly man's movements (312-24).
5. Scene (325-407). Dialogue between the two men.
6. Summary (408-90). Calogrenant's adventures before Esclados appears. This summary includes a descriptive pause (419-31).
7. Scene between Calogrenant and Esclados (491-516).

8. Summary (517-76). Ellipsis for "pseudo-ellipsis" in line 554.

9. Pause (577-80). Commentary on the story.

On this the microscopic level, it can be observed that scene and summary, or to employ Booth's terms, showing and telling, tend to alternate (1983). Movements 4 to 8 are a case in point. Summary and pause, too, alternate, which is certainly not unusual, since both pause and scene have a similar function: to stop or slow down the action and to vary the tempo. Pauses and scenes are juxtaposed with summaries, with the express purpose of enabling Calogrenant, the narrator, to retain his readers' attention and to enliven his story. Hence the pause on the art of listening to a story.

Without doubt, the differences between scene and pause are appreciable. Scenes, like monologues, possess a dramatic quality and are directly linked to the characters, whereas pauses, as indicated earlier, reflect on the narrator's attitudes and opinions. As in drama, scenes approximate what the characters "say" to each other and how they interact. They "approximate" rather than "duplicate" speech, because, as Genette remarks, reported speech is mediated by the narrator, a third party (1980, 162-63). As an aside, monologues, whose importance in the medieval narrative cannot be underestimated, can be linked to the

discussion of scene, since both possess a dramatic quality.

Before leaving Calogrenant's story, other observations about the movements listed above are in order. It should be noted, for example, that the first pause (in movement 1) is qualitatively different from the second (in movement 2), an idea alluded to earlier. For while story-time is zero in both, the first is a prologue which is directly linked to the narrator's voice and can be rebaptized "commentary." The second, by contrast, is "description," wherein the "I" of the narrator is underplayed. This distinction is useful, since many writers favour description and avoid commentary so as not to appear "intrusive." In Madame Bovary, for example, Flaubert relies heavily on description, but, to effect the desired "distance" between the author and his creation, he eschews commentary. In medieval narrative, where this heightened distance is traditionally not desired, description and commentary overlap.

Another observation has to do with ellipsis or "pseudo-ellipsis" (Bal 1985, 71-72). Two of the above movements possibly contain ellipses. They are "Del soper vos dirai briemant / qu'il fu del tot a ma devise" (250-51) and "En la fin, volantez me vint . . ." (554). It is to be noted that both occur within summaries (in movements 2 and 8), which confirms Bal's point that the borderline between summary and ellipsis is often blurred (1985, 72). An

ellipsis, as defined by Genette, is a movement in which some story-time is elided (1980, 106), but what happens in medieval works is that the author frequently takes it upon himself to prepare his readers for possible omissions and to signal any abbreviations or omissions in the story. This results in explicit ellipses that are not qualitatively different from mini-summaries. As an example, Calogrenant's report of his dinner, albeit brief and highly elliptical, is a sort of summary all the same. "En la fin" and "briemant" are clear indications that the story has been abbreviated and that some events have been left out. Chrétien and Chaucer make wide use of what Bal calls "pseudo-ellipsis" in which ellipsis is assimilated into mini-summary (185, 72).

Zade's division of Yvain into seven episodes, used in the examination of order, can now aid in the investigation of the macroscopic level (1973, 88-93). For it facilitates the study of tempi in the work as a whole and the determination of the speed of narration, thereby enabling the reader to see where the privileged events in the text are. Listed below is the number of lines in each episode:

1. Calogrenant's episode (57-580) = 523 lines.
2. Yvain's journey & marriage (581-2171) = 1590 lines.
3. Arthur's visit (2172-2477) = 305 lines.
4. Yvain's estrangement from Laudine (2478-2782) = 304

lines.

5. Yvain's madness and recovery (2783-3150) = 367 lines.
6. Yvain's adventures and decision to return to Laudine (3151-6516) = 3365 lines.
7. Final reconciliation (6517-6803) = 286 lines.

From the above count, it can be concluded that the story begins slowly but gradually gains momentum. Because of its crucial role in the work as a whole, Calogrenant's story is given a privileged place at the beginning, despite the fact that Calogrenant quickly proves to be a secondary character, never reappearing after Yvain's departure. To foreground Yvain as the primary character, Chrétien then devotes great attention to his various adventures. Some of the events told by Calogrenant are repeated, but the main narrator does not shy away from repetition at this stage of the work, since this technique highlights the experiences shared by the protagonist and his cousin, while indirectly paving the way for the differences. Repetition comes to a halt once Yvain differentiates himself from Calogrenant by defeating Esclados.

The tempo in the early section is slow due to the use of repetition. The reader then turns his/her attention to Laudine, as she weighs the advantages and disadvantages of wedding her husband's slayer. She soon decides not to tarry

any longer but to marry Yvain in full haste. This episode contains Yvain's and Laudine's monologues as well as a cluster of scenes, which all slow down the action.

The next three episodes (3-5) are quicker in tempo, probably because they function as transitions. Arthur's visit is noteworthy only insofar as it becomes the force behind Yvain's decision to leave his bride. This in turn brings about the estrangement between husband and wife (episode 4) and eventually leads to Yvain's madness (episode 5). Episodes three and four are almost identical in length, while the fifth is somewhat longer.

Yvain's temporary loss of his sanity, an issue which has excited many medievalists, occupies a mere 367 lines, almost the same length as Calogrenant's story (Kelly 1966; Frappier 1969; Artin 1974, 194-218). It is certainly legitimate to wonder why such a crucial event is presented with relative haste. Two explanations will be attempted here, the first being that this focal event is in itself a transition, a transition in the story and in the hero's life. It is the events that ensue that are vital: following his madness, Yvain hides his former nudity with the robe which the pucelle leaves behind for him, and with this action he makes his somewhat sudden re-entry into human society (Artin 1974, 218). Henceforth begins his full recovery and his search for reconciliation with Laudine.

His motivated aventures, which occupy some three thousand lines, precipitate the dénouement.

The other, perhaps stronger explanation for the relative brevity of this episode, has to do with the notion of a protagonist in the medieval narrative. In Chrétien's one-agent world, the tendency is to build the narrative around a specific character who becomes the focal point of the whole text or a large part of it. This is particularly true of Yvain, where the narrator is the hero's constant companion. And it is with Yvain's adventures and actions that the reader is best acquainted. Laudine, Lunete and other characters make a few appearances then disappear without the reader missing them or wondering what has become of them. This, we suspect, is a major difference between the medieval (and early picaresque works), on the one hand, and the great majority of novels produced from the Renaissance to the present, on the other. For while realistic novels, for example, sometimes foreground one character, as in Balzac's Père Goriot or Tolstoy's Anna Karenina, they at once succeed in interesting the reader in several characters other than the protagonist. Why medieval authors preferred to focus on one or two characters is difficult to say. One tentative explanation may have to do with the (re)discovery and redefinition of the notion of "individuality." In L'Esprit de la philosophie médiévale,

Gilson advances provocative ideas about the differences between Platonic and Aristotelian notions of the individual, on the one hand, and the Christian, Thomist view of the person, on the other, coming to the conclusion that only with Christianity does the "individual" become a "person," distinct from other created beings, because he alone has the faculty of reason (1932, 195-209). Gilson's notion of "le personnalisme chrétien" explains in part why the individual in the Christian universe gained special status, especially after the elaboration of Thomist philosophy.

The rediscovery of the individual in the High Middle Ages left its mark on the literary monuments of the period. Gradually, turning away from national and communal concerns which had dominated and coloured the various genres of the early Middle Ages, literature began to register a stronger interest in that which is personal (Morris 1972). The fact that the epics and the chansons de geste neglected the individual while forging heroes whose role was simply to embody their society's treasured values and mores may have prompted the romancers of the twelfth century and later to redress this imbalance in favour of the one-agent fictional universe. Chaucer, to be sure, is less dependent on one primary character; to argue that he succeeds in drawing the reader into a complex relationship between two people would be to state the obvious. With Chaucer, too, the exuberant

go-between becomes a powerful and effective figure.

However, in Chaucer as in Chrétien the emphasis is not on society or the group, but on the individual.

Because of his dependence on Yvain as the anchoring point for the whole story, Chrétien cannot stall the narrative by immobilizing his hero for a long period of time. In other words, once Yvain's madness is described, the author has to rehabilitate his main character quickly and bring him back to society where the story can continue to unfold. Madness transforms the protagonist into an anti-social animal, unfit to live amongst men. During his period of insanity and solitude, Yvain is unable to act as a knight or even to remember his "estat" or name or past. This is a time of forgetfulness and loss of memory, a time of "otherness." Hence the brevity of this episode. Yvain recovers from his madness without remembering what had befallen him, and the brevity of this episode simulates the ellipsis in Yvain's memory. Another explanation for this brevity has to do with the role of iteration which will be broached in the next chapter.

The sixth episode is by far the longest, for it is here that most of Yvain's feats of bravery are achieved. It is here, as well, that he befriends a lion with whom he succeeds in surmounting one obstacle after another. Every new adventure brings him closer to home. The author accelerates

the tempo for the ultimate reconciliation in episode 7, as Laudine forgives her husband and welcomes him back.

Duration in Troilus

Moving on to duration in *Troilus*, we find that, not unlike *Yvain*, the work begins at a pace which, though initially slow, gradually quickens. Scenes succeed each other in Books I and II as the narrator introduces his characters, muses about their qualities and lets them express their opinions and feelings. First we witness the birth of Troilus's passion for Criseyde in slow-motion. Standing shyly by the gate of the temple is Criseyde who, though still in mourning, has come to the annual feast of the Palladion to join in honouring Athene. Meanwhile, Troilus, who is disdainful of love and lovers, is pacing back and forth with his knights. Suddenly, his eyes straying to where Criseyde is standing, the young Trojan is smitten by Love. Like a horse prancing against his will, he falls from pride into love (I, 218). For the law of "kynde," we are told, is the law of love, and Troilus cannot resist human nature however hard he may try.

The slow tempo enables the reader to experience the

U

first moments of what will prove to be a fateful love affair. The reader is privy not only to the eye contact between the two lovers but also to their inner thoughts and feelings. When the narrator describes Criseyde for the second time, he makes a point of describing her as she is now being viewed and focalized by Troilus (I, 281 ff).

The same pace continues as the narrator takes the reader into Troilus's room where the young lover is experiencing his first sorrow. Until Pandarus comes to the rescue, Troilus wallows in pain and muses about the nature of love. His trepidation and état d'âme are presented in great detail so as to shed light on his character. His first song and some of his inner thoughts, for example, point to the fact that his pain is, as the convention dictates, mixed with a certain amount of happiness, that his "maladie" (I, 419) is a pleasurable one. Moreover, Chaucer is careful to highlight the changes in Troilus's personality, changes that have come about as a result of his falling in love. Troilus the proud knight is juxtaposed with Troilus the tormented lover, juxtaposition being a central compositional technique in Chaucer as in Chrétien. The slow pace helps foreground the changes in Troilus's personality. The man who scorned lovers becomes one himself. The youthful, energetic warrior becomes a near invalid who can neither eat nor sleep. The self-assured

Trojan becomes a man who loses his hue sixty times a day (I, 441). His own oxymorons in his first Canticus, an adaptation of a Petrarchan sonnet, reflect the changes well:

Al stereless withinne a boot am I
 Anydde the see, bitwixen wyndes two,
 That in contrarie stonden evere mo.
 Allas! what is this wondre maladiè?
 For hete of cold, for cold of hete, I
 dye. (I, 415-20)

These "contraries" are crystallized for the reader by the slow pace of the narrative. Once the conflicts raging inside the main characters subside, once Troilus and Criseyde resign themselves to the law of "kynde" and welcome the prospect of becoming lovers, the pace quickens considerably.

The pace is slow in the two scenes in which Pandarus first appears. Slowly and carefully, Pandarus approaches the reluctant lover, urging him to divulge the reason for his sudden woe. His strategy is to win Troilus to his side and to become an active participant in Troilus's fate. To this end, he deploys his "proverbs," (I, 756), a manoeuvre that Troilus decries (see Muscatine on style, 1957, 142-5). The conversation between Troilus and Pandarus sees the former gradually relinquishing power to the latter. Winning Criseyde becomes from that point onwards a joint effort (I,

972) and, to Pandarus, a "bisynesse" (I, 1042) and a "game" (III, 250, 254).

The same pace is maintained when Pandarus visits his niece to begin to put his plan into action. Realizing full well that Criseyde is likely, at least initially, to object vehemently to what is being proposed or arranged, he embarks upon his enterprise with utmost care. He divulges the information cautiously and slowly, and the slow pace of the narrative simulates his "*fremde manere speche*" (II, 248). Pondering ways of breaking the news to her, he evokes the *carpe diem* theme, and reminds her of his devotion to her and of his good intentions (II, 267-95).

In discussing duration in *Yvain*, we maintained that when an episode is privileged in space, it means that it also has a significant thematic function in the text. Here, in *Troilus*, we note that the encounter between uncle and niece is privileged in terms of space, because it sets the tone for the relationship and establishes Pandarus as an accomplished go-between. This allows for the development of the theme of how language shapes reality.

That the tempo would quicken towards the end of Book II and in Book III is no surprise. For as things start happening, as developments in the affair take shape, Troilus's despair and fear of unrequited love are displaced by hopes for happiness and fulfillment. In Book II,

to reassure his beloved of his honourable intentions, she tells him in no uncertain terms to stick to the matter at hand (III, 1306-09). Furthermore, as he scurries from one place to another, Pandarus helps quicken the tempo of the story. The spirited Pandarus is, as Muscatine notes, Lunete's descendent, but, as a go-between figure, he is more developed than Chrétien's confidante, who is also instrumental in effecting the union and reconciliation between Yvain and Laudine (1957, 139).

As fortune turns away from Troilus, the fast tempo is maintained. Here, in Book IV, one event after another brings Troilus closer to misfortune and death. His fate and that of Troy become increasingly intertwined, and society, hitherto in the background, re-enters the poem's foreground. Thus, as Troy begins to weaken, Troilus moves from "pryvetee" back to society and loses his beloved to the Greeks, and ultimately to another man (Blodgett 1976). The conflicts and "contraries" that played havoc with his feelings in Book I resurface to hound him when some Trojans argue the exchange of Criseyde for "the townes goode" (IV, 553). In a way, by allowing socio-political factors to determine the course of events, Troilus brings about his own misfortune. For, although it must be conceded that he, the sensitive lover, fears ruining Criseyde's name, it is equally true that this knight-cum-lover does not wish to

jeopardize his own reputation as a brave soldier and warrior. Lingering at the back of his mind is the idea that love and knighthood are incompatible and irreconcilable, that to be a lover one has to forego being a knight. Evidently, this is an all-too-familiar problem, and one which seems central to Yvain as well; where the young knight is persuaded to leave his bride to prove himself in the "official" Arthurian world. Despite his boundless sorrow, Troilus feels obliged to exercise self-control "lest men sholde his affection espye" (IV, 153). Rather than become another Paris, Troilus chooses to emulate Hector. After all, the very war in progress was brought about by a woman, Troilus reminds Pandarus (IV, 547). Instead of intervening to safeguard his happiness, Troilus for the second time wills himself into inaction.

As Troilus loses control of the situation, he returns to his despondent mood of Book I. With his new despair returns the slow tempo. Pandarus advises action and impresses upon his disconsolate friend the need to "manly sette the world on six and seven" (IV, 622). The lover's reply, however, is that there is nothing left for him to do, and that the parliament's decision cannot now be revoked.

Images of deterioration, decline, change and death gradually creep into the narrative. When Pandarus goes to see Criseyde, he finds her as pale as someone who has just

been laid on the bier (IV, 862-64). Her dishevelled hair and red eyes give her the semblance of a martyr. In the meantime, debating the issue of free choice, the dejected Troilus begins to moan and groan at the temple and is totally enmeshed in Boethian questions. His first sorrow is recreated here as he relives his initial unhappiness. His inaction, the sleepless nights, the tears and self-pity all recur in Book V (V, 211-66). Convincing himself that she is bound to return soon, Troilus labours under delusions and goes through a long process of self-deception. The narrator slowly monitors his protagonist's oscillation between hope and despair, just as he dissects some of Criseyde's feelings about her difficult situation.

When Troilus finally faces the inescapable truth, when he realizes that Criseyde has granted her love to another man, along with the brooch which he himself had given her, he decides to act. He informs Pandarus that he hopes to kill Diomedes in battle and expresses his wish to die. The tempo is accelerated in the last book as events succeed each other at great speed. Troilus discovers his beloved's deception, Hector dies, then Troilus himself is killed at the hands of Achilles. His apotheosis quickly ensues.

As for the specific movements in Troilus, it is appropriate to start with scene, by far the most important of the four. In the first few scenes of the book, little

happens, but much is said. Of the four movements discussed by Genette (1980), scene is privileged in Chaucer. It is more frequently used in Troilus than in Yvain, for Chaucer seems less willing than Chrétien to take responsibility for his characters' actions or beliefs. Scene indubitably serves his purpose better than summary, since by letting his characters speak for themselves, he is able to distance himself from them.

Language is one of the ways used by Chaucer to characterize the various characters (Muscantine 1957, 124-61). The characters here are judged and characterized by their own words. Specifically, the power of rhetoric is explicitly recognized in several passages, the first of which is in Book II, where Troilus complains that Pandarus's "proverbs may [him] naught availie" (I, 756) and in Book II where Criseyde sees through Pandarus's particular use of language and asks: "Lat be to me youre fremde manere speche" (II, 248, Payne 1963). Feigning disapproval, Pandarus himself describes how in art and speech there is often artifice (II 255-59). Later on, Criseyde reassures Troilus that, through the power of her words, she will "enchant" her father and talk him into letting her return to Troy (IV, 1366-93).

As one of the proems suggests, language and linguistic traditions are on Chaucer's mind (II, 14-49). Troilus is

very much a poem about language, about how the subtle use of diction can shape reality. Hence the attention given to dialogue. By calling himself Troilus's "friend", a word recurring twelve times in less than five hundred lines (I, 584-1059), Pandarus is quickly able to get to the bottom of the young man's despair and to transform, albeit temporarily, this despair into joy. It is also through the manipulation of language that Diomedes, who "was of tonge large," "conquers" Criseyde (V, 804, 794). About the enterprise upon which he is to embark, Diomedes muses: "I shal namore lesen but my speche" (V, 798).

Chatman argues that in "classical" narrative, summary and scene tend to alternate, though the emphasis is usually on the former (1978, 75). In Troilus scene recurs with more frequency, which gives the work as a whole a dramatic flavour. This is not to say that summary is unimportant in Troilus. On the contrary, summary plays no small role in the work in general and in the proems in particular. The four proems are sometimes synopses of earlier and later events, even when they are mere adumbrations, as is the case in the introduction to Book III.

When wishing to circumvent a topic, the narrator employs summary masterfully. A good example of this is in Book III where he, out of modesty, does not wish to be explicit about the lovers' first sexual encounter. When

Troilus and Criseyde make love, the narrator finds it convenient to use summary which enables him to exercise auto-censorship and to stay within the bounds of what was then generally considered to be material fit for the "courtly" tradition, shunning that which would have only been fit for a fabliau. The following passage is representative of the narrator's "evasiveness" as well as being an indication of how summary, pause and ellipsis frequently mingle and overlap.

Of hire delit, or joies oon the leeste,
 Were impossible to my wit to seye;
 But juggeth ye that han ben at the feste
 Of swich gladnesse, if that hem liste
 pleye!

I kan namore, but thus ilke tweye,
 That nyght, bitwixen drede and
 sikernesse,

Felten in love the grete worthynesse.

(II, 1345-16)

Like Il Filostrato's narrator who also declares about Troilo and Criseida "[p]ensisel chi fu mai cotanto avanti / mercé d'Amor, quanto furon costoro, / e saprà 'n parte la letizia loro" (III, 33), Chaucer's discreet narrator leaves it to those conversant with love to imagine the pleasures attained by the lovers. Time and again he resorts to

recusatio, presenting himself as the inadequate man, ignorant of love and its ways. "I kan namore," "I kan nat tellen al, / As kan myn auctour," (III, 1324-35) "I speke . . . under correccioun" (III, 1332) are canonical sentences used by the narrator to distance himself from his material and characters. "I do not know" , "I cannot express myself well enough" or "I ought to be brief" are, like Chrétien's "briement," strategies employed here and elsewhere in Troilus, and can be linked to ellipsis insofar as these sentences are usually followed by gaps in the narrative. "I do not know, therefore I let it pass" go together.

Also of interest in the above quotation and in the following stanzas is the mingling of pause and summary. The narrator summarizes events, and lets his lovers "in this hevene blisse . . . dwelle" as, he in the meantime distracts the reader by means of pauses which broach the subject of love in a subtle and sensitive manner. Pause, in effect, enables the narrator to move away from the specificity of the situation at hand and to muse about generalities.

What is perhaps unusual about the use of pause quoted from book III above is the fact that narrative-time and story-time move along concomitantly. According to Genette, in pause, story-time is zero (1980, 95). Here, however, story-time continues, as the lovers make love. The narrator addresses "yow that felyng in loves art" (III, 1333), while

leaving the lovers in the privacy of their bed. Pause can be considered, therefore, a vehicle by means of which partial ellipsis is introduced in the story. For, events about which the reader is not told take place between the summary in the above quotation and the return to summary signaled by the lines "[t]hise ilke two, that ben in armes laft" (III, 1338).

As a final note, it can be argued that, despite the strong presence of the narrator, Troilus still conforms to certain aspects of the novel. Barefaced pauses and excessive summaries are eschewed, and the characters speak for themselves. Whenever possible, the narrator lets his characters describe and characterize themselves through their ver words, a major difference from Yvain where summary and scene are equally distributed.

In this chapter, several concepts related to duration, including space, speed, tempo and movement, have been scrutinized. In Yvain, Chrétien foregrounds certain events by, among other things, granting them ample textual space. In Troilus, the author determines the speed of the narrative and the duration of events according to the personalities and moods of his relatively autonomous characters. Whenever Pandarus acts, the tempo speeds up. When Troilus is pensive or when Criseyde is in the process of weighing a matter, it slows down. The speed thus simulates the characters' moods

and states of mind. It would by no means be an overstatement to argue that, in Chaucer, we can explore the exciting seeds of psychological drama. The study of duration, then, enables us to examine another aspect of dispositio and come to some conclusions about what the use of particular movements or tempi mean in the context of the works themselves.

CHAPTER IV

FREQUENCY IN YVAIN AND TROILUS

(

The present chapter deals with frequency, which, in Genette, is one of three major time-relations between story and discourse. Frequency is the numerical relationship between the events in the text and those in the story. Given that the singulative narrative is demonstrably the norm in medieval works, it does not merit a separate discussion. Rather, we will examine, the function of iteration and repetition (Genette 1980, 113-60; Chatman 1978, 78-79; Bal 1985, 77-79). Iteration, by far the most interesting notion advanced by Genette in his study of frequency, plays no small part in Yvain and Troilus.

Classical texts, Genette remarks, depend more on the singulative narrative and less on the iterative. While the former was the norm in the majority of pre-twentieth century novels, the latter came to its own only half a century ago, notably with Proust who, partially through his innovative use of the iterative and the pseudo-iterative, revolutionized the novel. But what is the "iterative"? Chatman defines it simply and succinctly as "a single discursive representation of several story moments" (1980, 78). Whereas repetitive narration depends on recounting what happened once n times, iterative narration, grouping events together, recounts what happened n times once. The

two modes are, thus, opposites. A "singulative" narrative, clearly the most common form, is one where a given event is presented only once.

In the discussion of order and duration, Troilus was found to be invariably closer to a modern novel than Yvain. This is partly the function of the temporal distance between the two texts. Many differences in technique, however, stem from a different authorial vision of the story and its aims. One author--Chrétien--no doubt, wanted to entertain by bringing together a medley of stories and a series of adventures, all tied to one narrative subject, while the other--Chaucer--preferred the multi-agent world. And since specific aims dictate the use of specific techniques, some knowledge of these aims can help the reader learn to anticipate which techniques and narrating possibilities are likely to be exploited in a particular kind of text. For example, the fact that the iterative does not lend itself to the schema of reporting syntagmatic events would suggest that Chrétien is less likely to use it, but is more likely to resort to singulative narrative. By the same token, it would not be incorrect to hypothesize that Chaucer, because of his keen eye for psychological drama, would use the iterative to create states of mind. Looking at the two texts, it can be ascertained that both statements are essentially correct. Chrétien makes limited use of the

iterative. And Chaucer, though he still relies, by and large, on singulative narrative, exploits iteration in many instances. In *Troilus*, iteration reappears more frequently than in many other medieval works; as will be seen later, it recurs particularly in Book III. This is not to say that Chrétien does not know or use the iterative. For he does. The hermit episode is a case in point. But, again, Chrétien is more subdued and perhaps less experimental than Chaucer in this regard.

In a thought-provoking article on deconstruction and history in *Yvain*, Haidu, by bringing into play "an historically-informed semiotics," advances new ideas about the curious relationship and the novel exchange developing between the crazed Yvain and the hermit (1983a, 144). Exploring the system that both men establish, Haidu is able to deduce from this episode, some socio-economic implications. Together, the two men come to form a small unit of production. Haidu speaks of this episode as "metonymic," insofar as it suggests a new "open" socio-economic system based on profit and surplus and emulates certain modes of production that were being developed towards the end of the twelfth century. This metonymic section deconstructs the "metaphoric," closed world hitherto known to the hermit (Haidu 1983a, 135). About the two literary systems, Haidu asks:

is it possible to associate the metaphoric pole, with the earlier type of textual production, oral, closer to the tribal and perhaps the 'primitive,' hence less analytic, while the metonymic is associated with the later literature, more closely approaching the functioning of more sophisticated texts and approaching the status of modern literary texts? . . . If so, the two types of textual functioning might well be typical not only of specifically literary or textual organizations, but also of the general textual production of societies of a certain type. One would not be amazed, in this line of argument, to conclude that metaphor was the typical mode of so-called 'primitive' societies, while metonymy characterizes later societies. (1983a, 137-38)

Haidu's tentative conclusion is highly attractive. In the context of frequency, however, the point that should now be stressed is that, as a textual technique, the iterative seems to enhance metonymy.

It would be an overstatement to maintain that without the iterative narrative, there would be no metonymy. But without the use of the imperfect, frequentative tense and other signs of this type of discourse, Harlow would not be able to speak of a "unit of production and a new 'socio-economic system.'" Early in part of the novel, the duration of this episode, a point that lies outside the present chapter, the iterative, which groups various events paradigmatically, succeeds in capturing the full scope of Yvain's solitary life in the wilderness, and in giving a picture of the kind of society in which the protagonist experiences his otherness and expiates his guilt.

The brevity of this episode is compensated for by the use of iteration. For what this episode does is to create a physical space in the text, it makes up for the brevity of events communicated to the reader through the use of iteration. The iterative is a variable tense which captures the cyclical nature of events and conveys the sense of recurrence. Yvain's recurrences take the form of repetitive sentences like "Les bestes parlez bien aguerres, et si on les fait parler, on les entend bien." "Et tant conversant, le boscage se changeoit en un pays et sauvage" (2826-27, 2889-90). "Tant," which signals the iteration, is a key word, used again in the quotation below. Later on, when Yvain finds the charitable hermit, a relationship based on reciprocity is instituted. Still, the

the iterative mode, it is described thus:

Puis ne passa huit jorz antiers

tant com il fu an cele rage

que aucune beste sauvage

ne li aportast a son huis.

Iceste vie mena puis,

et li boens hom s'antremetoit

de lui colchier, et si metoit

asez de la venison cuire,

et li peins, et l'ëve, et la buire

estoit toz jorz a la fenestre

por l'ome forsené repestre;

(2864-74)

Initially, the hermit performs a charitable act by giving the madman food and drink, an act which the latter reciprocates by returning with wild game. Thereupon, a system develops whereby Yvain offers the hermit meat for which he gets enough to eat and drink. The profit made from selling the hide means a plentiful supply of bread and venison for Yvain. Thus, the cooperation between the two men proves of mutual benefit and quickly becomes a pattern, evoked not only by words like "tant," "toz jorz" but also by the imperfect verbs in this episode. As an aside, it should be emphasized that the passé simple, too, can be a vehicle of iteration, since the iterative can often be inferred from

the literary context (Genette 1980, 132). This pattern of production is tied to the open market contiguous to the hermit's closed world. And it is Yvain who provides "the link between the two worlds. This new--metonymic--world is conjured up by association and contiguity".

Genette speaks of the iterative narrative as having a close affinity with description, especially in classical literature (1980, 117). This view is corroborated by the episode examined above where, through the use of iteration, the poet is able to describe a crucial stage in Yvain's evolution as a character and as a man. Iteration, then, has a significant role in Yvain. Cohen was one of the earliest critics to call Chrétien France's first "novelist" (1948). Perhaps iteration, with its role in description and in the overall mise en scène of romances, contributes to this écriture's filiation with "novelistic" conventions. Iteration, no doubt, helps bridge the gap between what Haidu, in the passage quoted above, called "primitive" and not-so-primitive texts.

The iterative mode is employed at a higher frequency in Troilus. Subsequent to the establishment of Pandarus as intercessor between the lovers, a new order or pattern comes into place. Troilus's daily life changes, and the lovers resort to their friend whenever they wish to see each other. Again, as in the hermit episode, the idea of a pattern is

central to the notion of the iterative. After the climax scene in Book III, Troilus becomes a changed man:

In suffisaunce, in blisse, and in
singynges,
This Troilus gan al his lif to lede.
He spendeth, jouste maketh
feste ynges;
He yeveth frely ofte, and chaungeth
wede. (III, 1716-19)

This passage is obviously meant to be understood in the iterative mode, since all the actions mentioned therein happen presumably more than once. Later on, the reader is informed that Troilus can never tire of speaking in praise of his lady (III, 1736-43). "Ful ofte," "he wolde" or "many a nyght" (III, 1713) are a few of the various ways in which the iterative is expressed. About the relationship of the two lovers after consummation, the narrator has this to say: "In joie and surete Pandarus hem two / Abedde brought, whan that hem bothe leste / And thus they ben in quyetie and in reste" (III, 1678-80). Through Pandarus's machinations, then, the first meeting and initial jubilation are recreated in subsequent encounters. After communicating to the reader this sense of cyclicity, the narrator is able to speed up events in Book IV and V as complications beleaguer the affair. Iteration, thus, enables the narrator to cover the

period following the climax relatively quickly and to proceed with the story.

The above examples are from Book III. The iterative, however, can be found, to a lesser degree, all through the poem. In Book I, for instance, the description of Troilus's first sorrow includes elements of the iterative.

Description and iteration, as argued earlier, are often related, and since Chaucer is fascinated by moods and states of being, it is no surprise that he would employ iteration to draw a more complete picture of recurring emotions. Just as Troilus's desperation and inaction, recurring towards the beginning and the end of the work, are depicted using signs of the iterative, Criseyde's hesitancy, also recurrent, benefits from this same mode. Iteration, then, is genuinely integrated into the economy of the Chaucerian text.

So far, of the three time-relations discussed by Genette in his chapter on frequency, only the iterative has been broached. This is intentional, since there is in medieval literary criticism a decided imbalance in favour of more traditional time relations. Because iteration has a small role in the medieval text, small if compared to the part it plays in the Proustian oeuvre and in other twentieth century works, it has been ignored by scholars. To our knowledge, it has never been studied in relation to medieval literature. Due attention to this important device can, as

we have seen, help us appreciate the complexity and richness of medieval dispositio. But repetition, too, without doubt, more fundamental than iteration to the medieval text, is an obvious and significant device in medieval narrative. It is to it that we now turn.

In both Yvain and Troilus there is repetition of events or descriptions. Recalls, or repeated analepses, for example, represent repetitive narrative. Most critics of medieval aesthetics concur that repetition is central to medieval narrative from the twelfth to the fifteenth centuries (Curtius 1953, 79-105; Payne 1963; Vinaver 1971, 74, 128-29). At the outset of Yvain, there is repetition or the semblance of repetition, when Calogrenant initiates his story, is interrupted and is, finally, obliged to proceed. Also, the gist of Calogrenant's adventure is later repeated--not without nuances of course--by the principal narrator, when Yvain lives his cousin's early experiences. Repetition, as mentioned earlier, helps establish the slow tempo with which this work is introduced, since stories are told and retold, but very little happens. In fact, this tempo recreates what is taking place in Arthur's court: the king sleeps and the knights are indignant.

When Criseyde and Troilus are described in Book V (820-26, 830-31) they are certainly not described for the first time. Descriptions of characters are numerous in

Chaucer's poem. Every new description, as we shall see in Chapter VIII, brings forth new insights into the character described. Successive portraits of Criseyde, for instance, trace this heroine's emotional and physical state. Indeed, whenever she is newly described, we are invited to see her in a slightly altered light. In repetition, then, there is change. And the message conveyed to the reader through repetition is: reader, beware: at the heart of apparent similitude lies fundamental difference.

As indicated at the beginning of this chapter, singulative narrative still dominates in Yvain and in Troilus where the majority of events happen only once. But even in this type of narrative there are recurrences in the form of topoi and major or minor variations on a scene or theme, since episodes in most medieval texts are often built around juxtaposition and are imbued with intratextual (and intertextual) reminiscences (Muscantine 1957, 129). Eventually, this type of repetition, as Gilles Deleuze argues, alters the original message, event or description. In an engaging article, Haidu attributes the medieval author's frequent use of repetition to his belief in the "permanence of the message" (1977, 875-87). Gradually, however, through the use of repetition, this permanence is undermined and even erased (Haidu, 1977). The same scholar maintains that:

the repetition of event, rhetorical development, stylistic variation, from one text to another, or--what frequently occurs in narrative, an intratextual recapitulative summary--severed from reference at a higher level of ontological existence, substitutes cross-reference on the concrete, syntagmatic level. The repetition of a given narrative convention within the framework is part of the autotelic structure, and provides multiple referential foci within the system of écriture in disregard of the putative referential function. (1977, 886)

Literature, by virtue of its self-referentiality, then, became, albeit unintentionally, subversive. For, by having itself for an end, fiction began to distinguish itself from teleological discourses. This is partially how secular medieval literature eventually emancipated itself from religious, overtly didactic, and other kinds of motivated writing (Shepherd 1979). This point will be of relevance in the coming chapter which deals specifically with the role and function of the medieval author of secular narrative fiction.

Qui petit seme petit quialt,
 et qui auques recoillir vialt,
 an tel leu sa semance espande
 que fruit a cent doubles li rande;
 car an terre qui rien ne vaut
 bone semance i seche et faut.
 Crestiens seme et fet semance
 d'un roman que il ancomance.

Chrétien de Troyes

For out of olde feldes, as men seyth,
 Cometh al this newe corn from yer to yere,
 And out of olde bokes, in good feyth,
 Cometh al this newe science that men lere.

Geoffrey Chaucer

CHAPTER V

THE MEDIEVAL AUTHOR

While the first part of this dissertation was concerned with certain aspects of medieval dispositio, in other words with arrangement and structure, the second half deals with narratio, or with acts and levels of narration. In the following chapters, we will focus on voice and on the pluralization of "I's" in medieval textuality. To examine the problematics of who speaks, we have chosen to start with the author, who, appearing in propria persona, has a special place and role within his work. Before delving into acts and levels of narration, however, we must revisit key terms and concepts. What an author-subject and a narrator are and where to locate them in the text are the first steps towards grasping levels of textual communication. Some conclusions drawn from earlier chapters on dispositio will aid in delineating the functions performed by "authors" and "narrators" in medieval discourse.

Before disentangling the intricate web of voices, it is vital, at the outset, to stress the importance of recuperating the "author," not as a flesh-and-blood "person," but as a textual phenomenon. In addition to the narratorial "I," Chrétien and Chaucer, as well as other medieval literary figures, created a special "je" or "I," privileging the author and making of him an "auteur-sujet,"

or an author-subject. As will be illustrated, this other "I" can be detected in some loci of Yvain and Troilus. Our point of departure here is the postulation that the author is at once an extratextual agent and a textual entity that can "inhabit" certain places in a particular work. The authorial "I" that names itself and signs a work is qualitatively different from the narratorial "I." Troilus's narrator, for instance, is, as Jordan notes, distinct from the self-assured voice of the creator who, leaving his seal on the poem's last twelve stanzas, re-enters the work in the envoi (1958, 253). Postulating a distinction between the "author-subject" and other "I's" or speakers can help us analyze beginnings and endings in medieval narrative and draw attention to the issue of attribution.

To examine the author as a textual phenomenon, however, we should perhaps begin by retracing briefly the socio-historical development of the notion of a "medieval author" and by looking at the change in the views about secular writing in the literature of the High and Late Middle Ages. For, as Minnis, Zumthor, Vinaver (to name only three scholars) have shown, the very definition of "author" underwent great change in the high and late Middle Ages (Minnis 1984; Zumthor 1972; Vinaver 1970). And as the analysis of authorial "signs" will reveal, the real author's view of himself/herself, his/her language, culture, literary

tradition, together with his/her assessment of the social role and position of the writer of secular fiction, influenced the way s/he portrayed (and inscribed) himself/herself in literary discourse. In the following pages, then, we grapple with the basic question "what is a medieval author?". Minnis's judicious study of medieval theories of authorship will prove useful in this exploration (1984). A comparative and contrastive study of Chrétien and Chaucer as authors will also pave the way for a deeper understanding of the functioning of the medieval text as a communicative process.

The word "author" has a long history and combines several meanings. Etymologically, it is related to the Latin verbs agere (to act or perform), augere (to grow) and aure (to tie) as well as to the Greek autentim (authority). Basing his definition on this rich etymology and on statements made by major medieval theorists, Minnis presents the dominant conception of author from the twelfth to the late fourteenth centuries as follows:

An auctor 'performed' the act of writing. He brought something into being, caused it to 'grow'. In the more specialised sense related to aureo, poets like Virgil and Lucan were auctores in that they had 'tied'

together their verses with feet and metres. To the idea of achievement and growth was easily assimilated the idea of authenticity or 'authoritativeness'.
(1984, 10)

Inherent in this basic definition is the idea of the author as a rational being responsible for making and creating literature; he is an artificer, an idea which is intrinsically occidental and foreign to some non-Western literatures (for example, in the Arabic tradition, where poesis is directly linked to feeling and emotion, the word for poet, shā'ir, translates as "he/she who feels"). The author is the causa efficiens, or the efficient cause, the agent behind such acts as composing and ordering. He is the person who brings a literary work into being and who organizes it in what Bernard Silvester calls a "natural" (ie. chronological) or an "artificial" (ie. non-chronological) order (qtd. in Minnis 1984, 23). A competent writer, one who is worthy of being called an auctor, ultimately seeks or should seek conjointure (Kelly 1966).

Minnis makes valuable remarks about how views and ideas which originated in scholastic theory of authorship migrated from the strictly theological or philosophical to the literary realms. As he puts it, "[s]cholastic literary

theory did not merely provide these poets with technical idioms; it influenced directly or indirectly the ways in which they conceived of their literary creations; it affected their choice of authorial roles and literary forms" (1984, 169).

The valorization of secular, vernacular writing did not happen overnight. Just as there was a sifting through the Scriptural authors to exclude the apocryphal, unnamed and, therefore, unauthentic books, a parallel development--by and large initiated by the same theorists--took place in the secular realm where the attempt was made to codify and recuperate an essentially secular (and pagan) tradition (Rand 1928, 3-68; Minnis 1984, 12). Great attention was paid to this process, which was based on the liberal, almost humanistic, notion of Logos spermatikus, and as history shows, early Church fathers like St. Ambrose, St. Jerome and St. Augustine as well as the scholastics were largely successful in incorporating not only the Old Testament but also the classical heritage into the Christian tradition, thereby providing this tradition with legitimate and tested intellectual roots. Erich Köhler comments upon this process, saying ". . . au Moyen Age, on cède aisément à la tentation de recourir au passé pour légitimer le présent dans ses moments les plus importants, et, pour ce faire, on n'hésite pas au besoin de fausser le passé pour l'accommoder

au goût du présent" (1974, 8). St. Thomas Aquinas and other scholastic philosophers were at the forefront of those preoccupied by the process of interpreting or reinterpreting the intellectual past in a way that did not conflict with Christian dogma and theological thinking. Deities, however, and a select few had the right to "interpret." As a result, the hegemonic ideologies and institutions, like Nietzsche and Foucault, have argued, across 20th-century interpretation, more than not, retained direct access to "power" and were aware of that those who could interpret were also the ones who gave an arresting signification. Thus, as often happens, interpretation was motivated and motivated interest.

With these developments came a stratification of authors. Degrees of "authoritativeness" were established, since clearly not all authors could possess the same prestige. Needless to say, the Aristotelian or Platonic schema is none other than that of who is the originator of meaning and in whom meaning resides. Just as Biblical narrative was considered superior to secular narrative, the Biblical (and religious) author was unpredictably ranked higher than the secular one. For, unlike literary fictions, the Scriptures were seen as combining two levels of authorship: the sacred and profane, with the former informing the latter. Thus, in contradistinction to secular narrative, human artifice in

Scriptural writing, was shaped and permeated by divine inspiration.

Furthermore, the coveted status of auctor was originally bestowed only on the ancients. But as authors writing in the vernaculars began to think of themselves (and to be thought of) as a new social and intellectual force, the valorization of writers of the day slowly became a reality. Hence Dante, the character, but also the writer, has to learn to live without Virgil, his patron, guide and father. Virgil's disappearance in Canto XXX of Purgatorio momentarily disorients Dante who, feeling orphaned and forsaken, is overcome by emotions and cannot hold back the tears. Purgatorio, it has been argued, is an elegy, a poem about loss and pain (Blodgett 1970, 161-78). In one of the most poignant moments of the Commedia, Dante realizes that, with Virgil gone, he, the Christian pilgrim and author, has to transcend the pagan heritage and play a role in forging not only a different literary tradition but also a new language. Henceforth, Dante has to take full responsibility for his journey. That he succeeds as pilgrim and author is seen in Paradisio when he comes upon his final and climactic vision of God and exclaims:

O abbondante grazia ond' io presunsi

Figgar lo viso per la Luce Eterna,

Tanto che la veduta vi consunsi.

Nel suo profondo vidi che s' interna,
 Legato con amore in un volume;
 Ciò che per l'universo si squaderna;
 Sustanzia ed accidente, e lor costume,
 Quasi conflati insieme per tal modo
 Che ciò ch' io dice è un semplice

lume. XXXIII, 82-90

The "volume" becomes Dante's vehicle for describing his ecstatic vision of creation (Curtius 1953, 332). But the book is also his own Commedia which is, at this point, virtually complete. Its author has defined his position vis-à-vis tradition and has brought new corn out of old fields. Similarly, Geoffrey, the dreamer in the House of Fame, has to work towards taking his place among the poets of old.

The prestige possessed by named Scriptural authors was only gradually extended to the medieval authors of res ficta (Minnis 1984, 10-12, 75). Zumthor comments about this issue saying:

. . . à partir de la seconde moitié de du
 XII^e siècle, le texte assume des
 affirmations ambitieuses: ce que je vous
 dis plaira jusqu'à la fin des temps. . .
 Ainsi, l'auteur d'Athis et Prophlias, ou
 Chrétien de Troyes jouant, dans le

prologue d'Erec, de son prénom pour assurer qu'on le lira 'tant que durera la chrétienté.' Plus modestement, Marie de France se nomme, dans l'épilogue de ses Fables, 'pour remembrance.' C'est là un topos d'origine scolaire, qui comporte divers développements et ne fait qu'expliquer ce que j'appellerais, dans ce sens précis, la fonction nominale.

(1972, 66)

This new conception of authorship accompanied, and was partly determined by, socio-historical factors which, to borrow Shepherd's verb, "emancipated" the story and brought the art of storytelling to the sophisticated court audiences of the twelfth-century and later (1979, 54). These audiences were interested, not in homilies, parables and exempla, but in refined and entertaining stories, or in what Chaucer calls "solaas". Hence the rise of not only the romance but also the fabliaux. Henceforth, secular and religious literature were, generally speaking, to follow distinct routes. Henceforth, too, literary consciousness began to be woven into the tissue of the medieval text.

1. Survey of the Signs of the Author-subject

Narratology's elevation of the narrator to the centre of attention, which has been accompanied by the decentering, not to say the calculated banishment, of the author, creates problems of a terminological nature. Since the narrator is a textual device, it is logically impossible to speak of him/her as the shaping mind behind a given composition or attribute to him/her the traits of a creator. To state the obvious, the narrator is himself forged and manipulated by the author. He is the instrument of the author.

Perhaps due to the vestiges of orality and the discernible presence of what Zumthor has called la voix in the medieval text, to which we will duly return, the signs of the author in medieval narrative seem to have a tangible reality (Ollier 1974, 26-41). They are "intrinsic" inasmuch as they are not imposed on a given work from the outside by means of "projection" (Todorov 1971, 241-53). Put differently, the medieval author is not a mere extratextual entity that can be conveniently bracketed and forgotten, but is rather an agent with an often pronounced textual presence. As Rubin maintains, an "authorial personality" can be a unifying factor and can play a vital role in a composition (1967, 21-2). The same critic goes on to voice these concerns:

. . . we have had to oversimplify the proper division between created artistic work and the history of its creator. We have insisted that the personality of the author is not important to the way in which we read his novel. The fact is, however, that the actual division is not between an author and an objective, dramatized work of art; it is between an author as storyteller and the author as biographical figure. For the author as storyteller--the authorial personality revealed in the novel--is very much a part of our experience in reading his novel. (1967, 217)

Booth's cogent remark that an "author can never choose to disappear," however hard s/he may try to refine him or herself out of existence (1983, 20) seems especially true of medieval authors who have strong authorial personalities and who are, to use Rubin's nuances, "storytellers" in their own texts. To situate a medieval author in his/her discourse, to locate when and where s/he speaks in his/her own voice rather from behind the "narratorial mask" will be one of the topics explored here.

Prince speaks of the signs of the "I" detected in

deictic or modal terms and pointing to an utterer who is not a character. He declares that "any sign in a narration which represents a narrator's persona, his attitude, his knowledge of worlds other than that of the narrated, or of his interpretation of the events recounted and evaluation of their importance constitutes a sign of the 'I'" (Prince 1982, 10). We have postulated, however, that in some texts, especially ones where orality is a constitutive factor, there are two types of "I." One is that of the "author-subject" and the second the narrator's. Often in conflict, these voices give rise to textual tensions: while the voice of the real author can be assertive, highlighting the prestigious and monumental role of being the conceptualizing force behind an entire discourse destined to take its place among the enduring literary masterpieces, the other voice assumes the opposite stance, insisting on his ignorance and inadequacy as a source of information about characters or events. Troilus is a prime example of this kind of textual tension. In it, the author's self-assertive tone coexists and, not surprisingly, conflicts with the narrator's repeated avowals of ignorance and his reluctance to assume an authoritative stance. While Troilus's narrator takes leave of his audience with a simple-minded warning about men--a highly ironic ending given the theme of Criseyde's unfaithfulness--the poet Chaucer confers value

upon his enterprise and articulates his worth in a highly serious envoi (Jordan 1958, 253-54).

The reason for this tension may have to do with the conflict between what can be called "the author-function" and "the narrator-function." Since the latter will be the object of a separate and a long analysis, the "author-function" warrants elucidation here (Foucault 1977). By "author-function" is meant the author's personal signature to be detected in the overall composition as well as in specific loci in the text. Without altogether losing the sociological connotations of Foucault's concept, "author-function" is limited here to the function by means of which a certain type of discourse or piece of writing is attributed to a producer or a source, this source being legitimated and sanctioned by a recognized authority which, in the case of medieval literature, is either the court and patron or the Church. At a given historical moment, for instance, the Church decided to retract its former support of miracle plays and declared them banned. Thus, both romances and miracle plays had to be given the seal of social approval and "official" blessing. As Foucault argues, societies have, to varying degrees, always exercised a measure of control over the circulation of writing, be it literary or otherwise (Foucault 1977), and authors have sought and found "literary solutions" to secure their often

precarious social positions. In the Middle Ages, control over the circulation of writing began, naturally enough, in the field of Scriptural writings, where unnamed books, if not altogether banned, were at least deemed inferior to, and less authoritative than, named ones which came to form the Bible's core (Minnis 1984, 11). Veracity and authenticity were measures against which "true" and "apocryphal" writings were judged, and a signature became one of the hallmarks of "authenticity."

* *) *

2. The Function of the Signature

With the advent of printing and publishing the signature, together with the title and the name of the publisher, becomes a "paratextual" device, placed in the non-fictional space at the beginning of a work (Sabry 1987). In medieval literature, by contrast, the signature is inside the literary product; it is part of the work rather than on its margins. As the author grapples with such issues as fame, posterity, and change brought about by time, the signature frequently becomes part of the metafictional gloss.

Both Yvain and Troilus are signed towards the end, the

former by means of the proper name in a brief apostrophic discourse about true versus false fiction, and the latter by means of the poet taking formal leave of his poem with the authorial reference to the "litel bok" and "litel myn tragedye" (V, 1786) as well as with a general reflection on art and the mutability of all things, including literary products. This apostrophe also includes one of Chaucer's two famous catalogues of authors, the other being the elaborate one in the House of Fame where the author's persona is equally central (Simmons 1966, 135). The Troilus catalogue is in the form of an appeal for correction from "Virgile, Ovide, Omer, Lucan and Stace (V, 1792)" to whom the "moral Gower" is added a few stanzas later. All these authors are, according to Chaucer, more worthy auctores than himself, but he who penned Confessio Amantis seems to have the last word, probably because he is not merely a Christian poet but is also one of Chaucer's esteemed contemporaries.

This appeal to tradition and to auctoritas is a topos that can be encountered not only all through the Chaucerian corpus but also in many other medieval writings. In Roman de Brut (ca. 1155) and Roman de Rou (ca. 1160-1174), Wace, too, exploits this topos (Uitti 1973, 146-48). So does Wolfram von Eschenbach who rejects Chrétien's rendition of Perceval and bases his text on the work of an unknown Provençal poet named Kyot (Poag 1972, 56). As for Dante, he

pays ample homage to the poets and thinkers of antiquity in the fourth Canto of the Inferno and Canto XXI of the Purgatorio. Thus, as Minnis points out, the issue of *auctoritas* preoccupied many medieval writers, especially those who, like Dante, were writing in vernacular languages that were still being developed and tested (1984).

That Chaucer, too, is deeply concerned with *auctoritas* can be detected in the House of Fame, a true *ars poetica* where the poet attempts to situate himself vis-à-vis his whole poetic tradition. In the Parliament of Fowls, where he renders the famous aphorism *ars longa vita brevis* into English ("the lyf so short, the craft so long to lerne") and uses it as the inaugurating line, he addresses the question of literary tradition. Since nothing is created *ex nihilo*, he maintains that ". . . out of olde felde, as men seyth, / Cometh al this newe corn from yer to yere, / And out of olde bokes, in good feyth, / Cometh al this newe science that men lere" (21-25).

But, despite this admission that tradition, is, as T. S. Eliot was to argue six centuries later, essential to individual talent, Chaucer seems to have been troubled by it. While he repeatedly gives credit to older poets, he is perhaps afraid of becoming too slavish to the French, Italian or any other inherited literary tradition. Hence the game he plays in Troilus, where one of the most patent

ironies is that the sources he cites towards the beginning--Troilus's substrata--are not really sources at all. His appeals to authority, frequent though they are, are still half-hearted, since Il Filostrato and Le Roman de Troie, are nowhere cited. Instead, Lollius, a fictitious author, is credited for the original creation (See Gordon 1934; Havely 1980). In a way, Chaucer discreetly and indirectly asserts his own auctoritas by undermining and parodying, indeed flouting, what can be called the "signature code," which impelled the author to cite his own name along with his sources or the authority upon which his text is based. Chaucer is not as slavish to authority as he portrays himself to be, and the vast differences between Il Filostrato and Troilus are a testament to this fact. Besides the differences in plot, tone and apparent encoded "messages," there are differences in the weight given to key episodes. For example, in Book II alone over two thousand lines are added to Boccaccio's story (Gordon 1934; Havely 1980). The appeal to authority, then, is, in large part, a façade intended, as Minnis suggests, to help Chaucer "cash in" on the auctoritas possessed by Homer, Dares, Dites and others (Minnis 1984, 210).

Inasmuch as the signature is a sign of the medieval author's need to legitimate his discourse, it registers social constraints and limitations placed on the process of

artistic creation. Related to the signature in function are the circumstantiae, or the causa scribendi which include information about a poem's provenance. In these, the name of the person who commissioned the piece or the occasion for its production is cited (Minnis 1984, 16-17). In Lancelot and The Legend of Good Women, to name two narratives furnished with appropriate circumstantiae, there is a "contract" between author and patron whereby the latter seems to assume partial responsibility for what the former writes or says. The patron, then, is the guarantor of the text. This "joint responsibility" seems especially important in potentially controversial texts, such as Chrétien's Lancelot. Along with the signature, circumstantiae are a stamp of social approval.

Conversely, the signature can be a sign of the author's freedom as artist and superiority over those who, in bygone times, forged anonymous writings that in due course became common cultural property. About Troilus, Mehl remarks that "the ending . . . suggests very strongly that he [Chaucer] saw himself, as a potential classic or at least as an author whose appeal would reach beyond the limits of his immediate surroundings and more importantly--beyond the sphere of his personal control" (1974, 173-74). The signature, as Curtius points out, is symptomatic of "the unadulterated pride of authorship" (1953, 517). While the suppression of the name

was considered a sign of humility in the early Middle Ages, it became common practice and, by and large, acceptable from the twelfth century onward for an author to include his proper name (Curtius 1953, 516-18).

The signature in the prologue to Erec points to Chrétien's recognition of his intrinsic worth and his valorization of his new polished verse, which, like the old venerated livres, is committed to writing, the ultimate sign of the author's newly valorized identity (Ollier 1971, 28-29). The signature, then, can be regarded as a sign of the author's realization that his work will survive and his patron, because had he thought that his works were solely for his patron's consumption, he presumably would not have needed to put his name on them.

Evidently Chrétien sees himself as more than a mere jongleur or entertainer. As his preface to Erec demonstrates, he is cognizant of the fact that, unlike some of his predecessors, he is the initiator of a new kind of narrative founded on "bele conjoincture," and he goes on to distinguish himself from those who "qui de conter vivre veulent (22)" and who mutilate and spoil (depecier et corronpre) Erec's true story (Gradon 1971, 124-25). These words call to mind Gottfried von Strassburg's similar invective in Tristan against "inventors of wild tales," who hunt for stories and cheat their audience (4663ff). Both

authors have no tolerance for jongleurs who pass themselves off as accomplished writers and who produce stories which ought to please only the "dull-witted." In Chretien's hands, Erec's story will "toz porz mes iert an humourz tant en durra crestianter" (24-25). Not unlike Rabelais who, four centuries later, bragged that his *Gargantua* sold more copies in two months than the Bible in nine years, Chretien, through word play, unabashedly associates his name, cited twice in the first twenty-five lines, with Christianity and Christendom. In his prologue to *Cliges*, Chretien, as Little suggests, "explicitly consecrates his work" (1985, 194-25).

Chretien, thus, initiates his romances with a strong authorial presence. His preface to *Cliges* makes reference to "[l]e li qui tit d'Erec et d'Enide" as well as to other works (1-8). In this way, he proudly presents his credentials as storyteller before even beginning "the elegant conte". Like Chaucer's *Troilus*, *Cliges*'s source is placed in a prominent position at the beginning of the poem. By citing a book at the library of Saint-Pierre at Beauvais, he appeals to the *auctoritas* of tradition, and not unlike Chaucer, he also "cashes in" on the antiquity of certain authors (Minnis 1984, 215). In this sense, both Chretien and Chaucer feel compelled to situate themselves vis-à-vis the established literary tradition. They both are, to use

Minnis's adjective, "self-conscious" writers (1984, 210).

But, by combining this appeal to authority with a catalogue of his writings, Chrétien shows his pride in his own achievements. Believing in the cyclical rise and fall of civilisations, he is the one who asserts that, like chivalry which moved from Greece to Rome and then to France, the craft of fiction and "clergie," or learning, followed the same route (29-33). Just how much Chrétien is conscious of his erudition, which he is proud to display, is seen all through his oeuvre. After all, the words "[p]or ce dist Crestiens de troies / que reisons est que tote voies / doit chascuns panser et antandre / a bien dire et a bien aprandre" are Chrétien's very own (Erec, 9-12). His erudition and his familiarity with the literary traditions of his time are particularly pronounced in Cligès where the matière antique and the Tristan story are woven into a highly original work, displaying the author's virtuosity, remarkable mastery and a sound knowledge of both the trivium and the quadrivium (Uitti 1973, 156-73; Zumthor 1972, 475).

Chrétien, we think, is conscious of the need to create a new kind of language, new words and new idioms so as to give this nascent civilisation a voice and to express the hitherto unexpressed. What French literature articulated in the chanson de geste was essentially an epic view of society. To Chrétien, a forward-looking man, the individual

has a pivotal role in building society in the aftermath of the great political, social and economic upheavals of the twelfth century. In his works, the Arthurian world is dead and so is the nostalgia for a legendary past; Chrétien, unlike Malory and others who in centuries later returned to an idealized vision of Arthur, shares with Marie de France a deflated view of the Arthurian world.

Chrétien and other authors equally conscious of their monumental roles in the history of textuality and the history of thought, inscribe themselves in their texts by means of their signatures. This personal signature asserts authorship and "ownership" of a particular piece of writing. It implicitly says "I am the putative artificer of this work; this discourse is attributable to me and only me." Chrétien does not mince words about this. To conclude Yvain, he warns against false versions or endings by saying:

Del Chevalier au lyon fine
 Chrestiens son romans ensi;
 n'onques plus conter n'en oi
 ne ja plus n'en orroiz conter
 s'an n'i vialt mançonge ajoster."

(6804-08)

These lines thus frame the narrative and guard, inasmuch as this is possible, against omissions, additions, alterations and general scribal tinkering. In Chrétien and some

medieval texts the signature fulfils the function of the modern copyright laws.

Chrétien's work, one critic writes:

. . . offers the curious example of the consciously well-wrought and signed text--the work, usually, of a single author who is especially proud of his handiwork--entering, first through poetic enlargements then through anonymous prose recastings, a kind of literary public domain that future authors, who will also sign their work, might exploit, technically and substantively as they needed. (Uitti 1973,

The signature is at the heart of this new realization that the secular author, too, possesses auctoritas. It signifies an enhanced artistic consciousness. About Chrétien and other accomplished twelfth-century authors, Vinaver declares "[c]onteur à la fois et romancier, courtois--ce qui veut dire, au XII^e siècle, poète, érudit"--il sait réunir ces deux attributions". (1970, 108).

To sum up the foregoing argument, it can be said that the signature at once registers a writer's artistic freedom and his/her recognition of the social and perhaps political

44

limitations imposed on this freedom. It is at once a sign of responsibility and prestige. Another point worth formulating, albeit tentatively, is that the signature is symptomatic of a new conception of what "literature" comes to mean in the high and late Middle Ages: while the written word becomes an integral part of the process of vernacular composition--if not of "consumption"--the purely oral, unsigned compositions, henceforth enter the realm of the unofficial, noncanonized literature (Stock 1983, 12-34). As Zumthor puts it, from the twelfth century onward, l'écrit becomes the discourse of power (Zumthor 1984, 60). While the "culture hégémomique" begins to be articulated in writing, the "cultures subalternes" are, from that point onwards, expressed through oral channels (Zumthor 1983, 23).

Besides the signature, an author's stamp clearly permeates his whole discourse. Other signs of this "auteur-sujet" can be gleaned from earlier chapters. One conclusion from the analysis of certain aspects of dispositio is that, their differences notwithstanding, Chrétien and Chaucer share with other writers of the high and the late Middle Ages a marked authorial presence, a presence that is particularly strengthened towards the late Middle Ages when fiction increases in complexity and moves out of the one-agent into the multi-agent world. Thus, Chaucer's presence in his discourse is more tangible than

Chrétien's, the reason, at the risk of oversimplification, being that in the traditional Arthurian romances, one character, idealized in many ways, is usually the focus of attention, whereas in later works characters increase in number and complexity and ironies multiply, paving the way for the pluralization of messages. To control polysemy and limit the proliferation of significations, the medieval author seems to resort to strong authorial and narratorial voices (Bloomfield 1975). He sometimes resorts to metafictional gloss and to dramatized narrators, as well as to complex author personae.

On a related issue, it is to be noted that the Middle Ages witnessed a gradual "de-heroization" of literature (Bloomfield 1975, 37). In the early medieval period, one hero, usually uncontested, towers above all other characters and is stereotyped rather than individualized. Yvain is still such a hero, although it is true that Chrétien is perhaps among the first medieval authors to begin to question and demystify, even unmask, the heroic ideal. That he rebels against the idealized image of the perfect knight is clear in the text under scrutiny in this dissertation as well as elsewhere: Lancelot is indisputably a problematical protagonist, and in Perceval not one but two characters--Gauvain and the young knight--are subjected to a subtle critique. Admittedly however, Chrétien's

undercutting of this ideal is half-hearted if compared with that of the Gawain-poet or, as Burrow shows, other Ricardian poets who were the first to experience what Bloomfield calls the "splintering of the hero" (Burrow 1971, 96; Bloomfield 1975, 38). As Sir Gawain and the Green Knight conclusively demonstrates, the fourteenth-century hero reaches a point of crisis following which the very notion of heroism in Western literature is subjected to unrelenting criticism.

Bloomfield goes as far as to argue that the hero does not resurface in his full glory in Western literature until the advent of the Romantic age and sensibility (1975).

In medieval narrative, then, the undercutting of the hero is frequently accompanied by the strengthening of authorial (and narratorial) presence. Put in another way, the hero, yielding, is displaced, or is at least undermined by, the author and the dramatized narrator. For one of the ways in which the protagonist is made to appear less heroic or even anti-heroic has to do with the role the author assigns himself in his discourse. An enhanced authorial presence brings about weaker protagonists in Dante and Chaucer (Bloomfield 1975, 34). Rather than present flawless or virtually flawless characters, Chaucer overshadows his protagonists by increasing his and his narrator's role in his work. Thus, as Bloomfield notes, Chaucer's poetry "revolves fundamentally around the character of Chaucer, who

is its real hero. He conquers and controls his world. His plenitude recreates God's plenitude. He is the creator who pretends to be at the mercy of his creation" (1975, 35).

This is also true, though to a lesser extent, of Chrétien, Gautier d'Arras and Wace who employ complex author figures and narrators (Uitti 1973, 148-49).

* * *

3. The Abstract

In exploring some of the clearer signs of the "author-subject" in high and late medieval literary texts, we have noted the frequent occurrence of the signature and accompanying circumstantiae, in addition to the enhanced usage of metafiction and other devices which draw attention to the text as a fictional product and to the author of that product. Using these "signs," we now examine certain loci in Chrétien and Chaucer where the author dramatizes his interaction with his audience. Pratt's "linguistics of use" (1977, 79) and Fowler's "functional linguistics" (1986), which, inspired by Halliday's work, will provide us with an operational approach to author-audience interaction (Halliday 1985). This type of criticism, which has, in recent years, been used to advantage in narratology and

pragmatics, has its roots in sociolinguistics and speech act theory. And despite the fact that pragmatics conflicts with some narratological schools--including Genette's--which stress the integrity and the autonomy of the text, a point to which we referred in Chapter I, it can still shed light on textual communicational processes. Insofar as this sociolinguistic approach shifts the attention onto the communication act, it complements, in our opinion, other narratological approaches which bracket this very act and place it outside our purview.

Like the preface in Rabelais or in some eighteenth-century novels, the prologue in medieval narrative discourse is one of the principle places where the author addresses his auditors to draw them into his fictional universe and motivate them into listening attentively. It is in the exordium or prologue that the author sometimes enumerates the benefits to be reaped as a result of the listening (or reading) process. It is also in the same place that the author can guard against possible communicational breakdowns. The effectiveness of the whole narrative depends on a potent beginning stressing the credentials of the teller and the "tellability" of the tale.

This introductory contact between author and audience is situated at the margin of the fictional composition. Frequently a mixture of fiction, nonfiction and metafiction,

the author's initial comments serve as a vessel, enclosing the entire work. Like a frame, these comments, which constitute what Labov calls the "abstract," are neither inside nor outside the fictional construct (1972). To the extent that the abstract is a pre-text, in that it often prefaces a self-contained story, it is outside the story. However, since it serves as a general "guide to usage," it is an indispensable part of the story. For, if these introductory comments were to be omitted, the tale proper, which usually follows the abstract, might not be affected, although our ability as readers to situate that tale in a larger context would be reduced or eliminated. In other words, the orientation the author wished to give his readers would then be lacking. Such would occur if we read Boccaccio's Decameron without what Almansi calls the "framing device" or the "cornice" (1975, 10-12). The same is unquestionably true of the Canterbury Tales, The Thousand and One Nights and other framed fictional constructs.

Insofar as metafictional discourse is crucial for initial contact with the listener or reader, it is an integral part of the artistic creation. For once the listener or reader is sufficiently interested in what the author has to say, the whole fictional story can be set in motion. What often happens in the prologue, then, is that the author attempts to establish a "pact" with his auditors.

This pact takes the shape of an implicit exchange: what the author seems to say is "I will deliver a number of things, be they sentence, solace, entertainment, erudition or a political or moral message, in return for your commitment to listen, evaluate and produce meaning out of the auditory or visual messages I communicate to you." Shakespeare's "lend me your ears" and Chaucer's appeal to "ye lovers, that bathen in gladnesse" (I, 19) serve this purpose.

This process of establishing initial contact with the audience is described by Labov in what he has called "natural narrative," spoken by people in everyday situations. Influenced by Labov's sociolinguistic approach, Pratt considers the literary act as a speech act with a few differences, one of which is that, unlike ordinary speech acts, the listener is, generally speaking, unable to interact verbally with the initiator of the literary discourse, although some interaction is allowed in some contexts. In The Canterbury Tales, for instance, the pilgrims are at once members of the fictional audience in the work and tellers of tales, and, therefore, not only is the "narrative audience" (Rabinowitz 1977, 128) allowed to react to varied tales and genres, but the pilgrims themselves and their host, Harry Bailly, also have the same opportunity. This means that the readers can compare and contrast their reactions and opinions with those of the

narratees, and this adds to the complexity of the work as a whole and enhances the pleasures of reception. This is one of the reasons why The Canterbury Tales and other framed works are, from the point of view of narratology and sociolinguistics, highly challenging.

Because the literary act is an imitation of a speech act, because the interaction is usually a one-sided contact, the author is obliged to impress upon this often "underprivileged," voiceless listener the need to exercise his/her imagination and suspend disbelief. Hence the importance of the abstract which is, to quote Pratt, "a request for the floor" (1977, 114). That Calogrenant recognizes how instrumental the abstract can be in luring his auditors is evident in his récit where he stresses the need to sharpen mental faculties in preparation for the listening process: he employs the verb antandre four times in ten lines and the noun oroilles five times (150-72).

The abstract is the place where the "cooperative principle" can play a role in establishing the pact between addresser and addressee. Just as in everyday speech acts, what Grice calls the "cooperative principle" is necessarily in operation in fiction (Grice 19; Pratt 1977, 152, 200; Fowler 1986, 106). Pratt defines this principle as follows:

Basically, the Cooperative Principle
"represents our knowledge that verbal

communication is an activity in which individuals work together to accomplish mutually beneficial goals. The particular goals differ, of course, from speech situation to speech situation, but in the most general terms, being a cooperative speaker means speaking with a viable communicative purpose vis-à-vis the hearer in the context, and speaking in such a way that this purpose is recognizable to the hearer. Being a cooperative hearer means trusting that the speaker has a reasonable purpose in speaking, and doing the necessary work to discern that purpose. (1977, 114)

To put this principle into effect, Chrétien, approaches his hearers or readers with enough information to incline them towards his creation, to instill in them the need to listen and to orient them (Ollier 1974, 26-41). As mentioned earlier, this invitation in Cligès is largely based on the appeal to the authority of a certain book at a certain library. In Yvain, the modi legendi are more complex.

Examining major narrative devices used in guiding the reader, Almansì, in his study of Boccaccio, points out that

Dante, Boccaccio and other medieval writers considered the modi legendi to be of utmost importance (1973, 19-20). He argues that

[a]ny revolutionary new work may find it convenient and advisable to give the reader a measure of assistance in the guise of a preface, or an introductory statement of intent. Alternatively, it can adopt the tactic of concealing such hints in the context, like a cryptogram, and tacitly inviting the reader to take part in an informational treasure hunt. Clearly this latter method already implies a special modus legendi. It becomes the reserve of the readers sufficiently involved in the quest for the deep structure or idiosyncratic manner of a particular book to be prepared to spend the necessary time in locating and decoding its hidden cypher.. (1983, 19)

Nevertheless, the key with which to decipher the text has to be made accessible to the attentive reader or scholar so that, without diminishing a narrative's complexity, this key, in effect, aids him/her in decoding the work (Almansi

1983, 20). Rather than send the reader on a search for the name of God in Borges's library, the text itself provides "signposts" which are strategically located to guide in the decoding process.

While Chrétien can be said to use the method of explicit "signposting," it is that he provides his readers with essential information in the poems. Chrétien, at least in *Yvain*, seems to resort to the "cryptogram." His Calogrenant episode is a masterpiece in indirect communication with the reader about the rights and obligations of the teller and the listener. When dealing with order and duration, we have occasion to examine Calogrenant's recit which we considered a "mise en abyme" of the whole poem insofar as it foregrounds some of Chrétien's important signifying practices. A "key" to the entire poem, this episode, which serves to attract attention to the process of telling and hearing a story, is placed, not in the middle or towards the end, but at the beginning. As one critic observes, "narrationally and experientially Calogrenant's recit... mediates what occurs subsequently in the text" (Hutcheon¹² Kelly 1985, 208). A frame of reference for the entire text and an iconic sign, mirroring other textual levels of narration, this recit provides the audience or readers with hints about how they should orient themselves towards Chrétien's literary discourse.

Turning now to some abstracts in the Canterbury Tales, where, within the context of a contest in storytelling, voices vie for attention, as one raconteur after another works towards gaining the other pilgrims' ears. Poetic agon is thus at work here. True to his character, the Knight begins his tale with an immediate appeal to authority and "olde stories," thereby endearing himself to all those who, like him, value tradition and absolute order. Conscious of his need to promote his wares, he slowly leads his listeners into the story by painting a vivid picture of what is going on with the principal characters and by using attention-getting words such as "whilom," which, like "once upon a time," quickly situates his story in the past (I, A, 859). He also gives his listeners guidance as to who the primary characters of his tale are (I, A, 859-75).

Defying the strict turn-taking that would have been dictated by an observance of the hierarchy of the three estates, once held sacred, the disputatious Miller forces himself upon the other pilgrims as the second teller and takes the floor by declaring in an expressive illocutionary act (Traugott & Pratt 1980, 229): "By armes, and blood and bones, / I kan a noble tale for the nones, / With which I wol now quite the Knyghtes tale" (I, A, 3125-27). This belligerent attitude and the ensuing quibble with the host sharpen the listeners' interest in what this presumptuous

Miller has to say.

Once a teller has the floor, which s/he earns partly through the use of effective rhetorical devices (for the role of rhetoric cannot be undermined in this discussion), s/he has to live up to the audience's expectations. What happens to Chaucer, the pilgrim, is what every teller dreads, namely to be cut short. Instead of "what next?" the speaker loses the floor with the loss of his listeners' interest and is reduced to silence. "Sir Thopas" is an example of what can happen when a teller is too boring, hermetic, slavish to authority, unimaginative or is simply unable to entertain: he quickly forfeits his auditors' attention. Halting Chaucer, the pilgrim and hapless teller, with a decisive "Namooore of this, for Goddes dignitee," the host voices his own and perhaps even the pilgrims' condemnation of a tale which never gets off the ground (VII, 2109). Fashioned after the metrical romances, Chaucer's narrative fails to please, and the pilgrim is forced to embark on another, more felicitous, literary adventure.

Not unlike these pilgrims and others, Chaucer, the author, leads his readers into the Canterbury Tales by means of a general group portrait, followed by the familiar humility topos (I, A, 746). In Troilus, the distinction between the author and the narrator is sometimes blurred in the proems, which are abstracts introducing developments in

the two lovers' story. As mentioned in Chapter II, these proems are often proleptic. Inasmuch as they adumbrate future events and prepare the audience for a change in mood, they play a part in the general orientation of the audience. Perhaps it is in the proem prefacing Book II that the "I" of the speaker approximates that of Chaucer, the author reflecting on the art of writing and commenting about literary traditions and languages (I, A, 27-42). These comments can be considered metafictional rather than fictional.

Realizing that the reading process is itself a performance, Chaucer endeavours to capture his listeners' goodwill, a process known in rhetorical studies as captatio benevolentiae, and he invites them to cooperate with him (Baugh 1967, 17). He recognizes that being a court poet involves being an entertainer as well, and that to entertain (and perhaps to teach), he has to create the proper ambience and rapport with his auditors. By forging a fictional world where author and audience recognize and share the same or a similar value-system, Chaucer is able to use the cooperative principle to advantage. To achieve his purpose, he brings the story as close as possible to some of his listeners' own experiential reality. In the general introduction to the whole poem, he, for instance, promises to retell the tale of Troilus's adventures in love, linking the story of this

particular lover to that of lovers in general. Thus, Troilus's tribulations come to exemplify the suffering of lovers at large. Chaucer's narrator not only sympathizes with his male protagonist but also with those "that ben in his cas (I, 29), thereby casting the story in a more universal light, and encouraging the "yonge, fresshe folkes" (V, 1835) to see in Troilus's story a reflection of their own experiences. Truth in fiction, then, can be checked against the reality with which the lovers in the audience are familiar. To entice his readers, Chaucer also resorts to humour. As Brewer observes:

Chaucer, as he begins his poems, clearly expects his audience to smile a little, and he has to defer to this response . . .; he has to indulge and flatter this response a trifle, before he can sufficiently dominate his audience to lead them towards his more serious purpose. (1966, 28)

* * *

4. The Coda

We began this section with an analysis of the function of the abstract in Yvain and Troilus. We argued that in it,

the author inaugurates the communication process. Just as there seems to be a marked authorial presence at the beginning of the poems, the author-subject is foregrounded towards the end of the works in the resolution and coda (Pratt 1977, 45). Both the abstract and coda complete the frame or "cornice" discussed earlier.

While it is true that Yvain is composed of a concatenation of episodes, Chrétien's narrative is propelled not merely by "what will happen next?" but by the meaning of individual events as well. What makes Yvain one of the best crafted works of the twelfth-century is partially the fact that it unfolds on at once a horizontal and a vertical line. In other words, "it is a paradigmatic "récit de substitution" in addition to being a "récit de contiguïté" (Todorov 1971, 143). Every new adventure involves variations on stock situations and characters, and, in this sense, the story unfolds vertically. But this principle of substitution coexists with the teleological character of this particular narrative. The story is teleological insofar as it traces the hero's epistemic quest and transformation from an akratic protagonist to a hero at peace with himself and insofar as it aims at the reunification of husband and wife. This reunification can only take place after Yvain uncovers the shortcomings of Arthur's court and decides to turn his back on the Arthurian world and values.

One of these shortcomings seems to be the unqualified praise of adventure as an end in itself which, in Yvain's case, jeopardizes his marriage and well-being and sows the seeds of discord among the knights. This discord reaches an explosive point when two knights of almost equal stature and who care for one another are put in a situation in which they become foes. For, although it is true that Gauvain, championing an unjust cause, and Yvain, defending the just one, fight each other incognito, the narrative strongly suggests that compagnonage in the Arthurian court is threatened. This combat is not just one of several combats but a critical and climactic one, after which Chrétien is able to work towards the dénouement heureux which sees Yvain's and Laudine's final reconciliation. Once the reconciliation takes place, Chrétien can consider his story complete and can suggest, ironically perhaps, that his hero and heroine "lived happily ever after." This is followed by the "coda" in which Chrétien attributes the story to himself by signing his name in a passage visited earlier.

In Troilus, the resolution and coda consist of the dénouement precipitating Troilus's death and apotheosis. Two voices seem to be vying for attention at the end of Book V, one narratorial and the other authorial (Jordan 1958). While the narrator cannot help dwelling on the classical topos of lacrimae rerum and being deeply moved at Troilus's

fate, the other voice is troubled by the very idea of fiction, and of falsehood. Whereas the narrator apologizes to women for the way he portrayed Criseyde, declaring that the moral of the story is "Beth war of men, and herkneth what I seye!" (V, 1785), thereby displaying his worries about the content of the story, the author busies himself with a wide range of literary questions. In the envoi he reiterates the same fears about textuality that concerned him in the proem to Book II:

. . . for ther is so gret diversite,
 In Englissh and in writyng of oure
 tonge,
 So prey I God that non myswrite the,
 Ne the mys metre for defaute of tonge.
 (1793-96)

That he seems genuinely uneasy with the craft of fiction is apparent towards the end of The Canterbury Tales and in The House of Fame. In Troilus he apologizes for writing a book that may be deemed immoral by the moral Dares and the philosophical Strode (1856-69). His perhaps immoderate pride in his abilities as author, seen in his putting himself in the same league as Virgil, Homer and others, may have given him reason to repent and see his achievements in the light of the moral of his own story. After all, any fame or wealth that he, the author, is likely to gain as a

result of writing and telling this story should be seen in a "cosmic" light. And in a "cosmic" light, any success can only be momentary, a comment that his own Troilus makes. As the hero realized after his apotheosis, his short-lived happiness in love turned out to be an illusive and ephemeral kind of happiness.

If the narrator of Chaucer's story continues to dwell on Troilus's sad ending and to lament the passing of all things beautiful and noble (V, 1828-34), the author accepts Troilus's fate and rejects a lacrimose ending, a process that the hero himself, achieving self-knowledge, experiences. Chaucer, the Christian poet, ends his poem with a Christian message thereby providing the whole work with an acceptable form of closure. What Reiss says about the endings of the Vita Nuova and the Canterbury Tales is equally true of Troilus, namely, that the poet intervenes to initiate a "premeditated process of deconstruction that takes his audience beyond the work to silence and the conversio, or reforming, that goes beyond speech to man himself" (1986, 115).

Understanding the basic conflict between the authorial and narratorial voices may, thus, be the first step towards solving the vexed issue of the "palinode" or "epilogue" and whether or not it is an integral part of the poem (See Gill 1960; Jordan 1958). As argued above, it is part of the

poem, but as the poet takes leave of his poem, he elects to talk in his argumentum "in earnest" and muse about nothing less than his career as a creator of fictions (Shepherd 1966, 73). As in his Canterbury Tales, Chaucer, identifying himself as "the makere of this book," apologizes for his possible lack of "konnyng" (X, 1, 1082) and asks those who hear his stories or read him to

preye for me that Crist have mercy on me
and foryeve me my gilts / and namely of
my translacions and enditynges of wordly
vanitees, the which I revoke in my
retracciouns, / as in the book of
Troilus; the book also of Fame; the book
of the xxv. Ladies, the book of the
Duchesse; the book of Seint Valentynes
day of the Parlement of Briddes; the
tales of Caunterbury, thilke that sownen
into synne; (X, (1), 1083-85)


"Then he makes special mention of his "leccherous lay[s]" and repents for all his sins. Not unlike the voice in Troilus's epilogue, the authorial voice in the above apologia assumes all responsibility for the different works, a far cry from the voice that seeks the comfortable guise of the "translator," the "imitator," or the mere pilgrim whose duty is to "reherce" everything that is said on the way to

Canterbury, while disclaiming all responsibility for the "cherlish" tales (I, A, 3167- 86).

The author, then, may be indeed a textual entity in medieval literature. His name is not a paratextual device, but an integral part of the poem. His voice is apparent in many passages, especially in the abstract and coda. Chretien's Yvain, we have seen, ends when the poet re-enters his text to take leave of his audience and confer value upon his endeavour. Similarly, in Troilus the narrator, conspicuous all through the work, finally yields to the author and is subordinated to his voice and vision. In the next chapter, we will embark on an exploration of how the new textuality and the uncertain transition from orality governs and determines, to a greater or lesser extent, the shape of the medieval narrative.

Ecrire, qui dans l'Antiquité avait
été oeuvre servile, est devenu dès
le haut Moyen Age apostolat: la
fonction de l'écriture est de
décanter la parole collective.
Mais elle ne peut, empêchée par
l'imperfection de sa technique,
étouffer tout à fait le son de
cette voix.

Paul Zumthor



CHAPTER VI

THE NEW TEXTUALITY:

FROM THE SPOKEN TO THE WRITTEN WORD

We argued in the previous chapter that the role and function of the medieval author are distinct from those roles developing after the advent of printing and the growth of a genuine "hypothetical audience," an audience that an author can imagine him or herself addressing, but will never know (Rabinowitz 1977). The medieval author, we noted, is a self-conscious, though proud, author, self-conscious because he is still in the process of defining the place of res ficta in his society and within the medieval matrix. Just as it was vital to see how these factors influence the shape of the fictional product, to attempt to recuperate the cultural dynamics of the medieval text we have to turn to a related issue: the transition from orality to textuality, another factor which is, generally speaking, absent from the "post-medieval" narrative.

When a new signifying practice replaces an old one, the replacement is rarely wholesale. Rather, there is a gradual shift of emphasis. What results in a new signifying practice often begins as a supplement to the old, so that the

final new signifying practice builds off the former, and may even retain the earlier practice (as a formal whole) within it. (Godzich et al 1987, 7)

Thus the medieval text had to adapt to the new technology represented by the written word, and had to compensate for the loss of the *deixis*, which was formerly part of a space shared by performer and audience. The gradual disappearance of the voice and the *jongleur* forced the medieval oral text to alter its *deictic* expressions and modes of communication (Godzich et al 1987, 3-23). For it is clear that what is *deictically* relevant in oral literature is not necessarily so in written language. The clarity of the oral text had to be approximated, if not reproduced, in written literature.

The emphasis on *modi legendi* in many medieval texts suggests that the author was deeply preoccupied with the principle of clarity which served two related purposes: on the one hand, the oral performance had to be as clear as possible so that listeners would not be confused or distracted--hence the strong authorial presence at the beginning of poems. On the other hand, textual clarity served absent audiences as well as all those to whom reading was a hitherto unfamiliar act. For, readers--novice readers--needed the aid afforded by *modi legendi*.

The author's dual role as court poet and performer

meant that the medieval writer could not altogether sever his physical body from his creations and that he continued to address two distinct kinds of audiences at once. More than Renaissance and later authors, then, the medieval composer maintained a physical relationship with his works and with the process of textualization (Zemmer 1975). As Joseph Duggan remarks:

Contexts of performance contributed just as heavily to a poet's meaning in the Middle Ages as did the other aspects of its existence that have traditionally dominated philological inquiry. Only through a developed text — pragmatics can we hope to approximate an awareness of the attitudes of the poet and audience toward the living work. (1986, 758)

Since it is impossible to recreate the medieval performance in all its splendor, however, we content ourselves with an examination of how the medieval narrative addresses present auditor as well as absent audiences, necessitating the combining of aspects of orality and textuality.

While glorifying the process whereby they and their work might gain posterity, Chretien, Chaucer, and others seem to have been concerned about new levels of complexity

brought about by textualization. Recognizing the fact that written communication could engender ambiguity, they explored ways to reduce possible misunderstandings and to approximate the immediacy of the oral performance. Hence the emphasis on providing the readers with unmistakable "keys" with which to unlock some, if not all, the hidden secrets of written fiction. These keys were part of the long process of adjustment to the written word (Pickering 1970, 57).

Although reliable and definite information about modes of consumption of medieval fiction is wanting, there is some consensus, nevertheless, that narrative poems reached their public in at least three major ways. First, the author himself sometimes undertook to read his text to an audience convened for an evening of entertainment. This is the case with Chaucer. Griffin describes the following scene in connection with Troilus:

In a well-known illumination of a manuscript of Troilus and Criseyde Chaucer is shown reading from a lectern to a courtly group on a hillside in the garden of a castle. The audience is grouped around him, some standing, others seated. The central figure clothed in gold is generally taken to be Richard II

and the young woman beside him Queen
Anne, to whom a line of the poem refers.

(1956, 17)

Also, with respect to Chaucer, one critic asks the question why he was so famous when he did not actually complete very much in his own life-time, coming to the conclusion that his fame must have been tied to his being a court poet who read his poems aloud. This reading process alleviated the pressure of polishing his manuscripts for publication (Boyd 1973, 115).

The second mode of literary consumption can be called collective or communal reading, where one person, not the author, reads aloud to a number of people. This, of course, is the situation in which Pandarus finds his niece, when he pays her a visit to break the news about Troilus's love. He, we are told, "fond two othere ladys sete, and sne [Criseyde], / Withinne a paled parlour, and they thre / Herden a mayden reden hem the geste / Of the siege of Thebes, while hem leste" (I, 81-84). When Pandarus comments about "youre fayre book and compaignie" (II, 86), linking the reading of literature with leisurely activity, and when he asks about the nature of the story they are enjoying, Criseyde replies: "This romaunce is of Thebes that we rede" (II, 100). Thus while not actually perusing the book with her own eyes, Criseyde still considers herself to

be involved in the general activity of "reading." This and similar scenes, including one in Yvain where a damsel is reading a romance to her mother and father (5362-71), suggest the importance of group reading as a pastime and stress the extent to which the voice was a factor to be reckoned with in medieval literary consumption (Crosby 1936, 94-102).

Finally, the third major mode of literary consumption and the one with which twentieth-century readers are most familiar is certainly solitary reading. Chaucer's Clerk, for instance, owns many books in philosophy and other disciplines. These books, cherished and well-bound, are placed "at his beddes heed" so that he may be able to consult them himself when he so desires (L. A. 293-302). Other examples can be found in Chaucer's dream vision poems where the author often casts himself in the role of a solitary reader of old poems. It is to be noted, however, that even solitary reading still functioned in all probability within an oral/aural context. St. Augustine, we remember, is surprised to find St. Ambrose reading silently to himself, which suggests that medieval culture presumed that written texts were meant to be voiced and heard.

Therefore, even when an author's hypothetical audience was a public of readers, literature still had to contain clear modi legendi. For the medieval reader was not

necessarily a "competent reader." More often than not, s/he lacked the habit and training to decode encoded messages.

As Baugh cogently puts it:

The ability to read is not the same thing as the habit of reading. With books as expensive as they were anything like a reading public did not exist.

Since poets and versifiers were aware of this, they wrote with oral presentation in mind, adopting a style so far as they were capable of it, natural to live presentation. They could hardly have failed to put themselves in the place of the minstrel or to imagine themselves as addressing a body of listeners. (1967, 9-10)

Given the fact that the medieval reader was slowly gaining the "habit" of reading and could still consume literary products orally, the written text sometimes exhibited features of orality designed to help novice readers while at the same time guiding audiences of listeners. After all, some authors were not exactly sure how their own works would be consumed after their death. In his "Retractions," Chaucer addresses "hem alle that herkne this litel tretys or rede," (X, (I), 1081) implying that

both modes of reception were possible. To the extent that Yvain and Troilus were shaped and conditioned partly by orality, they may be considered "transitional" works, despite Albert Lord's protestations against the possibility of such a text existing (Lord 1960, 129-31). In the following pages, we will explore briefly how the oral consumption of texts affected the overall shape of medieval narrative.

Medieval audiences, without doubt, had a trained memory, and were practised in the art of listening. However, the fact that literature was often listened imposed certain limitations on the composer who could not afford to overtax his listeners' memory. The narrative had to be clear and easy to follow; otherwise the author risked losing his audience's interest and attention, since the listener, unlike the reader, could not return to a point missed or an event misunderstood. In his book From Script to Print Chaytor addresses these and other related issues, stressing the fact that authors frequently "wrote for recitation, and for recitation at intervals of time" (1945, 4). "It was not possible for a twelfth-century audience to view a roman d'aventure as a whole, unless they were possessed of extraordinary stamina; they received the story in instalments. . .," the same critic adds (1945, 4). He concludes that "the progress from script to print is a

history of the gradual substitution of visual for auditory methods of communicating and receiving ideas" (1945, 4). As an aside, we, too, in the twentieth-century have had to adapt to new auditory and visual modes of communication which have had a considerable impact on our lives. The medieval process of adjusting to the written word can be likened to our present attempts to adapt to the information age and to master the technologies now at our disposal.

The medieval text is generally influenced and shaped by orality even when it was "read," since what Chaytor calls the "acoustic image," one of the hallmarks of folk literature, played a vital role in the reception of most medieval literary genres (1945, 5). This oral factor helped bring about a particular type of narrative, one which is characterized by repetition, detected, for example, in the repetitive episodic structure employed by both Chrétien and Chaucer. But, whereas Chaucer, as we have seen in previous chapters, signals any major shifts in narrative and warns his auditors of crucial transitions in subject-matter, thereby avoiding misunderstandings, Chrétien composes his romance by means of the concatenation of episodes which are frequently similar in theme and style. Chrétien conditions us to anticipate certain developments and recurrences.

An interesting kind of repetition to which Chrétien resorts is one that is tied to what we, in Chapter II,

called "implicit recalls." Rather than repeat what had gone on before or recall a past adventure--which is Chaucer's technique--the French author elects to compose thematically similar episodes, reproducing in almost every "new" episode thematic or stylistic elements employed in previous ones. It is up to the listener or reader, to be sure, to furnish the links between juxtaposed episodes and to endeavour to compare and contrast variations on themes and adventures that on the surface may seem alike. For instance, the onus is on us when we meet the damsel who anoints Yvain's body and cures him of his insanity to remember another pucelle who performed a similar role when she protected the young knight and saved him with her magical ring, the young lady being Lunete (1084-141). Chrétien thus produces the major thematic outline of one episode in another, thereby inviting us to compare and, more important, to contrast adventures.

Furthermore, Chrétien's narrator builds bridges between episodes by evoking images with a strong visual impact. Some images, such as the remarkable one about the body without a heart, straddle and link episodes. When Yvain leaves his bride and takes off, we are informed that he has left his heart behind and, in consequence, his very life seems to be in jeopardy:

Mes sire Yvains molt a enviz
est de s'amie departiz,

ensi que li cuers ne se muet.

Li rois le cors mener an puet
mes del cuer n'en manra il point,

.....

et si li cors sanz le cuer
tel mervouille nus hom ne vit.

(2641-45, 2651-52)

Chrétien develops his imagery by impressing upon his audience's or readers' imagination a striking picture image that becomes, as Kolve maintains in a recent study, "a key to remembrance," acoustic and visual images being indispensable to medieval authors and audiences alike (Kolve 1983, 65). Usually in keeping with medieval love monologues, Chrétien's images function on an abstract level when they are initially introduced. A body living without a heart, for example, is an abstract image designed to stress how Yvain has been metamorphosed by love and how his separation from Laudine has had an adverse impact on his life. Chrétien slowly gives this abstract image concreteness, or, to put it in another way, he treats abstract emotions as though they were concrete. Love-sickness becomes a real, tangible illness. Through a process of deduction and syllogism, Chrétien forges this image by dwelling, not without some humour and much irony, on the medical consequences of living while lacking an

essential organ. Yvain is in love. Therefore, he lives without a heart, and if he lives without a heart, then it follows that he is not simply experiencing great suffering but is also on the verge of *ex*piring. Yvain's anguish and feelings of love, thus, take the shape of a syllogistic argument. This topos can be found in the French and German medieval poetic tradition as well as in old Provençal poetry.

In a later episode, the same image recurs when a young unnamed maiden comes to remind Yvain of his breach of faith and to claim Laudine's magical ring. Laudine, we are told, had left her heart with Yvain to guard, and since he has not returned as he promised he would, her lady could not survive without her stolen heart:

sa dame a cil terres soudite
 qui n'estoit de nus max estruite
 ne ne quidoit pas, a nul fuer,
 qu'il li deüst anbaler son cuer;
 (2727-30)

The maiden levels a serious charge at Yvain, accusing him of murdering his wife:

Mes sire Yvains la dame a morte,
 qu'ele cuidoit qu'il li gardast
 son cuer; et si li raportast,
 eingois que fust passez li anz.
 (2744-47)

She reprimands and upbraids him by playing on the very image employed by the narrator himself earlier in the romance.

Here, feelings or emotions such as love and hate, loyalty and disloyalty are dealt with in almost visual terms. Yvain kindled Laudine's love: he stole her heart. Now, how is she to live without this indispensable organ of her body?

Another memorable example of the process of linking episodes with images is in the objectification of madness. When Chrétien wishes to communicate Yvain's loss of his senses, he conjures up a visually striking image of a storm that breaks loose in Yvain's brain: "lors se li monte uns torbeillons/ el chief, si grant que il forsape" (2806-07). So overpowering is the storm that Yvain loses his mind. Naked and without shelter, he lives amongst wild animals, hunting does and stags and eating their meat raw. He becomes a changed man who bears no resemblance to the knight we knew up until he left Laudine's palace. When the two maidens find him in this pitiable state and report back to la Dame de Noipison, the image of the storm recurs and the *parire topos*, significant in the medieval romance in general, is revisited. The Dame, having full confidence in her magic *salve*, says: "li osterons nos de la teste/ tote la rage et la tempeste" (2945-46).

Through the mediation of concrete, palpable images, then, Chrétien helps the reader or listener comprehend that

which is vague and abstract. In this respect, he is not unlike scholastic philosophers or gothic architects of his time, who also argued and preached the need for clarity in things theological, philosophical or artistic. Indeed, when Chrétien concretizes emotions, translating them into visually detailed images, he is applying nothing other than the "principle of transparency," or manifestatio, a "mental habit" (Panofsky 1957, 43, 36) familiar to students of early scholasticism in art and philosophy (Panofsky 1957, 4-5).

Like Aquinas, William of Auvergne and Bonaventure, Chrétien is preoccupied with manifestatio; he is spurred by the need to render love and even madness more immediate, more visual. As medieval architecture was influenced by philosophical scholasticism, so was literature affected by the "habit of clarification," whereby faith was made "clearer" by an appeal to reason, and reason was made "clearer" by an appeal to imagination (Panofsky 1957, 38-39). Vivid images are another manifestation of the "scholastic mentality" in medieval culture.

* * *

Turning now to the structure of Troilus, we find that it is characterized by what Mehl and Spearing respectively call "looseness" and "diffuseness" (Mehl 1967, 25; Spearing

1964, 18). Writing about medieval romance in general, the former maintains that "the narrative method of proceeding by loosely connected episodes is . . . evidence of the 'oral' technique of the romances" (Mehl 1967, 25). *Troilus* is divided into five books of approximately 1800 lines each; the work was, presumably, read aloud by the author in "instalments" (Spearing 1964, 24). This is corroborated by the frequent use of analeptic and proleptic narratives which remind the audience of past events and hint at new ones. Another clue supporting oral delivery in instalments is the sheer length of the work. It is unlikely that *Troilus*, Chaucer's longest poem, could have been read in one sitting. As Spearing remarks:

Chaucer is indeed probably the most concise of medieval English poets; and yet, compared with more modern poets, he seems extremely diffuse. . . . He had to be diffuse if his listening audience were to be able to respond to his words.

The attention of his audience moves in a linear fashion, from one verse to the

next, with no chance to compare or

(1964, 18)

To facilitate matters for his readers, and in keeping with the principle of clarity, then, Chaucer divides his

Troilus into five books; four of which are introduced by proems which summarize events, situate those events in a more general context, distance the author from his characters and their actions, and establish the proper ambience for the enjoyment and the decoding of literature. Not infrequent either are the digressions in which the narrator strays from the topic at hand to take the audience into his confidence. These contribute to the looseness of structure, which, as mentioned above, is one of the features of Chaucer's narrative. Juxtaposition, another related feature, will now be examined briefly.

Jordan is one of several scholars to consider Chaucer a "gothic" writer (1967). In the clarity of the structure of Troilus he sees reverberations of the clarity and transparency of the gothic cathedral (Jordan 1967, 55-56, 1974; Panofsky 1957, 59-60). The medieval conception of art is inorganic; medieval poets, like Dante, Boccaccio and Chaucer, attend to the principle of clarity in the organization and construction of their works (Jordan 1967, 34-37, 1974). As Jordan explains, "[Chaucer] did not choose to adhere to mathematical imperatives, but his poems display everywhere the signs of overt structuring, in the sharply articulated manner of the Gothic (Jordan 1967, 46). The same critic adds that "the full exposure of the joints and seams renders the process of construction fully visible" in

the Gothic cathedral as well as the Chaucerian narrative
 • (1967, 55-56).

Jordan's views are, in some ways, useful. For Chaucer is indeed a "gothic" writer, as Brewer also convincingly argues (1975, 1-32). The key to understanding this gothicism, however, is in "juxtaposition," rather than in "hierarchy" as Jordan contends (1967, 66). Art historians have effectively demonstrated how gothic art and architecture are based on opposition and juxtaposition. Hauser notes that "juxtaposition is at the heart of medieval Gothic art" (1951, 272-73), a statement which describes Troilus' narrative structure well. For the juxtaposition of points of view is one of the organizing principles in this poem. Hauser's discussion of the multiplicity of views will be especially useful in our examination of the role of the Chaucerian narrator.

In conclusion, it has been argued that one of the reasons why the medieval text attempts to be a "clear" text is that orality and the voice played a significant part in its formation and sometimes delivery. The medieval text is one that grapples with the transition from the oral to the written word, from the acoustic to the visual image, in short, from orality to textuality. In most, if not all, medieval texts, there is a process of adjustment and adaptation to the advent of the written word. Signs of this

process can be detected in the medieval author's use of relatively simple structures and his inclusion of modi legendi to aid in the processing of meaning. Juxtaposition in Chaucer and the accumulation of thematically similar episodes and stock adventures in Chrétien point to the medieval author's resolve not to disorient their audience but, rather to guide them into the text. This emphasis on what Hauser calls "gothic clarity" is related to the oral roots of medieval literature.

Moreover, this clarity is part of what Foucault calls the pre-sixteenth century epistémè which is based on similitude and repetition and on the premise that there is a resemblance between a sign and what it indicates (1966). When examining major epistemological configurations in the last six centuries or so, Foucault in Les Mots et les choses shows how knowledge in the Middle Ages and until some time in the Renaissance was grounded in the idea of "sameness." Informed by neo-Platonism, medieval thinking rested upon the assurance that facets of nature mirrored each other and that earth was a speculum of the universe. The Book of nature mirrored the Book of God. So did literary episodes reproduce and mirror each other. As medieval knowledge was attained by the deciphering of signs, so was the literary message decoded by means of clear textual signs containing the secret of meaning and providing the locus of revelation.

Microcosms of the macrocosm, these signs, like Calogrenant's récit, are keys by means of which meaning can be accessed.

When examining frequency in Chapter IV we argued that repetition contained the seeds of change and that juxtaposition eventually altered what Haidu refers to as the "permanent message" (1977), paving the way for polysemy.

This is perhaps how this very epistémè changed. Similitude eventually gave way to difference.

CHAPTER VII

THE IMPLIED AUTHOR

In Chapter V, we examined the medieval author, not as an extratextual entity but as one with a crucial role within the text itself, because the circumstances in which literature in the Middle Ages grew contributed to the close contact between author and audience and to making the phatic function, not an optional textual component, but a constitutive one. Chrétien and Chaucer are present in their narratives by virtue of their signatures and unabashed references to the creative process. Their voices, then, are an integral part of their work.

In the foregoing discussions, we postulated a distinction between different "I's" in the medieval text. The medieval author who found himself face to face with a live audience sometimes presented his public with factual information about a given work. Frequently, though by no means consistently, he speaks about his work, pointing to the circumstances under which it came into being; sometimes, he names the patron who commissioned what he is about to read or circulate. Other times he dedicates the product to some prominent figure. Chrétien, for instance, cites Marie de Champagne as the driving force behind Lancelot and he dedicates his Perceval to Philippe d'Alsace.

Having insisted on the recuperation of the author and

considered the role of the author-subject in inviting the audience into the fictional world and establishing the literary pact between the transmitter and receiver of fiction, we now move to the "implied author" about which much has been written in recent years (e.g. Chatman 1978; Prince 1982; Booth 1983). For at this juncture and before scrutinizing the narratorial voice, it is important to tackle the issue of the "differences" between a "real" and an "implied" author. Booth and numerous critics after him refer to the agent unifying a literary text as the "implied" rather than the "real" author (1983).

Any artist can, and often does, create multiple images of himself (Booth 1983). Evidently, these images may, but do not necessarily, conform with a given author's "real" self, since an implied author may be portrayed as morally superior (or inferior) to, or more or less serious, reliable or humorous than, the real author. Rabelais's Alcofribas Nasier--the image of an "author-buffoon" to whom that which is not scatological is incomprehensible--is precisely a second-self and a convenient façade serving to protect the flesh-and-blood author against unrelenting, vicious censorship. It is one of many covers concealing the "substantifique mouelle" inscribed in the Rabelaisian oeuvre. The real author, therefore, is responsible for creating and shaping not only the narrator but the implied

author as well, although it can be contended that the author cannot always be cognizant of all ideas or values that are inscribed or may be read into his/her text.

It is to be noted, however, that the repeated use of a specific author-image or mask can point to a type of real author, just as it can be a sign of a specific social environment conducive to or inhibiting literary creativity. Chaucer's recurring usage of the author-compiler image reflects upon Chaucer the real author and distinguishes him from more assertive writers like Boccaccio or Gower who did not feel the need to hide behind the same or a similar guise (Minnis 1984, 210). In other words, this guise may hint at a certain type of author and personality and can, for this reason, be of diacritical value. To the extent that particular implied images of authors seem to prevail at given moments in time, the notion of an implied author can be useful in diachronic studies of authorship in occidental textuality.

The implied author has no speech position, but is rather a persona to be reconstructed from the entire work. This persona can never be considered the addresser in the communicational transaction (Rimmon-Kenan 1983, 88). Chatman's definition of this construct is clear and to the point. He says:

He [implied author] is 'implied,' that

is reconstructed by the reader from the narrative. . . . Unlike the narrator, the implied author can tell us nothing.

He, or better, it, has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn. (1978, 148)

• However, whereas Chatman seems to attach to the implied author the attributes of a creator, as when he suggests that the implied author "invents" the narrator along with everything else in the text, we do not attach to this construct the attributes of the real, biographical author who alone can be credited with the creative process.

* * *

A "construct" which can be inferred from the totality of the text, then, the implied author is formulated from an analysis of values, mores, opinions, stances and Weltanschauungen suggested by a given work. Two similar types of medieval implied authors transpiring from Yvain and Troilus are of special interest to us here. This chapter complements the previous one on the author and paves the way

for the consideration of the narrator.

The implied values at work in Chrétien's work seem to mock and subvert romance values. If this subversive current is missed by inattentive readers or listeners, it is because this current operates not in specific loci but is rather to be reconstructed from the entire text. Alert readers will soon realize that in Yvain, the narrator himself has limited vision and that, to appreciate the complexity of the work, they are supposed to recognize why and in what ways the narrative voice is an unreliable voice. A related question is why this narrator is undermined by the text. These are issues to be examined in the following chapter. What is of interest here are some of the values which are unexpressed verbally, but which, nevertheless, inform the work. These, we want to argue, are attributable to an "implied author."

If readers take everything Yvain's narrator says at face value, they might come to the erroneous conclusion that the author wishes to uphold the courtly ideal and that Yvain is an impeccable and perfect knight. The irony running through this text, however, suggests very strongly that the implied author has great difficulty with the notions of adventure and with the courtly ideal. Specifically, this implied author, we can infer, does not believe that adventure as practised by Arthurian knights is an ideal at all. In fact, as Yvain's aventure unfolds in the first half

of the work, it becomes apparent that the hero is on a self-destructive course, a course that he can correct only by rejecting the entire Arthurian universe of values.

In Troilus, the narrator tries to lure an unsophisticated audience of young men and women who are expected to feel nothing but great pity for the fallen hero. These ~~listeners~~ ~~audience~~, whom the narrator evokes on many occasions, are led to identify with ~~him~~ ~~the hero~~ oblivious to, or unaware of, the flaws or inconsistencies in his character. They are manipulated by a narrator who, like Yvain's extradiegetic narrator, has limited vision.

The difference between the two narrative voices, in the two texts, however, as will be illustrated in Chapter VIII, is that, in Chaucer's poem, the narrator is a Pandarus figure, consciously manipulating his credulous listeners. What Yvain's narrator does unwittingly Troilus's narrator does wittingly, namely, to present a partially flawed perspective on events and characters. Another audience addressed by the Chaucerian corpus is a sophisticated and learned audience capable of grasping the full import of the second voice entering Troilus to announce the hero's apotheosis and to situate the whole story in a cosmic light (Jordan 1958). The other difference between the two texts worth noting in passing is that, while Chaucer resorts at the end to sententious statements about his story, Chrétien

resists the temptation of being overtly moralistic or didactic. Thus, whereas we have reason to believe that Chaucer's naive auditors transcend their limitations upon being given the moral of the story in a capsule, and can, therefore, partake of the discerning audience's knowledge, in *Yvain*, the onus is on the attentive reader to uncover hidden implied, albeit nonverbalized, message(s) and values.

Returning now to the implied author in *Yvain*, we focus on the problematic treatment of adventure. Although *Yvain* is taken for an ideal courtly hero by the credulous narrator, the text is imbued with values which undercut this protagonist's behaviour, especially in the first half of the work. That the very heroic ideal is undermined can be ascertained from the beginning, when the content of Calogrenant's story becomes known. Indeed, Calogrenant's recit is the first place in which the notion of courtly adventure is put into question. Calogrenant is on a rudderless course; he simply roams from one location to another in search of "[a]vanture, por esprover / ma proesce et mon hardement" (362-63). He who will settle for avanture or mervoil,le (366) is, at least initially, steered by the Arthurian ideal of adventure as an end in itself. In Arthur's static and moribund court knights content themselves with an aimless search for the strange, the uncanny, and for the dubious notion of fame and renown.

When King Arthur hears about Calogrenant's adventure he immediately decides that the merveilleux beckons, and he sets a date on which all those who wish to join him can test the storm-making fountain (661-72). It is this kind of attitude which led to Calogrenant's honte, but the King presumably thinks that his more capable knights can fend off Esclados's wrath. Experienced knights such as Gauvain, whose character is highly problematical in Yvain and Perceval, can use their extraordinary might to force their will on whomever stands in their way.

Doubtless, this is the logic which Esclados cogently rejects. What Laudine's husband attempts to do is introduce a relatively new notion of justice, a notion based on fairness. If he decides to punish Calogrenant for his transgression, it is because the latter deserved the punishment. He meets out justice in the form of a combat in which he humiliates his aggressor by physically beating him, and, more significantly, by undermining his belief in the rightness of adventure. Calogrenant's honte is directly commensurate with Esclados's honour. But, it is noteworthy that this transaction of honour and shame intimates the gradual rise of a new system of values, one which, by concerning itself with the notions of "lawful behaviour" and justice, transcends the confines of the old feudal shame culture in which only the language of the sword asserted

itself. In other words, Esclados's triumph is, above all else, a moral triumph.

Esclados's decision to engage his foe in combat takes the form of retribution, not vengeance. It is not informed by the principle of might is right. On the contrary, it is tempered by reason and mesure. Esclados assesses the harm done and then decides on a reasonable way of confronting the guilty individual. This is not irrational behaviour, a fact borne out by his speech about the need to respect personal property and to reject a state of lawlessness. Addressing Calogrenant, he says:

... Vassax, molt m'avez fet,
sanz destiance, honte et let.
Destrier ne deüssiez vos,
et il eut reison an voç,
ou au moins droiture requerre,
einz que vos me meüssiez guerre.

.....
Plaindre se doit qui est batuz;
et je me plaing, si ai reison,
que vos m'avez de ma merson
tors chacié a toudre et a plure.

(491-96, 502-06)

Governed by "reison," a word recurring twice above, Esclados essentially replaces the power of the sword with the power

of the word or the complaint (plaing). Arguing that had Calogrenant had a grievance, he should have made it known to him, he stresses the need for communication. When he decides to resort to the sword it is merely to show his enemy that lawless behaviour cannot go unpunished. In this early episode, then, two conflicting moral codes are polarized. Whereas the Arthurian knight operates in a system where the discourse of physical power is the only legitimate discourse, Esclados pleads for justice and the rule of the law. Droiture, or justice, is what Calogrenant ought to have sought but did not. This notion of droiture is what Yvain will have to seek in order to give his life new direction.

Droiture, we soon discover, is related to a number of values associated with a new code of ethics, a new morality conditioned by, and accompanying, the twelfth-century renaissance. One of those is guerredon, meaning, among other things, "recompense" or "reward" or "salary" offered for a service rendered (Greimas 1980). For the new notion of justice, which comes into being with the rise of the mercantile system and a burgeoning merchant class intent on bringing into place the judicial and institutional infrastructure capable of securing for this class economic viability and an atmosphere of stability, is necessarily related to guerredon, or the idea that an open economic

system can only be founded on notions such as "exchange" and "fairness" (Vance 1986, 128-29; Hunt 1986).

This brings us back to an episode examined earlier in connection with iteration, namely the hermit's episode where Yvain begins to practise the new ethics embodied in such notions as "droiture" and "guereidon." Grouping events paradigmatically, iteration and the use of the imperfect, frequentative tense enables us to get a glimpse of the functioning of a new kind of socio-economic unit of production, a unit whose efficiency rests on the principle of interdependence. The hermit learns to rely on Yvain, and Yvain, still crazed, has no choice but to depend on the hermit for survival.

Gradually and upon recovery, Yvain is put in situations in which the same notions play a prominent role. When he takes pity on the lion and comes to its aid, he gains a friend who gives him an identity and a designation. At the risk of oversimplification, the lion represents a conglomeration of values embodied in the new moral and ethical code. Friendship, might informed by justice, loyalty and gratitude are all values for which the lion stands. This lion teaches Yvain that everything in life has a price, that to take one has to be willing to give.

Another value inculcated in Yvain is that of interdependence. He who leaves Arthur's court to prove that

alone and single-handedly he can achieve whatever he sets out to achieve, has to learn to depend on the lion in almost all the combats he engages in after his rehabilitation. On several occasions he attempts to do without his loyal friend, only to discover that such a course of action is sheer folly. Already with the Dame de Noivoison, Yvain puts to work the basic principle of interdependence and reciprocity. Upon curing him, the lady hopes that he will defeat Alier and marry her. Using his gift of bargaining, another value recognized and elevated by the merchant class, Yvain obtains compensation for the lady but declines her offer of marriage.

All through Yvain there is an implicit critique of Arthurian values. In the Pesme Avanture episode, it will be remembered, the silk workers are practically condemned to slavery as a result of a foolish king's behaviour. Travelling in search of adventure, this king finds himself at the Castle of Pesme Avanture and face to face with the devil's two sons. Fearing for his life and electing not to engage the sons in combat, he offers them a ransom of thirty damsels a year. The king is irresponsible, and so are those who, like Gauvain, try to instill in Yvain the love of adventure for its own sake.

Very early on, Yvain is pressured to prove himself in his Arthurian world. Proving himself means gaining a "name"

and a status. It means hurrying to prove Keu wrong. Keu, the narrator does not fail to remind us, had mocked and taunted Yvain, implying that the young knight was weak and cowardly. So, Yvain embarks on a mission whose parameters are defined by the shame culture in which the hero is initially situated. He wishes to avenge Calogrenant's "shame" as well as guard against his own shaming, which would come about if Keu's malicious premonitions were to materialize. In Arthur's court, Yvain is asked to prove himself by means of deeds. That is why, when he succeeds in his mission, when he defeats Esclados, he cannot bear to see the dead man being laid to rest without his securing a part of the body to take back to Arthur as evidence of his successful exploit. His fear is that, without some proof of his deed, he will once again be held in contempt.

In Yvain, and in Troilus, as we shall soon see, the hero experiences deep anguish as a result of his attempts to reconcile his public and private worlds. Nowhere is this more evident than in the following lines:

Males ranpones [Keu's insults] a sejour
 li sont et cors batanz et fresches.
 Mes de son çucre et de ses bresches
 li radolcit novele amors
 qui par sa terre a fet un cors.
 (1358-62)

Yvain is assailed by Keu's mockery. The wounds that Keu caused are juxtaposed with a new wound for which Love is responsible. Just as the two wounds have different sources, they require different treatments. The treatment of Keu's wound is physical proof that what Yvain set out to do was in fact accomplished. The other treatment involves submitting to Laudine, the object of desire, in return for her love. The problem, at least initially, is that Yvain can cure only one wound. He cannot marry Laudine while brandishing the proof of his deed.

Yvain becomes aware of these irreconcilable needs when he sees Esclados being buried: while he is tormented by Laudine's grief for her dead husband, he is distracted from the woman by his concern for his reputation. Yvain feels the need to prove himself, but when he marries the widow of the slain man, his first "feat of bravery" is paradoxically transformed from a source of pride into one of embarrassment. The event effectively becomes a taboo subject. For, not wishing to be accused of having committed the unseemly act of marrying her husband's killer, Laudine recognizes the need to conceal the identity of the slayer. It is as though love for Laudine has neutralized and undermined the young man's first act of consequence in his "career" as a knight.

The ideal of compagnonage, very much part of the shame culture which leads Yvain to champion his cousin, puts

enormous pressure on him. For Yvain is continually asked to seek Arthurian dreams and to shun recreantise, even after he settles down to become Laudine's husband and fountain defender. Because of Gauvain's words, Yvain foresakes his wife to go tourneying with his friend, until he forgets to return and consequently loses his mind. The very ideal of compagnonage which brings about these misadventures is put into question. Indeed, the combat between Yvain and Gauvain, a climactic event strategically placed towards the end of the work, is woven around the idea that there exists a love-hate relationship between the two men.

Yvain is Flamenca's precursor in that it undercuts many of the courtly notions upon which the romance genre depends, notions that the anonymous Provençal author utterly destroys. It is, before all else, a polysemous text, operating on many levels and containing hidden messages and meanings. Our analysis, to be sure, cannot contain all these messages. What we have attempted to do is show that some of the values which the text purports to support are indeed undermined.

On one level, the values at work in Troilus suggest an implied author who champions youth and legitimates their values. The mere fact that Troilus, the lover, is privileged over Hector, the married and established warrior, is proof that the text is meant to appeal to the younger men and women in the audience. Insofar as the story is devoted

to Troilus and his personal crises rather than to those of the city of Troy or the Trojans--which is the case in Shakespeare's version--the young hero is the privileged character.

Essentially, Troilus shows that there are different ways of obtaining "honour" and "nobility," and that, while not everyone can become a Hector, young men can achieve honour in new ways. The text implies that there are various ways of living and diverse and legitimate routes to developing a "name." More than ever before, the relationship between a man and a woman can be a source of honour. Though a great knight, Troilus's name and fame are based on his being a lover, a faithful lover. Thus, the implied author shares with some implied readers the belief (and the hope) that men have more options than in previous periods and that there is more to life than becoming an accomplished warrior. What we are witnessing, then, is the gradual expansion of the very notions of kleos and estat, an expansion that many medieval characters in Chaucer and elsewhere call for. For example, the Wife of Bath, in many ways Moll Flanders's precursor, tells a fairy tale that revises the notion of "gentillesse," and in Langland a large number of the traditional values are put into question.

In Troilus, a man's faithfulness to a woman is no less an honour than that earned by a brave man on the

battlefield. If Troilus has failed in anything it is in the fact that, by letting Criseyde go and by not intervening to have the decision to exchange her revoked, he refused to take responsibility for his actions and feelings, and in so doing incurred his unhappiness. Troilus sacrificed his love lest Hector and other warriors espy his passion for a woman. As long as their love remained a private affair, they were eager to cherish it, but the moment it risked embarrassing them they gave in to social pressures.

Unlike the lover of the Roman de la Rose, Troilus does not live in a garden surrounded by huge, protective walls. He is the son of Priam and brother of Hector, the exemplary man in Troy. Before his eyes, he has the examples of, on the one hand, Hector, a great warrior embodying an ideal prized by his society, and on the other, Paris who, without being dishonoured, is nevertheless not the man the Trojans would want for leader. Troilus chooses to identify with his brother Hector and with the values he embodies. It is for this reason that at the beginning of the poem he fears at love and lovers. When he falls in love, he discovers a new dimension to life, one that was hitherto unknown to him. But he also discovers that society puts demands on him and that he cannot at once be the perfect lover and knight. This is Troilus's dilemma, a dilemma that he is never able to resolve. While he learns to treasure love and

concomitant human emotions, he is unable to dissociate himself from the dominant values of his society.

Reason and emotion are in violent opposition in Troilus's character. The lover feels that he has to safeguard his reputation as a warrior, especially at the time when Troy is facing imminent danger. In his situation, being a devoted lover seems incompatible with the image of a hero at war. On his mind is the incessant question: what will people think? When Pandarus advises him to keep Criseyde, he answers:

It sholde not be suffred me to erre,
As it stant now, ne don so gret
unright. I sholde han also blame of every
wight,
My fadres graunt if that I so
withstoode,
Syn she is changed for the townes goode.

(IV, 549-53)

Thus, Troilus feels that the good of Troy should come before his personal interest, and that it would not become him to be the one to stand in the way of his city. Finding himself in an impossible situation, with Criseyde and his fair name on either sides of the scale, Troilus lets the scale tip in favour of his name. He lets Criseyde go against his better judgment. Hence his tragedy. His action, which suggests a

moral failure, adumbrates the actual fall of Troy.

Troilus, not unlike Yvain in some ways, bows to the pressures imposed by his group and lives the same dilemma, namely, how to reconcile private needs and public exigencies, how to be at once a lover and an esteemed knight. But, while Yvain is able to retrieve his happiness, Troilus loses everything he has--except his good name. For Chaucer is unable to resort to a dénouement heureux. In his poem, love and death are intertwined, and not just metaphorically; love truly kills. What was a metaphor in romance is, thus, actualized here.

Troilus's implied author puts the accent on a youth's personal quest for a meaningful life and the search for new values. This text is testament to the fact that youth had aspirations different from those of the elders and that these aspirations should be encouraged and lauded. This is obviously a message that many young men, in particular, wanted to hear. Hence the popularity of this kind of theme and the popularity of the authors who broached the subject of love with the view of placing it over and above the traditional values propagated by the epic and the chanson de geste (Duggan 1986, 728-66).

Thus there seems to be a contiguity between the values upheld by some of the implied readers (or listeners) and the implied author. This said, we hasten to argue that the text

strongly suggests that the three main characters, together with the entertaining narrator, are flawed. Pandarus, the master of rhetoric, is, after all, in the "bisynesse" of making games. Criseyde, we shall see, is presented in a less than perfect light. And Troilus, for his part, is undermined as a result of his alliance with Pandarus. He who knows of Pandarus's machinations "at the fülle" (III, 534), offers to repay his friend in kind:

I have my faire suster Polixene,
Cassandre, Eleyne, or any of the frape,
Be she nevere so fair or wel yshape,
Telle me which thow wilt of everychone,
To han for thyn, and lat me thanne
allone.

(III, 409-13)

Troilus, then, is willing to adopt Pandarus's values and play a role in the business that "maken women unto men to comen" (III, 255). Because of this complicity, he cannot be considered an "ideal" hero.

The implied author criticizes the kind of society in which lovers are forced to become devious and then give up their love so as not to lose their good name. But he is also aware of the characters' failings. In the Chaucerian universe, neither his Trojan protagonists nor his pilgrims are perfect. Everybody is flawed. In Troilus, even the

means by which the story is told are deemed inadequate. Language is found to be lacking. Ultimately, we suspect, even the implied values gleaned and assembled from the work as a whole are themselves subjected to a critique made by the thoughtful author who, afraid of being misunderstood, enters his poem to set the record straight and to cast his tale in a Christian and a humanistic light.

CHAPTER VIII

THE NARRATOR FIGURE

In the last chapters the question of who the medieval author is and how to locate him in the text, as an auteur-sujet and as an implied (and voiceless) construct, were explored. The focus for this chapter is the narrator and his persona. A constitutive element of the text, the narrator primarily serves as a link between the story and the audience via the narratee, defined by Rabinowitz as the "narrator's audience" (Rabinowitz 1977, 127-28). There is always a teller in a tale. This teller, usually referred to as the "narrator," addresses an audience of "narratees" (Rimmon-Kenan 1983, 88). According to the same critic, both narrator and narratee are essential rather than optional factors in a narrative (1983, 88).

Giving focus to the study of narrating agents, narratologists have confirmed what many have known and argued for a long time, namely, that there is a wide range of narratorial personae available for any given writer. Just as with other literary components, some types of narrative voices tend to prevail at certain moments in time, only to fall into disfavour or disuse in later periods. Narratologists have repeatedly illustrated with clear examples from a wide range of fictional works, authors and literary periods that not all narrators are alike or perform

the same functions (Genette 1980; Prince 1982; Bal 1977 & 1985). Some are dramatized; others retain a low profile to the point of becoming invisible or almost invisible in a text. And, while some are character-bound, others are unnamed outsiders who assume the role of commentators on events and characters. Doubtless, the choice of a particular type of narrator determines, to a great extent, the shape and tone of the entire narrative. In the following pages, the types of medieval narrators operating in Yvain and Troilus and their roles in the respective texts will be discussed.

The Narrators in Yvain

Beginning with Yvain, we find that there are two narrators rather than one, the first being the unnamed teller of the story and the second Calogrenant, a character in the work. The former is an external narrator, or, to use Genettian terminology, he is an "extra-heterodiegetic" commentator on the story (1980, 248), whereas the latter is an "intra-homodiegetic" secondary narrator, since his narrative is "metadiegetic" and he, like the protagonist in the Roman de La Rose, is a character in his own story. We

have already on several occasions referred to the pivotal episode in which Calogrenant tells his story, a story which, we argued, is the thrust for the first narrative. Privileged in length and in its positioning almost at the beginning of the work, this episode is, as mentioned in previous chapters, a structure en abyme or a mirror image of the entire narrative. For inasmuch as it initiates the investigation of crucial romance concerns such as *aventure* and *courtoisie*, it mirrors the whole narrative which sets out to probe the problematics of the "constituents of courtly romance" (Hunt 1986, 17). One of the major themes in *Yvain*, which has a measure of importance in Chrétien's other works too, is, of course, that of adventure and how it relates to justice. Calogrenant's tale succeeds in bringing this theme to the fore. But, besides mirroring thematic concerns, Calogrenant's metadiegetic *récit* has, as we have maintained in Chapter V, a formal role to play in that it foregrounds the very process of literary communication, an issue very much on the author's mind here and elsewhere. A microcosm of the first narrative, then, Calogrenant's tale not only enumerates adventures that the protagonist of the story later experiences first-hand, thus sharing with the first narrative common themes and *topoi*, but it also presents an internal narrator who prepares his narratees for the process of literary reception, a role that all

narrators, be they extradiegetic or not, have to perform. The question to ask, then, is how similar and different the two narrators are. The other, equally valid and not unrelated, question is whether or not there is an iconic relationship between the two narrators, just as there is an iconicity between the first and the embedded narratives.

The answer to the above questions is in the affirmative. For, their differences notwithstanding, the two narrators perform and share similar functions, the first of which is, as indicated above, to orient their narratees. Whether or not they do so adequately will be examined shortly. In Calogrenant's case, this function is spelled out, partly because he has a real audience, which enables us, as readers, to see how he, as narrator, articulates with that audience. As Calogrenant becomes the "je" of his own discourse, he summons to his aid a host of frequently employed rhetorical devices designed to attract his listeners' attention. He, like many tellers who ply their trade in traditional oral settings, appeals to his audience with the formulaic words "cuer et oreilles m'aportez" (150) and declares that "... qui or me voldra entendre, / cuer et oreilles me doit randre" (169-70). Calogrenant is able to address his real audience with whom he enjoys a direct rapport, while communicating, albeit indirectly, with the principal narrator's narrative audience, and, through

the latter, with the author's real and/or hypothetical listeners. His appeal, then, can be said to target what Rabinowitz calls the "real," "narrative" and "hypothetical" audiences (1977, 126-27). As an aside, if we are not making a clear distinction between Rabinowitz's "real and hypothetical audiences," it is because, reception being what it was in the medieval context, the two kinds of audiences often overlapped. They did so whenever an author had more than just a hypothetical image of his/her audience.

Similarities between the secondary and the principal narrators are so numerous that understanding how Calogrenant leads his ~~auditors~~ into his story can only deepen our comprehension of how the primary extradiegetic narrator performs the same function. After examining the narrators' social status, we will discuss the vexed issue of narratorial reliability and intrusiveness.

1. Social Status

First of all, both narrators assume an "inferior" position vis-à-vis their listeners. The rigid social hierarchies operating in medieval society and persisting for a long time were, to a greater or lesser extent, observed in fiction as well, which meant that medieval authors could not endow their narrators with social or intellectual qualities

superior to those of the aristocratic protagonists, because if they did they would be flouting traditional aristocratic values held by their employers. This consideration, in all probability, helped shape medieval narrators into the unsophisticated and naive constructs that they often are or seem to be.

In keeping with the courtly and literary values of the day, Yvain's author creates a principal narrator who is both humble and self-effacing. Indeed, the narrator appears to be in his creator's own image. To safeguard against possible misunderstandings which could prove disastrous to a hired ~~man~~ whose livelihood depended on his patron's goodwill and generosity, Chrétien forges a narrator who is effectively Yvain's servant or squire. He is his "servant" not because he serves him as a vassal or a squire would, but because he constantly defers to his hero's mores and values, attempting to present those values which govern the protagonist's behaviour and conduct in a way that is least detrimental to the overall portrayal of his character. Even when the young knight shows himself to be inexperienced, rash, foolish or outright immoral (or, at least, amoral), the narrator scrambles to present him in the best light possible.

As Yvain's lion follows its master everywhere like a faithful dog, so does the narrator accompany his "sire" from

one location to the next. This narrator is socially disadvantaged vis-à-vis his "sire," Calogrenant, the other narrator, is also in a disadvantaged position. Though a knight, he is a man who does not possess a remarkable reputation or name. He neither is nor seeks to be a hero. In fact, the honte he earned while journeying after adventure seems to have left an indelible mark on him. This honte, which he successfully hid from his companions for seven years and which he cannot purge himself; has to be cleansed by a more capable knight.

Calogrenant is a man whose Arthurian values fail him, a man who suffers as a result of the ideal of "aimless adventuring." At the outset of the work, he is marginalized due to his failure to play by the rules of Arthur's court. Ultimately, he is reduced to a mere entertainer reminiscing about the past, a mere narrator whose access to agency can be actualized only through the power of storytelling. In Calogrenant's experience, word replaces action, and in a world where chivalric action has to accompany the uttering of words--which is what Yvain sets out to do in order to humiliate Kay and to prove that his actions conform to his words--Calogrenant is destined to be an underrated figure in the Arthurian world.

Thus both narrators are, on the surface, placed in a socially underprivileged position. Neither the characters

nor the narrators, however, are the simple and straightforward entities they may initially appear to be. It is true that Chrétien was a court poet who had to cater to his patrons' values, tastes and wishes, and, therefore, could not afford to be blatantly critical of the values which inform both courtly culture and the romance genre. In fact, blatant criticism would have been anachronistic. But Chrétien, a literary virtuoso, a writer with great talent, vision, and learning, could not accept the conventions of romance at face value. Nor could he present a hero such as Yvain without somewhat undercutting him so as to nudge his attentive reader into a better understanding of the dynamics of courtly culture. The literary game in which Chrétien was so well versed was one of deconstructing the components and the values inscribed in the literary universe of romance (Hunt 1986, 20). This subversive game allows much irony to creep into the fabric of Chrétien's and other medieval authors' narratives. Thus, subverting the naive narratorial voice and stance is another, corrective view to be gleaned from the work as a whole. This subversive current does not seem to reside in a speech position, but has to be reconstructed from the totality of the work.

In fact, it can be argued that the values upheld by the implied author, values informing the text and giving it thematic coherence, are the ones serving to undercut, if not

condemn, Yvain's behaviour in moments of particular moral and ethical ambiguity and textual indeterminacies. Salient among these is the moment when the hero seeks to hunt down Esclados le Ros, a man whose conduct with Calogrenant was characterized by droiture and fairness. Yvain's decision to kill his newly-found, recently-defined enemy is, to us, fraught with moral dilemmas. For the question as to whether or not Esclados deserved to be slain forces itself upon the reader. His death seems gratuitous, or if not altogether gratuitous it serves one sole purpose, this being the glorification of a number of interrelated and misguided values encouraging aggressive behaviour in the majority of men who associate themselves with Arthur's court. Yvain is the aggressor and his aggression is informed by the principle that might makes right, a principle which, Hunt argues, undermined many a medieval institution and was, for this reason, the object of the Church's vehement criticism (1986, 43ff). While the naive narrator glosses over this episode as he does with many others, in an attempt to laud Yvain's exceptional prowess and uphold traditional chivalric values, the reader feels uneasy about the hero's initiatory step into the world of destructive Arthurian mores.

The narrator describes Yvain as being in a hurry to activate the fountain and raise the storm: "[s]ans arester et sanz seoir," Yvain repeats what Calogrenant had done

(802). Things happen in full haste and before long the enemy appears at which point both knights begin what the narrator, somewhat naively, depicts as "la bataille plus bele" (861) in which both combatants are intent on inflicting upon one another the most harm. Already they "s'antrehaissent de mort" (817). Nowhere in this episode does the narrator appear to be critical of Yvain's rash decision first to activate the fountain, then to pursue the injured knight until he slays him. Here and elsewhere, this narrator reveals his lack of insight, depth and knowledge, all of which are necessary for a critical reading of the text. This depth, we feel, is supplied by a reconstruction of the undercurrent to be detected in the values which Chrétien's implied author seems to offer in lieu of the Arthurian ones.

We have had occasion in the previous chapter to study how the values of the implied author undermine and even work towards dismantling the constituents of the romance (Hunt 1986, 31). This attack, though subtle, can still be felt all through the work. Indeed, it would not be incorrect to argue that the text is, in effect, a romance deconstructing romance. Sophisticated readers and auditors are invited to see through the narrative and grasp the author's attempt at undercutting the values which the text purports to support.

In sum, we have maintained that, although the two

narrators in Chrétien's text seemingly conform to the horizon of expectations of the audience of the time in that they have the accoutrements of persuasive speech and are socially inferior to their narratees, they give a flawed and incomplete perspective on characters and events. It is, for this reason, incumbent upon the competent reader to separate the chaff from the grain and to read between the lines in order to reach a fuller appreciation of the text. For just because the narrators here seem to conform to the medieval listener's expectations of what a romance narrator is like does not mean that attentive readers should become slavish to all narratorial stances. This brings us to the related issue of reliability.

* * *

2. Reliability and Unreliability

If taken at face value, Yvain's two narrators seem "reliable." Calogrenant tells a story which he himself experienced, and his reliability can be detected from his hesitation to tell his tale. For by articulating and verbalizing the experience which he had hitherto kept a secret, he not only exposes what Arthur's knights and the queen are likely to consider a disgrace, but he also embarrasses himself in front of Keu, an unworthy listener.

That he is aware of what words can do to his reputation is clear from his deep hesitancy to continue his story upon the queen's entry. The scene unfolds as follows:

Que que il son conte contoit
 et la reine l'escoutoit,
 si s'est delez la roi levee
 et vient sor ax tot a celee,
 qu'ainz que nus la poist veoir,
 et fu lessiee entre ax cheoir,
 fors que Calogrenanz sanz plus
 sailli an piez contre li sus.

(61-68)

The unruly Keu diagnoses Calogrenant's behaviour as a case of pathological courtesy and accuses the speaker of having an inflated self-image (71-85). Calogrenant's action, however, can be interpreted in another way. Due to the nature of his story, he may have been reluctant to divulge the content to anyone other than his immediate companions. His move towards the queen can be a sign of his perturbed state. After all, his reticence to continue his story may not be unrelated to the queen's arrival, an explanation corroborated by the speaker's description of the queen as entering the room. "Having heard what Calogrenant was saying, she may have suspected that the latter did not wish to share this disgraceful episode of his

life with her and the king. Moreover, Calogrenant's assertion that he does not respect Keu enough for the latter's comments to make any difference to him, suggests that his wish to halt his story is due to reasons other than the squabble with Keu (191-23). After a brief exchange with the queen he asserts that he would rather have a tooth pulled out than have to continue his story that day (144-45), adding that his lady's command causes him "grief" (142). Upon finishing, he also comments that it was foolish of him to have broken down and told the story that he had not wished to tell (575-78).

The telling of the story is, therefore, enveloped in an atmosphere of mystery and secrecy. Calogrenant savours the agency which he earns by means of rhetoric and the word (Lonigan 1976). Chrétien, too, through the tellings and retellings of the same story, alerts us to the power of the word. Just as the bards and rhapsodes of old could make or break a man's reputation and contribute to building a warrior's kleos, a story could objectify a man's honte or aidos. Thus while Calogrenant's account makes his "shame" known to one and all, the entire narrative ostensibly contributes to building another man's name, although, as argued in Chapter VII, Yvain's renown is achieved once he moves away from the Arthurian sphere and value system. Why Calogrenant tells a story that, in the words of the

principal narrator, is "non de s'annor" (60) has to do with the technical function of this episode as a point of departure for the whole narrative. As an actant, Calogrenant is a device employed to propel the narrative. Indeed, had he not had a technical role to play there would have been no reason for him to survive his misadventure and escape unscathed (Lonigan 1976).

Calogrenant is a reliable narrator, because, though he attempts to cut his story short, possibly using Keu's disruption as an excuse, he, not before ample coaxing, however, proceeds to relate the same story he had begun before the queen's arrival. Thus, despite his momentary intention to halt his tale he finally delivers his entire story. Before beginning his account, he declares that he is about to regale his listeners with the "whole truth": "car ne vuel pas parler de songe, / ne de fable, ne de mançonge" and "ne vos an mantirai de mot" (171-72, 429). All through his discourse are avows of honesty, assurances of veracity, and an insistence that the teller experienced his tale first-hand. "Bien sai," that a particular pine tree is the finest that ever grew on earth (411), he declares. He adds that his auditors can believe him (*croire*) when he maintains that the spring boiled like hot water (420). There is no indication anywhere that he is lying or falsifying events, a fact later confirmed when Yvain

retraces Calogrenant's initial steps.

Like the intradiegetic narrator, the extradiegetic narrator presents himself as a "reliable" source of information on characters and events. Although the reader is justified in seeing a considerable amount of irony in the way this particular narrator tells his story, there is no textual reason to doubt him when he reports events. It is crucial to note, however, that this external narrator's narrative makes him unreliable in many instances. This is another trait which he shares with Calogrenant who also seems to lack insight into the moral of his story. Since Calogrenant appears only at the outset and disappears after delivering his tale, he remains an essentially ambiguous character. There is no suggestion anywhere that he ever grasped Esclados's argument about the illegality of attacking another man's land (491-516). This is partially the function of the fact that he is, after all, a character of secondary importance. When he tells his story he is a narrator above all else and his personal moral code is not subjected to scrutiny. The reader, however, is invited to view Calogrenant's adventure with a critical eye and to begin to ask fundamental questions, which are sustained by the text, about the notion of courtly adventure and the nature of the quest.

If Calogrenant is unreliable because his story

possesses textual lacunae, the primary narrating agent is unreliable by virtue of his naiveté and limited perspective on events and characters. As observed earlier, he describes Yvain's encounter with Esclados without seeing anything odd or unruly about Yvain's actions or motivation. While he volunteers minute details about the combats in which Yvain engages, he is unable to be truly critical of his "sire's" character. On the contrary, he sees no fault with Yvain pursuing adventure as an ideal. It is almost as though this typically romance narrator can only see his hero as a typical romance hero. When Yvain commits the unseemly act of marrying the widow of the man whom he has slain, the narrator finds nothing wrong with his behaviour. When a marcen in the Castle of Pesme Avanture tells the story of how the pagelles became prisoners, the narrator betrays no signs of grasping the moral of this story. Again, when Gauvain and Yvain engage each other in what initially seems a mortal combat, he insists that the two men are of equal stature and is happy to laud one and the other. It is up to the attentive reader, then, to heed Chaucer's Nun's priest's advice "taketh the truyt, and lat the chaf be stille," thereby transcending the limitation of this narrator's vision.

If this narrator is unwittingly unreliable and inadequate in his portrayal of Yvain, he is even more so in

his treatment of Laudine. For his inordinate desire to show his hero in the most favourable light makes him tend to be unreliable when portraying his female protagonist. Medieval narrators are to be faulted for the ambiguity in which they intentionally or unintentionally envelop their female characters (Ghaly 1987). This is as true of Chrétien's and Chaucer's narrators as it is of Flamenca's. Despite the fact that medieval texts try to appeal to a wide and mixed audience of men and women, their ultimate loyalty is to the male characters who are the marked characters of medieval narrative discourse. And, while *Yvain*, together with a great number of medieval narrative poems, undermines and demystifies some of the moribund values associated with the rigid, closed economic system of the pre-twelfth century renaissance (Vance 1986) and embodied in the lethargic Arthurian court, displacing these values by ones based on the mercantile economic notions of reciprocity and exchange, as well as the ethical notion of justice (Vance 1986, Hunt 1986, 75-89), it does not put into question male textual and social "supremacy."

The palpable sexual bias manifesting itself on different levels of medieval society finds its way into the fiction of the Middle Ages and almost becomes built into the literary code of the period. In *Troilus*, this is seen in the portrayal of Criseyde. About her, Muscatine asserts

"her ambiguity is her meaning" (1957, 164), while Donaldson, adopting a different position, insists that, if we do not know Criseyde, it is because she is presented solely from the narrator's point of view, a point of view biased in her favour (1979, 67). It is true that Criseyde, like many a medieval female heroine, is ambiguous. This ambiguity, however, is not due to the narrator's favourable bias, but is rather the result of less (and disproportionate) attention paid to the female characters. Though conceived some two hundred years after Laudine, Criseyde is still given second place in Chaucer's poem (Corrigan 1969, 119). We will return to Criseyde when discussing the narrator in *Troilus*. Suffice it to say here that the same holds true for Laudine, about whom the narrator says very little. Surprisingly, the scarcity of information about her motives and intentions in the central wooing episode has elicited little response from commentators.

It is usually agreed that Yvain makes a mistake by forsaking his wife to venture into the world of tournaments. Yvain, it has been said, can only find true and lasting happiness when he matures and rises above vain Arthurian dreams of fame and glory (Noble 1982). But what is often ignored is how the union is initially contracted. The ambiguity at work in Cligès and the irony characterizing Cligès's and Fenice's relationship which culminates in

marriage operate in Yvain as well, where the circumstances in which Yvain marries Laudine can, at best, be described as ambiguous. The irony in the episode where Yvain falls in love and weds Laudine is enhanced by Laudine's opaqueness as a character. Consider, for instance, the way the lady makes up her mind to marry her husband's slayer.

The narrator seems to be manipulated by an author intent on making his alert reader realize that the grounds upon which the marriage is based are shaky. To this end, he makes his narrator cast Laudine in an opaque light. Thus, the same narrator who makes a point of clarifying, justifying and explaining Yvain's motives and intentions (as he does, for instance, when he shows that if Yvain kills Esclados, it is because he has to prove that he has defeated Calogrenant's supposed enemy) does not try to shelter Laudine from potential criticism. He, who never neglects his main duty, namely, to foreground his male hero, is dispassionate towards Laudine. By ignoring her thoughts and intentions, he succeeds in making her into an obscure and, we will venture to add, an amoral character. We never find out if she really falls in love with Yvain or merely marries him to replace one husband by another. Nor do we ever discover whether or not she knows of Lunete's stratagems to bring about the union.

"How much of what Lunete is concocting is Laudine aware

of?" is a question that repeatedly imposes itself on readers of this ambiguous episode. Enhancing this ambiguity further is the clearly stated and unambiguous ideological and obviously patriarchal position that women are prone to abrupt mood changes. About Laudine's feelings regarding a possible relationship with the as yet unnamed knight whom Lunete praises and recommends as suitor, the narrator comments:

La dame set molt bien et pansse
 que cela [Lunete] la consoille an foi;
 mes une folie a en soi
 que les autres fames i ont:
 trestotes, a bien pres, le font,
 que de lor folie s'ancusent
 et ce qu'eles voelent refusent.

(1642-48)

Explicit in the above quotation is a biased opinion of women, an opinion which seems to inform the whole narrative and which has its roots in the Virgilian dictum "semper mutabile est femina." Recurring twice in the above lines, the word folie, employed as a blanket description to cover "les autres fames," is indicative of the belief in women's inherent "irrationality." This general view has direct bearing on the portrayal of Laudine. Laudine is indecisive and fickle. She does not know whether to appeal to her mind

or her heart. After vacillating between one position and its opposite, she finally observes a brief period of perfunctory bereavement and decides to marry Yvain, concealing from her men that their new lord is Esclados's slayer. At one point the narrator remarks that Laudine makes reality conform to her desires and that, by her own efforts, she succeeds in kindling her love (1776-82). Thus, Laudine's characterization rests on an intricate web of patriarchal values which view woman as a conniving and calculating though not a very coherent or rational being.

It is as though Yvain's narrator has given up trying to understand his female character and has instead taken refuge in easy clichéd statements and stereotypical characterizations, again a testament to his limited vision. He resorts to the classical (and medieval) theme of feminine mutability, encountered not only in Virgil and Ovid, but also in Jean de Meun's Roman de la Rose and elsewhere (Frappier 1969, 73-74). This belief in one basic "female nature" shows the narrator to be a voice which attempts to uphold traditional values and which believes in the immutability of things. Atemporal in his outlook, he seems to see society as static and unchanging. For this reason, he is unreliable.

3. Intrusiveness

Related to the foregoing discussion of reliability is the issue of intrusiveness. An intrusive narrator is, according to Prince, a self-conscious narrator (1982, 12). Troilus's narrator is so intrusive and self-conscious that he can be considered one of the key players in the poem. To a certain extent, this is true of Yvain's two narrators as well.

Beginning with the intradiegetic one in Yvain, we notice that he is both self-conscious and intrusive. This is understandable, inasmuch as he has a stake in the embarrassing story in which he is the principal actor. More than the extradiegetic narrator, the secondary raconteur has strong feelings about, and is less distant from, the story in which he was directly involved. Calogrenant feels compelled to justify his behaviour. Hence his insistence that he is not the first or last to suffer defeat at the hands of Esclados (570-76). He is careful to underline that, in spite of his defeat, his host is as courteous the second time as he had been before Calogrenant set out on his adventure. Implicitly, this is the reaction this narrator wishes to elicit from his auditors. Rather than be held in contempt, he hopes to be considered one of the many who have failed at a seemingly impossible task. At several points in

his narrative, Calogrenant, as we have seen, stops to assert that he is telling the whole truth and that, having experienced the events himself, he is the guarantor of his story. He never loses sight of the fact that by addressing his listeners directly he can condition their responses and reactions. Nor does he seem to forget that he has to cater to his auditors and make his personal feelings and analyses known to them.

The extradiegetic narrator, too, is intrusive, though less so than the more involved and less objective Calogrenant. In many instances, he intervenes in the story to declare that "le lingue ne puet pas retreire" (789) and that he is incapable of describing a given scene or emotion, a shortcoming necessitating that he cut his story short. He thus exploits the inexpressibility topos together with brevity formulae. He asserts that Laudine's cries and grief, for example, are beyond words. He cannot commit a depiction of her state to paper, especially since he knows of no literary, prototypical descriptions of grief such as is experienced by the heroine (1169-72). Therefore, like Troilus's narrator, he "lets it pass." Sometimes, he worries about delaying the outcome of a given event and will hastily switch topics. He says about the maiden who comes upon the insane Yvain "ne sai qu'alasse demorant / a conter le duel qu'ele an fist" (2914-15), and proceeds to narrate

how La Dame de Noroison's salve cured the protagonist.

Furthermore, this narrator is intrusive whenever he disregards his role as the anonymous teller. In some thirty cases, he evokes a group narratee, thereby foregrounding the very process of narration (Hunt 1986, 27-8, 90). When he addresses his narratee in the second person plural maintaining that "[l]a nuit ot, ce poez savoir, / tel oste com il [Yvain] vost avoir; / car plus de bien et plus d'enor / trueve il assez el vavasor / que ne vos ai conté et dit" (777-80), he draws attention to the communication process between narrator and narratee. In another instance, he describes how King Arthur was met with the appropriate pomp and circumstance and how felicitous Gauvain and Lunete's encounter was:

De la joie assez vos contasse
se ma parole n'i gastasse;
mes seulemant de l'acontance
voel feire une brief remanbrance
qui fu faite a privé consoil
entre la lune et le soleil.
Savez de cui je vos voel dire?
(2395-401)

The question, in particular, interrupts the flow of the story to establish a direct contact between narrator and narratee and perhaps to rekindle waning interest in the

plot.

To recapitulate, both Calogrenant and Yvain's principal narrator orient their auditors and establish close contact with them. They orient by using familiar topoi and rhetorical devices which put the accent on the need for good communication between the transmitter and the receiver of story. But, in the light of what was argued earlier about the limited narratorial perspective, the onus is on the competent reader to come to a rounded and coherent interpretation of the narrative.

There is, therefore, in Yvain a distinct emphasis on both the emotive and the conative functions. The two narrators are, on the whole, intrusive. Whenever they interject with editorial comments and break the continuity of the story to assert their reliability as narrators or to point to the fact that they are about to skip over an event and to proceed with the story, they are intrusive. We can conclude, then, that there is an iconicity between the two narrators. Both share the burdens and the pleasures of storytelling and both exhibit common personality traits. A teller whose role is partially to reflect upon the contact and "physical channel" needed for effective communication, and to stress the importance of the phatic function, Calogrenant paves the way for our reception of the text. Once Calogrenant exits from the poem, we are left with a no

less engaging, though inadequate, extradiegetic narrator.

* * *

The Narrator in Troilus

Orality, we mentioned, played an important role in shaping Troilus. The poem was conceived as a performance, and this in part determined its structure. As discussed in the chapter on the author, there are two voices in the context of the medieval oral performance, one being the actual voice of the author, Chaucer, and the other of his narrator. As argued in previous discussions, the author has a significant function in Troilus. He inaugurates the initial contact with his auditors or readers and brings this contact to a suitable conclusion, such as we see in the "Retracciouns" and towards the end of the text under examination in this dissertation. Once the contact is established and the phatic function has prepared the listener or reader for the reception process, the author's voice gives way to that of the narrator, the teller with the most dominant voice in the poem.

One of the ways in which Chaucer distances himself from his works and from the audience is by creating elaborate narrators who appear to be at once naive and self-effacing. Narrators in Chrétien, Chaucer, and elsewhere give the

impression of being, more often than not, humble men, anxious to please and willing to adopt and glorify their listeners' values. Brewer attributes this in Chaucer to socio-historical factors, reminding us that:

probably, the status of literature was never assured even in Richard II's court. There are signs of strain in Chaucer's poetry, and the need he feels to present himself mockingly is no doubt, partly a defensive reaction on his part. The speed with which high literary achievement collapsed in the English court after Richard's and Chaucer's deaths is another pointer. (1966, 28)

Small wonder, then, that the narrator in Troilus is easy-going, humourous, illusive and not endowed with exceptional intellectual capabilities. Indeed, even Troilus ultimately transcends the narrator's limited knowledge and vision. Because of the constraints imposed on the medieval author, aggressive and provocative narrators like the ones we encounter in Guargantua, Tristram Shandy or other works produced by later periods which questioned feudal and traditional values, are almost inconceivable in the Middle Ages.

It would not be incorrect to argue that this

simple-minded narrator in *Troilus* is forged as an entertainer or jongleur whose voice shelters that of the author, thereby effectuating the desired distance between author and product, on the one hand, and author and characters, on the other. Because Chaucer sometimes read his works himself, it would not have been difficult for his listeners to identify him with the narratorial "I" of the text. This is probably why he had to pay special attention to the narrator's persona and work towards differentiating (and distancing) himself from that persona. *Troilus*'s sole extradiegetic narrator is, for this reason, socially and intellectually inferior to the poet Chaucer. In the following pages we will examine the narrator's persona. That he resembles Pandarus, whose rhetorical strategies he adopts, should suggest to us that the narrator is, on the whole, unreliable. Like Yvain's teller, but more so, he is also intrusive.

Troilus's Narrator and Pandarus

Whereas Chaucer, the author, is the self-conscious but highly accomplished and honest "I," an "I" deeply concerned with philosophical and moral issues, the narrator is presented as a jongleur whose primary role is to entertain.

The "sentence" that the author brings to the fore at the end of the poem seems to be beyond his ken. Inasmuch as the text needs the two "I's" to achieve completeness, the two voices complement each other. But they also conflict, which contributes to the complexity of the poem. While Troilus's narrator is portrayed as an innocent and simple-minded voice which only partly understands the import of what it says and reports, it is in fact more willing to play games with the auditor, and is, therefore, less reliable than Yvain's primary narrator. Indeed, Troilus's narrator is a chameleon: he changes colour, so that he, for instance, is willing, when the need arises, to extol earthly love and the "law of kynde" only to condemn them later. In a way, he resembles Pandarus who also changes his opinions to accommodate different situations.

But the similarities go even further. Pandarus's game or "business" (I, 1042) is to bring about the speedy union of the two lovers, thereby ensuring Troilus's happiness. The narrator's "business" overlaps with that of Pandarus. Both are entertainers. The narrator as jongleur entertains his audience by telling the story that Pandarus helps actualize. Both are agents; the narrator is the vehicle by means of which the story is told, and Pandarus is the go-between or the agent of love. Without Pandarus there would be no story and no affair, since Troilus's love is at

an impasse, with the Trojan hero quite unable to exteriorize his feelings, and Criseyde not about to give in without at least feigning a certain degree of innocence and disinterest in the entire affair. Straddling the genres of romance and fabliau, but having a closer affinity with the latter, Lunete's descendent "makes things happen," as he scurries back and forth between Troilus's and Criseyde's palaces (Muscattine 1957, 142). In a similar way, the narrator, who sees himself as serving Love and lovers at large is the essential link between story and audience.

Moreover, the narrator and Pandarus use a similar kind of language and discourse. Both withhold information when it is expedient for them to do so. Shielded by his sources, the narrator frequently feigns ignorance of some aspect of a character or situation. The same is true of Pandarus, whose speech is characterized by what Criseyde and Troilus call "the paynted proces" (II, 424) and "proverbes" (II, 756) respectively. Pandarus has a predilection for proverbial, maxims language which he employs to elucidate (or conceal) his meaning. Thus, though he may have himself failed in love, he believes he can still be of use to Troilus for "[a] wheston is no keryng instrument. / But yet it maketh sharpp keryng to this" (I, 631-32). A fool, he stresses, can sometimes come to the aid of a wise man (I, 630). In his attempt to convince his friend to divulge the

cause of his sorrow, Pandarus adds "Men seyn "to wrecche is, consolacioun/ To have another felawe in hys peyne" / That owghte wel ben oure opynvoun " (I, 708-10): To achieve his purpose, the match-maker utilizes similes, metaphors and proverbial allusions, but Troilus's initial response to this type of discourse is uncomplimentary: "What knowe I of the queene Nyobe?/ Lat be thyne old ensamples, I thy preye " (I, 759-60) and " . . . thy proverbes may me naught availle " (I, 756), a clear sign that Troilus recognizes and sees through Pandarus's particular use of language.

Book II contains the first conversation between Criseyde and her uncle, in which it becomes apparent that Pandarus's thoughts and words do not always converge. Pandarus is shown to be a capable actor, and this is borne out by the episode in which he breaks to Criseyde the news about Troilus's love. The uncle is quite aware that, in the "bisynesse" of making "women unto men to comen" (III, 255), he has to manipulate his niece to coax her into accepting Troilus as her lover, and this renders the relationship between the two highly ambiguous. Criseyde is a bored widow secretly aspiring to ~~an~~ kind of adventure that can break the monotony of her daily life and bring about some excitement, a fact that Pandarus recognizes. He recognizes, too, that Criseyde would have him believe that it is only out of sheer benevolence that she is willing to meet Troilus

and to consider him her "friend." He capitalizes on her weaknesses to reach his goals. Here is how this happens.

When Pandarus goes to Criseyde's palace to find her reading a book about Oedipus he reminds her of how much her life is and, to arouse her curiosity, he insinuates that he has some good news for her. They begin conversing about various subjects, and the reader can almost read Pandarus's mind as he ponders how to communicate his thoughts in the most advantageous way to him and to Troilus (Miscatone 1957). Pandarus does not forget to let Troilus's name slip in the context of Trojan heroism and unparalleled valor. He then pretends that he is about to leave, but she, who wants to know the real purpose of his visit, urges him to stay. As they talk, it becomes evident that Pandarus wishes to communicate his message without arousing Criseyde's suspicions. He is careful not to present himself as an interested party in this affair. His speech, which serves his game, can best be described as a rhetorical exercise.

Pandarus approaches Criseyde in the role of the loving uncle, so as to lure her into accepting his advice unconditionally. When she confides that he is the man in whom she has the most trust, he puts her on the defensive, saying "tak it for good, that I shal sey vow here" (II, 265). While he says that stylistic embellishment, rhetorical devices and "subtyl art" (II, 255-59) are of

limited value, he thinks in the following fashion:

. . . If I my tale endite
 Aught harde, or make a proces any whye,
 She shal no savour have therin but lite,
 And trowe I wolde hire in my wil bigyle;
 For tendre wittes wenen al be wyle
 Thereas thei kan nought pleylny
 understonde;
 Forthi hire wit to serven wol I fonde'.

(II, 267-73)

That there is a discrepancy between what Pandarus "thinks" and "says" can be detected all through Book II and elsewhere in the poem as well. The narrator underlines the fact that his go-between is a scheming character who manipulates language to further his ends. In fact, even when Pandarus attempts to undermine "subtyl art" and stylistic embellishments, he cannot help relying heavily on that which he condemns (II, 255-59). What we essentially learn from Book II is that Pandarus is not worthy of anybody's blind trust. This impression is later reinforced when we see him giving Troilus detailed instructions about how his first epistle to Criseyde should be worded (II, 1023-40). It will be remembered that Pandarus suggests that Troilus blot his letter with his fresh tears, an artificial way of expressing his love and suffering. Artifice, then, is one of

Pandarus's hallmarks. Mastery of artifice and the ability to choose the appropriate style for a given subject are at the heart of his success as go-between. They are gifts that every good poet and rhetor has to possess. About the letter Troilus is to write to his beloved, Pandarus advises:

I woot thow nyht it dygneliche endite,
As make it with thise argumentes tough;
Ne scryvenyssh or craftily thow it
write'. (III, 1024-26)

This being his way, Pandarus tries to conceal his heavy dependence on artifice behind empty avowals of truthfulness and honesty. He promises his niece to go straight into the heart of the matter, but, rather than practise what he preaches, he meanders around the issue, speaking in generalities and evoking the carpe diem theme, to remind Criseyde that her youth and beauty are only ephemeral (II, 281-308). Only when she prompts him: ". . . telle me what it is!" does he begin his discourse on Troilus's feelings for her. If his love is unrequited the young Trojan is sure to die, Pandarus claims. And if she lets him die, Pandarus threatens that he too would "with this knyf . . . [his] throte kerve" (II, 325).

Pandarus's highly rhetorical "communicational model" and the overall process of narration mirror each other. For, as argued above, Troilus's own narrator often employs

rhetorical devices and indirect ways of communication. With his auditors and listeners, he is frequently ambiguous. Sometimes he even appears to be suppressing information and trying to appear more "innocent" than he really is. This is evident in his characterisation of Criseyde, a subject to be broached towards the end of this chapter.

The narrator is also like Pandarus in his propensity to stray and digress from a given subject to brood about issues of a general nature. But despite the narrator's and Pandarus's predilection for digressions and fondness for meditative commentary and proverbial lore, the two figures can be ambiguous, highly hermetic and laconic when they so wish. When their logic or reasoning are in question, they hide their shortcomings behind the guise of brevity. That they know how and when to be laconic can be seen in several episodes.

On some occasions, the narrator elects to be curt, particularly when he has to commit himself to an opinion or a value-judgement about a character or a situation. In Deiphebus's house, for instance, he declares that "... fle we now prolixitee" (II, 1564), and "[F]or wil I passe, lest ye to longe dwelle . . ." (II, 1595). In this episode, where many questions can be asked about the extent to which Criseyde is really in danger and whether or not Pandarus is beguiling her and the others, the narrator, by employing

praeteritio, leaves the situation ambiguous. Only a few lines later in the same scene, Pandarus, this time, uses almost identical words. He asks those interested in Criseyde's welfare "What sholde I lenger . . . do yow dwelle?" (II, 1614). Pandarus also ". . . rong hem out a proces lik a bell" (II, 1615), denying his listeners the details of Criseyde's ostensibly dangerous situation. Again, the narrator, like Pandarus, continues in the same vein: "What shold I lenger in this tale tarien?" (II, 1622). In this episode, then, the narrator and the go-between almost appear as accomplices whose roles, respectively, are to keep the story going and to actualize the love affair.

To recapitulate, Chaucer disguises his narrator as a simple jongleur. The narrator's defense is always in the inexpressibility topos: "I do not know," which almost invariably means "be suspicious of what I say". Chaucer plays a complicated game with his audience. His ostensibly naive narrator plays games with his auditors, continually jolting them out of their expectations. As will be shown shortly, when the narrator lauds Criseyde he, in effect, succeeds in implanting in our minds suspicions about her. He makes us question her motives. On some occasions he shifts his perspective and general thrust so dramatically that he succeeds in disorienting the reader and forcing her/him to ask questions about the situation at hand. An

amusing example of this is in the consummation scene where Troilus is initially portrayed as an inept and overly timid lover who faints unwittingly in the heat of passion and who has to be physically dragged to Criseyde's bed. He even has to be chastised by Pandarus and Criseyde in the same breath. Suddenly and miraculously, however, this neophyte is metamorphosed into the "hawk" who has the "lark" in his power (III, 1191-92). This image signalling a shift in perspective gives the reader food for thought, especially since, ironically, Criseyde, the "lark," had as active a role as Troilus or Pandarus in precipitating this happy turn of events.

We have also pointed to several similarities in role and function as well as in discourse between the narrator and Pandarus. Both entertain by withholding information and engaging the imagination of the lovers (in the case of the go-between) or the audience (in the case of the narrator). It is to be noted that, just as Criseyde and Troilus recognize that Pandarus is a go-between and that the whole affair is a game orchestrated by him, the narratee is invited to see through the narrator's ambiguity and unreliability and to take positions that may be different from the ones espoused or proffered by this seemingly innocent and gullible narrator. This is true of the presentation of Criseyde, the most opaque female character

in the entire work and perhaps even in Chaucer's corpus.

In the preceeding pages, we suggested that the narrator and Pandarus share so much that what we do not know about the latter can safely be inferred or, at least, conjectured from what the narrator himself says about Pandarus. The latter, we are told, uses rhetorical devices to manipulate Criseyde and Troilus, and the narrator manipulates his narratee (and audience/readers) by means of what Mehl calls the "teasing omission of information (1974, 188). That the narrator would be conceived of as a Pandarus figure underlines one main feature of Chaucer's art. It seems to imply that art is, at least in part, entertainment, since both Pandarus and the narrator rely heavily on comedy to endear themselves to their listeners and to achieve some practical or, in the narrator's case, literary goals. In many ways, both Pandarus, a fabliau figure, and the narrator, a man who delights in irony and who is ready to laugh with his characters rather than at them, help articulate the comic vein in the poem.

The Narrator and Criseyde

Many readers may have wished the relationship between Yvain and Laudine were more developed, but it is generally conceded that Chrétien's romance has to be understood as one about the young man before all else and that Yvain's relationship with the woman is important only insofar as it sheds light on the male protagonist's evolving personality and unfolding career. While Chaucer's poem bears the names of both male and female primary characters, it does not pay Troilus and Criseyde equal attention. For, of the two characters, Troilus is what Mieke Bal would name a "strongly marked" character (1986, 86-89). He is privileged inasmuch as he is foregrounded in the text and is more transparent than Criseyde. The narrator is more reliable when dealing with Troilus than with Criseyde. He is more willing to speculate about the young Trojan's feelings, motives, beliefs, and general behaviour and seems to understand and appreciate him more than he does Criseyde. The story is first and foremost Troilus's story, just as the final apotheosis is his.

We would like to argue that, like Chrétien de Troyes's Alexander in *Cligès*, Troilus is a proto-typical courtly lover, or, to borrow Muscatine's description, articulated in "conventional, hyperbolic terms," the young lover is "an

ancestor of Don Quixote" (1957, 133, 137). If we interpret the whole poem with respect to him alone, we risk ignoring some facets of the narrator's persona. For one of the keys to understanding the poem lies in the role of the narrator with regards to Criseyde with whom he is seen to be more ambivalent and ironic than usual. It is in relation to her that he is keen on presenting himself as an inept jongleur whose hands are tied due to his meticulous adherence to his sources. Indeed, he, as a narrator, is the least reliable when dealing with her and when expounding her emotions. We have already seen this in Yvain as well, where the primary narrator is less interested in the intricacies of Laudine's thoughts and emotions. About Criseyde, Donaldson remarks: "Criseide, most charming of women, is candidly described as an ideal heroine of romance whose mystery the reader is encouraged, but not forced, to explore . . ., only to find that in the end the mystery remains, and the qualities are at best, insufficient" (1970, 61). The creator of this mystery is none other than the narrator.

Certain modes of narration in particular sow the seeds of irony in the text, weave ambiguity into Criseyde's character, and condition the reader to probe further the narrator's disguise as a near simpleton. These modes are amply used in Criseyde's characterization. One of these has to do with the narrator's heavy reliance on sources

especially when Criseyde's character is at issue. In Book I, for instance, where the narrator begins to define his position vis-à-vis Criseyde, a position which, as mentioned earlier, is fraught with ambiguity, the narrator seems out to treat his female protagonist as though she were simply a character out of his books and sources. Instead of giving her a clear characterization--which is what he does with Pandarus and Troilus--he implies that he is not really responsible for Criseyde or for her behaviour and that he himself is dealing with inadequate sources and is puzzled by some aspects of her personality. To remain loyal to his male protagonist, the narrator seems to take refuge behind the stance that he does not really have a sound view on, or a conceptualization of, Criseyde's character, a stance that makes us question the narrator's overall reliability and induces us to read into and between the lines of the poem. According to one critic, this stance also reflects the Zeitgeist of an age which did not make a serious enough attempt to understand women and treat them as full human beings (Corrigan 1969, 119).

Citing his sources in connection with Criseyde, the narrator leaves room for suspicions about her motives. Since the sources say that she was noble and virtuous, he declares he will not contradict them. But he will not omit, alter or add information. After she foresakes her lover,

the narrator declares that, if he criticizes her or shows her in an unfavourable light, it is because of his adherence to his sources (IV, 15-21). Later on, commenting on Criseyde's relationship with Diomedes, he reports that "[m]en syn--I not--that she yat hym hire herte" (V, 1050), thus refusing to throw stones at his heroine or speculate about why she does what she does. But, that he condemns her, as do his sources, is beyond doubt. In fact, at one point he declares that he is ready to forgive her out of pity, implying that she is guilty and is, therefore, in need of his clemency (V, 1099). This stance is very different from the one adopted with all the other characters, where the narrator shows himself to be omniscient and informed. Refusing to commit himself to a clear position on Criseyde's actions or values, the narrator appears almost always detached and distant from her.

Another way of undercutting Criseyde has to do with the admixture of subjective and objective information about the female protagonist. After describing her tenuous position in Troy, the narrator declares that "But whether that she had children hadde or noon,/ I rede it naught, therfore I late it go" (I, 132). A similar example is the narrator's comment about Criseyde's "slydyng of corage," which is followed by a mundane statement that he "kan nat telle hire age" (V, 825-26). This mixing of relevant and perhaps

irrelevant commentary serves to draw attention to the fact that the narrator is illusive and will not be pinned down. Like the squire in the Canterbury Tales, the narrator is continually implying "ye gete namoore of me" (V, F, 343). Thus, the narrator himself foregrounds his own unreliability.

Furthermore, one of the modes of narration contributing to the ambiguity in Criseyde's character has to do with the narrator's proclivity for repetition. Not one or two but several portraits of the heroine are found in the narrative. One such description, we think, is strategically placed so as to compel the reader to wonder why Criseyde is described again in Book V almost at the end of the poem. Perspectives on the same character or event abound in the poem, and this is part of the narrative technique employed by Chaucer. Rather than give us one angle on a particular event, he prefers to show us different angles and aspects of that same event. By juxtaposing these angles, the readers themselves can glean the message or the significance of an event. Rather than impose his meaning on us, Chaucer invites us to decode the messages, and, as the history of Chauceriana attests, varied interpretations are possible and equally valid.

But, what happens in the successive descriptions of Criseyde is that every new portrait adds nuances which

contribute to this woman's opacity. The last description in particular serves this purpose (V, 806-26). As Donaldson notes, "in all four women [Emily, May, Criseyde and the Prioress] there is an element of deception built into their descriptions" (1970, 61). And, examining the last description of Criseyde, Bloomfield points to the technique borrowed from Dares and used by the narrator to vary the spatial and aesthetic distance between himself and the female character, which is based on giving an intimate depiction of a situation--in this case Diomedes's wooing of Criseyde--only to retreat suddenly and hide behind "objective" commentary (1957, 17). While the narrator still insists that his heroine is perfect, reiterating what he had said before on several occasions, he adds, objectively, that she has a small physical imperfection, this being her joined eyebrows, a physical trait hitherto ignored (V, 813). Certainly, this in itself is not a telling trait, unless we agree with some folklorists that joined eyebrows were a sign of an excessive interest in sex. At any rate, it is significant in that it highlights the narrator's attempt to distance himself from Criseyde. Also, by describing her at the very end, it is as though he is inviting us to take a final look at her character and evaluate her in the light of the developments in the story, developments which, if not discredit her, at least do not compliment her.

We examined earlier how the narrator and Pandarus sometimes share the same kind of language. This often happens when the latter desires to be ambivalent or ambiguous. In Book II he uses "clere" in a peculiar manner. Criseyde has misgivings about what Pandarus had told her. She sees specific advantages and disadvantages in giving in to Troilus, and the narrator monitors closely her vacillation from "cloudy" (II, 768) to "clere" thoughts. After privately expressing her tears, "[h]ire thought gan for to clere" (II, 806), the narrator notes, "clear thoughts" seeming to imply "nothing ventured, nothing gained." Criseyde's decisions are, therefore, informed by the mind and by reason. In other words, the narrator blesses Criseyde's decision to reciprocate Troilus's feelings, and, thus, his attitude coincides with Pandarus's. Troilus, the idealist, is unwavering in his love, whereas Criseyde, the pragmatist, is portrayed as frequently changing her mind to adapt to the tempestuous events in her life. When she finally weighs the facts and leans towards loving Troilus, the narrator comments: "To God hope I, she hath now kaughte a thorn, / She shal nat pulle it out this nexte wyke" (II, 1272-73). Nothing of the sort is said about the quality of Troilus's feelings. Again this serves to highlight the narrator's ambivalence towards Criseyde as well as reveals his male-dominated vision. This attitude

calls to mind that of *Yvain's* narrator. There, too, as we have noted, the primary narrator takes a harsh position on women and casts Laudine in the role of the archetypal woman, forever changeable and unstable.

Some maintain that Chaucer's narrator is charitable towards the heroine, is perhaps too forgiving and is even biased in her favour (Donaldson 1979). What we are arguing, however, is that the more the narrator insists on Criseyde's innocence, the more he damns her by innuendo. In a sense, it can be said that the narrator's over-zealousness in portraying Criseyde in the best light is too "overdone" to be taken seriously. After all, he invents no excuses for Troilus, since he genuinely believes that the latter, though naive, is not a scheming character. By pointing our attention to the fact that he is looking for excuses to exonerate Criseyde, the narrator is, in effect, inviting us, even urging us, to judge her. Thus, there is a great deal of sophistication and subtlety in the way he presents her and we are asked to be sophisticated in the way we read Criseyde and interpret the entire work. Chaucer's Criseyde is in many ways a more enigmatic character than Shakespeare's Cressida whose knowledge of the world and of Pandarus's machinations are an integral part of her personality.

Irony exists as much in the narrator's relation to his

characters as to his auditors. Thus, if the irony employed in characterizing Criseyde, for example, is ignored or is undetected, the narrator would, in effect, have succeeded in fooling his credulous narratee. As an aside, one of the differences between the narrator-narratee relations in Yvain and Troilus is the fact that in the former, the narrator seems to ask the narratee to see things as he sees them, while in the latter the teller encourages his narratee, implicitly for the most part, to see things as he sees them but without ceasing to identify with the characters. Thus, while we, in Yvain, can be dispassionate and distant, in Troilus, we have divided allegiances. Whereas the narrator can observe from a distance the man he occasionally refers to as "this Troilus," the narratee cannot as easily sever the emotional attachment with the protagonist, an attachment which is fostered from the very beginning and fostered by the narrator himself.

From the foregoing examination of the narrator's persona in Yvain and Troilus we can conclude that the medieval narrator is not necessarily a straight-forward, simply conceived entity. On the contrary, he can be unreliable and changeable. An unreliable narrator burdens his auditors with the task of reading between the lines to decide when to believe or disbelieve the various narratorial stances. This is particularly true of Troilus's narrator,

although elements of unreliability are present in Yvain too. In both texts, as in others (Flamenca for example), this unreliability is often associated with the female protagonist. What is very revealing, however, is that Chaucer's narrator attracts attention to his unreliability, which is not concealed from the reader, but, rather, is foregrounded. This calculated unreliability constitutes an aspect of the narrator's persona.

CHAPTER IX

FOCALIZATION

An aspect of narrative to be subjected to a rigorous reassessment in the last decade or so has been what is known in Anglo-American criticism as "point of view," long recognized as an indispensable aspect of any narrative. Though they may not have a unified approach to this subject, major theoreticians in narratology agree that in Booth, Stanzel and others there is serious confusion between two crucial, yet very different, questions, these being "who sees?" and "who speaks?" (Genette 1980, 186-9; Rimmon-Kenan 1983, 71-72; Berendsen 1984, 140-58; Bal 1985, 100-01). Or, to borrow Genette's words, the confusion has resulted from the treatment of "mood" and "voice" as one rather than two issues (1980, 186). This confusion has been partially the result of the critics' recognition that any type of narration is bound to involve a certain amount of focalization. As Barthes has repeatedly maintained, no narration or any type of discourse can be purely neutral or objective (1953). This, however, does not detract from the fact that the distinction between mood and voice is a theoretical and a practical necessity.

To dispell confusion, Genette suggests the separation of narration and focalization, two distinct activities, which may, but do not have to, converge. The term

"focalizer" is used to refer to "who sees" in a given text and is employed by numerous narratologists to avoid the many confusions now associated with the more traditional "point of view." Focalizer(s), or, agent(s) whose perspective orients parts of, or the entire, narrative, may or may not be identical to the narrator. "The story is presented in the text through the mediation of some 'prism,' 'perspective,' 'angle of vision,' verbalized by the narrator though not necessarily his," explains Rimmon-Kenan (1983, 71). This "prism" is what Genette (1980) and Rimmon-Kenan mean by "focalization." In other words, the perspective on events and characters may, but does not have to, be the narrator's preserve.

The issue of cognition, or, of what the narrator or character knows or does not know, is, to some narratologists, crucial insofar as it helps define who the focalizer of a text is (Genette 1980, Rimmon-Kenan 1983). Endowed with unrestricted knowledge, the so-called "omniscient" narrator is often the focalizer in "traditional" narrative (Prince 1982, 51). Omniscient narrators are frequently "narrator-focalizers." Conversely, a character may be given the opportunity to focalize his/her own or other characters' experiences. In some cases, the narrator does not even know or understand what a given character's views are. Examples of narrators with little or

no access to a character's inner thoughts abound in the literature of many periods.

To expound on the above, it can be said that there is a cognitive component associated with focalization: in principle, two major methods of focalization are possible: external and internal. An external focalizer has unrestricted knowledge about a character, whereas an internal one has restricted knowledge (Rimmon-Kenan 183, 79). Within these two categories, there are sub-categories and variations at any author's disposal. It should also be stated here that even a focalizer with unrestricted knowledge can, for any number of reasons, withhold information if he/she so chooses.

Several focalizers can coexist in the same work, conflicting with or complementing each other. Thus, different facets of focalization can be found in the same text, since shifts in levels of focalization are possible. A recent and interesting example of two diametrically opposed visions of the same events is Paul Guimard's Les Choses de la vie, where the protagonist (internally) and an extradiegetic narrator (externally) focalize the same events, thereby revealing one another's "restriction of field."

In order to redress some of the problems associated with the older studies of point of view, we must therefore

remember that the narrating agent is not always the ultimate authority in the text who is privy to all the information available to the reader or to some characters. Questions about who the focalizer is, who is focalized and in what way(s) are all relevant in any literary analysis.

Focalization is a complex subject, rendered even more complex by the varied and sometimes ambiguous definitions and classifications of its categories. As in other areas of narratology, no univocal terms have been developed for the area of focalization. Before delving into this subject in any detail, it is necessary, then, to define some central terms. To do so, we begin with the relationship between narration and focalization in the two primary texts of this dissertation, but also in other relevant medieval narratives.

The scrutiny of many medieval works reveals that narration and focalization are often combined. Because of the convergence of the two activities in Yvain and Troilus, as well as in a great many medieval texts, in studying focalization we will necessarily return to aspects of narration. In both works, the teller and the observer functions are performed by the narrator who surveys events and characters from a privileged vantage point. And it is partly because of this privileged vision that the narrator can manipulate the distance between narratee and characters

and impose his own views in the form of apostrophes or metafictional gloss. It can, by extension, also be argued, albeit tentatively, that, without the narrator assuming the role of the focalizer, much of the irony and humour, which in the two texts depend on this very aesthetic and moral distance, would be lost or at least undermined. The same can be said of Flamenca, where the narrator's spatio-temporal focalization is the source of irony.

This is not to say that other means of focalization cannot produce the same or similar effects, since internal focalization, too, can create irony. A protagonist in an autobiographical work can treat his past ironically. But, it seems that where an external narrative voice and vision coincide in medieval works, focalization "delimits" meaning (Scholes & Kellogg 1966, 105). So-called "omniscient" narrators lend a monistic and authoritative aspect to narrative. And it was partly for this reason that Henry James attacked omniscience.

It is as though the medieval author was suspicious of full-fledged internal focalization associated with the vision of one character, and had to keep the point of focalization on a level higher than that of the story and filter events through the eyes of a non-participant in the action, namely the narrator. This is true of Chrétien's other works, of various versions of Tristan, of Flamenca, of

several of Chaucer's dream visions and of Troilus, to name but a few medieval works sharing this narrator-focalizer function. In them the narrator holds the strings of the story tightly in his hands and does not relinquish his vision of the action and events, except under limited conditions.

Bal defines external focalization as one in which "an anonymous agent, situated outside the fabula [corresponding to Genette's "story"], is functioning as focalizer" (1985, 105). This type characterizes both Yvain and Troilus, where a non-character-bound focalizer is actually the narrator or the "narrator-focalizer" (Bal 1977, 37). This "narrator-focalizer" at once assumes the activities of narration and focalization.

Once it is established that the narrator in Yvain and Troilus is also the focalizer, which is the task of the present section, the next step is to probe the kind of focalization at work in the two narratives. A narrator-focalizer can view characters from within, as when he is able to penetrate their consciousness and reveal their inner thoughts, dilemmas and feelings, or from without, when those inner states are outside his purview (Rimmon-Kenan 1983, 75). In some cases, few in medieval texts, but more frequent in post-medieval ones, there are shifts in focalization, which, when they do occur, in medieval texts

especially, are often of utmost significance, because they can signal thematic ambiguities. Thus, when Chaucer's narrator shifts from a position of omniscience to one of feigned ignorance or impartiality, this is usually a sign of the narrator's desire to distance himself from the characters or events. This, we have seen, occurs in the portrayal of Criseyde.

Shifts in focalization can also imply a shift in narrative level. The narrator who dominates as focalizer can relinquish his hegemony over the characters, for instance, by privileging their own vision expressed in direct discourse or in monologues, the latter being a recurrent technique in medieval narrative. But here again, monologues can be reported or paraphrased by the narrator. Moreover, in mimetic narrative, signs of the narrator may be so conspicuous as to interfere with a character-bound focalization. The narrator's voice may permeate a dialogue between two characters, thereby hindering the communication of a full-fledged character-focalization (Fowler 1986, 119). Various evaluative modalities can foreground the narrator as focalizer and overshadow a given character's perspective or vision.

To recapitulate, certain hypotheses to be tested here have been advanced in the foregoing discussion. These can be summarized in the following points:

1. Narration and focalization often overlap in medieval literature.
2. External focalization is the predominant form of focalization in medieval narrative. This type can be subdivided into:
 - a. External focalization which describes a character from the outside, without access to his/her consciousness.
 - b. External focalization which describes a character from within.
3. Occasionally, the narrator-focalizer will cede partial or full focalization to a character, thereby effecting a shift in the level of focalization.

When this occurs, questions must be posed about the function and the thematic implications of the new internal point of focalization. In the following pages, these premises will be put to the test.

Focalization in Yvain

A cursory look at Chrétien's Yvain and Chaucer's Troilus proves the first premise, namely that focalization and narration coexist in the same agent, that agent being

none other than the narrator. Like Calogrenant, Yvain's primary narrator filters most events through his own eyes and influences the way his narratee is to view a particular character or situation. It is up to him to show as little or as much of what is going on in the story or inside one of his characters. Many a time, as we have seen, he will decide to interrupt a story because he feels he has been too verbose, because of his ostensible inadequacies as storyteller, or because of his fear of boring his listeners. He controls the flow of information to the narratee in such a way that, as a rule, the latter is only allowed to see what the former sees. The narratee is presented with events and characters already coloured by the narrator's subjective vision. Modalities stressing the narrator's judgments and opinions foreground the narrator and point to his pivotal role in the focalization of the entire work.

Yvain is focalized externally, in the sense that a narrator-focalizer screens events for the narratee. As mentioned in a previous chapter, after the preamble situating the story, the narrator quickly becomes Yvain's companion, following him at close proximity and reporting on his diverse adventures. In some cases, the narrator is content to focus on his hero's successive adventures, describing Yvain from the outside without dwelling on the protagonist's personal feelings. This is partly due to the

fact that Arthurian romances are usually propelled by the motif of adventure. As the hero moves in space from one location to another the episodes and adventures grow in number until the work is eventually completed. In this respect, Yvain is no exception.

Instances of this "external focalization from without" abound when the narrator has to describe a swiftly changing scene. To convey the sense of movement, the narrator-focalizer has to focus on actions rather than thoughts and feelings, since the delineation of an inner state often involves a slower pace of narration. The example chosen here to illustrate this type of focalization is taken from the episode in which Laudine's men are seeking to apprehend their lord's slayer. Yvain is trapped, but is saved by Lunete who quickly leaves after having given him her magical ring. Thereupon, the men arrive armed with clubs. All through this episode there is an emphasis on voir, or the sense of seeing. Initially, the narrator describes how Yvain is trapped and how his horse is cleaved in two. He narrates the givens of the situation from his own vantage point. The narratee sees what the narrator sees.

Later on, Lunete comments that "[s]i seroit solaz-et deliz / a home qui peor n'avroit, / quant gent si avuglez verroit" (1074-76). The suggestion is, of course, that

Yvain will be able to "see" his enemies running hither and thither and getting increasingly frustrated about their inability to locate the killer. But, while it is obvious that Yvain does see the men when they storm into his room, the text gives a much more detailed description of those men's actions. They are actually seen from the narrator's perspective, despite the fact that the protagonist, too, is able to follow some of the action (1086-1202). In this scene, then, there is a hierarchy of "viewers" presented, a hierarchy that is observed virtually all through the work. Yvain's enemies search everywhere for him but to no avail; they are in a state of utter blindness. As for Yvain, the magical ring enables him to see but not be seen. Yet, for all its supernatural powers, the ring can only endow Yvain with partial vision. Lunete can "foresee" the potential hilarity of the events to unfold, but is absent when those events take place. The agent who synthesizes all these perspectives and subordinates them to his own hegemonic vision is, without doubt, none but the narrator who in turn is controlled by the author.

The above example illustrates how the narrator can focalize events without penetrating his characters' thoughts. It should be mentioned, however, that even in instances of this type of external focalization, the narrator-focalizer still gives his narratee hints about

Yvain's mood or state of mind. This is done by means of auxiliaries and evaluative adjectives and adverbs, as well as other kinds of modalities. These abound in the external focalization of fights in which Yvain is involved, where the narrator comments on what he can see from the outside, but without losing the power to read the characters' minds.

In other situations, however, extensive attention and a great deal of space are devoted to the focalization of a character's inner thoughts. The narrator-focalizer pauses to analyse and dissect his hero's tribulations and inner psyche. One of the first examples of this external focalization of an inner state of being occurs early in the romance before Yvain sets out on his journey. When Keu jeers at Calogrenant, then Yvain, the narrator informs his narratee that Keu's insults only succeed in sharpening Yvain's passionate desire to avenge his cousin and to prove himself the valiant knight he believes he can be (677-722). Up to this point and until he becomes "le chevalier au lion," Yvain is, to those at Arthur's court, merely a young knight without a firmly established reputation. This is the view the narrator wishes to communicate to his narratee, and, to ensure that his message gets across, the same point is repeated more than once (1343-57). For without this basic understanding of Yvain's inner psyche, it would be difficult to grasp the motivation behind the hero's early

departure from his bride and the ensuing estrangement between the two.

Another, even more salient, example of external focalization of an inner state is when Yvain falls in love. Here again, the narrator is privy to Yvain's innermost feelings and seems able to penetrate his protagonist's consciousness (or unconscious) at will. Indeed, he understands those feelings better than the knight-cum-lover himself. For before Yvain even begins to question himself about his altered state, the narrator takes it upon himself to inform the narratee that the distraught hero is already inextricably in love, so much so that it is too late for him to endeavour to disentangle himself from Love's web. The rhetorical gloss on the nature of love, traditional in medieval romance, reveals a narrator who is not only omniscient but also a psychologist of sorts, conversant as he seems to be with love and its ways. While Yvain, as his first monologue reveals (1432-1510), experiences many apprehensions, the narrator boasts of vast knowledge and clarity of vision. He invites the narratee to share in this knowledge and to muse about the young knight's confused state (1360-1410).

Because the narrator-focalizer has a central role in how the story is told and presented, he is able to control what the narratee sees and thinks and ultimately how this

narratee is to interpret events. He, for instance, chooses to focus on one major character--Yvain--which means that the narratee can only get glimpses of the other participants in the story, a point examined earlier. This said, we hasten to add that "seeing" is not synonymous with "knowing." Put differently, just because the narrator sees does not imply that he understands as well. He, for instance, misses the humour running through the episode in which Laudine's men are in search of the invisible Yvain. As argued in the previous chapter, the narrator in Yvain has a limited comprehension of the text. For this reason, we have to correct his vision by scrutinizing the implied values informing the text as a whole.

In the above, the attempt has been made to indicate that the narrating agent and the focalizing agent are frequently one and the same in Yvain. The narrator-focalizer has unrestricted knowledge about the events that befall the hero, but, more important, he is able to penetrate the hero's inner state and describe this state better than the character himself.

Focalization in Troilus

Proems prefacing four of the five books of Troilus are an obvious place where the narrator, privileged with proleptic knowledge about events, is able to orient his narratee's views in certain directions and influence the way this narratee is to respond to the events or actions about to unfold. In these proems narration and focalization go hand in hand. The first proem, in which the narrator introduces the whole work and promises to retell the tale of Troilus's woe and weal in love, links the story of this particular lover to that of lovers at large. This narrative technique, often used in Chaucer, is based on the constant movement between the general and the specific. The narrator presents himself as the servant of Love (I, 15) who is not only interested in Troilus, but in "ye lovers, that bathen in gladnesse" (I, 22); Troilus's tribulations are but an example of what lovers can and do suffer. The narrator sympathizes with his male protagonist, as well as with those "that ben in his cas" (I, 29), thereby succeeding in casting the story in a more universal, if specific, light. His narratees or listeners, the "yonge, fresshe folkes" (V, 1835) are invited to compare their own experiences with Troilus's and to identify with the young hero. Doubtless, the sophisticated reader resists this process of

identification and looks for the implied values with which the text is imbued. At the end, the author himself enters the poem to correct the narratorial position on the story.

Again, this omniscient narrator, not unlike Yvain's, presents himself as knowledgeable not just about Troilus but also about all those who may be in Troilus's situation. The proem is worded in such a way as to elicit pity for, and perhaps engender a sense of solidarity with, this lover. It sets the tone for the book which it prefaces. Other proems serve the same function, namely, to condition the narrator to respond and see things in the way mapped out by the narrator.

Proems, however, are not the only loci of external focalization. For in the body of the poem itself there are ample examples of the narrator-focalizer orienting his narratee's vision by communicating his own perspective on events. In Book III, for example, how Criseyde is lured into Pandarus's house is focalized by means of dialogue between uncle and niece as well as by the external description of events (III 554-74). But despite the fact that there are many instances of "external focalization from without," this type is never sustained to any great length. More often than not, the narrator-focalizer will volunteer short comments about the motives, thoughts or habits of a given character, thereby switching to an external

focalization of an internal state. Except perhaps for Pandarus's intuitive knowledge about Troilus's and Criseyde's unconscious desires, no one in the entire work is granted the omniscience of the narrator. One of the themes of this poem is the discrepancy between "being" and "seeming." Things are seldom as they appear to be, and the narrator illustrates this by means of "inside information" to which only an omniscient focalizer can have access.

We have so far pointed to the combining of narration and focalization in Troilus. Proems help focalize the story which is presented to the narratee through the eyes of a sometimes distant, sometimes emotive narrator, forever inviting his narratee to emulate his mood and react as he does. This kind of solidarity between narrator and narratee is not without irony and humour. Chaucer's narrator, as we have seen, assumes various roles and reacts in a variety of ways, expecting the narratee to do likewise, but he is undercut by the implied values inferred from the totality of the work. Finally, as argued in the previous chapter, the author himself reveals the inadequacies of a Pandarus-like narrator.

The proems not only summarize events and situate those events in a general context, but they also present those events from the perspective of the narrator-focalizer, who adopts different, often contradictory, roles depending on

the situation: he, on the one hand, can be the distant, uncommitted, even ignorant narrator, and on the other, the all-knowing and highly emotional observer who, not unlike Filosostrato's narrator, at several moments in the work seems almost at the brink of jumping into the story and becoming a participant in the action, a role that several narrators in Chrétien's dream visions have.

In Yvain, the focalizer defines who is to be a major or a minor character. While it was easy to recognize Yvain as by far the central character in Chrétien's work, it is more difficult to determine who the major character of Troilus is. Having said that, it can be added that the narrator-focalizer foregrounds Troilus and makes him into the primary protagonist of the story. This is not an impressionistic claim, since it can be ascertained from the poem itself that it is on Troilus that the narrator most often has his eyes. The young Trojan is focalized externally and internally. The narrator sees him from both the outside and the inside. The reason why the tragedy is Troilus's is because he is the man who deludes himself until he can no longer pretend that Criseyde is still his or that he can regain his happiness with her. Of all the characters, Troilus's vision, in the sense of an overall evaluation of his situation, decreases as events unfold, only to begin increasing at his death.

One of the reasons why this work is ambiguous, however, is that, whereas we see that Troilus is blind and intentionally oblivious to certain facts that threaten his happiness, Criseyde's inner thoughts are not always subject to our scrutiny. To the extent that her value-system and mores are vague, Criseyde, unlike Troilus, is not a "strongly marked" character, a point explained in more detail in the last chapter (Bail 1986, 85-89). As a result, we cannot always determine the hierarchy of perspectives and fields of vision in the poem, and the question about the extent of Criseyde's knowledge of key events in the story remains unresolved. Thus, while we see that Troilus is aware of the meeting planned at Pandarus's house, Chaucer's version, unlike Boccaccio's, is unclear about what Criseyde knew or did not know. When she asks if Troilus too will be present, her uncle reassures her that the warrior will be out of town. But the narrator comments: "Nought list myn auctour fully to declare / What that she shold se when he seyde so" (III, 575-56), thereby leaving us in the dark about Criseyde's perspective on her situation.

One critic points to the voyeuristic aspects of Troilus, linking the role of the eyes in the work to the idea of love as a game and as a business, and giving Pandarus the central role of voyeur (Robinson 1972). Though Robinson's view may be somewhat exaggerated, there is

unquestionably a great deal of truth in the claim that the eyes and seeing play a significant part in the consummation scene. This scene provides us with a hierarchy of view points. In it, both Pandarus and the narrator have the most privileged vision. For while Criseyde and Troilus can only know and make out certain things, the go-between and the conveyer of the story are the only two who know all the facts about how the lovers were brought together, another testament to the two agents' unity of purpose and mutual interest which was investigated in a previous chapter. Once Pandarus takes away the candles, declaring that "light is nought good for sike folkes yen" (III, 1135), the narrator-focalizer's vision directs the whole episode.

A similar example occurs early in the poem when the narrator undertakes to describe and make us see Criseyde for the first time (I, 169-82). Later on when Love strikes Troilus and enters his heart through his eyes, Criseyde is presented as she is seen by Troilus (I, 281-87). This is a minor shift in focalization, departing as it does from a strict narrator-bound perspective to one where a character is viewed through the eyes of another character. It is, however, a temporary shift, since the narrator quickly recaptures his role as focalizer. This scene calls to mind the way Yvain falls in love; he, too, sees Laudine in a public place. Like Troilus, he sees the beloved-to-be

before he is seen by her, which is the courtly convention. One famous exception to this recurring scenario is in Le Roman d'Eneas, where Lavinia sees, then communicates with Eneas to make her presence known to him.

An often overlooked irony in the medieval love rhetoric, however, is that, while there is great emphasis on the eyes and on seeing, most protagonists, especially female ones, cannot really see with their own eyes. Their vision is limited (Ghaly 1987). Whereas the narrator-focalizer can see and see through their inner states, they have partial vision and partial knowledge of their situations. We have shown in the last chapter how Yvain's narrator declares that Yvain is in love even before the hero himself comes to this realization. This visual and cognitive limitation is, to varying degrees, present in Laudine, Troilus, Criseyde and many medieval protagonists, Flamenca included. Perception and focalization in Yvain and Troilus are, as we have illustrated, lodged in the same agent: the narrator-focalizer. In medieval narrative, then, the Barthesian questions qui parle? and qui voit? are, generally speaking, easy to answer. They are, however, questions that must be posed if we are to know how focalization affects characterization and reveals aspects of the ideology inscribed in a given work.

CONCLUSION

Throughout this dissertation, we have used terms such as "narrative problematics," "new textualization," and "processes of mirroring" in high and late medieval narrative texts. What we have set out to do was to explore aspects of dispositio and narratio in the medieval text, and to probe issues such as authorial and narratorial personae, as well as the role of time and of orality in Chrétien and Chaucer. As indicated in the introduction and elsewhere in this study, narratology is useful inasmuch as it provides terminology and categories with which to develop a new approach to medieval narrative, an approach which takes into account vital topics such as the moment of enunciation in the medieval work, acts and levels of narration, the communicational process between narrator and narratee, the expanding role of the author, how this expansion manifests itself textually, and the very meaning of auctor. Genettian and Anglo-American narratology, thus, enable us to ask questions which are as relevant to the study of medieval discourse and narration as they have proved to be when applied to twentieth-century works. This said, we hasten to add that narratological models, like other methodological apparatuses, are necessarily flawed and can be period-bound. For this reason, it was crucial to adjust borrowed models to the medieval literary corpus.

Whenever appropriate, we have gone beyond Chrétien de Troyes's and Chaucer's narrative to show that the dynamics examined in *Yvain* and *Troilus* seem to be at work in other medieval texts too. We do not pretend, however, that our findings can be transferred wholesale to other literary figures of this period. Our hypotheses and arguments remain corpus-specific in that they are bound to the two works that were under investigation here. Consequently, we consider this dissertation a mere first step towards the elaboration of a "medieval narratology." This "medieval narratology" would ideally be suitable for medieval texts and medieval constellations of narrative possibilities. But only with both synchronic and diachronic research into the problematics of medieval narrative can we hope to develop this "medieval narratology." Narratology, as an approach which focuses on the text and respects its autonomy, is valuable in studies of medieval poetics.

As we have illustrated, the differences between Chrétien and Chaucer are many. These are the function of historical, social and cultural factors. Their protagonists, their themes, their fictional universe and the manner in which they reach the resolution stage are all different. Having said that, we hope to have succeeded in demonstrating that the similarities far exceed the differences. These similarities are mostly in the realm of

When we argue that Chaucer is steeped in the French tradition, we are certainly ~~not~~ making a new revelation. Many have argued this point before and better (e.g. Muscatine 1957; Jordan 1974). Chaucer is, beyond any doubt one of the first English-language writers to recognize the benefits of exploiting what the so-called French "romance" tradition had to offer. Intentionally avoiding generic labels and terms, especially tricky ones such as "romance" (Jordan 1974), we proceeded to examine narrative and écriture. By building bridges between the two authors and their texts and traditions, we sought to add to what has been known all along, namely, that there is a "medieval literary tradition" and that the secular narrative prose, which was developed in the twelfth century, provided the high and late Middle Ages not merely with themes, topics and motifs but also with structural models and prototypes. For narrative in the high and late medieval period not only frequently resorted to the same thematic sources, but it also utilized the same or similar compositional and structural techniques.

Departing from the belief that Chretien and Chaucer belong to the same literary tradition and that their works are inspired by a similar conception of the literature, we began applying aspects of the narratological apparatus to

our texts, in an effort to gain new insights into the functioning of this tradition. Our aim in this thesis was to ask fundamental questions about, to borrow Jordan's words, the medieval "shape of creation" (1967). We sought to pose the question, "what is literature?" and "what is writing?" in the high and late Middle Ages. We also attempted to see what constitutes an author-subject, what characterizes the narrator persona, and how the authorial and narratorial voices conflict and yet complement each other. To a certain extent, we inquired as well into the ideological meaning lodged in certain literary devices and perspectives. To assemble the images of the two authors from their respective texts, we made use of research done in the area of the "implied author." Without allowing extratextual frames of reference to creep into this study in the form of what Todorov calls "projection," the approach that we rejected at the outset, we hope to have been able to shed light on some of the values determining the shape of Yvain and Troilus.

It is true that Chaucer found in the French literature of the high and late Middle Ages a font of inspiration. This can be ascertained from his works which all betray a strong French influence that can be traced back to the twelfth century. For it is in this century that textualization makes a momentous leap forward. It is in this

century that the "story" is finally emancipated (Shepherd 1979). One of the authors' leading the "extraordinary enlargement of the possibilities open to . . . narrative fiction" is, no doubt, Chrétien de Troyes (Kelly 1975, 204). While he was quickly imitated by German writers such as Hartmann von Aue, his sophisticated textuality did not find its way into English literature until the fourteenth century, with the advent of Geoffrey Chaucer. As one critic puts it, "the revolution in literary attitudes and practices which took place in twelfth century France" only began to exert their decisive influence on English narrative poetry in the fourteenth century and through Chaucer (Jordan 1972, 231). While studies have been made of Dante's and Boccaccio's influence on Chaucer, Chrétien's indirect contribution to Chaucer's formation as a poet have largely been ignored. In this dissertation, we attempted to take a few steps towards redressing this imbalance.

This thesis, however, is, as we have insisted in the introduction, not one in influence. It is true that Chaucer indirectly inherits many of Chrétien's literary preoccupations as well as techniques, but we should stress that we did not set out to see how Chaucer improves on certain devices or how he revolutionizes the tradition that came down to him. It has not been our intention to show the "progress" of medieval narrative verse. After all,

"progress" is a normative notion. Wishing not to privilege one author over the other, we have, inasmuch as this is possible, paid equal attention to both. This was partly dictated by our interest in synchronic issues. What concerned us was to see how two medieval authors view the transition from orality to textuality, how they handle the intratextual communication process and, most important of all, how they valorize their enterprise by inscribing their authorial voices into their texts. One of the main premises from which we have developed this dissertation is that the twelfth-century narrative is qualitatively different from earlier medieval narrative such as we see it in the Chanson de Roland or other chansons de geste which disregarded the individual protagonist or poet and which preoccupied itself with national issues that ignored, and perhaps entered in conflict with, the plaisir du texte.

In the first part of this dissertation (Chapters II-IV), we scrutinized the use of time. Time, from the twelfth-century onwards, becomes the medium of creation. Unlike the chanson de geste, time plays a significant part in generating meaning in the medieval narrative poems. Yvain has to abide by a time frame. When he fails to do so, he is penalized. Similarly, Troilus is governed by time. Only after his apotheosis does time lose its importance. Questions about the order in which events are presented and

the duration of these events were asked in Chapters II and III. The answers provided us with information about the similar compositional techniques of the two authors. They also allowed us to point to oral features in Yvain and Troilus. The frequent use of prolepsis and analepsis (particularly in Chaucer) as well as implicit recalls taking the shape of thematically and structurally similar episodes (in Chrétien) have been attributed to the affinity of the medieval narrative with the oral performance, a point discussed in more detail in Chapter VI.

Whenever Genettian categories have been introduced, they have been adapted to the medieval context and have been employed in such a way as to enable us to move from theory to interpretation, and from theorizing to a meaningful explication de texte. When discussing order, for instance, we have been able to show how Calogrenant's metadiegetic récit pointed to the medieval text's self-referentiality. The code in this particular episode reflects upon itself, and this has a bearing on the meaning of Chrétien's text and on the communicational process. It implies that, Chrétien, a self-conscious and highly competent writer, felt the need to double the text upon itself and to place in it clear modi legendi for his audience of auditors and for the new readership: the audience of not-so-competent readers (Baugh 1967).

Calogrenant's pact with his listeners is a pleasure pact; it is the same pact Chrétien's narrator strikes with his readers. Both point to the plaisir of the text and of the joys to be reaped in the process of reception. Chrétien elevates and legitimates the function of delectatio in medieval narrative, and this, too, is one area in which the twelfth century influenced Chaucer.

Another example of theory engendering close reading, this time from Troilus is from Chapter III. While addressing narrative movements, we had occasion to study the role of scene in Chaucer's poem, which, in turn, led us to reflect upon how this poet, by allowing his characters to speak in their own idioms, makes a statement about the power of rhetoric, language and even the dangers of fiction. In fiction, just as in language, there is lying. This, we know, was one of Chaucer's concerns.

In the second half of the dissertation (V-IX), we moved to narratio, to voice and mood. In Chapter V, we rehabilitated the author as a constitutive entity in both texts, arguing that in some loci of Chrétien's and Chaucer's narratives, the authors intervene in propria persona to provide paratextual information and metafictional gloss. This is yet another similarity between the two authors, and we suspect that this is true of other medieval authors as well. This direct intervention, sometimes detected in the

text's abstract and coda, as well as in the authorial signature, points to the author's new conception of his role and reflects the medieval text's contiguity to the author's physical body, a contiguity that time was gradually obliterating. These issues were explored in Chapters V and VI. In Chapter VII, we examined the "implied author," which, while not being a voice position, still added to our knowledge about the ideology and the axiological system inscribed in both works. In the last two chapters, another distinct kind of voice was probed, namely the narratorial voice. Types of narrators and the rationale behind the use of particular tellers were also examined. The focus for the final chapter was focalization. Since the narrating agent is also the focalizing agent in both texts, our study of "who sees" complemented that of the narrator.

While not denying Chrétien or Chaucer their intrinsic merit, we have chosen to probe what the two have in common. The commonalities represent the tradition and conventions of medieval narrative. Approaching narrative not from the point of view of content, but of conjointure, we have tried to approach the meaning of medieval narrative and of medieval écriture. And we have done so by concentrating on two writers who are worthy of being called auctores, the honourific title conferred on the best and the most respected literary composers in the Middle Ages. By

choosing as our point of departure two authors who are monuments in Western textuality, and by selecting their best representative and their most complete works, we feel we were in a sound position to embark on the search for new insights into medieval narrative.

BIBLIOGRAPHY

PRIMARY SOURCES

Benoît de Ste.-Maure. Le Roman de Troie. Ed. Leopold Constans. 5 vols. Paris: Librairie de Firmin Didot, 1904-.

Boccaccio, Giovanni. The Decameron. Trans. G. H. McWilliam. London: Penguin, 1972.

---. The Filostrato: A Translation With Parallel Text. Trans. Nathaniel Edward Griffin. Philadelphia: U of Pennsylvania P, 1929.

Boethius, Anicius. The Consolation of Philosophy. Trans. V. E. Watts. London: Penguin, 1969.

Calin, William, ed. La Chanson de Roland. New York: Appleton-Century-Crofts, 1968.

Chaucer, Geoffrey. The Works of Geoffrey Chaucer. Ed. F. N. Robinson. 2nd ed. Boston: Houghton Mifflin, 1957.

Chrétien de Troyes. Erec et Enide. Ed. Mario Roques. Classiques Français du Moyen Age. Paris: Champion, 1973.

---. Cligès. Ed. Alexandre Micha. Classiques Français du Moyen Age. Paris: Champion, 1968.

---. Le Chevalier de la charrete. Ed. Mario Roques. Classiques Français du Moyen Age. Paris: Champion, 1970.

----. Le Chevalier au lion (Yvain). Ed. Mario Roques.

- Classiques Français du Moyen Age. Paris: Champion, 1971.
- . Le Roman de Perceval, ou le conte du Graal. Ed. William Roach. Texts Littéraires Français. Genève: Droz, 1959.
- De Grave, J.-J. Salverda, ed. Eneas. 2 vols. Paris: Champion, 1982.
- Fisher, R. W., ed. The Narrative Works of Hartmann von Aue. Goppingen: Kummerle Verlag, 1983.
- Fowler, David, ed. Piers the Plowman: A Critical Edition of the A-Version. Baltimore: Johns Hopkins Press, 1952.
- Gibbs, A. V. C. Middle English Romances. York Medieval Texts. London: Edward Arnold, 1966.
- Gottfried von Strassburg. Tristan. Trans. A. T. Hatto. Rev. ed. London: Penguin, 1967.
- Gschwind, Ulrich, ed. Le Roman de Flamenca. 2 vols. Berne: Verlag, 1976.
- Langland, William. The Vision of William Concerning Piers the Plowman. Ed. Rev. Walter W. Skeat. Oxford: Clarendon P, 1924.
- Loeth, Eilert. Les Oeuvres de Gautier d'Arras. Genève: Slatkine Reprints, 1974.
- Marie de France. Lais. Ed. Jean Rychner. Classiques Français du Moyen Age. Paris: Champion, 1981.
- Shakespeare, William. Troilus and Cressida. Ed. Virgil K.

Whitaker. London: Penguin, 1971.

Waldron, R. A., ed. Sir Gawain and the Green Knight.

London: Edward Arnold, 1970.

Wolfram von Eschenbach. Parzival. Trans. Helen M. Mustard
and Charles E. Passage. New York, 1961.

SOURCES

Aers, David. "Criseyde: Woman in Medieval Society."

Chaucer Review 13 (1978-79): 177-200.

Almansi, Guido. The Writer as Liar: Narrative Techniques in
the Decameron. London: Kegan Paul, 1975.

Altieri, Marcelle. Les Romans de Chrétien de Troyes: Leur
perspective proverbiale et gnomique. Paris: Nizet,
1976.

Arrathoon, Leigh A., ed. The Craft of Fiction: Essays in
Medieval Poetics. Rochester, Mich.: Solaris Press,
1984.

---. Chaucer: The Craft of Fiction. Rochester, Mich.:
Solaris Press, 1986.

Artin, Tom. The Allegory of Adventure: Reading Chrétien's
Erec and Yvain. Lewisburg: Bucknell UP, 1974.

Atkins, J. W. H. English Literary Criticism: The Medieval
Phase. Cambridge: Cambridge UP, 1943.

Auerbach, Erich. Mimesis: The Presentation of Reality in

- Western Literature. Trans. Willard R. Trask.
Princeton, N.J.: Princeton UP, 1953.
- Babcock, Barbara, ed. *The Reversible World: Symbolic
Inversion in Art and Society*. Ithaca: Cornell UP,
1978.
- Badel, Pierre-Yves. *Introduction à la Vie Littéraire du
moyen âge*. Paris: Bordas, 1969.
- . "Pourquoi une poétique médiévale?" *Poétique* 18
(1974): 246-64.
- Bakhtin, Mikhail. *Rabelais and His World*. Trans. Helene
Iswoolsky. Cambridge, Mass.: M.I.T. P., 1968.
- Bal, Mieke. *Narratologie: Essai sur la signification
narrative dans quatre romans modernes*. Paris:
Klincksieck, 1977.
- . "Mise en abyme et iconocrite". *Littérature* 29 (1978):
116-128.
- . *Narratology: Introduction to the Theory of Narrative*.
Toronto: U of Toronto P., 1985.
- . *Femmes imaginaires: L'ancien testament au risque d'une
narratologie critique*. Paris: Nizet, 1986.
- Baldwin, Charles Sears. *Medieval Rhetoric and Poetic to
1400*. N.Y.: Macmillan, 1928.
- Barnev, Stephen A. "Troilus Bound." *Speculum* 47 (1972):
445-58.
- Barthes, Roland. *Le Degré zéro de l'écriture*. Paris:

- Seufl, 1953.
- . "Introduction à l'analyse structurale des récits." *Communications* 8 (1966): 1-27.
- Baugh, Albert. "The Middle-English Romance: Some Questions of Creation." *Speculum* 42 (1967): 1-31.
- Baum, M. H. "Varieties and Consequences of Medieval Literacy and Illiteracy." *Speculum* 59 (1984): 232-63.
- Bednark, John. *La spiritualité et le symbolisme dans les œuvres de Chrétien de Troyes*. Paris: Nizet, 1974.
- Benjamin, Walter. *Illegibility*. Trans. Harry Zohn. London: Fontana, 1973.
- Bennett, J. A. W. *The Homage Medievalist*. Roma: Edizioni di Storia e Letteratura, 1982.
- Bernstein, Margaret. "The Teller and the Observer: Narration and Focalization in Narrative Texts." *Style* 18 (1984): 147-58.
- Bishop, Ian. *Chaucer's Troilus and Criseyde: A Critical Study*. Bristol: Tho. of Bristol P., 1981.
- Bridgett, E. D. "Dante's Purgatorio As Elegy." *Chaucer* 161-78.
- . "Chaucerian Privacy and the Opposition to Time." *Speculum* 51 (1976): 7-93.
- Bloomfield, Morton M. "Distance and Predestination in Troilus and Criseyde." *PMLA* 72 (1957): 14-26.
- . "The Problem of the Hero in the Later Medieval

- Period," *Concepts of the Hero in the Middle Ages and the Renaissance*. Eds. Norman J. Burns and Christopher J. Reagan. Albany: State U. of N.Y., P., 1975.
- . "Contemporary Literary Theory and Chaucer," *Renaissance Quarterly*, 23 (1970): 23-36.
- Booth, Wayne C. *The Rhetoric of Fiction*. 2nd ed. Chicago: U. of Chicago P., 1983.
- Borodine, Myrtha. *La Femme et l'Amour au XII^e siècle: d'après les Romans de Chrétien de Troyes*. Geneva: Slatkine, 1967.
- Bowen, C. M. *Heroic Poetry*. 1961. London: Macmillan, 1978.
- Boyd, Beverly. *Chaucer and the Medieval Book*. N.p.: Huntington Library, 1973.
- Bratton, Robert Lee. *Narrator and Audience Roles in Wolfram's Parzival*. Göttingen: Verlag, 1981.
- Brander, Fernand. "History and the Social Sciences," *Economy and Society in Early Modern Europe: Essays from Annales*. Ed. Peter Burke. London: Kegan Paul, 1972. 11-22.
- . *Les Structures du question*. Paris: Armand Colin, 1979.
- Brenard, Claude. *Logique du récit*. Paris: Seuil, 1973.
- Brewer, Derek. *Chaucer in His Time*. London: Nelson, 1963.
- . *Tradition and Innovation in Chaucer*. London: Macmillan, 1982.

- Brewer, D. S., "The Relationship of Chaucer to The English and European Traditions," *Chaucer and Chaucerians: Critical Studies in Middle English Literature*, Ed. D. S. Brewer, London: Nelson, 1966, 1-38.
- Brisset, Sandra, "La Narratologie et la question de l'auteur," *Poétique* 68 (1986): 37-49.
- Branson, Bertand H., *In Search of Chaucer*, Toronto: Univ. of Toronto P., 1967.
- Brink, Douglas and Alastair Fowler, "The Meaning of Chaucer's Knight's Tale," *Medium Aevum* 30 (1960): 123-66.
- Brink, John, "Thematic Elements in Marlowe's *Hero and Leander*," *French Forum* 13 (1980): 5-6.
- , "The Literary Quality of Chaucer's *Canterbury Tales*," *Forthcoming in Renascence Quarterly*.
- Bryn, W. F. and Germaine Dempster, eds., *Stories and Analogues of Chaucer's *Canterbury Tales**, Chicago: Univ. of Chicago P., 1941.
- Burgess, Glyn S., ed., *Chaucer and Poetry: Proceedings of the Congress of the International Chaucer Literature Society*, Liverpool 1980, Liverpool: Francis Cairns, 1981.
- Burrow, J. A., *Richardian Poetry: Chaucer, Gower, Langland and the Gawain Poet*, London: Kegan Paul, 1971.
- Carasso-Burrow, Lucienne, *The Mervyn Poem in Chaucer's*

- [illegible]

- Notre Dame: U of Notre Dame P, 1964.
- Cotton, Michael, E. "The Artistic Integrity of Chaucer's Troilus and Criseyde." Chaucer Review 7 (1972-73): 37-43.
- Crosby, Ruth. "Chaucer and the Custom of Oral Delivery." Speculum.XIII (1938): 413-32.
- Culler, Jonathan. Structuralist Poetics: Structuralism, Linguistics and the Study of Literature. Ithaca: Cornell UP, 1975.
- Curschmann, M. "Oral Poetry in Mediaeval English, French and German Literature: Some Notes on Recent Research." Speculum 42 (1967): 36-52.
- Curtius, E. R. European Literature and the Latin Middle Ages. Trans. Willard R. Trask. Bollingen Series 36. N.Y.: Pantheon Books, 1953.
- Dallenbach, L. Le Récit spéculaire: essai sur la mise en abyme. Paris: Seuil, 1977.
- Davis, Natalie Zemon. "Women on Top: Symbolic Sexual Inversion and Political Disorder in Early Modern Europe." Babcock.
- Davis, Norman, et al. A Chaucer Glossary. Oxford: Clarendon P, 1979.
- Dembowski, Peter F. "Monologue, Author's Monologue and Related Problems in the Romances of Chrétien de Troyes." Yale French Studies 51 (1974): 102-114.

- Denomy, A. J. "An Inquiry into the Origins of Courtly Love." Mediaeval Studies 6 (1944): 175-260.
- . "Courtly Love and Courtliness." Speculum 28 (1953): 44-63.
- Dijk, Jeun A. van. "Action, Action Description, and Narrative." New Literary History 6 (1974-75): 273-94.
- Donaldson, E. Talbot. Speaking of Chaucer. N.Y.: Norton, 1970.
- Dorfman, Eugene. The Narreme in the Medieval Romance Epic: An Introduction to Narrative Structures. Toronto: U of Toronto P, 1967.
- Dragonetti, Roger. La Vie de la lettre au moyen âge: Le Conte du Graal. Paris: Seuil, 1980.
- Duby, Georges. Guerriers et paysans: VIIe-XIIe siècle: premier essor de l'économie européenne. Paris: Gallimard, 1973.
- . Medieval Marriage: Two Models from Twelfth-Century France. Trans. Elborg Forester. Baltimore: Johns Hopkins UP, 1978.
- . Le Chevalier, la femme et le prêtre: le mariage dans la France féodale. Paris: Hachette, 1981.
- Ducrot, Oswald & Tzvetan Todorov. Encyclopedic Dictionary of the Sciences of Language. Trans. Catherine Porter. Baltimore: Johns Hopkins UP, 1979.
- Duggan, Joseph. "Social Functions of the Medieval Epic in

- the Romance Literatures." Oral Tradition 1 (1986): 728-66.
- Eco, Umberto. A Theory of Semiotics. London: Macmillan, 1977.
- Edwards, Robert. "The Book of the Duchess and the Beginnings of Chaucer's Narrative." New Literary History 13 (1981-82): 189-204.
- Eisner, Sigmund. "Chaucer as a Technical Writer." Chaucer Review 19 (1984-85): 179-201.
- Faral, E. Les arts poétiques du XIIe et du XIIIe siècles. Paris: Champion, 1924.
- Ferrante, Joan et al. eds. In Pursuit of Perfection: Courtly Love in Medieval Literature. Port Washington, N.Y.: Kennikat Press, 1975.
- . Woman as Image in Medieval Literature: From the Twelfth Century to Dante. N.Y.: Columbia UP, 1975.
- Finke, Laurie A., and Martin B. Shichtman. Medieval Texts and Contemporary Readers. Ithaca: Cornell UP, 1987.
- Fisher, John H. ed. The Medieval Literature of Western Europe: A Review of Research, Mainly 1930-1960. New York: N.Y. UP, 1968.
- Foucault, Michel. Les Mots et les choses. Paris: Gallimard, 1966.
- . "What is an Author?" Language, Counter-Memory, Practice. Ed. D. F. Bouchard. Oxford, Oxford UP,

1977.

Fowler, Roger. Linguistics and the Novel. Rev. ed.

London: Methuen, 1983.

---. Linguistic Criticism. Oxford: Oxford UP, 1986.

Frank, Robert Worth, Jr. "Troilus and Criseyde: The Art of Amplification." Mandel 155-71.

Frappier, Jean. Chrétien de Troyes: l'homme et l'oeuvre.

Paris: Hatier-Boivin, 1957.

---. Etude sur Yvain ou Le Chevalier au Lion de Chrétien de Troyes. Paris: Société d'Édition d'Enseignement Supérieur, 1969.

---. Amour courtois et table ronde. Genève: Droz, 1973.

Freeman, Michelle A. The poetics of Translatio Studii and Conjointure: Chrétien de Troyes's Cligès. Lexington, Ky.: French Forum, 1979.

Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." PMLA LXX (1955): 1160-84.

Frye, Northrop. Anatomy of Criticism. Princeton: Princeton UP, 1957.

Gardner, John. The Poetry of Chaucer. Carbondale: Southern Illinois UP, 1977.

Genette, Gérard. "Discours du récit." In Figures III. Paris: Seuil, 1972.

---. Narrative Discourse: An Essay in Method. Trans. Jane

- E. Lewin. Ithaca: Cornell UP, 1980.
- . Nouveau Discours sur le récit. Paris: Seuil, 1983.
- Ghaly, Salwa. "Revisiting Flamenco: Focalization and Ideology." Canadian Comparative Literature Association. Proc. of Boundaries in/of Literature Conference. Hamilton: McMaster University, 1987.
- Gill, Sister Anne Barbara. Paradoxical Patterns in Chaucer's Troilus: An Explanation of the Palinode. Diss. Catholic U of America, 1960. Washington, D. C.: Catholic U of America P, 1960.
- Gilson, Etienne. L'Esprit de la philosophie médiévale. Gifford Lectures. Paris: Vrin, 1970.
- Godzich, Wlad. Foreward. Story and Situation. By Ross Chambers. Minneapolis, U of Minnesota P, 1984.
xi-xxii.
- Godzich, Wlad, and Jeffrey Kittay. The Emergence of Prose: An Essay in Prosaics. Minneapolis, U of Minnesota P, 1987.
- Gordon, Ida. The Double Sorrow of Troilus: A Study of Ambiguities in Troilus and Criseyde. Oxford: Clarendon P, 1970.
- Gordon, R. K., ed. & trans. The Story of Troilus as Told by Benoît de Sainte-Maure, Giovanni Boccaccio, Geoffrey Chaucer and Robert Henryson. London: Dent, 1934.
- Gradon, Pamela. Form and Style in Early English Literature.

London: Methuen, 1971.

Green, Richard F. "Troilus and the Game of Love." Chaucer Review 13 (1978-79): 201-20.

Greimas, A.-J. Dictionnaire de l'ancien français jusqu'au milieu du XIVe siècle. Rev. ed. Paris: Larousse, 1980.

Griffin, Mary. Studies on Chaucer and His Audience. Hull, Qué.: L'Eclair, 1956.

Grigsby, J. L. "Narrative Voices in Chrétien de Troyes: a Prolegomenon to Dissection." Romance Philology 32 (1978-79): 261-73.

Guyer, Foster Erwin. Romance in the Making: Chrétien de Troyes and the Earliest French Romances. N.Y.: Vanni, 1954.

Haidu, Peter. Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cliges and Perceval. Genève: Droz, 1968.

---. Lion -- queue -- coupée: l'écart symbolique chez Chrétien de Troyes. Genève: Droz, 1972.

---. "Humor and the Aesthetics of Medieval Romance." Romantic Review LXIV (1973): 54-68.

---. "Narrativity and Language in Some Twelfth Century Romances." Yale French Studies 51 (1974): 133-146.

---. "Repetition: Modern Reflections on Medieval Aesthetics." MLN 92 (1977): 875-87.

- . "Text and History: The Semiosis of Twelfth-Century Lyric as Sociohistorical Phenomenon (Chrétien de Troyes: 'D'Amors qui m'a tolu'." Semiotica 33 (1981): 1-62.
- . "Le Sens historique du phénomène stylistique: la sémiose dissociative chez Chrétien de Troyes." Europe 642 (1982): 36-47.
- . "The Hermit's Pottage: Deconstruction and History in Yvain." The Sower and His Seed: Essays on Chrétien de Troyes. Ed. Rupert T. Pickens. Lexington, Ky.: French Forum, 1983a.
- . "The Episode as Semiotic Module in Twelfth-Century Romance." Poetics Today 4 (1983b): 655-81.
- . "Romance: Idealistic Genre or Historical Text?" Arrathoon, 1984, 1-46.
- Halliday, M. A. K. An Introduction to Functional Linguistics. London: Edward Arnold, 1985.
- Hanning, Robert W. "The Social Significance of Twelfth-Century Chivalric Romance." Medievalia et Humanistica 3 (1972): 3-29.
- Hauser, Arnold. The Social History of Art. Trans. Stanley Godman. 2 vols. N.Y.: Vintage Books, 1951.
- Havely, A. Chaucer's Boccaccio: Sources of Troilus and the Knight's and Franklin's Tales. Woodbridge: D. S. Brewer, 1980.

Hawthorn, Jeremy. Narrative: From Malory to Motion Pictures.

London: Edward Arnold, 1985.

Herzman, Ronald B. "The Paradox of Form: The Knight's Tale and Chaucerian Aesthetics." Papers in Language and Literature 10 (1974): 339-53.

Hollister, C. Warren, ed. The Twelfth Century Renaissance. Major Issues in History Series. N.Y.: John Wiley, 1969.

Holloway, John. Narrative and Structure: Exploratory Essays. Cambridge: Cambridge UP, 1979.

Holmes, Urban Tigner. Chrétien de Troyes. N.Y.: Twayne, 1970.

Huizinga, J. The Waning of the Middle Ages: A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIVth and XVth Centuries. Trans. F. Hopman. London: Edward Arnold, 1924.

Hunt, Tony. "The Rhetorical Background to the Arthurian Prologue: Tradition and the Old French Vernacular Prologues." Forum For Modern Language Studies 6 (1970): 1-23.

---. "Tradition and Originality in the Prologues of Chrétien de Troyes." Forum For Modern Language Studies 8 (1972): 320-44.

---. "Beginnings, Middles, and Ends: Some Interpretive Problems in Chrétien's Yvain and Its Medieval

- Adaptations." Arrathoon 1984, 83-117.
- . Chrétien de Troyes: Yvain. Critical Guides to French Texts. London: Grant & Cutler, 1986.
- Huppe, Bernard F. A Reading of the Canterbury Tales. Albany: State U of N.Y. P, 1964.
- Ingarden, Roman. The Literary Work of Art: An Investigation of the Borderlines of Ontology, Logic, and Theory of Literature. Evanston: Northwestern UP, 1973.
- Jackson, W. T. H. "Problems of Communication in the Romances of Chrétien de Troyes". Mandel 39-50.
- Jauss, Hans Robert. "Littérature médiévale et théorie des genres." Trans. Elaine Kautholz. Poétique 1 (1970): 79-101.
- . "Literary History as a Challenge to Literary Theory." New Directions in Literary History. Ed. Ralph Cohen. London: Kegan Paul, 1974, 11-41.
- Jefferson, Bernard L. Chaucer and the Consolation of Philosophy of Boethius. 1917. N.Y.: Haskell House, 1965.
- Jordan, Robert M. "The Narrator in Chaucer's Troilus." ELH 25 (1958): 237-57.
- . Chaucer and the Shape of Creation: The Aesthetic Possibilities of Inorganic Structure. Camb., Mass.: Harvard UP, 1967.
- . "Chaucerian Romance?" Yale French Studies 51 (1974):

223-59.

- Kaminsky, Alice R. *Chaucer's Troilus and Criseyde and the Critics*. Ohio: Ohio UP, 1980.
- Kelly, Douglas F. *Sens and Conjointure in the Chevalier de la Charette*. The Hague: Mouton, 1966.
- , ed. *The Romances of Chrétien de Troyes: A Symposium*. Kvi.: French Forum, 1985.
- . "Chrétien de Troyes: The Narrator and His Art."
- Kelly, The Romances of Chrétien de Troyes 13-47.
- Ker, E. P. *Epic and Romance: Essays on Medieval Literature*. London: Macmillan, 1958.
- Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. London: Oxford UP, 1967.
- Kirby, Thomas. *Chaucer's Troilus: A Study in Courtly Love*. Gloucester, Mass.: Peter Smith, 1958.
- Köhler, Erich. *L'Aventure chevaleresque: idéal et réalité dans le roman courtois*. Trans. Eliane Kautholz. Paris: Gallimard, 1974.
- Kolve, V. A. *Chaucer and the Imagery of Narrative: The First Five Canterbury Tales*. Stanford: Stanford UP, 1984.
- Kratins, Ojars. *The Dream of Chivalry: A Study of Chrétien de Troyes's Yvain and Hartmann von Aue's Iwein*. Washington: UP of America, 1982.
- Labov, William. *Language in the Inner City*. Philadelphia:

- U. of Pennsylvania P., 1972.
- Lacy, Norris J. The Craft of Chrétien de Troyes: An Essay on Narrative Art. Davis Medieval Texts and Studies. Leiden: Brill, 1989.
- Lardlaw, James. "Shame Appeased: On the Structure and the Sense of the Chevalier au Lion." Chrétien de Troyes and the Troubadours. Eds. Peter Noble & Linda Paterson. Cambridge: St. Catherine's College, 1984. 195-219.
- Lanser, Susan S. The Narrative Act: Point of View in Prose Fiction. Princeton: Princeton UP, 1981.
- Laurie, Helen C. R. Two Studies in Chrétien de Troyes. Genève: Droz, 1972.
- Leicester, H. Marshall, Jr. "Oure Tonges Difference: Textuality and Deconstruction in Chaucer." Finke 15-26.
- Le Gentil, Pierre. La littérature française du moyen âge. Paris: Armand Colin, 1968.
- Le Goff, Jacques. Pour un autre moyen âge. Paris: Gallimard, 1977.
- . La civilisation de l'occident médiévale. Paris: Flammarion, 1982.
- Lewis, C. S. The Allegory of Love: A Study in Medieval Tradition. London: Oxford UP, 1936.
- Lock, Richard. Aspects of Time in Medieval Narrative. N.Y.: Garland Publishers, 1985.

- Lonigan, Paul. "Calogrenant's Journey and the Mood of the Yvain." *Studi Francesi* 58 (1976): 1-20.
- Loomis, Roger Sherman. *Arthurian Tradition and Chrétien de Troies*. N.Y.: Columbia UP, 1949.
- Lord, Albert B. *The Singer of Tales*. Harvard Studies in Comparative Literature. Cambridge, Mass.: Harvard UP, 1969.
- Lotman, Jurij. *The Structure of the Artistic Text*. Trans. Ronald Vroon. Ann Arbor: U of Michigan P, 1977.
- Lotman, J. M. "Point of View in a Text." *New Literary History* 6 (1974-75): 339-52.
- Luttrell, Claude. *The Creation of the First Arthurian Romance: A Quest*. London: Edward Arnold, 1974.
- Madsen, Donald. *Structure and Sacring: The Systematic Kingdom in Chrétien's Erec et Enide*. Lexington, Ky.: French Forum, 1978.
- Mandel, Jerome and Bruce A. Rosenberg, eds. *Medieval Literature and Folklore Studies*. New Brunswick, New Jersey: Rutgers UP, 1970.
- Margolin, Uri. "Conclusion: Literary Structuralism and Hermeneutics in Significant Convergence". In *Interpretation of Narrative*. Eds. Mario J. Valdes & Owen J. Miller. Toronto: U of Toronto P, 1978, 177-85.
- . "Narrative and Indexicality: A Tentative Framework." *Journal of Literary Semantics* 13 (1984): 181-204.

- Martin, Wallace. Recent Theories of Narrative. Ithaca: Cornell UP, 1986.
- McAlpine, Monica E. The Genre of Troilus and Criseyde. Ithaca: Cornell UP, 1978.
- Meech, Sanford B. Design in Chaucer's Troilus. Syracuse: Syracuse UP, 1959.
- Mehl, Dieter. The Middle English Romances of the Thirteenth and Fourteenth Centuries. London: Kegan Paul, 1967.
- . "The Audience of Chaucer's Troilus and Criseyde". Chaucer and Middle English Studies: In Honour of Russell Hope Robbins. Ed. Beverly Rowland. London: Allen and Unwin, 1974. 173-89.
- Menard, Philippe. Le rire et le sourire dans le roman courtois en France au moyen âge. Genève: Droz, 1969.
- Miller, J. Hillis. Fiction and Repetition: Seven English Novels. Cambridge: Harvard UP, 1982.
- Minnis, Alastair J. "Chaucer and Comparative Literary Theory." Rose 53-69.
- Minnis, A. J. Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages. London: Scholar Press, 1984.
- Morris, Colin. The Discovery of the Individual: 1050-1250. Medieval Academy Reprints For Teaching. Toronto: U of Toronto P, 1973.
- Murphy, James J., ed. Three Medieval Rhetorical Arts.

- Berkeley: U. of California P., 1971.
- Miscatone, Charles. *Chaucer and the French Tradition*.
Berkeley: U. of California P., 1952.
- . *Poetry and Chaucer in the Age of Chaucer: Notre Dame*.
U. of Notre Dame P., 1972.
- Newman, F. V. (ed.). *The Meaning of Chaucer's Love: A Study*.
State U. of N.Y. P., 1968.
- Nichols, Stephen G., Jr. *Romantic Sign: Early Medieval*
Narrative and Ideography. New Haven: Yale UP, 1983.
- Noble, Peter S. *Love and Marriage in Chretien de Troyes*.
Cardiff: U. of Wales P., 1982.
- Nolan, Barbara. *The Gothic Vocabulary: Perspectives*.
Princeton: Princeton UP, 1977.
- . "The Art of Expropriation: Chaucer's Narrative in the
Book of the Duchess." *Renaissance* 21.3 (1977): 213-222.
- O'Donoghue, Bernard. *The Chaucer Love Tradition: Literature*
in Context. Manchester: Manchester UP, 1982.
- Oliver, Marie-Louise. "The Author in the Text: Prologue to
Chretien de Troyes." *Yale French Studies* 84 (1974):
26-41.
- . "Le Present du roman: temporalite et roman au Moyen
Langue Francaise 45 (1978): 99-112.
- Olsen, Glending. *Literature as Recreation in the Later*
Middle Ages. Ithaca: Cornell UP, 1982.
- Panofsky, Erwin. *Gothic Architecture and Scholasticism*.

- N.Y.: Meridian, 1957.
- Ong, W. J. The Presence of the Word. New Haven: Yale UP, 1967.
- Paris, Gaston. "Lancelot du Lac 2: Le Conte de la Charrette." Romania 12 (1883): 459-534.
- Patch, Howard. "The Subjects of Chaucer's Poetry." Medieval and Linguistic Studies: In Honor of Francis Peabody Magoun, Jr. Eds. Jess B. Bessinger, Jr. and Robert P. Creed. London: Allen & Unwin, 1965, 255-64.
- Payne, Robert O. The Key of Remembrance: A Study of Chaucer's Poetics. New Haven: Yale UP, 1963.
- Pickering, F. P. Literature and Art in the Middle Ages. London: Macmillan, 1970.
- Poag, James F. Wolfram von Eschenbach. N.Y.: Twayne, 1972.
- Poirion, Daniel. "Literary Meaning in the Middle Ages: From a Sociology of Genres to an Anthropology of Works." New Literary History 10 (1978-79): 401-08.
- . Le merveilleux dans la littérature française du moyen âge. Paris: PUF, 1982.
- Pratt, Mary Louise. Towards a Speech Act Theory of Literary Discourse. Bloomington: Indiana UP, 1977.
- Prince, Gerald. "Introduction à l'étude du narrataire." Poétique 14 (1973): 178-96.
- . "Narrative Analysis and Narratology" New Literary History 13 (1981-82): 179-88.

- . Narratology: The Form and Function of Narrative. The Hague: Mouton, 1982.
- Rabinowitz, Peter J. "Truth in Fiction: A Reexamination of Audiences." Critical Inquiry 4 (1977): 121-41.
- Rabkin, Eric S. The Fantastic in Literature. Princeton: Princeton UP, 1976.
- Rand, Edward Kennard. Founders of the Middle Ages. New York: Dover Publications, 1928.
- Reiss, Edmund. "Chaucer's Fiction and Linguistic Consciousness in the Late Middle Ages." Journal of English Studies, 97, 119.
- Rey-Flaud, Henri. La névrose courtoise. Paris: Navarin, 1983.
- Ricoeur, Paul. Temps et récit. 3 vols. Paris: Seuil, 1983.
- Rimmon-Kenan, Shlomith. Narrative Fiction: Contemporary Poetics. London: Methuen, 1983.
- Robertson, D. W., Jr. Essays in Medieval Culture. Princeton: Princeton UP, 1980.
- Robinson, Ian. Chaucer and the English Tradition. Cambridge: Cambridge UP, 1972.
- Rose, Donald M., ed. New Perspectives in Chaucer Criticism. Norman, Oklahoma: Pilgrim Books, 1981.
- Rowland, Beryl, ed. Companion to Chaucer's Studies. London: Oxford UP, 1968.

- Roy, Bruno and Paul Zumthor. Jeux de mémoire: aspects de la mnémotechnie médiévale. Etudes Médiévales. Paris: Vrin, 1985.
- Rubin, Louis D. The Teller in the Tale. Seattle: U of Washington P, 1967.
- Ruggiers, Paul G. The Art of the Canterbury Tales. Madison: U of Wisconsin P, 1967.
- Ryan, Marie-Laure. "Linguistic Models in Narratology: From Structuralism to Generative Semantics." Semiotica 28 (1979): 127-55.
- Ryding, William W. Structure in Medieval Narrative. The Hague: Mouton, 1971.
- Sabry, Randa. "Quand le texte parle de son paratexte." Poétique 68 (1986): 83-99.
- Scattergood, V. J. and J. W. Sherbourne, eds. English Court Culture in the Late Middle Ages. London: Duckworth, 1983.
- Schless, Howard. Chaucer and Dante: A Revaluation. Norman, Oklahoma: Pilgrim Books, 1984.
- Scholes, Robert, and Robert Kellogg. The Nature of Narrative. London: Oxford UP, 1966.
- Scholes, Robert. Structuralism in Literature. New Haven: Yale UP, 1974.
- . Semiotics and Interpretation. New Haven: Yale UP, 1982.

- Shepherd, G. T. "Troilus and Criseyde." Chaucer and Chaucerians: Critical Studies in Middle English Literature. Ed. D. S. Brewer. London: Nelson, 1966, 65-87.
- . "The Emancipation of Story in the Twelfth Century." Medieval Narrative: A Symposium. Odense: Odense UP, 1979.
- Simmons, J. L. "The Place of the Poet in Chaucer's House of Fame." Modern Language Quarterly 27 (1966): 125-35.
- Smith, Nathaniel B. and John T. Snow. The Expansion and Transformation of Courtly Literature. Athens: U of Georgia P, 1980.
- Spearing, A. C. Criticism: Medieval Poetry. London: Edward Arnold, 1964.
- Stanzel, Franz. A Theory of Narrative. Trans. Charlotte Goedsche. London: Cambridge UP, 1984.
- Steadman, John M. Disembodied Laughter: Troilus and the Apotheosis Tradition: A Reexamination of Narrative and Thematic Contexts. Berkeley: U of California P, 1972.
- Stock, Brian. The Implications of Literacy, Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries. Princeton: Princeton UP, 1983.
- Strohm, Paul. "Some Generic Distinctions in the Canterbury Tales." Modern Philology 68 (1970-71): 321-28.
- Susskind, Norman. "Love and Laughter in the romances

- courtois" French Review XXXVII (1963-64): 651-57.
- Taylor, Davis. "The Terms of Love: A Study of Troilus's
Style" Speculum 51 (1976): 69-90.
- Todorov, Tzvetan. "Les Catégories du récit littéraire."
Communications 8 (1966): 125-51.
- . Grammaire du Décaméron. The Hague: Mouton, 1969.
- . Poétique de la prose. Paris: Seuil, 1971.
- . Les Genres du discours. Paris: Seuil, 1978.
- . Mikhail Bakhtine: le principe dialogique. Paris:
Seuil, 1981.
- Topsfield, L. T. Chrétien de Troyes: A Study of the
Arthurian Romances. Cambridge: Cambridge UP, 1981.
- Traugott, Elizabeth Closs, and Mary Louise Pratt.
Linguistics For Students of Literature. N.Y.:
Harcourt, 1980.
- Ullmann, W. The Individual and Society in the Middle Ages.
Baltimore: Johns Hopkins UP, 1966.
- Uitti, Karl. Story, Myth and Celebration in Old French
Narrative Poetry: 1050-1200. Princeton: Princeton UP,
1973.
- Uspensky, Boris. A Poetics of Composition. Berkeley: U of
California P, 1973.
- Utley, Francis L. "Must We Abandon the Concept of Courtly
Love." Medievalia et Humanistica 3 (1972): 299-324.
- Valdes, Mario. "Preface". Interpretation of Narrative.

- Eds. Mario J. Valdés & Owen J. Miller. Toronto: U of Toronto P, 1978, vii-xi.
- Van, Thomas A. "Imprisoning and Ensnarement in Troilus and The Knight's Tale." Papers in Language and Literature VII (1971): 3-12.
- Vance, Eugene. "Pas de trois: Narrative, Hermeneutics, and the Structure in Medieval Poetics." Interpretation of Narrative. Eds. Mario J. Valdés & Owen J. Miller. Toronto: U of Toronto P, 1978.
- . "Marvelous Signals: Poetics, Sign Theory, and Politics in Chaucer's Troilus." New Literary History 10 (1978-79): 293-337.
- . "Medievalisms and Models of Textuality." Rev. of The Implications of Literacy, Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries by Brian Stock. Diacritics 15 (1985): 55-64.
- . Marvelous Signals: Poetics and Sign Theory in the Middle Ages. Regents Studies in Medieval Literature. Lincoln: U of Nebraska P, 1986.
- . From Topic to Tale: Logic and Narrative in the Middle Ages. Minneapolis: U of Minnesota P, 1987.
- Van Doren, Mark. The Noble Voice: A Study of Ten Great Poems. N.Y.: Henry Hold, 1946.
- Vasta, Edward and Zacharias P. Thundy, eds. Chaucerian Problems and Perspectives: Presented to Paul Beichner.

- Notre Dame: U of Notre Dame P, 1979.
- Vinaver, Eugène. "From Epic to Romance." Bulletin of the John Rylands Library XLVI (1963-64): 476-503.
- . A la recherche d'une poétique médiévale. Paris: Nizet, 1970.
- . The Rise of Romance. Oxford: Oxford UP, 1971.
- Wilson, G. P. "Chaucer and Oral Reading." South Atlantic Quarterly 25 (1926): 283-99.
- Wolledge, Brian. Commentaire sur Yvain (Le Chevalier au Lion) de Chrétien de Troyes. Genève: Droz, 1986.
- Yates, Frances. The Art of Memory. Chicago: U of Chicago P, 1966.
- Zaddy, Z. P. Chrétien Studies: Problems of Form and Meaning in Erec, Yvain, Cliges and the Charrete. Glasgow: U of Glasgow P, 1973.
- Zumthor, Paul. Essai de poétique médiévale. Paris: Seuil, 1972.
- . Langue, texte, énigme. Paris: Seuil, 1975.
- . Parler du moyen âge. Paris: Editions de Minuit, 1980.
- . Introduction à la poésie orale. Paris: Seuil, 1983.
- . La poésie et la voix dans la civilisation médiévale. Paris: PUF, 1984.
- . "Y a-t-il une 'littérature' médiévale?" Poétique 66 (1986): 131-39.

Zwettler, Michael. The Oral Tradition of Classic Arabic Poetry: Its Character and Implications. Columbus: Ohio State UP, 1978.