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Malory’s Twofold Narrative Style

Tsuyoshi Mukai

The Arthurian legends, which Malory reduced into English, and whose sentiment "he alone in any language could thus have poured into the modern mould," had been widespread in two different streams. The Arthurian prototype was an epic and heroic story, and the epic material, being gallicized, became a romance of chivalrous nature. These twin streams of the Arthurian legends had a considerable difference in their emphasis upon values and attitudes and hence in their modes of expression. Finding himself imprisoned in the chaotic burden of Arthurian writings, from the outset or much more probably at a later stage of composition, Malory must have thought it necessary to build into the materials his proper unifying thread.

Upon the formation of general tone and values, presumably, no slight influence exerts the composition of "Arthur and Lucius," which is now considered to be one of Malory's earliest tales. The source of this tale is the alliterative Morte Arthure. The poem, which was composed under heroic tradition, has prowess as its kernal ethos and transfers this central trait not only to the tale but to the whole work as an 'attribute that defines a knight excellence' (as in Lancelot's choice to prove Guinevere's innocence by trial-at-arms). The alliterative Morte is also abundant in successive descriptions of battles (a sequence of murders—vows of vengeance against them—their execution), where the warriors never merely strike at their foes but they always fight for their lord's honour or for their comitatus. Unlike the French sources where, as E. Vinaver stated, 'the purpose of their [knights'] encounters and pursuits was vague,' the main interest of the battles lies in the reciprocal or mutual relationship of man to man, and everything and everyone may be viewed as a constituent highly involved in one social structure—feudalism. This socialized view inherent to the epic poetry may have enabled Malory to review and treat the love-matter of Guinevere and Lancelot in a fresh way (R. H. Wilson maintained that Malory had read the French Mort Artu and the stanzaic Morte Arthur prior to his composition of the possibly earliest "The Tale of King Arthur"). In Malory the adulterous love is clothed in a more social tincture: how the adultery causes the break-up of the loyalty between Arthur and Lancelot, how fatal Gawain's departure from Lancelot is, these thematic episodes are presented in a clearcut way. Malory, through his acquaintance with the epic poem, came to be more keenly aware of the aspect of love in a feudal society which was to trigger off this
social tragedy.

The change of emphasis upon values and attitudes motivated by the epic perspective is naturally followed by its proper change of modes of expression. The same subject matter calls for a new manner under a different viewpoint. Certainly the manner Malory takes in his last tales is not exactly that of his sources. He is independent from his sources and is possessed of his own style. But the style, which successfully conveys the denouement of the tragedy, is not quite of the same quality as that in "Arthur and Lucius," either.

In this paper we shall be concerned with the deviation of Malory from his sources in his last two tales and thereby elucidate his technical characteristics, especially of the narrative part which successfully matches the tragic matter. As for the narrative method, P. J. C. Field regarded Malory's narration as 'unobtrusive, scenic, and impersonal.' But this view should deserve a slight modification. The dominant nature of Malory's narration is certainly objective and yet his narration also has a subjective facet; his narrative structure is twofold indeed. First I will give further evidence for the dynamic and factual aspect of Malory's narrative style, and then I will examine the subjective and personal aspect of his narrating, and finally I will conclude this paper by referring to the double function of Malory's narrative style.

Malory's storytelling strikes readers as swift and emphatic, and this constant narrative flow is the most remarkable in his last tales. Every now and then, the flow runs in such a quick pace that the reader hesitates to go on. For example, in the episode of the Fair Maid of Astolat, Sir Bernard wonders at his daughter's love malady for Lancelot, and so comes to him and inquires. Lancelot makes an excuse for it, saying 'I was never the causer of hit.' Then does Sir Lavain's confirmative speech follow and no further mention is made of the embarrassed Bernard who is left alone with his dying daughter. The narration is brusquely switched onto a description of Lancelot's departure:

Than sir Launcelot toke hys leve, and so they departed and cam to Wynchestir ... (Vinaver, 1091, 11)

This is the way Malory jumps from one scene to another, leaving behind the readers who are compassionately dwelling upon the psychological subtleties. He seems to share no sympathy for these subtleties with the readers.

The analysis of a character's mental state in the sentence level is, if any, very rare. I found four cases in the last two tales, and, very interestingly, all these descriptions are not in Malory—the-narrator's own words, but he refers to the French book as their authority. For example,

For, as the Freynshe booke seyth, the kynge was full lothe that such
a noyse shulde be uppon sir Launcelot and his quene; for the kynge
had a demyng of hit, but he wold nat here thereoff ...

(Vinaver, 1163, 20)

In reality, the French Mort Artu, one of Malory's sources here, depicts the
contrary attitude of Arthur, who encourages Sir Agravain and Sir Mordred,
saying 'fetes tant que vous les preigniez prouvez.' Malory, though really having
shaped a new image of Arthur, attributes it to the French source and by so
doing he is effacing his personal voice.

Besides the scarcity of Malory's mental analysis in the sentence level, we can
observe another hand which is excising emotive and interpretative words studded
within a scene. By and large, the French Mort is dotted with relatively short
interpretative words such as 'tant dolent,' moult maz et pensis,' 'tant a malese,'
and the stanzaic Morte with interpretative attitudinal adjuncts such as 'with
drery mode,' 'with symple chere,' and 'hendely.' Malory makes reserved use of
each and thus reduces the appearances of the narrator. As an example of sheer
excision, in the Siege of Benwick, Lancelot, thinking 'better ys pees than allwayes
warre,' sends a damsel as a messenger to Arthur for a ceace-fire negotiation.
Arthur would accept the proposal, whereas Gawain will never suffer him. The
damsel's return and Lancelot's reaction are put in the following wording:

(Malory)

So the damesell wepte and departed, and so there was many a
wepynge yghe.... and so she cam to sir Launcelot, where he was
amonge all hys knyghtes, and whan sir Launcelot had harde hir
answere, than the tearys ran downe by hys cheekys. (Vinaver, 1213, 32)

(French Mort)

Atant se part la damoisele de l'ost et vet au chastel ou ele est atendue;
si entre dedenz. Et quant ele fu devant son seigneur et ele li ot conté
que il en nule maniere ne pourroit pes trouver vers le roi Artu, si en
fu Lancelos moult corrouciez, non mie por ce qu'il le doutast, mes por
ce qu'il l'amoit de grant amor. Los s'en entre en une chambre et
comença a penser trop durement; et en cel penser sospiroit moult
parfondement, si que les lermes li venoient as iex et contreval la face
li coroient ... (Frappier, 111, 1)

In the Mort Artu, the narrator shares with us Lancelot's state of mind 'moult
corruciez' responsive to Gawain's refusal, and analyses the psychology by means
of the construction 'non mie ce que... mes por ce que...' Moreover, we can
observe how bitter Lancelot's agony is in 'a penser trop durement' and 'sospiroit
moult parfondement.' Malory, who derives the sorrowful damsel from another
English source, inherits Lancelot's psychological complexities from the French
prose, but he prunes all these descriptions except for the stage-business 'les
lermes li venoient as iex et contreval la face li coroient' and recasts it in a
pithy vein: 'the tearys ran downe by hys cheekys.' In this way, Malory usually does not directly portray how characters feel, but he effectively stirs up our imagination about their feelings through such behaviouristic descriptions.

The stanzaic poem, which Malory used as sources simultaneously together with the French Mort, supplies him with an emotional background for the behaviouristic description 'the damesell wepte.' The English source has 'The mayde had hyr Answere, / With drery hert she gan hyr dyght.' What should be noted here is Malory's transformation of the stanzaic manner adverbial 'With drery hert' into a bare description of the damsel's action. He seems not to favour such an attitudinal manner-adjunct, and indeed he rarely employs it. For further evidence, let us compare Malory

So whan kynge Arthur was on horsebak he loked on sir Launcelot; than the teerys braste oute of hys yen, thynkyng of the grete curtesy that was in sir Launcelot more than in ony other mane. And therewith the kynge rod hys way and myght no lenger beholde hym, saiyn to hymselff, 'Alas, alas, that ever yet thy warre began!'

(Vinaver, 1192, 28)

with the corresponding passage in the stanzaic poem

Whan the kynge was horsyd there,  
Launcelot lokys he vppon,  
How corteise was in hym more  
Then euyr was in Any man;  
He thought on thyngis that had bene ore,  
The teres from hys yen Ranne;  
He Sayde "Allas!" with syghynge sore,  "That euyr yet thy warre be-gan!"

(Bruce, 2198)

Almost every wording of Malory is drawn from his source, with a slight rearrangement of the stanzaic lines and the only addition being 'and myght no lenger beholde hym.' This additional business-stage expression, which implies Arthur's unbearable pain in his mind, with a greater effect, makes up the excision of the stanzaic attitudinal adjunct 'with syghynge sore.' And the intensity of Arthur's emotion is further strengthened by the repetitive use of an interjection 'Alas, alas.'

Malory's avoidance of qualitative adverbials is closely relevant to his employment of powerful speech. The narrator does not comment on how to speak, but instead their speech itself is contrived for such a dramatic effect as to convey their mood and feelings. Malory succeeds in narrating impersonally an interchange of speech with a more vivid and forceful effect. Let us see this in the following
correspondents:

(Stanzaic Morte)
	The knyght kest A rewfull rowne,
	There he stode, sore and vnsownde,
And sayde: "lord, whedyr Ar ye bowne?
	Allas! whedyr wyll ye fro me fownde?"
The kynge spake with A sory sowne:
	"I wylle wende a lytell stownde
In-to the vale of Avelovne,
	A whyle to hele me of my wounde." (Bruce, 3510)

(Malory)
	Than sir Bedwere cryed and seyde,
'A, my lorde Arthur, what shall becom of me, now ye go frome me
and leve me here alone amonge myne enemyes?'
'Comforte thyself,' seyde the kynge, 'and do as well as thou
mayste, for in me ys no truste for to truste in. For I muste into the
vale of Avylyon to hele me of my grevous wounde. And if thou here
nevermore of me, pray for my soule!' (Vinaver, 1240, 27)

As is usual with the stanzaic poem, the poet puts before the speech such
interpretative phrases as 'with A sorry sowne' and 'A rewfull rowne.' The
resultant effect is that the poet may force one to hear the farewell address
through the poet's personal auditory filter. But Malory has no commentary;
the narrator curtly gives 'X cried and said' or only 'X said.' In this objective
narration, Malory's speech functions so powerfully that a variety of emotion and
their tone might be inferred. His speech here is more expanded in content and
more intensified in emotion. The stanzaic speech of Sir Bedivere is construed as
two formulaic variables inquiring which way Arthur is going. In Malory, though
the purport of the speech is slightly shifted to the knight's lot left alone among
enemies, his inflated wording does reflect the magnitude of his grief. Bedivere's
whole statement, being thus modified, carries to a higher degree the nature of a
rhetorical question. And in an answer to the vassal's entreaty, Arthur tells him
not only his destination but an exhortation to forsake his company, adding as its
reason a monosyllabic and moving sentence 'for in me ys no truste for to truste
in.' What is more, the king's request for his prayer is also Malory's own
invention.

Malory's way of portraying characters is also objective. The means of
characterizing, again, has recourse to the way characters speak and act. The
stanzaic poet exerts his power of evaluating characters more lavishly and
obtrusively. In some cases, the appreciative poet's commentary is not absolutely
compatible with the action and speech followed. This may be instanced in the
episode of the hesitant Bedivere in casting Excalibur. The poet prefaches Bedivere's
vacilating speech and treacherous behaviour with 'The knyght was both hende and free' (Bruce, 3454). But Sir Bedivere's behaviour here is far from 'hende and free' (= 'noble in character'). The poet's characterizing remark can not be deduced from its subsequent speech and action, which are supposed to have reinforced the poet's predication. Malory avoids such an indirect characterization that is by means of the narrator's own words. In Malory, we can appreciate each character directly without putting on the narrator's personal opera-glass.

Malory-the-narrator's impersonal stance is fortified by some other features. Chaucer exploits to the full such expressions as anticipate the probable response on the side of the audience. For example:

She longed so after the king
That, certes, it were a pitous thing
To telle her hertely sorowful lif
That she had, this noble wif  (The Book of the Duchess, 83)  

So greet wepyng was ther noon, certayn,
Whan Ector was ybrought, al fressh yslayn,
To Troye. Allas, the pitee that was ther,
Cracchynge of chekes, rentynge eek of heer.  (The Knight's Tale, 2832)

Arcite is coold, ther Mars his soule gye!  (The Knight's Tale, 2815)

Long was the sobbyng and the bitter peyne,
Er that hir woful hertes myghte cesse;
Greet was the pitee for to heere hem pleyne,
...  (The Man of Law's Tale, 1065)

These sort of appearances of the narrator in the narrative flow are few in the French Morte but they are normal in the English Morte. Some of the instances are as follows:

Syr gawayne armyd hym in that stounde;
Allas! to longe hys hede was bare;  (Bruce, 3066)

Arthur than changyd All hys chere;
What wondyr thoghe hys hert was sare!  (Bruce, 3140)

Launcelot sighed, for sothe to sayne,
Grete duelle it was to se with sight.  (Bruce, 2123)

Ioye it was to se and lythe
The metynge of the noble knighte.  (Bruce, 676)

Malory is closer to the French source in this subjective facet and, as far as I surveyed, he gives only four instances in the last two tales. All the examples are:
Allas! thys ys a grete defaughte of us Englysshemen, for there may no thynge us please no terme. (Vinaver, 1229, 13)

... they leffte batayle and dressed the wounded knyghtes on horsebak... that hit was pite to beholde. (Vinaver, 1123, 25)

And La Beall Isolde dyed sowynyng uppon the crosse of sir Trystram, whereof was grete pite. (Vinaver, 1150, 3)

But ever the quene and ladyes wepte and shryked, that hit was pite to hyre. (Vinaver, 1341, 1)

Unlike Chaucer and the stanzaic poet, Malory does not expressly try to draw the audience into his narrative; he provides them with violent events and emotions and yet he does so in a flat and quiet tone.

The next feature to assure Malory's impersonal stance is his use of 'our' in the narrative part. An internal examination indicates a significant shift in the use of the pronoun. The Malory Concordance shows that there are 47 instances in the narrative part of the whole work (16 in "Arthur and Lucius" and 31 in the other tales).13 Significantly enough, all the 'noble's' in "Arthur and Lucius" modify the persons or things on Arthur's side, while the head nouns in the other cases, with no exception, are all related to deity as in 'oure Lady Day' and 'oure Lorde Jesu.' The narrator's biased use of 'our,' one characteristic of "Arthur and Lucius," produces a certain warmth of partisanship in his narration, but it is neutralized in the other tales and this sort of personal voice is absolutely inaudible there.

And the one that is all-important and has escaped any notice is that the narrator does not always describe a scene through his eyes but he depicts it through a character's eyes. Let us examine the different way of narration in two versions:

[Stanzaic Morte]

Syr Lucan, that was hym dere,
    Lay dede and fomyd in the blode. (Bruce, 3441)

[Malory]

And whan the kynge awoke he behylde sir Lucan, how he lay fomyng at the mowth and parte of his guttes lay at hys fyete.

   'Alas,' seyde the kynge, 'thys ys to me a fulle hevy syghte, to se thys noble deuke so dye for my sake, for he wold have holpyrn me that had more nede of helpe than I! Alas ... Now Jesu have mercy uppon hys soule! (Vinaver, 1238, 19)

The stanzaic poet himself describes the scene of Lucan's loyal immolation, but Malory recasts Arthur's observation of this tragic scene in indirect style. The sight of Sir Lucan 'fomyng at the mowth' with 'parte of his guttes... at hys fyete' is admittedly by King Arthur's observation, not by the narrator's. One is
led to believe that this tragic loyalty is not faked and that, though being too
terrible to believe, it is a veritable truth. For this verisimilitude, the king's
lament 'Alas... Alas,' which is also Malory's invention, sounds the more genuinely
tragic and piteous.\(^{14}\)

Malory's narration does not necessarily lack a subjective aspect. M. Lambert
pointed out Malory's preference for qualitative descriptions.\(^{15}\) Indeed, evaluative
words such as 'noble,' 'worshipful,' 'gentle,' etc. are ubiquitous and almost every
can be found in Malory's stories.\(^{16}\) He even characterizes by the adjective 'noble' Roman
kings and warriors, a Saracen, and common people as well.\(^{17}\) Besides, he substi-
tutes the value adjective for a physical 'galyard' (Vinaver, 206, 16: Brock, 1279).
This tendency is more striking in the last two tales. The stanzaic poem has
fewer value adjectives and more physical ones.\(^{18}\) Malory reduces the occurrences
of physical adjectives and substitutes them by evaluative words as is seen in:

(Stanzaic Morte)

'Abbes, to you I knowlache here
   That throw thys ylke man And me,
   For we to-gedyr han loved vs dere,
   All thys sorouful were hathe be;
   my lord is slayne, that had no Pere,
   And many A doughty knyght And free;...'
   (Bruce, 3638)

(Malory)

'Thorow thys same man and me hath all thys warre be wrought, and
the deth of the moste noblest knyghtes of the worlde: for thorow oure
love that we have loved togydir ys my moste noble lorde slayne....'
   (Vinaver, 1252, 8)

Moreover, what has eluded the attention of scholars is that the evaluative
modifiers are predominantly put to attributive, not predicative, use in Malory.
The ratio (predicative/attributive) of 'noble' and 'worshipful' or their equivalents
in his last tales, for example, is 1/138 and 2/34 respectively.\(^{19}\)

These adjectives are used both attributively and predicatively by nature, and,
as for this type, we can relate the former to the latter as in: 'that worshipful
knight' to 'that knight is worshipful.' But, as a Grammar of Contemporary English

generalizes, the attributive use has a characterizing force by restricting an attribute inherent to the noun, whereas the predicative use tends to refer to a temporary condition or it is used when that inherent attribute temporarily comes into question. Thus if Malory's subjectivity lies in the recurrent constructions such as 'Sir Clement the noble' (absolute), 'the noble king Arthur' and 'Sir Lancelot ... that noble knight' (appositive), all of which are of an attributive nature, it may, though too dogmatically and more consideration is needed, cumulatively produce the impression that Malory's world is noble apriori, and that love, loyalty and treason are occurring within this noble world.

As is argued, this tragedy depicted in Malory is not caused by an external factor such as a physical disproportion but by an internal, or more precisely, an inherent factor of the social structure of the chivalrous world. The world is characterized by 'the heroic loyalty of man to man' (both reciprocal and mutual) and 'the blind devotion of the knight-lover to his lady,' and so it is measured by the scale of 'nobility,' 'courteousness,' and 'worshipfulness.' Therefore the higher the scale is, the more ideal the world becomes. And the more ideal it is, the more serious the clash between loyalties of a knight to his lord or comrade on one hand and to his lady on the other. In this sense, Malory's constant use of these evaluative words might be considered to be producing a tragic undertone throughout.

Malory's use of evaluative modifiers, which is just the opposite of his objective and dynamic storytelling, helps to create the total mood of the Malorian noble world and at the same time an ever-progressive tragic undertone. Thus Malory's narration is twofold and assumes a double function: while setting up both noble and tragic mood with qualitative words, Malory is exerting his impersonal power in narrating actual events that happen in the Arthurian realm.

Even in this impersonal narrating, however, a more careful examination shows that there are some places where the narrator's personal voice, though faintly, is audible. Initially, as is discussed above, there are a few sentences that incorporate the audience's reactions. Secondly, Malory employs extrapository constructions. This syntactic patterning might be said to be an outlet of emotion. Especially, delays with repetitions, where a pronoun stands first, primarily has a stylistic effect rather than a functional one. Where it serves stylistically, one will get 'the impression that there is some emotion at work in the mind of the speaker.' This sort of appositive construction can be found in three places in the last two tales:

and so he walked in hys mantel, that noble knyght (Vinaver, 1165, 6)
And therefore they seyde, all the good knyghtes (Vinaver, 1169, 27)
So all that bare armes and withstode them, there were they slayne, full many a noble knyght. (Vinaver, 1177, 23)

The instances are few but they certainly imply the narrator's empathy to the part of the story.

Thirdly, a most elusive one. Laconicism and taciturnity are regarded as a general characteristic of Malory's characters, but at critical occasions they become verbose. Their verbosity is guided by their feelings, and the retarded progression of speech, as S. Noguchi remarked, reflects 'the speaker's emotional deflection.' So far attention has been paid to the analysis of this syntax of emotion, but what is equally noteworthy here is the position of the narrator. His normal position can be gathered from the following citation:

'That me repentith,' seyde kyng Arthure, 'for and he were here, he wolde sone stynte thys stryffe. Well, than I woll counceyle you,' seyde the kyng, 'that ye go unto sir Bors and pray hym for to do batayle for you for Launcelottis sake, and uppon my lyff he woll nat refuse you. For well I se', seyde the kyng, 'that none of the four-and-twenty knyghtes, that were at your dyner where sir Patryse was slayne, that woll do batayle for you, and that shall be grete sclaudir to you in thyse courte.' (Vinaver, 1051, 16)

This linguistic representation of Arthur's speech has no regress nor retardation and, in this facet at least, it indicates that the speaker keeps his mental equilibrium or that he is firmly controlling himself. Accordingly the narrator does on occasion make an appearance ("seyde the kyng"), as if to match the speaker's smooth flow of thought. He interposes himself with a psychologically isochronic regularity. However, when he reports a critical speech, which usually consists of repetitive constructions in the main, his interposition appreciably deviates from its norm. For example:

'My lorde,' seyde sir Gawayne, 'of all thyse I have a knowleche, whych of her dethis sore repentis me. But insomuch as I gaff hem warnynge and tolde my brothir and my sonnes aforehonde what wolde falle on the ende, and insomuche as they wolde nat do be my counceyle, I woll nat meddyll me thereoff, nor revenge me nothynge of their dethys; for I tolde them there was no boote to stryve with sir Launcelot. Howbehit I am sory of the deth of my brothir and of my two sunnes, but they ar the causars of their owne dethe; for oftyntymes I warned my brothir sir Aggravayne, and I tolde hym of the perellis the which ben now fallen.' (Vinaver, 1176, 1)

Gawain's speech is construed as two different sets of informative pieces alternately woven: his grief over the death of his brother and sons 'of her dethis sore repentis me' or the like and his self-consolation 'I tolde hym of the perellis' or the like. This circular discourse and the emotional use of a conjunctive
'Howbeit' disclose Gawain's mental fluctuation and his painful dilemma that goes behind his words. Interestingly enough, the whole of this emotional speech is conveyed by the narrator's single use of 'seyde sir Gawayne.' Behind this markedly different way of reporting, one could hear the voice of the narrator who is unconsciously attuning himself to the psychological tension of the characters. The most audible places of this narrator's indirect voice might be Lancelot's vehement speech (Vinaver, 1187, 35–1188, 36) and Guinevere's final address (Vinaver, 1252, 8–21).

'The advantage of the narrative method,' which is one of the ways of introducing a fictional language situation and which normally occurs in a novel or medieval poetry, is, as G. N. Leech remarked, that 'the fictional "world" can be described directly in the third person rather than through the mouths of those taking part in it.' Malory adopted this method and yet, as we have examined so far, he did not have recourse solely to the method and exploit its advantage to the full, but he effectively incorporated an interchange of powerful speech, which is characteristic of the dramatic method. Thus he made a unique blend as a means of telling the tragic story: on the one hand, he made subjective use of evaluative words, with its resultant effect that the words might produce both noble and tragic mood throughout, on the other hand he made descriptions of actual events in such a manner that violent scenes were unrolled through the speeches and acts of those in the Arthurian realm. In this twofold narration lies an aspect of Malory's originality.

Notes
5 P. J. C. Field, Romance and Chronicle: A Study of Malory's Prose Style (Bloomington, 1971).
6 Other examples are: (Vinaver, 1087, 30) (1090, 10) (1105, 6) (1253, 29).
7 (Vinaver, 1048, 4–11) (1163, 20–25) (1190, 17–19) (1194, 22–23). The last example has no reference to the French book, but it is the same as the third in content.
8 Jean Frappier, ed. La Mort le Roi Artu (Paris, 1964), § 86, l. 44. Hereafter cited as Frappier.
9 The French *Morte* is dotted with emotive words which are employed to imply a character's state of mind, while the stanzaic *Morte* is abundant in manner-adjuncts showing how a character speaks.

French *Morte*: 'tant a malese' (Frappier, 36, 68) 'moulent dolenz et moult courrouciez' (57, 42) 'tant dolent' (86, 1) 'pensis et dolenz et tant a malese' (86, 42) 'tant dolenz' (109, 18) 'moult maz et moult pensis' (119, 33) 'trop eschabiz' (148, 2) 'tant dolent que nus plus' (85, 79) 'moult hontex et pleins de vergoigne' (147, 27), etc.

Stanzaic *Morte*: 'with mylde mode' (Bruce, 1714) 'with symple chere' (1729) 'with drery mode' (1888, 1990) 'with sory mode' (2233) 'withe drery hert' (2701, 3192) 'hendly and Feyre' (2652) 'hendely' (2710, 2853) 'boldeley' (2861) 'sore (heart)' (2046, 2501), etc. All citations of the stanzaic *Morte* are from *Le Morte Arthur*, ed. J. D. Bruce, EETS, No. 88. (1903; rep. London, 1959). Hereafter abbreviated as Bruce.

10 Bruce, *ibid.*, 1. 2700.

11 There are two exceptional examples: 'with a hyghe voyce' (Vinaver, 1073, 31) and 'wyth drery steven' (V. 1257, 15).

12 All the citations of Chaucer are from F. N. Robinson, ed. The Works of Geoffrey Chaucer, 2nd ed. (London, 1966).


14 Notice another characteristic of Malorian way of storytelling, though being slightly different from what is treated here. In Malory, it is usual that a description is made by the narrator first and then it is assured or reported by a character. This way of storytelling goes on and on with an effect that what is developed before the audience is the same as the character's.

The instances of assuring: (Vinaver, 1082, 3-5) (1083, 12-16) (1105, 10–13) (1112, 7) (1132, 11–14), etc.


17 Roman kings and warriors: (Vinaver, 193, 19) (193, 23) (211, 19) (214, 22) Common people: (Vinaver, 205, 25)


The instances are: 'hardy and bolde' (Brock, 1705, 1913) 'kene' (1756; 1820; 2431; 2540) 'bolde' (2541; 2557; 2564) 'stiffe' (1811; 1930) 'hardy' (1870; 2007; 2819) 'of mykelle myght' (1898; 2147; 2377; 2381; 2465; 2924) 'myche of mayne' (1960; 2219; 2425; 2850) 'doughty' (2001; 2669; 2843; 2931) 'hardy and kene' (2287) 'kene and thro' (2759), etc.

19 The single 'worshipful' and the constructions 'of (great) worship (most),' 'that (rel. pron.) is worshipful' are of an attributive nature. The following table is the result of...
research in the last two tales:

<table>
<thead>
<tr>
<th></th>
<th>ATTRIBUTIVE</th>
<th>PREDICATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>noble (-er, -est)</td>
<td>138</td>
<td>1 (Vinaver, 1199, 19)</td>
</tr>
<tr>
<td>worshipful (-er, -est)</td>
<td>(20) (13) (1)</td>
<td>2 (Vinaver, 1121, 22) (1184, 20)</td>
</tr>
</tbody>
</table>