Chaucerian 'Tone':
A Tentative Study on Chaucer's Poetic Language

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Chaucer's poems, although they are narrative poems, not lyrics, abound in depictions of characters' feelings or emotions, along with depictions of surroundings that create a lyrical atmosphere in which they occur.[1] Moreover, a heightened or enhanced tone is almost always added to those lines in which these emotive and lyrical depictions are presented. The outstandingly frequent appearance of these elements in Chaucer's poems tempts us to think that the poet might intend to present the emotive or affectionate nature of humanity as being *innate* in us, as well as offer philosophic and moralistic (and judgmental) teachings in order to enlighten or civilize us, the audience and society. That is, Chaucer seems to have, besides entertaining the audience, two more, and major, intentions in writing his poems; first, to prompt the audience to feel and be sympathetic, and second, to cause them to think and be more reflective.

The following three worlds are thought to be the major subjects presented in Chaucer's poems:

1. The subject of 'courtly world' which presents the theme of courtly love and morality.
2. The subject of 'realistic world' which presents the theme of common people's reality.
3. The subject of 'religious world' which presents the theme of Christianity and the clergy's reality.

In each of these subjects, characters are depicted as rational, philosophical or religious, but *also* as affective and emotional. And, in the light of the fact and reality that all people possess these two aspects to a greater or lesser degree, Chaucer seems to be particularly interested in the latter, and have the intention to give more weight to that aspect in presenting the characters in his poems, in order to arouse the feeling of sympathy or compassion in the audience. I am inclined to think that this aspect of the poet's works would be related to his nature of being 'humane'.

A question next arises; how can we or should we capture and formalize the emotive or lyrical nature of the poet's manner of depiction as characterizing his poetic language? Currently, not only in general language-study but also even within the study of literary texts,

statistical or corpus-linguistics approaches are gaining popularity, because they are considered 'scientific'. In a time like this, a study attempting to capture 'feelings' or 'emotionality' in literary texts would certainly seem nonscientific—some might even say 'peculiar'. Nonetheless, it is also true that an idiosyncratic and, so to say, 'nonscientific'-looking approach has its merits and is attractive in a way. In a situation like this, it would be of help to attend first to those forerunners who explored this aspect of Chaucer's poems.

Dr. Michio Masui (1914-92),[2] an internationally known Chaucerian, is worth our consideration, as the scholar who studied and explored the emotive or atmospheric nature of Chaucer's poems through the vehicle of his language and style. Professor Taichi Usami, in his "A Consideration on Studies of English Literature in Japan" (2013; in Japanese), which reviews English literature studies in postwar Japan, mentions Dr. Masui stating that his studies are 'jōdōteki (情動的)', meaning 'emotive and moving'. He further comments:

> I cannot help but feel a vigor and impact in Masui's studies which are somewhat different from data-based ones that wear a scientific color and are currently so popular. There is the trait of humanity in Masui's writings which I believe would be the very essence of *literae humaniores.* (p. 103; my translation)

Some of Masui's achievements validating Usami's comments are given below:

"The Atmosphere of Chaucer's English" (1948; in Japanese)
"Chaucer's Speech" (1954; in Japanese)
"Chaucer's Use of 'Smile' and 'Laugh'" (1958)
"The Note of Speech: On the 'Tone' in Chaucer's *Troilus and Criseyde*" (1959; in Japanese)
"Observations on the Tone of Speech in Chaucer: Especially in *Troilus and Criseyde*" (1959)
"The Language of Love in Chaucer" (1960)
"The Emotive Development in Chaucer's *Troilus*" (1964; in Japanese)
The Structure of Chaucer's Rime Words: An Exploration into the Poetic Language of Chaucer (1964)
"The Development of Mood in Chaucer's *Troilus*: An Approach" (1966)

As can be recognized from their titles, these works generally deal with the elements of 'emotion', 'mood', 'atmosphere' and 'feelings' in Chaucer's poems. The work listed eighth here (*The Structure of Chaucer's Rime Words*) is a book whose pages are mostly given to the syntactic analysis of the rhyme structure of Chaucer's poems, but in chapter XXIV (Part II) the author shows his great insight in analyzing the semantic connections between rhyme words; for example, the feeling or sentiment of 'pathos' produced by the resounding of the rhymes 'joye : Troye', 'tweyne : peyne', etc.

In his *Literature in England* (1994; in Japanese), the literary critic Ken'ichi Yoshida (1912-77) cites the next line from the 'General Prologue' (GP) of the *Canterbury Tales* (*CT*), which depicts the young squire attending the honorable knight, his father:

He was as fressh as is the month of May. (GP 92)

And he comments on this line as follows:

> This depiction of the knight's son is nothing but a paean to youth. We might call it just 'lyrical', but the 'lyrical'-ness is the product of a fulfilling drive and incentive to get through life, and, on that basis, it can take delicate and sensitive forms, and give, with the life force enlivened by it, energy and vital force to characters and their dialogues, and even transmute itself into vulgar and bawdy things. (p. 28; my translation)

It is admirable that Yoshida uses the word 'lyrical' to comment on this single line and sees, with his keen insight, the 'lyrical'-ness as primordial in Chaucer's literature. He seems to explore the source of the poet's creative power in the same way that Masui does. Studying Chaucer's poems from such a perspective does not seem to be familiar to, or given much weight among, Western scholars. Dr. Derek S. Brewer (1923-2008),[3] one of the world's leading authorities on Chaucer, who was pro-Japanese and an honorary member of the Japan Academy (and also an old friend of Masui's—in a way he may be considered quite Japanese in his sensibility), used the word 'philosophical', rather than 'emotive' or 'lyrical', in commenting on Chaucer's tragic masterpiece *Troilus and Criseyde*.[4] Dr. John D. Burnley (1941-2001)[5] must also be mentioned as a scholar who had a similar perspective to Masui's. In his Ph.D. thesis, "Aspects of Patterns in the Vocabulary of Chaucer: With Particular Reference to His Courtly Terminology. Vols. I&II" (1971), he seeks to capture the constitution of Chaucer's poetic language utilizing the key idea of 'courtly'. The sentiment as well as the meaning involved in his idea of 'courtly' have significant features in common with those connoted by Masui in his use of 'feelings', 'mood' and 'atmosphere'.[6]

The overall movement of the 'emotive' mood in *Troilus and Criseyde* (*TC*) is outlined as follows: it begins with Troilus's lament, who was, at the sight of Criseyde, pierced in the heart by Cupid's arrow and instantly fell in love with her (Book I); and after the intense suffering caused by being tossed up and down by two contradictory feelings—hope and anxiety, or joy and sorrow (Book II)—his love for Criseyde is finally accepted and he reaches the climax of joy (Book III); but, during this time of joy, a negotiation is made between Troy and Greece, which leads to the shipping off of Criseyde to Greece in an exchange of war prisoners (Book IV); there follows their separation and Criseyde's betrayal in Greece; and finally Troilus, being sensible of Criseyde's betrayal in Greece, goes to the battlefield and is killed by the Greek warrior Achilles

(Book V). Along with this overall undulating movement of 'mood', subtle fluctuations between hope, anxiety, joy, and sorrow are also often met with in small particular scenes.

Looking into the words and expressions that depict the 'emotive' or 'lyrical' mood or atmosphere, that is, the poet's 'emotive language', the components which compose it are: 1) words and expressions that depict characters' emotions and feelings, such as joy, sorrow, anger, hope, or anxiety (i.e. core components); 2) words and expressions that depict the feeling or sentiment of pity or gentleness people should have for other people's sorrow, anguish or misery; and 3) words and expressions that depict the vernal or pleasant features of surroundings or characters, such as the season of Spring, beautiful flowers with a variety of colors, small birds' sweet songs, young maidens' singing or laughing voices—a kind of setting- or atmosphere-making factor tinged with a joyous mood. (The words 'fressh' and 'May' and the expression made of them, 'as fressh as ... the month of May' (GP 92), are such a case.) These three layers of components can be considered to be the primary ones constituting Chaucer's emotive or lyrical language. These can be summed up as follows:

I. Primary components
1. First layer (i.e. core) components which depict characters' emotions and feelings: 'joy', 'wo', 'sorwe', 'woful', 'wepe', 'drery', 'peyne', etc.// 'bathen in gladnesse', 'sorwynge ever in peyne', etc.
2. Second layer components which depict the sentiment of pity: 'pitee', 'pitous', 'gentil', 'gentilesse', 'routhe', 'mercy', etc.// 'drope of pyte', 'pitee renneth soone in gentil herte', etc.
3. Third layer components which depict the vernal or pleasant features of surroundings or characters: 'fressh', 'fair', 'bright', 'grene', 'white', 'rede', 'flours', 'May', etc.// 'so bright a sterre', 'so feyr and goodly to devise', etc.

It is beyond my ability to capture the emotive or lyrical nature of Chaucer's literature as exquisitely as Masui or Yoshida does, or fully convey the subtle and mysterious sphere of the poet's emotive or lyrical language that is based on these primary components. In this paper, therefore, I am attempting to figure out from a different angle the emotive and lyrical nature of Chaucer's poetic lines. What catches our attention then is the characteristically heightened or enhanced tone permeating the lines. This tone is noticeably present throughout Chaucer's poems and seems to invigorate the overall movement of emotive moods. Looking into how such a tone is created in the poems, we find out that there are various intensifying or emphatic words and expressions embedded in the lines which strongly contribute it. They have the function, by enhancing the tone of the lines, of laying groundwork for the emotive mood or atmosphere that is produced by the primary components.

These tone-enhancing factors are not directly related to the three kinds of primary

components on a semantic level, but rather are connected to them in collateral or complemental manners. In that sense, they can be regarded as secondary or subsidiary components of the poet's emotive language. Their function can be likened to light or sound effects in stage performances. When a tragic story is performed, for example, on a stage with trees or a forest in the background, the players' emotions or feelings in particular scenes will be more effectively impressed on the audience when wind blows, causing a stir in the trees and making the forest groan, rather than when wind remains still, and the trees and forest soundless. That is, enhancing the tone of the lines produces a kind of ruffling movement in the lines.[7]

Most impressively, this aspect of tone is prominent from the beginning of the poet's career; that is, it is evidently found already in his debut work *The Book of the Duchess* (*BD*), a narrative-style elegy. This poem, written at the behest of John of Gaunt (the poet's patron) to write an elegy for his wife Blanche, who had died from the plague, begins as follows:

> I have <u>gret</u> wonder, <u>be this lyght</u>,
> How that I lyve, for day ne nyght
> I may nat slepe <u>wel nygh noght</u>;
> I have <u>so</u> many an <u>ydel</u> thought
> <u>Purely</u> for defaute of slep
> That, <u>by my trouthe</u>, I take no kep
> Of nothing, how hyt cometh or gooth,
> Ne me nys nothyng leef nor looth.
> Al is ylyche good to me ---
> <u>Joye</u> or <u>sorowe</u>, wherso hyt be ---
> For I have felynge in nothyng,
> But <u>as yt were a mased thyng</u>,
> Alway in poynt to <u>falle a-doun</u>;
> For <u>sorwful</u> ymagynacioun
> Ys alway <u>hooly</u> in my mynde.   (*BD* 1-15)

Among the words and phrases expressing sorrow or joy (those here double-underlined, i.e. primary components) are embedded a variety of intensifying and emphatic words and expressions (those here underlined). What should be noted here is that these intensifying and emphatic items are considered to be the factors that can be added, as the secondary and subsidiary components constituting the poet's emotive language, in the list given on page 64.

As we can guess from their high frequency and great variety, these secondary/subsidiary components are no less interesting than the primary ones as factors of Chaucer's emotive language. They certainly give a kind of 'Chaucerian' color and flavor to the lines. This enhanced tone in *BD*, the poet's debut work, would be enough to make us feel that it is an idiosyncratic

and inherent one possessed by this poet. This kind of tone is not so conspicuously present in anonymous ME romances. If one takes the view that it is because the young poet is all fired up standing at the doorway to his first full-fledged poetical creation, he would be incorrect, because that same tone can also be continuously recognized throughout the poet's middle and later works.

Looking more closely into these tone-heightening factors under purview, we realize that they arrive within the lines in a great variety of forms: word, phrase, simile, metaphor, comparison, asseveration, exclamation, swearing/oath, apostrophe, and invocation. Organizing all these factors, we first can divide them into two large categories: intensifying and emphatic. The intensifying factors are further divided into two subcategories: lexical and rhetorical. The emphatic factors are further divided into five subcategories: asseverative, exclamatory, swearing/oath, apostrophic, and invocatory. All of these are listed as follows (the instances are all taken from *TC*):[8]

II. Secondary/subsidiary components
  1. Factors having intensifying functions
    1.1. Lexical
      1) adverb ('so', 'al', 'ful', 'fully', 'sore', 'ever', etc.)[9]
        a) modifying adjectives: 'And that she was *so* fair a creature'
        b) modifying adverbs: 'she stood *ful* lowe and stille allone'
        c) modifying verbs: 'he gan *fully* assente/ Criseyde for to love'
      2) adjective ('such', 'muche', 'good', 'gret', etc.)
       'So *gret* desir and *such* affeccioun'
    1.2. Rhetorical (*Comparatio*: simile, metaphor, comparison, etc.)
      1) simile/metaphor
       'Right *as oure firste lettre is now an A*,/ In beaute first so stood she'
      2) comparison
        a) −*er than*: 'hire, that *fairer* was to sene/ *Than evere were Eleyne or Polixene*'
        b) *not so … (as)*: '*Nor* under cloude blak *so bright a sterre*/ *As* was Criseyde'
        c) −*est*/−*most, etc.*: 'thow shalt ben the *beste* post, I leve,/ Of al his lay', 'they that han ben *aldermost* in wo'
  2. Factors having emphatic functions
    2.1. Asseverative ('certes', 'iwis', 'I trowe', etc.)
      'But wheither goddesse or womman, *iwis*,/ She be, I not'
    2.2. Exclamatory ('allas', 'ye', 'lo', 'weilaway', etc.)
      'My dere herte, *allas*, myn hele and hewe/ And lif is lost'
    2.3. Swearing/Oath ('by God', 'by my trouthe', 'by natal Joves feste', etc.)
      '"Why, nay," quod he, "*by God* and *by my trouthe*!"'

2.4.   Apostrophic ('now God', 'O Joves doughter deere', etc.)

'*O mercy, God!* What unhap may this meene?'

2.5.   Invocatory ('God yeve youre herte kare!', 'Iheryed be thy myght and thi goodnesse!', etc.)

'For *so hope I my sowle best avaunce*'

What we need to do concerning these secondary/subsidiary components are: first, to complete the list by filling each category with all the instances found in the poet's major works; second, to make clear the specific stylistic and expressive functions they possess in particular contexts or scenes; third, to compare the poet's instances with those found in other Middle English poetry, especially romances; and finally, to compare the poet's instances with those employed in the original French and Italian texts. Such investigations and comparisons will help reveal the poet's characteristics in using these intensifying and emphatic factors.

Even a simple comparison between *TC* and its Italian original, Boccacio's *Il Filostrato*, reveals some differences to note. For example, Chaucer proves to be more active and positive in using tone-heightening factors than Boccacio. Compare the two poets' lines admiring Criseyde's beauty:

(Her father, Calcas, having betrayed Troy's people and escaped from Troy to Greece, Criseyde is left behind all alone in Troy. In this context she first appears in the poem, and her beauty is depicted.)

avea Calcas lasciato in tanto male,	(had Calcas left in bad situation,
sanza nïente farlene sapere,	without making known anything,
una sua figlia vedova, la quale	his daughter, widow, who
si bella e *si* angelica a vedere	*so* beautiful and *so* angelic to see
era, che non parea cosa mortale:	was, that not appeared thing mortal:
Crisëida nomata, al mio parere,	Criseida named, in my opinion,
accorta, onesta, savia e costumata	prudent, honest, wise and gentle
quant'altra che in Troia fosse nata.	as any-other that in Troia was born.)
(parte prima, stanza 11)	(My translation)[10]

Chaucer expands this original stanza into two stanzas:

Now hadde Calkas left in this meschaunce,
Al unwist of this false and wikked dede,
His doughter, which that was in *gret* penaunce,
For of hire lif she was *ful* sore in drede,

> As she that nyste what was best to rede;
> For bothe a widewe was she and allone
> Of any frend to whom she dorste hir mone.
>
> Criseyde was this lady name *al right.*
> As to my doom, *in al Troies cite*
> *Nas non so fair, forpassynge every wight,*
> *So* aungelik was hir natif beaute,
> That *lik a thing inmortal* semed she,
> *As doth an hevenyssh perfit creature,*
> That down were sent in scornynge of nature.   (*TC* I 92-105)

What catches our attention first, among others, is the difference in frequency and variety of the tone-heightening items between the two poets' texts. The original lines have only one intensifier 'si' that is used just twice modifying the adjectives 'bella' and 'angelica'. Chaucer's lines, on the other hand, offer a variety of items throughout the two stanzas. The second stanza, which is Chaucer's addition, is nearly wholly made of emphatic factors. The tone of the lines thus greatly differs between the two poets.

There are examples in which the intensifying factors seem to be used in such a manner as to be related to thematic matters and thus affect interpretation. In the next lines depicting Troilus, for example, Chaucer repeatedly uses only superlative forms without resorting to other items:

(Troilus, who was formerly making fun of his friends that had been in love with someone, now reforms himself for the love of Criseyde and swears that he will ardently devote himself to the god of Love. This totally changed Troilus is described as follows.)

> For he bicom the *frendlieste* wight,
> The *gentilest*, and ek the *mooste fre*,
> The *thriftiest*, and oon the *beste* knight
> That in his tyme was or myghte be;   (*TC* I 1079-82)

This polarized use of the same intensifying form seems stylistically distinct. The tone is definitely heightened by these repeated superlatives, but, at the same time, in this very simple repetitive use, we may be able to detect the too easily and too instantly changed mind of Troilus. That is, with this simple employment of one particular form, Chaucer seems to be skillfully prompting us to sense the overly simplistic change of Troilus's mind, who is innately too pure. When we think of the sad and tragic fate awaiting this pure hero, which unfolds in the development of the story, this simple repetition comes to carry a subtle connotation. If these

superlatives were changed to normal forms, like 'frendly', 'gentil', 'fre', 'thrifty' and 'good', which might be more natural in this context, the implicative color would vanish. These four lines are added by Chaucer and not found in Boccacio's original.

Next is an example found close to the end of *TC*. The stanza, which conveys the outcome of Troilus's fate, is made very impressive by the repeatedly used intensifier 'swich':

(Being sensible of Criseyde's betrayal but finding that he nonetheless cannot hate her, Troilus goes to the battlefield to cross swords with and kill Diomede, Criseyde's new lover, but, without meeting his aim, he is killed by Achilles, the bravest Greek warrior. Then, the narrator says to the audience.)

> *Swich* fyn hath, lo, this Troilus for love!
> *Swich* fyn hath al his grete worthynesse!
> *Swich* fyn hath his estat real above!
> *Swich* fyn his lust, *swich* fyn hath his noblesse!
> *Swych* fyn hath false worldes brotelnesse!
> And thus bigan his lovyng of Criseyde,
> As I have told, and in this wise he deyde.   (*TC* V 1828-34)

We here perceive not only the very heightened tone produced by the repeated 'swich', five times at the head and once in the interior of the lines, with the inverted order 'Swich fyn hath + S', but also the totally different tone, almost whispering, of the last two lines. This manipulation of tones seems intentional on Chaucer's part. The audience of the time must have sensed this tonal movement or switching, and also the pathetic resonance produced by the last word 'deyde' rhyming with 'Criseyde', the cause of his death, which is so exquisitely blended in with the whispering tone of the two lines.

In Boccacio's original stanza corresponding to this English one, the intensive 'cotal', which means 'such', is used three times at the head and once at the end of the lines. But they are not used successively in a row at the head of the lines, as in the English lines; that is, the rhetoric *anaphora* is not as conspicuous as in the English lines:

> *Cotal* fine ebbe il mal concetto amore   (*Such* end had the ill-conceived love
> di Troiolo in Criseida, e *cotale*   of Troilo for Criseida, and *such*
> fine ebbe il miserabile dolore   end had the miserable sorrow
> di lui al qual non fu mai altro eguale;   of him to which not was never other equal;
> *cotal* fine ebbe il lucido splendore   *such* end had the lucid splendor
> che lui servava al solio reale;   that would-have served a throne royal;
> *cotal* fine ebbe la speranza vana   *such* end had the hope vain

di Triolo in Criseida villana.　　　　　　of Troilo for Criseida villainous.)

　　　　　(parte ottava, stanza 28)　　　　　　　　　(My translation)

The tone of these lines is definitely not as heightened as that of the English lines. What is more, there is no tone-switching after the moderately heightened 'cotal' lines, nor the pathetic rhyme-echoing.

　　Last presented is a brief and simple comparison between Chaucer's *TC* I&II (2849 lines) and a Middle English romance, *Havelok the Dane* (*HD*) (3001 lines). Looking into the adjectives modified by the intensifier 'so' in the two poems, the following results are obtained:

[*TC* I&II (2849 lines) : 33 kinds of adjectives/ 56 occurrences]

　gret (9), dere (4), *fair* (3), *good* (3), *wys* (3) // cruel (2), dul (2), fer (2), fressh (2), goodly (2), many (2) // astoned, aungelik, besy, bihovely, *bright*, expert, ful, glad, hardy, heinous, konnynge, prest, queynte, thikke, trewe, unskillful, untrewe, virtuous, weldy, wylde, worthi, *yong*

[*Havelok the Dane* (3001 lines): 22 kinds of adjectives/ 46 occurrences]

　fayr (11), strong (5), mikel (4), *god* (3) // fele (2), hende (2), litel (2), long (2), with (2) // bold, *brith*, *gret*, grim, hey, naked, riche, shir, sley, smerte, stark, swiþe, *yung*

From these instances we can see some differences between the two poems: the adjectives modified by 'so' are richer in variety and higher in frequency in *TC* I&II than in *HD* (33-22; 56-46); only five adjectives (those italicized: 'gret', 'fair', 'good/god', 'bright/brith', 'yong/yung') are commonly intensified by 'so' in both texts, while many other adjectives are confined to each separate text; a kind of redundant heightening of the intensive adjective 'gret' by 'so' is much more often found in *TC* I&II (nine times) than in *HD* (once). On the other hand, the adjective 'fair', often used to admire a woman's beauty, is intensified by 'so' more often in *HD* (eleven times) than in *TC* I&II (three times).

　　Looking further into the phrasing patterns made with the use of the intensifier 'so' in both poems, we obtain the following results:

[*TC* I&II (2849 lines)]

　1) so many a lusty knight/ So many a lady/ so bright a sterre/ so thikke a swarm/ so cruel a dede/ so dul a man/ so gret a vice/ so gret a pyne/ so gret a libertee/ so gret desir/ so gret attendaunces/ so good entente/ so gret travaille

　2) God so wys (3)/ God so dere/ my lord so dere (2)

　＊No particular pattern: Nas non so fair/ So aungelik/ so virtuous in kynde/ so feyr and goodly to devise/ so konnynge/ ben so wylde/ is so bihovely/ so cruel be/ is so trewe and worthi/ so astoned am/ Was I so besy/ So fresh/ so yong/ so weldy/ ben so prest/ ben so

untrewe/ So hardy was/ So fressh it is/ so fer was/ So glad ne was/ So heinous

[*Havelok the Dane* (3001 lines)]

1) so mikel loue (2)/ so god brede/ so god shrede/ so litel knaue/ so fele siþes/ no page so lite/ So faire two/ al so swiþe plette/ so fele sore/ so god knith/ al so mik and gret plente

2) knicth so strong/ man so fayr/ croiz so fayr/ Half so strong/ half so with

3) non so stark/ non so strong/ non so mikel/ Non so fayr/ non so long/ non so bold

4) þat was so yung/ þat was so grim/ þat is so fayr (3)/ þat was so brith/ þat wer so smerte

＊No particular pattern: is so strong/ art so naked/ so fayr under god/ so sley/ So fayr/ so strong/ Al so brith/ al so shir/ was so hey/ weren so longe/ so fayr and hende/ was so fayr/ So riche was/ so hende/ so brittene/ art so with

Just a glance at these instances reveals a few differences between the two poems in terms of phrasing patterns containing the smallest intensifier 'so'. In general, the tendency to take on fixed patterns of phrasing is not as strong in *TC* I&II as in *HD*; the former shows only two patterns of phrasing, as against four in the latter, and a larger number of 'no particular pattern' instances. Seen more specifically, the phrasing 'so gret (a) + Noun' may be deemed rather Chaucerian, while the phrasing 'non so + Adj.' or 'þat is/was so Adj.' ME-romancerian. Even such small differences as seen in these examples may be enough to indicate the need for further comparative studies of the use of tone-heightening items between Chaucer's poems and other Middle English poems.

Apart from intensifiers or emphasizers, words belonging to the primary components (see p. 64) also show a tendency to take on fixed patterns of phrasing. In Chaucer, for example, the word 'blisse' (=joy), which belongs to the first layer (i.e. core) components, is apt to take on the pattern of 'Verb + in blisse': 'bathe in blisse', 'dwelle in blisse', 'flete in blisse' (*TC* III 342, 1221, 1322), etc. Masui writes that this pattering tendency may be "characteristic of Chaucer's 'personal' taste" (1967, p. 124).[11]

Following Masui's studies and Yoshida's comments, I suggested the possibility of studying Chaucer's poetic language as being characterized by its emotive and lyrical aspect. To clarify this perspective, two kinds of major components were proposed: primary components (i.e. words and expressions giving birth to the 'emotive' or 'lyrical' mood and atmosphere in Chaucer's poems) and secondary/subsidiary components (i.e. intensifying and emphatic words/phrases and expressions whose function is to produce a kind of heightened tone in the lines in order to amplify the emotive and lyrical mood created by the primary components). It might be possible that this sort of approach, though not lexical, syntactic, nor semantic,[12] could be a useful means for capturing what might be called the 'savor' of Middle English poetry, including Chaucer's, because those linguistic and expressional factors given and discussed in the previous pages could

ultimately serve or function to make the overall image or color of the works of this period. This present paper is just a tentative study employing or extending Dr. Masui's perspective, and hopefully intended to be a small contribution to his studies. The studies by Dr. Hiroyuki Ito (1927-2017)[13] also encouraged me to launch this work, as he maintained a great interest in the so-called 'language of feeling' in eighteenth century novels, and sought to articulate Richardson's English from the key idea of 'feelings' or 'delicate sentiments'.[14] I hope that this paper can play a small part in furthering the research undertaken by these mentors.

Notes

1) I here refer to the poet's major poems except for several short ones attributed to him.

2) Emeritus Professor, Hiroshima University.

3) Emeritus Professor, the University of Cambridge.

4) Brewer (1984), p. 115.

5) Professor 1993-2000/Research Professor 2000-2001, Sheffield University.

6) Fifteen years after his Ph.D. thesis, Dr. Burnley contributed his article "Courtly Speech in Chaucer" to *Poetica*, the journal edited by Dr. Masui (cf. Burnley (1986)). Even so, his study axis is set on the philosophical sphere, rather than the emotive or lyrical, as is demonstrated by his noted book, *Chaucer's Language and the Philosophers' Tradition* (1979). R. H. Robbins points out the lyrical poem tradition in *TC*: "*Troilus and Criseyde* is virtually an anthology of extended complaints and saluts, with some shorter lyrics" (1983, p. 109). Robbins here refers to the characteristics of the construction of *TC*, rather than suggesting the perspective or possibility of studying Chaucer's poetic language or style.

7) In her "Emphatic Expressions in Chaucer's English: Particularly in the 'General Prologue' of the *Canterbury Tales*" (1969; in Japanese), Yumi Goto takes note of the emphatic expressions in the GP and writes: "Emphasis must have been important as an arrangement or consideration to make the audience directly understand the story and enjoy it" (p. 39; my translation). As emphatic expressions in the GP, she is mainly taking up rhetorical or syntactical features; tautology ('lord and sire', 'faire and fetisly', etc.), repetitive use of the same word ('ful', 'right', 'hir', 'his', etc.), change of word order ('A swerd and bokeler bar he', 'A fewe termes hadde he', etc.), intensifying similes ('as fresh as is the month of May', 'whit ... as the flour-de-lys', etc.), narrator's subjective insertions ('I gesse', 'I trowe', etc.) (pp. 40-48).

8) The categorization given here is the revised one of that given in Kumamoto (2013), pp. 41-42.

9) As for these small adverbial modifiers, many scholars emphasize their function as a line filler or a meter tag; that is, they rather think they are just used to adjust the meter of the lines. They surely have that function, but as a result they are able to serve to

heighten the tone of the lines, which cannot have been unintentional.

10) The English translation is made in a word-by-word manner, so the article 'a(n)' or 'the' is taken off in order to correspond exactly to the original Italian.

11) The full passage of Masui's comment is: "Chaucer seems to like such a collocation as 'bathe in bliss, gladness'. This may be not only part of the meaning of the word 'bathe' or 'bliss' in terms of mutual expectancy, but also characteristic of Chaucer's 'personal' taste" (1967, p. 124).

12) There have been many lexical, semantic and English-historical studies on the words of emotion in Old, Middle and Modern English: Malgorzata Fabiszak (1999, 2002), Michiko Ogura (2002, 2007, 2012, etc.), Hans-Jürgen Diller (2011), etc.

13) Emeritus Professor, Kumamoto University.

14) Cf. Hiroyuki Ito, "On Richardson's *Clarissa Harlowe*: Some Aspects of Expressions of Sentiments" (1993; 1st pub. 1988).

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チョーサー的トーン（'tone'）
― チョーサーの詩言語研究試論 ―

隈元　貞広

　チョーサーの詩は物語詩でありながら、登場人物の感情や気持ちを表す語句や表現、またそれに相応しい抒情的な環境・雰囲気を創出するような語句や表現に満ちている。そのような語句や表現によって醸成される情緒性、抒情性は、当時の中英語ロマンス作品等と比べて、明らかにチョーサー的なものであり、当時にあって彼固有のものと思われる。さらに、そのような情緒性、抒情性が描かれ、醸成される各場面において、その描写・醸成の要因となる語句や表現に溶け込むかのように、トーン（tone）を高め、高揚させる言語的・表現的・修辞的要素が埋め込まれ、散りばめられていることに気がつく。そのような要素の頻度の高さと種類の豊富さもまた、当時の中英語ロマンス作品と比べるに、チョーサーに著しく、彼に特徴的なものと思われる。本論文では、そのような「情緒的言語」とも呼ぶべきチョーサー独特の詩言語の構成要素を整理し、その研究の可能性と展望を述べたものである。

　具体的には、登場人物の感情や気持ちを表す語句及び表現要素、またそれに相応しい抒情的な環境・雰囲気を創出する語句及び表現要素を「一次的構成要素」と位置づけ、それを3層に分けている。次に、詩行のトーンを高め、高揚させることによって、「一次的構成要素」によって創られる各場面の情緒性、抒情性をさらに増幅させる働きをしている要素を、舞台で言えば音響や照明のような補助的な効果・機能を果たす要素と位置づけ、「二次的構成要素」としている。これは、チョーサーの情緒的・抒情的詩言語の要素としては副次的なものと位置づけられるが、その頻度と多様性を考えるに、一次的構成要素に劣らず重要な役割を果たしている要素として興味深い。本論文では、それらを大きく2種類（1. Factors having intensifying functions, 2. Factors having emphatic functions）、細かくは7種類（1.1.&1.2.及び2.1.～2.5.）に分け、詳細に例示した。さらに、そのような分類、例示に加え、それら二次的構成要素の文体的機能、同時代ロマンス作品との比較、イタリア語原典との比較にも触れ、「情緒的言語」としてのチョーサーの詩言語の特徴の一面と、今後の研究展望を示すとともに、詩行の情緒性・抒情性・高揚性を生み出す要素というのは、最終的には、作品全体のイメージあるいは色合いを作り上げる働きをしていることから、それは、チョーサーを含む中英語詩の「趣・風味（savor）」とも呼ぶべき興味深いテーマを開拓する視点になるのではないかと考える。