THE *CHÂTELAINE DE VERGI*: A STRUCTURAL STUDY OF AN OLD FRENCH ARTISTIC SHORT NARRATIVE

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THE *Châtelaine de Vergi* is an anonymous thirteenth-century verse narrative which taps the chief popular and literary currents of its age. The symmetry of this particular poem lends itself to a structuralist analysis of metagenetic processes. The work is a courtly avatar of the Potiphar's Wife world folk story, named after the biblical episode in Genesis 39.[1] In view of the intricacies involved in a study of the myriad transformations undergone by such an elusive polymorph as the Potiphar's Wife tale-type, the present paper will limit its scope to a comparison of the folkloric constructs and properties in *ChV* and its closest parent poem, Marie de France's *Lanval*.[2] It will be demonstrated that the various structures of *ChV* are inverted with respect to those of *Lanval*. This antipodean relationship between the two works appears to be the result of traditional and widespread medieval methods for the adaptation of source material.

Vladimir Propp's *Morphology of the Folktale* offers a very promising approach to the comparison of tale structures. In this work, the Russian critic distinguished seven possible characters among whom he distributed thirty-one possible functions of the tale. These are: the villain, the benefactor, the magic object, the princess, the one who sends for the hero (*mandateur*), the hero, and the false hero. The story-teller is not free to alter the order of the functions; for example, the hero may not ascend the throne (function #31) before the evil deed has been punished (function #30) or assign the functions of one character to another (the princess may not commit the evil deed and the villain cannot ascend the throne and live happily ever after). On the other hand, the raconteur's creativity comes into play when he is called upon to assign external attributes, such as age, sex, situation, and appearance, to the characters; these lend beauty

and charm to his particular version of the story. Despite the fixed nature of the paradigm, it is not necessary that all thirty-one functions appear in a given tale at one time in order for it to qualify as a true fairytale. On the contrary, the only function which is essential to the genre is the evil deed or the sense that something is lacking in the initial situation, since this function (#8) is what constitutes the complication of the plot. The initial situation conditions the tale by establishing a set of circumstances which creates either a quest story or a victim/hero tale. When the hero leaves home in search of "une beauté entrevue"[3] (as in Chrétien's *Perceval*) or in order to recover the abducted princess (as in Chrétien's *Charrete*), then we are dealing with a quest story. If, on the other hand, the villain plots to harm the hero (as in Thomas' *Tristan* in the "Fleur de la Farine" episode) then we can expect a victim/hero plot. The thirty-one possible functions of the typical Russian fairytale are as follows:

1. The hero departs.
2. A prohibition is placed upon the hero.
3. The hero transgresses the interdiction.
4. The villain tries to get information on the victim by questioning him directly or by questioning others.
5. The villain receives the information he seeks.
6. The villain tries to trick the victim.
7. The victim allows himself to be tricked, thus aiding the enemy despite himself.
8. The villain hurts one of the members of the family or creates prejudice against that person. This is the function which gives the tale its movement. Functions 1–7 are preparatory. The evil deed may take the form of the theft of the magic object or the kidnapping of one of the members of the family. The villain may order that an innocent be punished, imprisoned, thrown into the sea, etc. He may also beguile one of the members of the family or do bodily damage to him.
9. The hero is asked or ordered to leave; he may be sent for or allowed to leave.
10. The questing hero accepts or decides to act.
11. The hero leaves home.
12. The hero is tested through interrogation or combat which prepare him to obtain the magic object. The benefactor may test the hero through interrogation.
13. The hero reacts, positively or negatively, to his future benefactor's tests. The hero clears himself of the accusations against him by turning the hostile character's own tricks against him.
14. The magic object is put at the disposal of the hero.
15. The hero is transported or led near to the place where the object of his quest may be found.
16. The hero and the villain confront each other in combat on the battlefield or in the form of a game, such as a game of cards or chess.
17. The hero receives a mark or ring or handkerchief.

18. The villain is vanquished in competition or battle. He may be killed immediately or temporarily defeated and chased.
19. The initial evil deed is repaired or the initial lacuna is filled.
20. The hero returns.
21. The hero is pursued.
22. The hero is saved.
23. The hero arrives incognito at his home or in another country.
24. A false hero succeeds in being taken for the real one through false pretentions.
25. The hero is presented with a difficult task.
26. The hero accomplishes the difficult task.
27. The hero receives recognition.
28. The false hero is unmasked.
29. The hero is transfigured.
30. The false hero or villain is punished.
31. The hero marries and ascends the throne.

Functions selected from among the thirty-one possibilities listed above may be paired off into binary constructs: departure/return; interdiction/transgression; interrogation/information; the evil deed/reparation of the evil deed; combat/victory; difficult task/accomplishment of the difficult task, etc. Thus Propp's system deals with antithetic devices for story-telling as well as the sequence of *morphemes* or *narremes*—the smallest organic units of narrative.[4] This critical apparatus seems appropriate to the study of both *Lanval* and *ChV*, since both narratives are literally filled with folklore.[5] The question naturally arises as to how well the two stories fit this hypothetical paradigm. As will shortly become apparent, a small number of the folktale functions are displaced in both narratives. However, the highly complex and sophisticated *Châtelaine* poem exhibits a slightly lower degree of correlation with Propp's *Morphology* than does *Lanval*. The most significant difference between the two works with respect to the folktale structure is the *ChV* poet's deliberate negation of the triumphant ending with its characteristic exaltation of the hero. Thus a correspondence between esthetic awareness and dissolution of the paradigm is indicated.

Both *Lanval* and *ChV* are constructed in two series; that is, their morphologies reveal the coalescence of two distinct narratives. It is well known that both poems are broken compact tales, wherein pivotal Potiphar's Wife sequences are used to complicate the plot. However, the structural distribution of the agglutinated tales in each of the poems reflects a profound difference in meaning. Marie de France uses the fairytale of the Offended Fay to illustrate the importance of obedience for the courtly lover. She implements this exemplary design through a contrast between Lanval's adventure with the Lady of the Tent (the narrative core of the lay)[6] and the temptation and accusation of the hero by a lustful, mundane Potiphar's Wife figure, Queen Guenevere. The central theme of the secret is worked out in a dialectical progression toward the redemption of the

hero (injunction/transgression/punishment/pardon). In *ChV* the order of the incorporated tales is inverted. The fairy mistress theme is relegated to the background, while the Potiphar's Wife series constitutes the main plot. This very obvious reversal of the *Lanval* plot structure is symptomatic of a profound divergence in meaning. Rather than a didactic courtly exemplum, *ChV* is an open-ended narrative that seeks to establish a *jeu-parti* about the problem of obedience. As a result, the emphasis is shifted from the ideal otherworld to earthly reality. This transformation is accompanied by the displacement of the narrative core. Thus, while traces of the otherworld adventure are found in the tryst episode, the true core of the work is the knight's dilemma which is elaborately prepared by the temptation and accusation motifs from the Potiphar's Wife tale-type. The chief reason for the *ChV* poet's retention of the fairy mistress theme is its tremendous potential for tragedy. While conserving the irreversibility of the fay's anger, he was able to negate the characteristic magic ending of the fairytale through rationalization. It is the châtelaine's very human agonizing doubt that kills her. Finally, in contrast to the relative linearity of *Lanval*, the polarized configuration of *ChV* reflects the highly problematic nature of this narrative (injunction/feudal oath; reward for honoring feudal vow/punishment for betrayal of fay).

A detailed analysis of the *Lanval* morphology reveals an extremely close agreement with the folktale paradigm. The first series is a quest sequence initiated by the hero's discontent. Arthur has failed to reward Lanval with money and/or a wife for his part in helping to expel the Picts and Scots from the kingdom. Thus the hero's encounter with the fay fulfills his wish for wealth and love. Series II begins with the Potiphar's Wife motif, the turning point in the narrative. In this sequence Lanval is a victim/hero modeled on the Joseph type. Like Joseph, Lanval is saved by the happy intervention of a supernatural benefactor (in this case, the fay). The parentheses around functions 3 and 19 of the Potiphar's Wife sequence indicate the dislocation of these morphemes:

Series I: The Fairy Mistress. The Questing Hero.

10. In the initial situation, a lack is felt to exist. The king has failed to reward Lanval, the hero, with money and a wife. The questing hero decides to act.
11. The hero leaves home.
12. The hero encounters the fay. He is tested through interrogation which prepares him to merit the help of his future benefactress: will he obey the fairy injunction?
13. The hero reacts positively to his future benefactress' test: Yes, he will obey the injunction not to reveal the secret of his love with the fay. The benefactress here plays two roles: she helps the hero *qua* benefactress; but since she is a fay, she is also, in a sense, the magic object. He summons her to him whenever he wishes. She will provide him with wealth and love.

19. The initial lack is filled: the hero obtains money, friends, and love.

Series II: Potiphar's Wife with a Fairytale Solution; Victim Hero.

4–5. The villain seeks and obtains information about the hero: the Potiphar's Wife figure seeks him from her window and calls to thirty of her ladies to accompany her into the garden where he is.
6. The villain tries to trick the hero/victim: the queen tries to get Lanval's love.
7. The hero/victim allows himself to be tricked by the villain, thus aiding her despite himself. By accusing him of homosexuality, the queen gets Lanval to reveal the secret of his fairy mistress. He therefore loses the love of the fay.
(3.) The hero transgresses the interdiction.
8. The villain hurts the hero/victim by accusing him to her husband. The hero is brought before the king to be accused.
12. The hero is put to an innocence test: let the beautiful fay appear to prove that she is lovelier than the queen.
22. The hero is saved: the servants of the fay appear in a tripling of the motif. The fairy mistress' servants arrive at the court in two groups of two, thus interrupting the judgment of Lanval. Each time it is thought that one of them is the fay, since they are all so beautiful. Thus each of the servants proves lovelier than the queen, just as Lanval had boasted. Finally, the fay herself arrives.
(19.) The evil deed is repaired: the knight is pardoned by the fay for transgression of the injunction, and the queen is punished for her wickedness, since the fay wins the beauty contest.
27. The hero wins recognition: the fay points him out, thereby proving his innocence.
31. The hero marries and ascends the throne: leaping onto the fairy mistress' horse, Lanval rides off with the fay to Avalon, from whence he never returns.

Like *Lanval*, *ChV* has a fairytale structure in two series, which indicates the intertwining of the two source tales. However, whereas in *Lanval* the two series correspond to the underlying tales exactly, in *ChV* both series I and II begin with an accusation by the Potiphar's Wife figure. Consequently the knight is a victim/hero throughout the poem. In *ChV*, three of the functions (7, 3, and 31) are displaced, perhaps resulting from the higher degree of rationalization of the incorporated tales.

Series I: Potiphar's Wife Tale, Complicated by the Fairy Mistress Theme; the Victim Hero

2. Interdiction/Prosperity—givens of the initial situation developed in the prologue.

4–5. The villain seeks out the hero indirectly. The hero reacts negatively, avoiding her love.

6. The villain attempts to get hold of the hero: she tries to trick him into giving her his love through direct confrontation. The dialogue ensues.

7. The hero allows himself to be tricked by the villain, thus aiding her despite himself. By refusing her love, and by not bragging about his mistress, he piques the duchess' curiosity and thus brings about his own undoing.

8. The villain hurts the hero by prejudicing his benefactor against him.

9. The hero is sent for by his angry benefactor, the duke, and is ordered to leave the country.

12. The hero's innocence is tested through (A) interrogation and (B) visual demonstration as proof of innocence.

(7.) The hero/victim allows himself to be tricked into breaking his *geis* (fairy injunction) by his benefactor, who has unwittingly come under the influence of the villain.

(3.) The fairy injunction is broken: the hero utters his fairy mistress' name. He discloses the secret of his love to his benefactor.

13. The hero reacts positively to his benefactor's tests. He clears himself of the accusation against him. However, by succeeding in the test of the benefactor, he fails the test of the princess (châtelaine/fay). The test to prove his innocence is continued. The hero takes his benefactor to see and overhear his conversation with the princess.

19. Because the innocence tests succeed, the initial evil deed is repaired.

20. The hero returns and is given a meal by the benefactor, whose kindness towards him occasions the second evil deed of the villain.

Series II: Second Movement in Potiphar's Wife Plot; the Offended Fay

4–5. The villain seeks and obtains information on the hero. Two dialogues, which occasion two additional accusations of the knight, are needed to extract the hero's secret: that he loves the princess. This constitutes a tripling of the accusation motif.

8. The villain attacks the princess verbally, and the princess dies of a broken heart, believing that the hero has betrayed her. This is the second evil deed.

10. The questing hero decides to act: where is the princess?

15. The hero is taken to the object of his quest by his benefactor. He finds the princess dead.

19. The initial evil deed is repaired: the hero does himself justice for his transgression of the interdiction. Since death is the punishment for treachery and perjury, he commits suicide.

30. The villain is punished by the benefactor, who murders her before his whole court. The second evil deed is repaid.

(——) The benefactor departs for the Holy Land, after burying the hero and the princess in the same tomb and the villain in another place.

If now, on the basis of the foregoing data, we attempt to fit the *Lanval*

narrative construct to that of *ChV*, we find that there is a near identity between the morphologies of the two poems. However, the *Lanval* syntax (order in which the narrative units, in this case morphemes or narremes, appear) is largely transposed in *ChV*, while the contents of the morphemes has been totally reversed—note, for example, the irony in the brief quest motif (functions #10 and #15) and in the reparation of the evil deed (#19) in the second series of *ChV*. Whereas in *Lanval* series I has five morphemes and series II has eleven, *ChV* has thirteen morphemes in its first series and seven in the second. Of the narremes in the first *ChV* series, eight coincide with those of the second *Lanval* series. There is a lower correlation between the first *Lanval* series and either of the two *ChV* series because of the reduced role allotted to the Offended Fay story in *ChV*.

If we examine the structure of the episode in *Lanval* and the first series of *ChV*, we find that, like the morphemes, these larger narrative blocks also appear to be homologous. Thus the *ChV* prologue corresponds to the quest for the Lady of the Tent (episode #1), while scenes I, II, and III, the temptation and accusations of the hero by the duchess and duke, coincide with *Lanval* episodes II, III, and IV, the temptation, accusation, and indictment of the hero.[7] Scene IV, however, is slightly more complex. Superficially, the tryst in *ChV*, where the appearance of the fay proves the hero's innocence, is the analog of the beauty contest/trial in *Lanval* (episode V). But because it is a tryst and not a public spectacle, as in Marie's poem, scene IV also recalls Lanval's adventure with the Lady of the Tent. The *ChV* poet has clearly combined *Lanval* episodes I and V in his fourth scene, thus demonstrating his awareness that each of these incidents in the plot of the model constitutes the end of a series. Although the narrative segments in *ChV* series I and *Lanval* are largely parallel, it will shortly become apparent that, as is the case with the narremes, their contents are inverted. Moreover, both *Lanval* and *ChV* series I are reversed in *ChV* series II, where the hero is accused a second time, his benefactor is successfully tempted by the duchess, and a wicked verbal attack upon the princess causes her death. The doubling of the Potiphar's Wife sequence in *ChV* results in the regeneration of the plot, which rebounds in scene V. It follows that *ChV* is, structurally speaking, the mirror image of its source.

Finally, let us look at the contents of the two narratives to see how they relate to one another. In the first place, the Lady of the Tent sequence is severely abbreviated in the *ChV* prologue, where its substance furnishes the "givens" of the new narrative. The quest or courtship motif, only briefly alluded to in the *ChV* prologue, disappears entirely from the otherworld adventure episode (*Lanval* I, *ChV* IV), which is dominated instead by the *oaristys* (union of lovers) and *aube* (their separation at dawn). By placing the emphasis upon possession and departure, the *ChV* poet heightened the tragedy that is to come when the couple will be eternally severed. Many other incidents in *ChV* are transformed through the development of aspects not emphasized in *Lanval*. For example,

in the indictment episode (IV) one is impressed by the precision with which Marie wields the details of the legal technicalities. No doubt she expanded upon this mundane side of the story in order to contrast the Arthurian court and its "serious" proceedings with the carefree existence of the otherworld. By contrast, the same incident in *ChV* takes on a wholly different meaning. To be sure, some of the legal language is retained (see, for example, the use of the term *escondit* 'excuse' at vv. 196 & 206). Nevertheless, the real interest lies in the reaction of the hero to his impossible situation. Thus the episode elaborates the knight's torment at his liege lord's unwarranted anger, his cruel dilemma and his premonition of impending disaster heightened by the evocation of the Châtelain de Couci's famous *chanson de croisade*, written shortly before his death in 1203. Scene III ends with the knight's reluctant betrayal of his lady, which follows upon his tears of anguish. This brief summary of the events of the episode suffices to show to what extent the content of the *Lanval* master's accusation was transfigured. Finally, although the temptation, accusation, and indictment incidents of the two poems appear to parallel each other, they yield inverted results: punishment in *Lanval* IV, reward in *ChV* IV. This order is, of course, reversed in the judgment episodes (*Lanval* V and *ChV* VIII), since the *Lanval* hero forsakes the real world for the eternal bliss of the otherworld while the *ChV* knight dies both to this life and to the next by committing suicide.

It follows that while *Lanval* and *ChV* have homologous morphemes and episodes (the individual narrative units have similar structure and function), their syntax is largely inverted, and their contents are diametrically opposed to each other. Figure 1 shows the displacement of the *Lanval* episodes in *ChV*:

The language of Figure 1 may be simplified to reveal the rhythmic distribution of episodes in the two poems. *ChV* is a remarkably symmetrical narrative, divided into two series, each containing four episodes. The *Lanval* poem distributes five major incidents over two series. Figure 2 also illustrates the amplification of the recognition or anagnorisis in *ChV*.

It is well known that one of the most fundamental principles of medieval composition was amplification (the heightening or lengthening of features found in the model text). Though expressed in a rather awkward and obscure style, Geoffrey of Vinsauf's advice to poets is typical of the doctrine taught by the medieval Poetic Arts:

> HOW IT IS POSSIBLE TO TREAT FAMILIAR MATTER PROPERLY AND WELL. For we can develop familiar matter properly if we observe four modes. 133. The first mode is that we do not delay where others delay; but, where they delay, let us go on; where they go on, let us delay . . . 134. The second mode is that we should not follow the pattern of the words, and this is to be understood with respect to the body of matter, because if others who treat this common matter first express this part of the matter with words, afterwards that part, and thirdly

Lanval:	Prologue: Lack/questing hero	Episode I: Wooing of the fay; injunction, reward of her love; meal with benefactress/fay. *End series I.*	Episode II: *Beginning Series II;* Temptation. Transgression of injunction.
ChV:		Prologue: Summary of wooing of fay, injunction, reward of her love. Reward: meal with benefactor/duke. *End series I.*	Scene I: Temptation of hero. Scene III: Transgression of injunction. Scene VI (*2nd series*): Temptation of benefactor/duke by Potiphar's Wife.
Lanval:	Episode III: Accusation of victim/hero by Potiphar's Wife to king.	Episode IV: Punishment: immediate withdrawal of fay's love. Accusation of hero by king.	Episode V: Judgment of Lanval by king and fay; fay comes to court to prove innocence of hero. Pardons hero. King pardons Lanval.	Resolution Phase: Reward. Departure of couple for Avalon (the redeemed hero).
ChV:	Scene II: Accusation of hero by Potiphar's Wife to benefactor/duke. Scene V (*2nd series*) 2nd accusation of knight to duke.	Scene III: Accusation of knight by duke. Scene VIII: withdrawal of fay's love through death. (*End series II*)	Scene IV: Knight takes duke to see the fay. Judgment of hero by duke: duke pardons him. Scene *VII* (*series II*): Fay comes to court and is killed by the duchess' evil insinuation. Scene VIII: Fay pardons hero (*End series II*).	Scene VIII: Punishment: doomed hero. Knight commits suicide. Murder of villain; departure of duke for Holy Land.

Figure 1.

Lanval:					
Series:	I		II		I/II
Episode:	1	2	3	4	5
	Seduction	Temptation	Accusation I (& Anagnorisis)	Accusation II	Judgment (Anagnorisis & Resolution)
ChV:					
Series I:	Temptation	Accusation I	Accusation II (Anagnorisis) Judgment (& Resolution)		Catastrophe (Anagnorisis & Resolution)
Series II:	Accusation	Temptation (& Anagnorisis)	Insinuation (& Anagnorisis)		

Figure 2.

a third part, and so on continually, we ought not follow this pattern of words so that we set first that part of the matter which they set first, and so on continually, but rather looking at the whole of the material, let us say something at that point where they have said nothing, and where they have said something, we will say nothing; what they said first let us say later and conversely; and so we will express familiar things properly.[8]

Geoffrey of Vinsauf's views suggest that the relationship of any medieval work to its source is ideally one of inversion. Comparison of the *Lanval* and *ChV* narremic and episodic patterning establishes that at least part of the transformation process was a reversal of the *Lanval* syntax and meaning. This inverse dependency is, in fact, demonstrable at all levels of the poem. Thus where *Lanval* has a single character, incident, or motif, *ChV* frequently doubles or triples this narrative feature. Where *Lanval* elaborates, *ChV* abbreviates.

Now that it has been shown that a formal and substantive antipodean relationship exists between the gross structural units (morphemes and episodes) of *ChV* and *Lanval*, various features of the microstructure will be examined to establish that the same principles of transformation extend even to matters of detail. Let us begin with the various devices employed by the *ChV* poet for amplification.

Although they are utilized in all forms of fictional narrative, doubling and tripling are stock fairytale devices for elaboration. During the passage from fairytale to tragedy, the latent *Lanval* antithesis between the cruel queen and the good fay had to be developed and intensified in order to arouse the public's outrage against the villain. Thus the duchess' evil acts and their consequences tend to be tripled. While in *ChV*, microstructural increments frequently result from the gemination of the Potiphar's Wife sequence, a doubled feature is often repeated a third time for heightening. While *Lanval* had only one evil deed, one victim, and one betrayal, there are three of each of these motifs in *ChV*: three evil deeds (scenes I/II, temptation/accusation; V/VI, accusation/temptation; and VIII, wicked insinuation); three victims (knight, duke, châtelaine); and three betrayals (III, châtelaine by the knight; VI, knight by the duke; VII, duke by the duchess). Moreover, whereas there are no deaths or lasting punishments in the Breton lay, *ChV* has three deaths (châtelaine, knight, and duchess) and three punishments (knight, duchess, and duke). For Marie de France, Lanval's crime consisted not so much in his failure to keep the secret but in his uncourtly boasting. Once he has bragged about his mistress, Lanval's secret quickly becomes public knowledge, because the queen tells it to her husband who accuses his knight before his court. Although the "secret" is passed along from one person to another as in *ChV*, the successive revelations do not constitute an elaborate chain of betrayals in Marie's poem. The *ChV* poet, on the other hand, creates an unstable world where the distinctions between good and evil are seriously blurred. Virtually no one in the poem can be trusted with the châte-

laine's secret. This dark vision is heightened by the reversal and doubling of the *Lanval* anagnorises (see Fig. 2). In Marie's work, the hero understands the full implications of his transgression almost immediately.[9] The king discovers his vassal's innocence at the very end of the lay when he is forced to concede the superiority of the fay over his queen (L 626). In *ChV*, however, the innocence test precedes the hero's realization of his crime.[10] This important inversion in the narrative patterning of the source text is an obvious negation of fairytale optimism. Finally, the fay's feelings upon discovering that Lanval has betrayed her are never made known, since she simply deserts her lover without further ado. Because Marie does not capitalize upon the rivalry between the queen and the fay, she does not concentrate upon the queen's jealousy. Like the Lady of the Tent, the *Lanval* queen vanishes from the story once she has fulfilled her narrative function as catalyst. By contrast, the *ChV* poet deliberately focuses on the emotions of the duchess and châtelaine in order to heighten his betrayal theme. He elaborates upon the duchess' bitter discovery that the knight has refused her love for a lady of lower station than her own—her husband's niece, a mere châtelaine! (ChV 659)—and the châtelaine/fay's horror at her lover's deception (ChV 723–839).

But let us look more closely at the treatment of the Potiphar's Wife sequence in the two narratives. In Marie's poem, the temptation and accusation follow quickly upon each other. The most significant features of the passage for our purposes are the abruptness of the queen in her demands and the rough way in which Lanval treats her request for love. Those portions of the text that are directly related to *ChV* appear in italics:

Lanval s'en vait a une part
Luin des autres; *ceo li est tart*
Que s'amie puisse tenir,
Baisier, acoler e sentir;
L'autrui joie prise petit,
Si il nen ad le suen delit.
Quant la reïne sul le veit,
Al chevalier en va tut dreit;
Lunc lui s'asist, si l'apela,
Tut sun curage li mustra:
"Lanval, mut vus ai honuré
E mut cheri e mut amé;
Tute m'amur poëz aveir.
Kar me dites vostre voleir!
Ma druërie vus otrei:
Mut devez estre liez de mei!
—Dame, fet il, lessiez m'ester!
Jeo n'ai cure de vus amer.
Lungement ai servi le rei;

Ne li voil pas mentir ma fei.
Ja pur vus ne pur vostre amur
Ne mesferai a mun seignur."
La reïne s'en curuça;
Iriee fu, si mesparla: . . . (L 253)
Le reïne s'en part a tant,
En sa chambre s'en vait plurant;
Mut fu dolente e curuciee
De ceo k'il l'out si avilliee.
En sun lit malade cucha;
Jamés, ceo dit, ne levera,
Si li reis ne l'en feseit dreit
De ceo dunt ele se pleindreit.
Li reis fu del bois repeiriez;
Mut out le jur esté haitiez.
Es chambres la reïne entra.
Quant el le vit, si se clamma;
As piez li chiet, merci li crie,
E dit que Lanval l'ad hunie:
De druërie la requist;
Pur ceo qu'ele l'en escundist,
Mut la laidi e avila;
De tel amie se vanta
Ki tant iert cuinte e noble e fiere
Que mieuz valeit sa chamberiere,
La plus povre ki la serveit,
Que la reïne ne feseit.
Li reis s'en curuçat forment;
Juré en ad sun serement,
S'il ne s'en peot en curt defendre,
Il le ferat ardeir u pendre.

Fors de la chambre eissi li reis;
De ses baruns apelat treis.
Il les *enveie pur Lanval,*
Ki asez ad dolur e mal.
A sun ostel fu revenuz;
Il s'esteit bien aparceüz
Qu'il aveit perdue s'amie:
Descovert ot la druërie!
En une chambre fu tuz suls;
Pensis esteit e anguissus.
S'amie apele mut sovent,
Mes ceo ne li valut neent.
Il se pleigneit e suspirot,
D'ures en autres se pasmot;

Puis li crie cent feiz merci,
Qu'ele parolt a sun ami.
Sun quor e sa buche maudit;
C'est merveille k'il ne s'ocit! (l. 303)[11]

The italicized verses do not reappear in the same context in *ChV*. Rather, they are diffused throughout the new narrative. For example, three of the italicized passages cited above emerge not in the analogous temptation and accusation episodes (scenes I and II) but in scene VIII, where they are used to heighten the final disaster. Whereas Lanval's crime may be imputed to thoughtless disobedience, the *ChV* knight deliberates a long time before revealing the identity of his mistress. Thus while Lanval's punishment is as sudden as his transgression, the *ChV* knight does not realize the full horror of his crime until the end of the poem, when he finds his mistress' lifeless body in the duchess' bedchamber. Abandoned by the fay, Lanval languishes: "C'est merveille k'il ne s'ocit!" (It is a wonder he does not kill himself!) In *ChV* this courtly metaphor is worked out literally through the knight's suicide in scene VIII. Finally, the courtly topos that nothing gives the lover pleasure save the presence of his lady appears in both narratives as a device for bringing the hero under the malevolent influence of the villain. Lanval's aloofness in the temptation episode makes him vulnerable to the queen. In the final scene of *ChV*, the knight's desire to leave the caroling because he misses the châtelaine precipitates his inevitable death. Ironically, it is too late for him to join her, because while he has been dancing, she has died of a broken heart.

More significant than the transposition of the textual details we have been examining here is the tremendous elaboration that takes place at the microstylistic level. As an example, let us look closely at the temptation in scene I, where a tripartite dialogue takes place between the duchess and the knight. The passage is based upon the rhetorical figure *gradatio* (building to a climax by steps). As the duchess' intention becomes apparent, the increase in tension is marked by a lengthening of the speeches:

"Sire, vous estes biaus et preus,
ce dïent tuit, la Dieu merci:
si averiez bien deservi
d'avoir amie en si haut leu I
qu'en eüssiez honor et preu,
que bien vous serroit tele amie.
—Ma dame, fet il, je n'ai mie
encore a ce mise m'entente.

—Par foi, dist ele, longue atente
vous porroit nuire, ce m'est vis:
si lo que vous soiez amis
en un haut leu, se vous veez

que vous i soiez bien amez." II
Cil respont: "Ma dame, par foi,
je ne sai mie bien por qoi
vous le dites, ne que ce monte;
ne je ne sui ne duc ne conte
que si hautement amer doie,
ne je n'en sui mie a deus doie
d'amer dame si souveraine,
se je bien i metoie paine.

—Si estes, fet el, se devient;
mainte plus grant merveille avient
et autele avendra encore.
Dites moi se vous savez ore
se je vous ai m'amor donee,
qui sui haute dame honoree."
Et cil respont isnel le pas:
"Ma dame, je ne le sai pas; III
mes je voudroie vostre amor
avoir par bien et par honor.
Mes de cele amor Dieus me gart
qu'a moi n'a vous tort cele part
ou la honte mon seignor gise,
qu'a nul fuer ne a nule guise
n'enprendroie tel mesprison
comme de fere desreson
si vilaine et si desloial
vers mon droit seignor natural.

—Fi! fet cele qui fu marie,
dans musars, et qui vous en prie? Climax
—Ha! ma dame, por Dieu merci,
bien le sai, mes tant vous en di. (*ChV* 60)[12]

Sections I–III of the duchess' speech correspond to the single frank request for Lanval's love by his queen at line 263. The microstructural tripling of the temptation is part of the *ChV* poet's systematic shearing away of the more primitive *Lanval* traits. Thus Lanval's very rude answer: "Dame, fet il, lessiez m'ester!/ Jeo n'ai cure de vus amer" (L 269: Lady, says he, let me alone!/I do not care to love you) is replaced by the *ChV* knight's courtly, humane, and diplomatic responses. The queen's savage outburst of anger during which she accuses Lanval of homosexuality is only faintly recorded by the duchess' "dans musars" (Sir Fool). Finally, Lanval's thoughtless and cruel boast, that the beauty of his mistress' lowliest servant far surpasses that of his queen, is entirely suppressed. The motive for the hero's transgression is shifted from this show of blustering, uncourtly vanity to the *jeu-parti* in scene III. The *ChV* knight breaks

his lady's injunction because it seems the only way out of an insuperable dilemma. His situation demands that he choose between hopelessly conflicting allegiances to his lady and his lord. Since he has sworn to the duke that he will answer any question put to him, he is forced to reveal his mistress' name.[13]

While doubling and tripling are the popular teller of tales' bag of tricks for amplification, the medieval literary artist also utilized subtle rhetorical techniques for heightening and lengthening. There are many such devices in *ChV* whose rhetorical structure is fundamental and complex; however, suffice it to say for the present that a cluster of central antitheses, one of which is the fairytale contrast between the cruel and the good, is continually reworked through *expolitio* or refining. The figure of thought *expolitio* is accomplished through the repetition or recasting of a thought in such a way that it seems as though it were an entirely new idea each time it is reiterated. The same theme may be expressed through a multitude of figures, by any of the characters, in direct or indirect discourse. While in *Lanval* good and evil are briefly juxtaposed in the second episode through the conversation between the queen and knight, virtually every scene of *ChV* is constructed upon a dialogue between a cruel character and a virtuous one (in scene III, the duke's accusation is the result of his wife's manipulation of him. He becomes an agent for evil. In scenes IV and VIII, the knight's deceitfulness is contrasted with the châtelaine's purity). Since evil triumphs (the fairytale upside down), this antithetical arrangement is a formal expression of the relative value to be assigned to good and evil in the poem. The network that results from the amplification of the typical fairytale antithesis between the cruel and the good is yet another example of the inversion of *Lanval* by the author of *ChV*.

The *Lanval* theme of the broken compact or secret (at lines 143–50 and 336) undergoes very similar treatment. In *ChV* the lovers' secret is raised to the status of a central symbol through *expolitio*, since nearly every scene in the poem turns on the interpretation of the lovers' covenant. Both the prologue and epilogue expound upon the theme that "Love's secret must be kept."[14] As we have seen, successive revelations of the secret take place in scenes III and IV (knight to duke); VI (duke to duchess); VII (duchess to châtelaine), and VIII (duke to court, the final revelation to everyone foretold in the prologue). The châtelaine's monologue in scene VIII continually recasts through *expolitio* the theme of the knight's treason. His self-condemnation and suicide is another reworking of the same theme. While the prologue, epilogue, and lovers' soliloquies in scene VIII *tell* the public how great a crime the knight has committed, scene IV *shows* them how very much is at stake when the lover compromises his mistress' reputation. Thus *expolitio* of the secret is one of the fundamental principles of composition in *ChV*.

There are surely many other examples of the amplification of a single feature or verse in the source text into a complex pattern in *ChV*. However, only one other will be treated here: the recurring associational cluster bed/joy/sorrow.

In *Lanval*, Marie had already set up an antithesis between the lovers' bed of joy and the villain's bed of spite and sorrow. The winning of the fay in *Lanval* occurs at line 153: "Delez li s'est el lit cuchiez./Ore est Lanval bien herbergiez!" (He lay down in the bed next to her./Now Lanval had found good lodging!). Afterwards, the poetess stresses the lover's joy (a frequent metonym in O.F. literature for physical love): "Mut ot Lanval joie e deduit/U seit par jur u seit par nuit" (L 215: Great and bountiful was Lanval's pleasure and joy). The conclusion to the Lady of the Tent episode corresponds to the end of the *ChV* tryst where after a night of "joy" there is a temporary return to prosperity. In both narratives this prosperous mood sets the stage for the temptation and accusation or evil deed of the Potiphar's Wife. After the Arthurian knight has brutally rejected his queen, she retires to her bed in a rage:

> En sun lit malade cucha;
> Jamés, ceo dit, ne levera,
> Si li reis ne l'en feseit dreit
> De ceo dunt ele se pleindreit. (L 307)
> (She went to her bed feeling sick
> Never she said to arise again
> Ere the king saw to it
> That her complaint were brought to justice).

The *Lanval* queen is literally sickened by the knight's insult. The duchess also goes to her bed, at the close of her frustrating interview with the knight, where she sulks and plots her vengeance. However, the *Lanval* sickbed theme is postponed until scene V, the beginning of series II, when the duchess leaves the table, pretending to be ill:

> et a fet samblant par faintise
> que maladie li soit prise:
> alee est couchier en *son lit*
> *ou ele ot mout poi de delit*. (*ChV* 515)
> (and pretending to be ill
> she went to lie in her bed
> where she had very little pleasure).

This brief nonessential antithesis between the hero's bed of joy and the villain's bed of sorrow (*Lanval* episodes I and III) is worked into a fairly extensive narrative pattern in *ChV*, which is associated with the destruction of the ideal courtly couple by the mundane married one. The bed becomes one of the rare explicit scenic features of the *ChV* poem. Thus scenes II, V, and VI (the two accusations by the duchess to the duke and the temptation of the duke) take place in the ducal bedroom. By contrast, scene IV, the lyrical lovemaking episode, takes place in the châtelaine's bed, while scene VIII, the death of the lovers, is set in the duchess' bedchamber. Thus the tryst and liebestod are juxtaposed to each other through the antithesis joy/sorrow and good/evil. The

châtelaine's bed is a symbol of paradisal bliss and true love, whereas the duchess' bed signifies bitterness and deception. It follows that although "lit/delit," the rhyme at *ChV* 515, is a commonplace (see for example, Chrétien de Troyes, *Philomena*, ed. C. De Boer, Paris: 1909, vv. 629–30; *Eneas*, ed. J.-J. Salverda de Grave, Paris: 1964, vv. 1945–46, and vv. 8405–06; *Piramus et Tisbé*, ed. C. De Boer, Paris: 1921, vv. 548–49; or *Le Roman de Thèbes*, ed. G. Raynaud de Lage, Paris: 1968, vv. 6477–78), the importance of the bed/joy/sorrow motif in the *ChV* narrative ensures the authenticity of the couplet for the edition of the poem.[15]

It has been shown that even the most undeveloped details of *Lanval* were amplified by the *ChV* poet to form prominent patterns in his narrative. As Geoffrey of Vinsauf's theories for treatment of source material might lead us to suspect, some of the more well-developed constructs in *Lanval* were in turn abbreviated in *ChV*. The following examples therefore deal with various techniques for downplaying aspects of the model.

The author of *ChV* was very much concerned that his poem should be of a profoundly different nature than that of his predecessor, Marie. He consciously set about writing a tragedy, which he wrought largely by abbreviating the Offended Fay story with all its colorful trappings. The first thing any critic might notice about the two works is that the *ChV* poet systematically sheared away all of the rich fairytale qualities of Marie's lay. For example, in *Lanval* the fay and her attendants are described, as well as the picturesque tent in which the lady greets her knight. In *ChV*, on the other hand, there is a glaring absence of all descriptive detail, which is replaced by an intense concentration upon the relentless movement of the narrative. Further, the *Lanval* social structure is significantly altered. In the Breton lay, as in any fairytale, the characters are a king and his queen, fairies, and knights—the actors proper to a world of fantasy. By contrast the fictional world of *ChV* is peopled by members of the medieval French upper classes: a duke of Burgundy, his wife, a châtelaine, who is one of the landed gentry rather than a fairy or a princess, and a courtier who, while he is a knight, is not a warrior like Lanval. Moreover, the author was at pains to remove the primitive traits of the old warrior culture, reflected in his model, that might have seemed in bad taste to his thirteenth-century audience. As a result the lord's displeasure with his servant centers about the hero's alleged advances toward his wife, rather than his lack of appreciation for the queen's beauty.[16] It follows that we have moved very ostensibly from the make-believe atmosphere of the fairytale into a poem whose setting imitates the world of its public. The sense of the chosen hero's fulfilling a higher destiny gives way to the oppressive and inevitable spinning out of the agon's fate associated with Attic tragedy. Nevertheless, the establishment of the tragic mode depends partially upon the public's memory of the underlying fairytale. Consequently, the irreversibility of the punishment theme from *Lanval* is retained and heightened by the triple death (liebestod and murder of the villain), while the supernatural abilities of the fay are conspicuously

effaced to create some of the ironies proper to tragedy. This abbreviation of otherworld attributes results in the doubling of the corresponding mundane characteristics. Thus while Lanval was saved through the single-handed intervention of his otherworld benefactress, the *ChV* knight has two benefactors, neither of whom can help him. More ironic still is that both his protectors, the châtelaine and the duke, are ultimately destroyed by the villain.

The most fundamental structure of the Potiphar's Wife tale-type is the triangular relationship of the characters. Like the gross and microstructural details examined above, the relationships of the characters to each other also underwent transformation through amplification or abbreviation by the *ChV* author, with identical results: inversion of the patterning in the model.

In general, the triangle plot signifies the disruption of symmetry, the threatening of a couple by an intruder. In the Potiphar's Wife world folktale this couple, consisting of two brothers (in the ancient Egyptian *Anpu and Bata*), a master and his favourite servant (Potiphar and Joseph of Genesis 39), or a father and his son (Theseus/Hippolytus), is destroyed by the wicked interference of the lustful sister-in-law, master's wife, or stepmother figure. Due to the doubling of this Potiphar's Wife tale sequence, virtually every episode of *ChV* has a triangular structure. In all the following diagrams of the *ChV* and Lanval triangle plots, a solid line represents the strained relationship between characters appearing in the same scene together. A broken line signifies the bringing of an absent character into conflict through dialogue or monologue. A combination of solid and broken lines indicates the absence of conflict among the characters of the episode in question. The character at the apex is the source of conflict between the other two:

Scene I (The temptation of the knight). "qu'a nul fuer ne a nule guise/ n'enprendroie tel mesprison/ comme de fere desreson/si vilaine et si desloial/vers mon droit seignor natural." (94: I would never be such an ungrateful fool/as to betray my liege lord/by disloyally and villainously coveting his wife.)

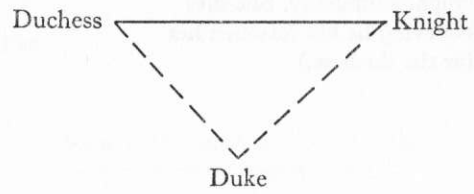


Figure 3.

Scene II (The duchess falsely accuses the knight to her husband.)

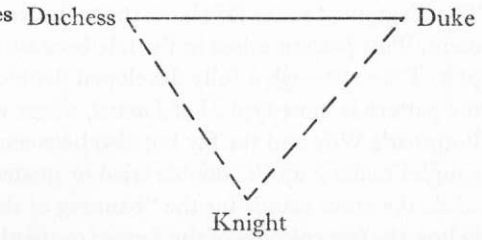


Figure 4.

Scene III (Accusation of the knight by the duke. The knight's dilemma and revelation of his secret. Both the duchess and châtelaine are absent, so do not know that they are rivals.)

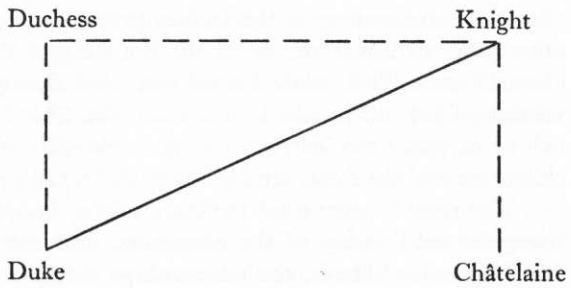


Figure 5.

Scene V (The duke brings the knight home to the midday repast.)

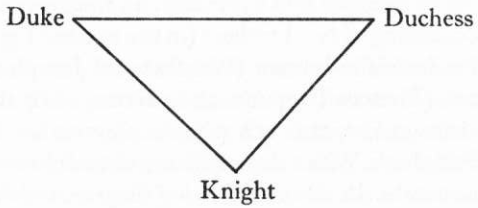


Figure 6.

Scene VIII (In her soliloquy, the châtelaine deplores the knight's infidelity. She dies believing he has forsaken her for the duchess.)

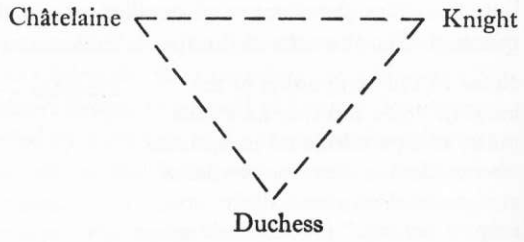


Figure 7.

The diagram of scene III shows the tentative formation of a double triad arrangement. This pattern arises in the tale because of the addition of the fairy mistress plot. Thus although a fully developed double triad emerges in scene VI of *ChV*, the pattern is more typical of *Lanval*, where there is rivalry not only between the Potiphar's Wife and the fay but also between the king and his vassal. Of the two couples making up the double triad or quaternity, one generally represents evil, while the other stands for the "banning of the power of evil."[17] In the diagrams below, the five episodes of the *Lanval* triangular plot are compared with analogous scenes in *ChV*:

Lanval

Episode I (The wooing of the fay: induction/injunction/prosperity. No triad; constitution of the couple.)

Lanval——————— fay
(a)

Chatelaine de Vergi

Prologue (Summarizes *Lanval* episode I).

knight——————châtelaine
(b)

Figure 8.

Episode II (Temptation of Lanval by the queen): "Ja pur vus ne pur vostre amur/Ne mesferai a mun seignur" (273: I would never betray my lord for you or for your love); "Mes jo aim e si sui amis/Cele ki deit aveir le pris/Sur tutes celes que jeo sai." (293: But I love and am loved by her who must be prized above all the ladies that I know.)

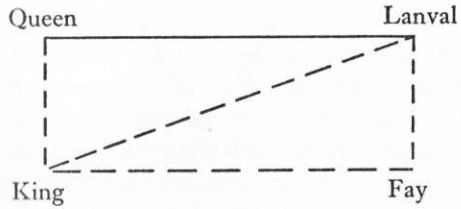
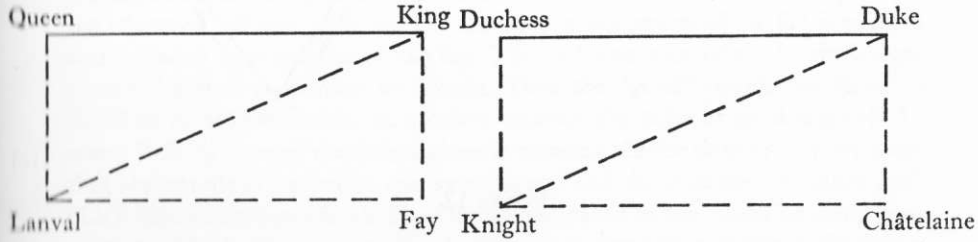


Figure 9.

Episode III (Accusation of Lanval by the queen.)

Scene VI (Temptation of the duke. Revelation of the secret to the villain.)



(a) (b)

Figure 10.

Episode IV (Accusation of Lanval by the king.)

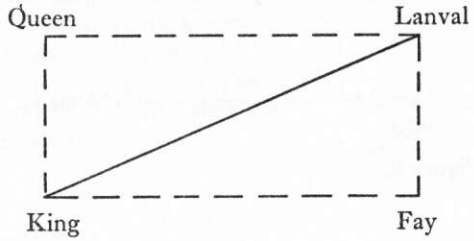
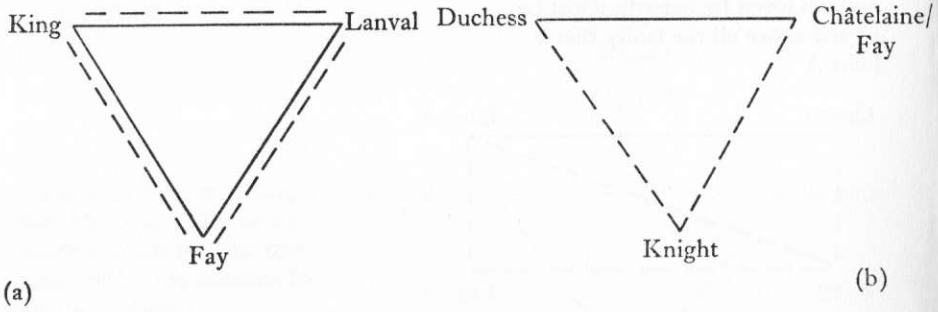


Figure 11.

Episode V (1) The fay comes to court. She wins the beauty contest. (2) Beauty contest (innocence test).

Scene VII (The fay comes to court and is killed by the villain's wicked insinuation.)



Scene IV (Tryst/innocence test)

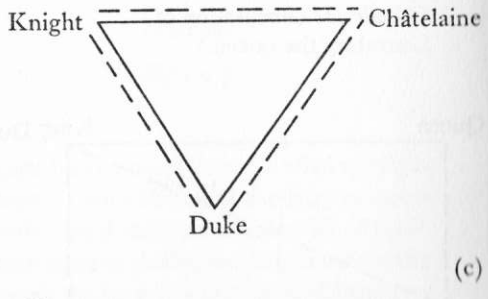


Figure 12.

Episode V (Dissolution of the double triad through a split quaternity: the king and queen remain at court while Lanval and the fay go off to the otherworld.)

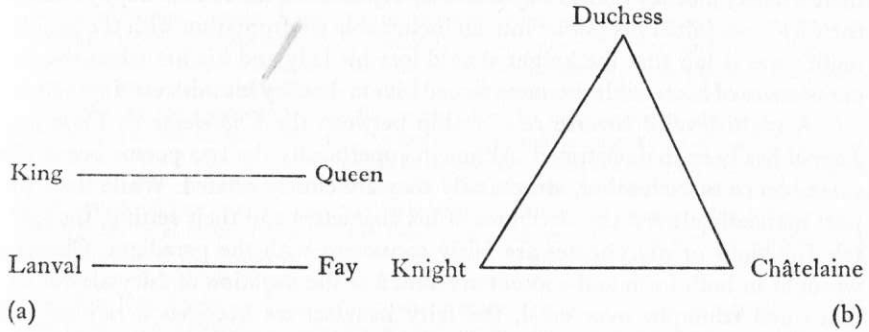


Figure 13.

The above diagrams indicate that insofar as the character relationships are concerned, Lanval's greatest influence on *ChV* occurs in the prologue, scenes IV, VI, VII, and the resolution stage of scene VIII. Thus the fifth and final episode of *Lanval* corresponds to scenes IV, VII, and VIII, the final scenes in each of the two *ChV* series. Moreover, although there are morphological and textual correlations between the third and fourth episodes of *Lanval* and scenes II and III of *ChV* (the accusations of the knight by the Potiphar's Wife and her husband), it is scene VI of *ChV* that reproduces the character structure of the third episode in *Lanval.* By contrast, scenes I, II, III, V, and part of VII are patterned after the Potiphar's Wife tale-type (that is, a single triangle). The character relationships in these five scenes have been effected by the amplification of *Lanval* through the doubling of the Potiphar's Wife sequence.

As is evident from the diagrams, the triangle plots of the two poems are inverted. The character relationships of *Lanval* episodes I, III, and V become those of the *ChV* prologue, scenes VI and IV respectively (although, from a morphological point of view, the third *Lanval* episode corresponds to *ChV* scene V). However, more significant inversion occurs in the characterization patterning of scenes VII and VIII. In VII the triumphant arrival of the fay is negated and replaced by the defeat of the fay. The joyful reunion of the lovers is supplanted by their separation and death. Thus the "good" couple has failed to fulfill its fairytale function: to mediate between the poles of good and evil. In scene VIII the *Lanval* resolution phase is reversed. At the close of *ChV* we learn that the couple is buried in one sarcophagus and the duchess "en autre leu" (ChV 938: in another place). Thus we are reminded of the villain's eternal connection with the lovers even if only through juxtaposition to them. Since the châtelaine and her knight have succumbed to the "powers of darkness,"[18] the duchess' vengeance is complete. The châtelaine dies thinking herself betrayed

and the knight commits suicide; an eternal insoluble triad is formed. Finally, the *Lanval* couple's voyage to never-never land is rationalized and negated in the duke's lonely journey to the Holy Land. By repudiating the *Lanval* happy ending, the *ChV* poet jolted his public into an ineluctable confrontation with the problematic: was it fair that the knight should lose his lady and his life when the circumstances of his terrible dilemma forced him to disobey his mistress' injunction?

A multi-leveled inverse relationship between the *Châtelaine de Vergi* and *Lanval* has been demonstrated. Although superficially the two poems bear little resemblance to each other, structurally they are closely related. While the *ChV* poet markedly altered the attributes of his characters and their setting, the folktale functions or morphemes are fairly consistent with the paradigm. Changes wrought in both form and content are aimed at the negation of fairytale values. Thus evil triumphs over good, the fairy benefactress becomes a rationalized helpless victim of the villain, the duchess' cruelty is exaggerated, and punishment of both the erring hero and the villain is carried to extremes. Although *ChV* ostensibly adheres to the hypothetical fairytale paradigm, the disruption of the morphological order in functions 1, 3, and 31 (the dilemma scene and denouement) represents a serious break with the fairytale genre. The *ChV* poet deliberately utilized a popular construct because it was familiar to his public. By building upon and subsequently thwarting certain positive expectations, such as the happy ending brought about by the successful intervention of the fay, he was able to heighten his negative vision. Thus the tragic mode is achieved through the visible and conscious juxtaposition of form and content. Finally, it has been shown that the *ChV* author's inversion of *Lanval* through amplification or abbreviation is in complete agreement with methods prescribed by the medieval Poetic Arts, as represented by Geoffrey of Vinsauf's *Documentum de Modo et Arte Dictandi et Versificandi*, for the treatment of a model. Given that Geoffrey's treatise sets forth literary doctrines that were widely practiced by medieval writers, his rules for the transformation of source material very likely provide the key to the relationships between many medieval compositions and their antecedents.[19]

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1. The earliest known version of the Potiphar's Wife tale is the Egyptian story of *Anpu and Bata* from the fourteenth century B.C. From Egypt the tale spread throughout the world, appearing in dramatic form (*Hippolytus*), in the form of an episode within a larger tale (*Graelent*, *Lanval*, and *Guingamor*), as a frame story for a group of tales (*Les Sept Sages de Rome*), or as a story in its own right, such as the twelfth-century Irish *Fingal Róndin*, corroborated by historical events of the seventh century. Genesis 39, like "Yūsuf" of the Koran and the Breton parent poems of *ChV*, is an episode within a larger tale.

2. *ChV*'s two other parent poems are *Graelent* and *Guingamor*.

3. Vladimir Propp, *Morphologie du Conte, suivi de Les Transformations des contes merveilleux et de E. Mélétinski: L'Etude Structurale et typologique du conte*, trans. M. Derrida, Tzvetan Todorov, and Claude Kahn (Paris: Editions du Seuil, 1970), p. 93.

4. The term "narreme" was coined by Eugene Dorfman in his *The Narreme In the Medieval Romance Epic* (Toronto: Univ. of Toronto Press, 1969), p. 6: "The test of a narreme is that it be the organic consequence of the preceding narreme and the effective cause of the following one." The narreme thus defined is slightly different from the "morphemes" as they appear in Propp's paradigm, because these are clearly detachable rather than organic units. However, once the morphemes have become part of a chain of events in a tightly woven context such as *Lanval* or *ChV*, they are no longer detachable. Thus the terms "narreme" and "morpheme" will be used interchangeably in this paper when referring to the smallest meaningful units of narrative in the two poems under scrutiny.

5. Among the more important folk motifs are the fairy mistress, the *geis* or unique prohibition she places upon the hero, the hero's inevitable transgression of the interdiction, the little dog, the Potiphar's Wife, death as punishment for broken oath, the hero's choice between two evils or between two deaths, the fairy mistress' punishment of the hero for his transgression of her interdiction, the rash boon or deceptive bargain, death from love, suicide from love, lovers buried in the same grave, the triangle-plot and its solution, etc. All of these may be found in Tom Peete Cross, *Motif Index of Early Irish Literature* (Indiana: Indiana Univ. Publications, Folklore Series No. 7, 1952).

6. See Jean Frappier, "Remarques sur la structure du lai, essai de définition et de classement," *La Littérature narrative d'imagination, des genres littéraires aux techniques d'expression. Colloque de Strasbourg* (23–25 avril 1959) (Paris: Presses universitaires de France), p. 32 for a discussion of the adventure as the narrative core of the lay.

7. F. Whitehead, ed. *La Châtelaine de Vergi* (Manchester: Manchester Univ. Press, 1944), p. xxxi, was the first to divide the *ChV* narrative into seven "scènes à deux" between (1) the duchess and knight, (2) duchess and duke, (3) duke and knight, (4) knight and châtelaine, (5) duchess and duke, (6) duchess and duke, (7) duchess and châtelaine. I have adhered to this convention except that I consider the complementary lovers' monologues at the end of the poem as an eighth "scène à deux." As for the *Lanval*, I have divided it into five episodes which I will call (1) Lady of the Tent, (2) The Temptation of the Hero by the Potiphar's Wife (queen), (3) The False Accusation of the Hero by the Potiphar's Wife, (4) Accusation of the Hero by the King, and (5) The Beauty Contest, Trial, or Innocence Test.

8. Geoffrey of Vinsauf, *Documentum de Modo et Arte Dictandi et Versificandi*, trans. Roger P. Parr (Wisconsin: Marquette Univ. Press, 1968), p. 85.

9. See Marie de France, "Lanval," *Les Lais*, ed. Jean Rychner (Paris: Librairie Honoré Champion, éd., 1971), vv. 334–36. All future references to "Lanval" will be cited in the text proper with a capital "L" in order to distinguish them from the *ChV* quotations.

10. See *La Châtelaine de Vergi*, ed. F. Whitehead, vv. 871–72 & 888–89. Any further references to *ChV* will be cited in the text proper with the notation "ChV" in order to distinguish it from the *Lanval* quotations.

11. I have omitted the passage in the interview between Lanval and his queen wherein she accuses him of homosexuality. The following is a translation of the passage:

Lanval goes off by himself
Away from the others since it is time
For him to meet his lady.
To hold, kiss and embrace her.
Thus he cares little for other people's joy.
When the queen sees him alone
She goes straight up to the knight.
She sits beside him and calls to him.
Utterly revealing her love to him:
"Lanval, I have greatly honored,
Cherished and loved you;
My love is yours for the asking.
I grant you my friendship
Which ought to make you very happy.
—Lady, says he, let me alone!

I do not care to love you
Because I have long served the king.
I will not betray my lord for you or for your love.
His answer angered the queen.
She was so vexed that she became insulting . . .
Presently the queen departs.
She goes to her bedchamber in tears;
She is angry and unhappy
Because he had scorned her so.
She lay in her bed feeling sick
Never she said to arise again
Ere the king saw to it
That her complaint were brought to justice.
The king returned from the wood.
He was very happy that day.
He entered the queen's chamber.
When she saw him, she raised an outcry
Begging for justice.
She fell at his feet
Claiming that Lanval had shamed her
By asking for her love.
Because she refused his petition,
He dishonored and scorned her
By bragging about his lady
Who, he claimed, was so elegant, noble and proud
That even her lowliest chambermaid
Was far lovelier than the queen.
Upon hearing this the king became very angry;
He swore an oath that
If he could not convict Lanval in a court of law
He would have him hanged or burned to death.
When the king left the queen's chamber,
He called three of his barons.
He sent them to fetch Lanval
Who was already quite unhappy.
Upon returning to his lodging,
Lanval had realized
That he had lost his friend
Since he had revealed their love!
He was all alone in a bedchamber
Anxious and preoccupied.
He often called to his mistress
But it availed him naught.
He sighed and complained;
From time to time he fainted.
Then he pleaded with her a hundred times
To be merciful and speak to him.
He cursed his unworthy heart and treacherous lips.
It is a wonder he did not kill himself!

12. *La Châtelaine de Vergi*, ed. F. Whitehead. I have taken the liberty of correcting a typographical error in the Whitehead text at line 102: "Bien *le* sai" for Whitehead's "Bien *la* sai." The following is a translation of the passage:

Everyone says, Sir, that you are as brave as you are handsome
And it pleases me greatly.
Your reputation shows that you have earned

The right to take a mistress whose nobility
Would bring you honor and advantage.
Such a sweetheart could be useful to you at court.
—My lady, said he, I have not yet
Had opportunity to think about such matters.
—By my faith, she answered, in my opinion,
If you wait too long,
You could lose the opportunity.
Thus I counsel you to choose a noble woman
Who seems disposed to offer you her affection.
He replied: By my faith lady,
I cannot imagine why
You are saying this to me.
I am neither a count nor a duke
That I might set my heart upon
Such a sovereign lady
Even if I wanted to.
—Oh yes you might, said she, and why shouldn't you
Since many surprising things happen in this world!
Tell me now do you think that you
Have won my love
Who am a great and honored lady?
And he hastened to make answer:
My lady, I do not know.
I would like to have your love honorably,
But God save us both
From any love
That might bring shame upon my lord your husband.
I would never be such an ungrateful fool
As to betray my liege lord
By disloyally and villainously coveting his wife.
—Fie! said she who was sorely disappointed,
You are a fool! Did you think that I
Meant you to aspire to *my* love?
—Of course not, my lady, thank heavens!
I know you had no such thought;
I only sought to make clear my intentions.

13. Cil ne set nul conseil de soi,
que le geu a parti si fort
que l'un et l'autre tient a mort;
quar, s'il dit la verité pure,
qu'il dira s'il ne se parjure,
a mort se tient, s'il mesfet tant
qu'il trespasse le couvenant
qu'a sa dame et a s'amie a,
qu'il est seürs qu'il la perdra
s'ele s'en peut apercevoir;
et s'il ne dit au duc le voir,
parjurés est et foimentie,
et pert le païs et s'amie; (ChV 268)
(The knight did not know which way to turn.
He was in a terrible dilemma
Because either alternative would lead to death.
If he told the truth,
Which he must do if he were not to perjure himself,

He was as good as dead
For having violated the covenant
Upon which his lady and mistress had established their love.
He was sure to lose her
If ever she discovered his betrayal.
And if he hid the truth from the duke,
Then he would be a faithless perjurer
And would have to forfeit both his mistress and his home).

See P. Lakits, *La Châtelaine de Vergi et L'Evolution de la Nouvelle Courtoise* (Debrecen: 1966), pp. 63–64 for an excellent discussion of the dilemma.

14. See Andreas Capellanus, *The Art of Courtly Love*, trans. John Jay Parry (New York: W. W. Norton & Co., Inc., 1969), p. 185: "When made public, love rarely endures."

15. P. Lakits, *La Châtelaine de Vergi et L'Evolution de la Nouvelle Courtoise*, pp. 4–5, has argued that because it is a commonplace, this couplet may be inauthentic. Notwithstanding, *ChV* is full of ordinary rhymes such as "pot/ot" (vv. 611–12), "avoir/savoir" (vv. 445–46), "bien/rien" (vv. 37–38, 251–52, 365–66, 427–28, 591–92, 875–76), "dire/sire" (vv. 131–32 & 323–24), "querre/terre" (vv. 169–70 & 685–86), "dueil/vueil" (vv. 415–16 & 817–18), and "nuit/deduit" (vv. 485–86 & 749–50), to name just a few.

16. Vassal, vus m'avez mut mesfait;
Trop començastes vilein plait
De mei hunir e avillier
E la reïne ledengier!
Vantez vus estes de folie:
Trop par est noble vostre amie,
Quant plus est bele sa meschine
E plus vaillanz que la reïne! (L 363)
(Vassal, you have greatly wronged me
By instigating such a vicious quarrel;
By shaming me with your insults
And by scorning the queen.
It was folly to brag so!
Your mistress must be quite magnificent
If her servant girl
Is really lovelier than the queen!

In fact, the central conflict in *Lanval* is the rivalry between the king and his vassal to see who has the loveliest wife or mistress. This feature no doubt is an amplification of the transgression scene in *Graelent* at line 425:

Einsi fu bien .j. an entier,
Tant que li rois dut festoier.
A Pentecoste chascun an,
Semonoit ses barons par ban;
Et toz ceus qui de lui tenoient,
Ensemble o lui ce jor estoient,
Servi erent a grant ennor;
Quant mengié avoient le jor,
La roïne faisoit monter
Sor .j. haut banc et desfubler,
Puis demandoit a toz ensemble:
"Seignors barons, que vos en semble?
A soz ciel plus bel roïnne,
Pucele, dame, ne meschine?"
A touz la covenoit loer,
Et au roi dire et afermer

Qu'il n'en sevent nule si bele
Meschine, dame, ne pucele.
(A whole year had passed
Since the king had held a feast
As was his custom every year at Pentecost;
And all those who held fiefs from him
Were with him on that holy day
When they were served with great honor.
After they had eaten
The king made the queen step up
Upon a high bench where she removed her mantle.
Then he addressed the entire company:
"Barons, what do you think?
Is there a lovelier queen beneath heaven?
Where is there a more beautiful woman?"
They all had to praise her
And tell the king
That they had never seen such a lovely lady.)

See *Desiré, Graelent, Melion*, ed. E. M. Grimes (New York: Institute of French Studies, 1928).

17. C. G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton: Princeton Univ. Press, 1969), p. 239.

18. Jung, p. 252.

19. During the time that this article has been in press, a study by André Maraud, "Le Lais de Lanval et la Chastelaine de Vergi," *Romania* 93, 1972, 433–59, and another by Jean Charles Payen, "Structure et Sens de 'La Châtelaine de Vergi'," *Le moyen âge* No. 2, 1973, 209–30, have appeared which offer certain points of contact with my own analysis. There are two areas of serious disagreement between these articles and the examples of inversion given in the present paper. The first of these occurs in Maraud, p. 439, where he appears to believe there are two trials in *Lanval*. He undoubtedly means this in a figurative sense, because from a literal point of view, vv. 359–406 of *Lanval* constitute the king's formal accusation of his vassal in public (see E. A. Francis, "The Trial in Lanval," *Studies in French Language and Mediaeval Literature presented to M. K. Pope*, Manchester Univ. Press, 1939, especially p. 123). These lines really refer to the medieval procedure of indictment and the provision of "pledges" or compurgators on behalf of the accused as a warranty, rather like our modern bail. The trial itself, "le jugement," is postponed (see vv. 391–92).

The second contradiction between what has been said in this paper and the above-mentioned articles is found in Payen, p. 217: ". . . Cette humiliation [de la duchesse] est d'autant plus grave que, consciemment ou non, en évoquant la morale de sa caste [vv. 91–94] le chevalier juge sévèrement les propositions de la duchesse et l'outrage donc cruellement. Se rend-il compte que la violence de son discours est une remise en question de la *fin'amors*? Car enfin, la duchesse lui a offert d'être sa dame et non sa maîtresse. L'euphémisme, justification peut-être hypocrite de tout comportement courtois, appelait-il une réaction aussi brutale que le recours à des termes tels que ***traison si vilaine et si desloial*** (vv. 96–97)? . . ."

Whereas I have used the Whitehead edition throughout this paper, Payen is referring to the Raynaud/Foulet printing. Thus my text reads "desreson" for "traïson." However, whichever reading one adopts, the knight's behavior in this scene is in no way uncourtly; rather it is as diplomatic as it can be under the very difficult circumstances. In the first place, never does the duchess offer to be the knight's "dame" (lady) as Payen suggests. Rather, her meaning is crystal clear since "amie" of vv. 63 and 65 as well as "amis" of v. 70 can only mean "amant" (Godefroy lists a second meaning for "ami," "parent," which is ruled out by the context. See also Tobler-Lommatzsch: "Freund, Geliebter"). When she refers to herself as a "haute dame honoree" (noble woman, v. 86), it is meant as a reference to vv. 70–72, where she exhorted the knight to love a noble woman if he saw that he was

loved in return. She also refers to her cast because it will bring the knight "preu" (advantage or profit) to love her (see v. 64). Thus, regardless of the thirteenth-century trappings of the narrative, the duchess conforms absolutely to the Potiphar's Wife type. However discreetly she puts it, her proposition—his love in return for the advantages her social position can give him—is as base and uncourtly as can be. The duchess' chasing after a young man who was not interested in her (vv. 48–59) could only have been construed by the medieval public as insensitive and wanton behavior on her part. The knight was therefore right to remind her that legally it would be a treasonable offence if he were to covet his liege lord's wife (vv. 94–98). This is also, of course, the traditional answer given by the Joseph hero to his seducer. The knight nevertheless reaffirms his friendship for the duchess (vv. 88–90) and very charmingly suggests that he might have been tempted by her offer (vv. 91–93) so may "God protect us both from shaming our lord." How enchanting of him to reassure her and how astute, when her advances must have been repugnant to him. Was he not an accomplished courtier in comparison with Lanval, who bluntly told the queen that he did not care for her because she was not even as pretty as his mistress' servants?!

LE RÔLE DU MONOLOGUE INTÉRIEUR DANS LES ROMANS DE SAMUEL BECKETT

SUSAN HAYWARD

LA DÉCOUVERTE DU SUBCONSCIENT comme nouveau terrain d'exploration a fourni un nouvel outil littéraire au romancier du vingtième siècle, celui du monologue intérieur: là où l'auteur du dix-neuvième siècle se trouvait supérieur à son personnage en ce qu'il le décrivait à la troisième personne, l'écrivain moderne est confronté par l'aspect fluide de la personnalité humaine qui refuse de se prêter à toute analyse logique. L'intention primordiale des auteurs[1] qui ont adopté le monologue intérieur comme genre romanesque est de s'immerger complètement, par un effort de l'imagination, dans la conscience de leur personnage. Dans cet effort pour saisir la réalité de l'intérieur, ces romanciers cessent d'avoir un point de vue au sens traditionnel. Leur objectif est de reproduire, aussi honnêtement que possible, les rythmes intérieurs des pensées et des expériences de leur personnage. L'évocation des rêves et des rythmes de la pensée contraint l'écrivain à créer avec les mots des associations et des sensations nouvelles. L'importance du monologue intérieur donc résiderait peut-être dans le renouvellement linguistique qu'il exige du roman. Dès la fin du dix-neuvième siècle, Edouard Dujardin a révélé l'importance du monologue intérieur pour un renouvellement du roman:

> Le monologue intérieur est, dans l'ordre de la poésie, le discours sans auditeur et non prononcé, par lequel un personnage exprime sa pensée la plus intime, la plus proche de l'inconscient . . . réduites au minimum syntaxial de façon à donner l'impression d'un tout venant.[2]

Dans cette étude, nous voulons montrer tout d'abord les conséquences de