

再検証・チョーサーにおける史的現在

Further Remarks on Chaucer's Historic Present

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1.0 The investigation on the historic present (henceforth HP) by Hasegawa in 1991,¹⁾ based on *The Knight's Tale* (henceforth *KT*) by Chaucer deduces some criteria, by which Chaucer chose a verb to be given the present tense in the preterit environment.

First it clarifies that Chaucer generally employs HP when a verb with the semantic feature of dynamism, which often means movement from one place to another, is used to express an action of a character in focus. In the feature of dynamism, the ingressive feature represented by the verb *ginne* is prevented from getting the present tense and on the contrary the feature of concreteness seen in the contrast between *tohewe* or *toshrede* which means to hack to pieces respectively and *fighte* or *sleen* favors the tense.

On the other hand, the present tense of a verb without the feature of dynamism is employed for suggestive, explanatory, descriptive, and stylistic purposes. Such a suggestion expressed in the present tense effectuates a subtle emphasis on an event which is an important cause of tragedy in the future. As to the explanatory purpose, the present tense succeeds in bringing the respectable attribution of a major character, his strong emotion, and delicate emotional contrast between two characters in focus. The employment of the tense in these cases reinforces the lack of “immediacy” and “vividness” attained by verbs with dynamism. With respect to sounds, we find an interesting employment of HP, which gives a kind of tension to a long narrative and tightens it. Also the validity of the statement of Burnley²⁾ concerning the coincidence of HP with the initiation of a new topic is not proved in *KT*.

The purposes of this paper are to explicate whether the criteria found in *KT* can be generalized in other works of Chaucer and whether the durative implication of an action is the primary function of HP as Benson states.³⁾ The text chosen for the purposes is *Troilus and Criseyde* (henceforth *TC*) in *The Riverside Chaucer* (the third edition).

The definition of HP follows the one in our previous paper. Although all the present verbs which will be discussed in this paper satisfy the definition, some present verbs used in rhymed positions are excluded from the present data. However, in such cases as example 1 in which the rhyme scheme is not disordered even if a set of present verbs is changed to the preterit in the rhymed position, we add them to our data.

- (1) He streght anon unto his paleys *torneth*. (I, ll. 324-7)
 Right with hire look thorough-shoten and [italics mine]
 thorough-darted,
 Al feyneth he in lust that he *sojorneth*,
 And al his chere and speche also he *borneth*,

Additionally there are ambiguous cases as to whether a present verb is that of the “general truth” which is out of our definition, or HP.

- (2) His herte, which that *is* his brestez yë, (I, ll. 453-4)
 Was ay on hire, that fairer was to sene
- (3) This Troilus, with al th'affeccioun (III, ll. 1590-2)
 Of frendes love that herte *may devyse*,
 To Pandarus on knowes fil adown,

Tatlock and MacKaye translate the present verb and auxiliary above in the different tenses as follows.

- (2') his heart, which was the eye of his mind. . .
 (3') . . . of friendly love that heart can think of, . . . (p. 453)

In this paper, the present tense in example 2 is regarded as that of the general truth because the relationship between the eyes and heart was a widely held belief among people in the medieval world, as we see it in a poem by John Donne.⁴⁾

We have another ambiguous case as to whether a present verb is that of

the “narrator’s present” or HP.

- (4) That though that she did hym as thanne a grace, (III, ll. 922-4)
 Considered alle thynges as they stooode,
 No wonder *is*, syn she did al for goode.
- (5) And rewen on hymself so pitously (V, ll. 260-1)
 That wonder *was* to here his fantasie.

In spite of the similar expression, they have verbs in the different tenses. The preterit in the latter is reasonable because the theoretical subject of *to here* is neither the narrator nor his audience but people around Troilus. In relation to the present verb in the former, we present the next sentence.

- (6) What wonder *is*, though that hire sore smerte, (V, ll. 62-3)
 Whan she forgoth hire owen swete herte?
 (The present verb *forgoth* is treated as HP.)

As the rhetoric interrogative shows, the present verb *is* is certainly that of the narrator’s present. From the analogy with this present, we exclude the present in example 4 regarded as the narrator’s present.

1.1 The Present Tense Assigned to Verbs with Dynamism.

In *KT* we have 134 occurrences of HP excluding its occurrences concentrated in 4 scenes of Theseus’ banner, his habit of hunting, the mass-battle between Palamon and Arcite and Arcite’s serious injury, and the verbs with the feature of dynamism occupy 48 of them (36 percent).

On the other hand, we have 26 present verbs with dynamism in the total occurrence of 150 HPs (17 percent) in *TC*. One of the reasons why the work has fewer occurrences than in *KT* is the lack of concrete descriptions of battles. All the descriptions of battles except one are indirect like the simile *tho leoun*, the rehearsal of Troilus’ brave attack from old books and the battle as the object of the narrator’s observation.

- (7) But Troilus lay tho no lenger down, (I, ll. 1072-5)
 But up anon upon his stede bay,
 And in the feld he pleyde tho leoun;
 Wo was that Grek that with hym mette a-day
- (8) In alle nedes for the townes werre (III, ll. 1772-5)

He was, and ay, the first in armes dyght,
And certeynly, but if that bokes erre,
Save Ector most ydred of any wight;

- (9) In many cruel bataille, out of drede, (V, ll. 1751-5)
Of Troilus, this ilke noble knyght,
As men may in thise olde bokes rede,
Was seen his knyghthod and his grete myght;
And dredeles, his ire, day and nyght,
- (10) And ofte tyme, I fynde that they mette (V, ll. 1758-60)
With bloody strokes and with wordes grete,
Assayinge how hire speres weren whette;
- (11) The wrath, as I bigan yow for to seye, (V, ll. 1800-4)
Of Troilus the Grekis boughten deere,
For thousandes his hondes maden deye,
As he that was withouten any peere,
Save Ector, in his tyme, as I kan heere.

The frequent indirect description of battles and the less frequent occurrence of HP support our previous deduction that HP is a device to increase “vividness” or “immediacy” by verbs with dynamism or with concrete images. The next example is the only concrete description of a battle.

- (12) The longe day, with speres sharpe igrounde, (IV, ll. 43-9)
With arwes, dartes, swerdes, maces felle,
They fighte and bringen hors and man to grounde,
And with hire axes out the braynes quelle.
But in the laste shour, soth for to telle,
The folk of Troie hemselven so mysledden
That with the worse at nyght homward they fledden.

Concerning the example above, L.D. Benson states, “The present verbs describe the general, unspecified action which continues ‘the long day’ and the preterites describe the specific action ‘in the laste’ and ‘at night’.”⁵⁾ He regards the “duration” of an unspecified action as the primary function of HP. Although his claim seems to be tenable for example 12, we cannot apply it to the next example.

- (13) And after that, with sharpe speres stronge (KT, ll. 1653-60)
They *foynen* ech at oother wonder longe.
Thou myghtest wene that this Palamon
In his fightyng were a wood leon,
And as a cruuel tigre was Arcite;
As wilde bores gonne they to smyte,
That frothen whit as foom for ire wood,
Up to the ancle *foghte* they in hir blood.

The present verb *foynen* describes the specific action of Palamon and Arcite. And the fight expressed in the preterit verb *foghte* continues ‘wonder longe’ because the action *fighte* includes the action *foyne*. Moreover we can easily imagine that the fight will continue long from the narrator’s addressing to his audience.

- (14) And in this wise I lete hem fightyng dwelle, (KT, ll. 1661-2)
And forth I wole of Theseus yow telle.

As examples 13 and 14 show, the verb *foghte* in line 1660 implies a certain duration. According to Benson’s claim, it should be assigned the present tense. We think the verb *foghte* is not assigned the present tense owing to the lack of concreteness. We can explain the last two preterites in example 12, not for the specific action in the night, but for the lack of concreteness of verb *mysledden* and for the rhyme scheme on *fledden*.

The next two examples have the same verb *walketh* respectively.

- (15) This yerd was large, and rayled alle th’ aleyes, (II, ll. 820-3)
And shaded wel with blosmy bowes grene,
And benched newe, and sonded alle the weyes,
In which she *walketh* arm in arm bitwene,
- (16) So was he lene, and therto pale and wan, (V, ll. 1221-2)
And feble, that he *walketh* by potente;

In example 15, the verb *walketh* implies a certain duration while Criseyde was walking in a large garden with her three nieces. But in example 16, the same verb describes Troilus’ physical ability to walk, and it does not mean that he could not keep walking without a crutch. If HP is a device to imply duration, we would misinterpret the cases like example 16.

Also according to Benson’s claim, there should be no possibilities that HP occurs to a verb like *rise ...up* or *sit ... adown* describing an action performed in a moment and to a verb in the perfect to express a concluded action and in an adverbial clause led by the conjunction *when*. The following, however, are included in our data.

- (17) She rist hire up, and wente hire for to pleye. (II, l. 812)

- He rist hym up, and long streght he hire leyde; (IV, l. 1162)
- (18) And hastily sit Troilus adown, (V, l. 1312)
- (19) But whan hire woful weri goostes tweyne (IV, ll. 1142-3)
Retouned ben ther as hem oughthe dwelle,

The perfect in example 19 cooccurs with the conjunction *when*, which indicates a specific time. The cooccurrence manifests the inconsistency of the durative implication of HP.

In the employment of HP, we often find the present -to -preterit pattern like 'He rideth out . . . and doun he lighte' (SqT 169) in a single line. Benson explains the pattern as a continuing action expressed in the present and an action culminated in the preterit.⁶⁾ But with our hypothesis of the semantic dynamism with a large quantity of energy consumed in an action, we can almost explain the pattern.

- (20) Now Lat us stynte of Troilus a throwe, (II, ll. 687-90)
That *rideth* forth, and lat us torne faste
Unto Criseyde, that *heng* hire hed ful lowe
Ther as she *sat* allone, and gan to caste

Although the shift of the tense in example 20 does not occur in a single line, the unbalanced shift in the similar construction with adjective clauses can be explained from the viewpoint of the difference of dynamism between the action *rideth* and the action *heng* or *sat*. Applying the hypothesis to the shift in 'shright Emelye and howleth Palamon' (KT. 1.2817) remained without our reasonable explanation in our previous investigation, we can easily imagine that the energy consumed in howling by a tough knight is greater than that in shrieking by an elegant lady. At the same time, we find Benson's claim cannot be applied well to this example.

Here we can safely say that a verb with semantic dynamism connoting a large quantity of energy consumed in an action and with the concrete image of an action favors the present tense.

1.2 The Subject with the Verb in the Historic Present

Our previous investigation concludes that the subject which takes the verb

in the present is generally a major character in focus in a scene, except for the subjects concerning sounds, time at the initiation of a new topic, a minor character in Chaucer's intentional deviation to contrast the reversed social position of a major character and the masses of people in turmoil or a mass-battle. However, Benson claims that HP is not used extensively to describe the important act of a major character but used to do a subordinate action.⁷⁾ As an example he quotes a famous battle scene in *KT*.

(21) The heraudes lefte hir prikyng up and doun; (II. 2598-606)
 Now ryngen trompes loude and clarioun.
 Ther is namoore to seyn, but west and est
 In goon the speres ful sadly in arrest;
 In gooth the sharpe spore into the syde.
 Ther seen men who kan juste and who kan ryde;
 Ther shyveren shaftes upon sheeldes thikke;
 He feeleth thurgh the herte-spoon the prikke.

And he hym hurtleth with his hors adoun; (II. 2616-9)
 He thurgh the body is hurt and sithen take,
 Maugree his heed, and broght unto the stake;
 As forward was, right there he moste abyde.

The jelous strokes on hir helmes byte; (II. 2634-40)
 Out renneth blood on bothe hir sydes rede.
 Som tyme an ende ther is of every dede.
 For er the sonne unto the reste wente,
 The stronge kyng Emetreus *gan* hente
 This Palamon, as he *faught* with Arcite,
 And *made* his swerd depe in his flessch to byte

He points out that the tense shifts from the present to the preterit as soon as King Emetreus, Palamon, and Arcite appear. Yet his way of citation is unfair. We find present verbs describing their actions in the following lines which he does not cite.

(22) And by the force of twenty *is* he *take* (KT. II. 2641-6)
 Unyolden, and ydrawen to the stake.
 And in the rescus of this Palamoun
 The stronge kyng Lygurge *is born* adoun,
 And kyng Emetreus, for al his strengthe,
Is born out of his sadel a swerdes lengthe,

With respect to the scene of the mass-battle quoted above, the whole scene is important in the plot and is brought in focus. Therefore, the verbs used in it are generally assigned the present tense whether their subjects are major or unspecified. Additionally we can explain the shift of the tense in the scene

from the viewpoint of dynamism, concreteness, and ingressiveness.

In the next example, Criseyde who does not appear in this scene is the subject of *com*.

- (23) The day goth faste, and after that com eve, (V, ll. 1142-4)
 And yet *com* nought to Troilus Criseyde.
 He *loketh* forth by hegge, by tre, by greve,

In this scene Troilus has been waiting for Criseyde who promised him to come back on the tenth day. According to Benson's claim, Troilus' action should be the subordinated action without the importance of the temporal sequence, but Troilus' waiting for her is the most important action. Also the temporal sequence from the ninth day to the next morning, midday, evening and night is important because his long waiting emphasizes Criseyde's subsequent sinful betrayal.

Here in *TC*, we confirm the deduction from *KT* that the subject of the verb assigned the present is generally a major character in a scene, whose action is in focus.

1.3 The Mutative Verb

Our previous investigation clarifies a tendency that verbs with dynamism, especially the verbs of movement from one place to another represented by *ride* are expressed in HP. Benson regards the tendency as natural because of the durative implication of verbs describing "the act of travel."⁸⁾

In *KT*, the mutative verb in the present tense occupies 36 occurrences (26.5 percent) in the total occurrences of 134 HPs except the concentrated occurrence in 4 peculiar scenes mentioned already. On the other hand, *TC* has 25 occurrences of the present mutative in the total occurrences of 150 HPs (16.7 percent). The 25 occurrences include three examples without any overt verbs like *may out*, and *shal out*.

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The Mutative in HP in *TC*

Book	Occurrence	rit rideth is riden	go goth is went	comen is comen wol com shal com	others
I	0	0	0	0	0
II	3	2	0	0	1
III	3	0	1	0	2
IV	5	0	1	1	3
V	14	2	6	5	1
total	25	4	8	6	7

table 1

Book	present mutative	preterit mutative	wente (was) com(e, en)
	total occurrence of HP	total mutative satisfying the condition of HP	preterit mutative
<i>KT</i>	36: 136 (26.5%)	14: 36+14 (28%)	9: 14 (64%)
<i>TC</i>	25: 150 (16.7%)	37: 25+37 (60%)	35:37 (94.5%)

table 2

We will envisage the less frequent occurrence of HP of the mutative in *TC* from three points of view. First we shall pay attention to the frequent employment of the mutative preterit, which causes the less frequent occurrence of its HP. Neither the scarcity of the mutative used in the tale nor the lack of duration in actions is the cause of it.

- (24) Withinne the temple he *wente* hym forth pleyinge, (I, ll. 267-7)
This Troilus, of every wight aboute,

In spite of the clear implication of Troilus' durative action in the temple as Tatlock and Mackaye translate the preterit *wente* into the progressive *was going*, the verb is expressed in the preterit. In this case, the metrical limitation is free because the monosyllabic present *went* as the contracted form of the

disyllabic present *wendeth* can be used. As a similar example free from metrical limitation, we present the following.

- (25) And wovwoded was his hors, and gan to blede, (II, ll. 626-7)
On which he *rood* a pas ful softly.

In the above example, the triumphal parade of Troilus goes slowly. Although the phrase *a pas ful softly* suggests some duration, the action is described by the preterit *rood*, which should be alternated by the monosyllabic present *rit* which is the contracted form of *rideth*, if the function of HP is duration. *TC* has 37 mutatives in the preterit describing characters' actions in focus.

37 Mutative Preterits satisfying the condition to get HP in *TC*

Book	Occurrence	<i>rood</i>	<i>went</i> (e, en)	<i>com</i> (e, en) <i>was</i> (y) <i>comen</i> <i>wer</i> (y) <i>comen</i>
I	3	0	2	1
II	16	1	8	7
III	10	0	0	10
IV	3	0	0	3
V	5	1	3	1
total	37	2	13	22

13 — 35 — 22

table 3

The second viewpoint concerns two verbs, *go* and *come* outstanding in the mutative preterit. In *KT* there are nine preterits and five HPs of them. The occurrence of the preterit is almost two times that of HP. In our previous investigation, reasons why they cannot get the present tense other than the metrical limitation are left not to be accounted. Also the occurrence of 35 preterits and 14 HPs in *TC* shows the same tendency as in *KT*. The tendency suggests their dualism. When we peruse each context in which these 35 mutatives *wente(n)* and *(was, wer) (y)com(e, en)* appear, we find that most of them do not always describe continuing actions, but ingressive or arrival actions and that they can be alternated with such verbs as *leave*, *depart* or

reach, *appear* without any change of meaning. These two verbs belong to the mutative but their dynamism of traveling is diluted. The common tendency between *KT* and *TC* is owing to the dilution.

The third viewpoint is on the plot, itself. In *TC* movements expressed by these two verbs occur in a narrow range like a chamber, a temple, the city of Troy enclosed by a wall and outside of the wall at the farthest, where Grecian troops are encamped. We know the distance from the Grecian camp to Troy is not so far, because Criseyde says “. . . I shal no ferther out of Troie Than I may ride ayeyn on half a morwe” (IV, ll. 1307-8). On the other hand, movements in *KT* occur in a wider range than in *TC*. Theseus returns from Scithis to Atthenes, Arcite comes from Thebes to Atthenes and King Emetreus comes from India to Atthenes. Not only the dynamism within a verb used, but also the dynamism of a plot is different between these two works. The dilution of dynamism of the plot of *TC* explains the frequent preterit of the two verbs in question.

At the same time, the explanation forces us to elucidate why the dilution does not influence 14 HPs of *go* and *come*. Although we cannot always explain them all, most of them can be accounted for individually.

First we will see them in the light of the intentional deviation of Chaucer.

- (26) Cassandre *goth*, and he with cruel herte (V, ll. 1534-9)
Foryat his wo, for angre of hire speche;
 And from his bed al sodeynly he *sterte*,
 As though al hool hym hadde ymad a leche.
 And day by day he *gan* enquere and seche
 A sooth of this with al his fulle cure;

In the above example, Troilus is brought in focus as soon as Cassandre disappears from the scene. There is no need of the progressive connotation of her going. As we concluded in the section 1.2, the action of a character in focus is generally expressed in HP. In this scene, the employment of HP to express the action of Cassandre seems an intentional deviation of Chaucer. In contrast with Cassandre's definite disappearance foiled by HP, the deviation emphasizes the psychological darkness of Troilus whose cruel heart and anger overcome his sorrow. And Troilus' actions cannot get HP because of the lack

of dynamism of the verb *foryat* and the ingressiveness of the verbs *sterte* and *gan*. The similar deviational employment of HP is seen in example 20.

Secondly we will examine the relation between HP and the initiation of a new topic.

(27) And forth I wol of Troilus yow telle. (V, ll. 196-7)

To Troie *is com* this woful Troilus.

(28) The morwen com, and gostly for to speke, (V, ll. 1030-2)
This Diomede *is come* unto Criseyde;
And shortly, lest that ye my tale breke,

2 HPs in examples 27 and 28 appear in a common environment. Just before them, the narrator breaks into the tale. In example 27, he declares the change of topic. Synchronizing with his declaration, HP foils the change of a scene or a new character to join the scene. In example 28, two lines of narrator's saying sandwich the description of Diomede's coming. A similar effect as in example 27 is brought here too.

With respect to a new topic, an examination of all five Books of *TC* cannot prove the validity of Burnley's claim that HP coincides with the initiation of a new topic. However, we find when a new topic is preceded by the narrator's saying like examples 27 and 28, the verb at the initiation of a new topic tends to get the present tense if it is the mutative.

The third viewpoint concerns HP used in indirect quotations, which is very common throughout Middle English. We have two examples including the next one.

(29) But Antenor, he *shal com* hom to towne, (IV, ll. 209-10)
And she *shal out*; thus seyden here and howne.

Example 30 is the employment of HP in an appositive clause, which can be regarded almost equivalent to the present used in the indirect quotation.

(30) Hym to conforte and make his herte light, (V, ll. 684-6)
Yevyng hym hope alwey the tenthe morwe
That she *shal come and stynten* al his sorwe.

The use of these presents seems to reinforce the lack of immediacy of an

indirect action, just as actions in the structure of the double frame in *KT*.

The fourth employment of HP is in the description of a day, which satisfies the deduction in our previous investigation that the subject concerning time tends to get the present verb only when it is put at the initiation of a new topic.

(31) The day *goth faste*, and after that com eve, (V, ll. 1142)

In relation to the description of time, Benson explains that HP effectively makes the passage of summer continue longer, by quoting the following.

(32) The somer *passeth*, and the nyghtes longe (KT, ll. 1337-9)
 Encressen double wise the peynes stronge
 Bothe of the lovere and the prisoner.

If HP in example 32 implies the duration of summer in act of passing, the use of HP and the adverb *faste* in example 31 cannot be compatible. Actually in *KT*, there is a similar description to example 31, in which the verb to describe a short night is in the preterit.

(33) The nyght *was short and faste* by the day (KT, ll. 1476)

In *TC*, we do not find another example in which HP describing time occurs at the initiation of a new topic. Although we have two more examples in which a new topic begins with the description of time, one verb in them is found in a sentence led by the fixed phrase *it bifel* (I, l. 155) and the other is *gan* (II, l. 904). It is well known that the verbs *bifel* and *gan* are always expressed in the preterit. Because of the scarcity of examples, we cannot prove the coincidence of HP and the initiation of a new topic as far as the topic begins with the description of time.

The last HP is used to make an act without dynamism outstanding.

(34) And they that layen at the dore withoute, (III, ll. 745-9)
 Ful sikerly they slepten alle yfere;
 And Pandarus, with a ful sobre cheere,
Goth to the dore anon, withouten lette,
 There as they laye, and softly it shette.

Although the action of Pandare is not so dynamic because of the movement limited in a narrow range, it is expressed in HP as it is conspicuous. Foiled by HP, his stealing near to the door is visualized in our imagination. HP reinforces the dramatic action grammatically.

Through the examination of *go* and *come*, we know the importance of the context in which the verbs appear, although Burnley points out the peculiarity of the verb *go* appearing very commonly as HP.⁹⁾

2.0 Verbs Without Dynamism

The study of HP in *KT* deduces that HP is a device to increase vividness by foiling dynamism of an action and that it reinforces the lack of immediacy or vividness of verbs without dynamism in the description of the psychology or the attribution of a major character, which tends to be objective and explanatory.

2.1 The Psychological Climax

In *TC* there are some dramatic points connected with the psychology of a character. Let's follow them. First Chaucer employs HP to express the embarrassment of Troilus who tries to conceal his falling in love.

- (35) Right with hire look thorough-shoten and (I, ll. 325-9)
 thorough-darted,
 Al *feyneth* he in lust that he *sojorneth*,
 And al his chere and speche also he *borneth*,
 And ay of Loves servantz every while,
 Hymself to wrye, at hem he gan to smyle,

Knowing Troilus' love for her, Criseyde feels uneasy.

- (36) And with an other thought hire herte *quaketh*; (II, ll. 809-12)
 Than *slepeth* hope, and after drede *awaketh*;
 Now hoot, now cold; but thus, bitwixen tweye,
 She *rist* hire up, and wente hire for to pleye.

By virtue of Pandare's endeavor, Troilus is able to meet Criseyde for the first time. Chaucer depicts Troilus overcome with shame, as follows.

- (37) And sire, his lessoun, that he wende konne (III, ll. 83-4)
 To preyen hire, is thorough his wit *ironne*.

Troilus is in delight and joy after his love is fulfilled.

- (38) In suffisaunce, in blisse, and in singynges, (III, ll. 1716-9)
 This Troilus gan al his lif to lede.
 He *spendeth*, *jousteth*, *maketh* festeynges;
 He *yeveth* frely ofte, and *chaungeth* wede

As soon as the parliament decides to send her to Greece, his agony begins.

- (39) *Lith* Troilus, byraft of ech welfare, (IV, ll. 228-30)
 Ibounden in the blake bark of care,
 Disposed wood out of his wit to breyde,

Criseyde is also in sorrow.

- (40) She *wol ben* his, while that hire lif *may laste*. (IV, ll. 677-8)
 And thus she *brenneth* both in love and drede,

And they meet and lament their destiny.

- (41) He *rist* hym up, and long streght he hire leyde; (V, ll. 1163-6)
 For signe of lif, for aught he *kan or may*,
Kan he non fynde in nothyng on Criseyde,
 For which his song ful ofte is "weykaway."

After she has been sent, his sorrow and agony increase.

- (42) He *corseth* Jove, Appollo, and ek Cupide; (V, ll. 207-8)
 He *corseth* Ceres, Bacus, and Cipride,
 (43) To bedde he *goth*, and walwith ther and *torneth* (V, ll. 211-3)
 In furie, as doth he Oxion in helle,
 And in this wise he neigh til day *sojouneth*.

At last Troilus knows her betrayal.

- (44) And fynaly, he *woot* now out of doute (V, ll. 1644-5)
 That al *is lost* that he *hath ben* aboute.

As these ten examples show, the psychological climax is always expressed in HP. Here we prove the validity of the deduction that the strong emotion of a character in focus is expressed in HP. Strictly speaking, in *TC* the use of HP is extended to actions caused by a strong emotion.

2.2 Dramatic Events

Throughout the five Books of *TC*, there are several important scenes which evolve a new phase. Besides the psychological climax, they are also expressed in HP.

(45) For al this world, in swych present gladnesse (III, ll. 1244-5)
Was Troilus, and *hath* his lady swete.

(46) In joie and suerte Pandarus hem two (III, ll. 1678-81)
Abedde brought, whan that hem bothe leste,
And thus they *ben* in quyete and in reste.

Nought nedeth it to yow, syn they *ben met*,

Example 45 is quoted from the stanza describing the first consummation of Troilus' love in a blissful rainy night. And example 46 is the description of his second secret meeting. The coincidence of HP and very dramatic events does not accord with Benson's claim that "the climax of the tale is almost entirely in the preterit, while the falling action . . . is almost entirely in the present, just as much of the rising action had been."¹⁰ His claim is also incompatible with the deduction in our investigation of *KT*.

Distribution of HP in *TC*

Book	I	II	III	IV	V	total
Occurrence of HP	9	7	31	33	70	150

table 4

As the table 4 shows, HPs in the last book occupy almost the half of total HPs. This distribution does not validate Benson's claim. The tragedy of Troilus is caused by the betrayal of Criseyde which is the most dramatic point or the climax of the tale and it is set in the middle part of Book V. Troilus' consequent sorrow and agony occur in the so called "falling" part which slides down to the catastrophe. The episodes from Book I to Book III are the preparation for the climax as the "raising" part. As the table 4 shows there are less occurrences of HP in this part, while many HPs occur around the climax. Let's see some examples. The following is the first suggestion of

Criseyde's betrayal.

(47) Wel neigh down of hire hors she gan to sye. (V, ll. 182-6)

But natheles she *thonketh* Diomedede
Of al his travaile and his goode cheere,
And that hym list his frendshipe hire to bede;
And she *accepteth* it in good manere,

And she breaks her promise.

(48) Syn she *hath broken* that she hym bihighte. (V, l. 1430)

Then she writes a letter deceiving Troilus.

(49) That wonder was, and *swerth* she *loveth* hym best, (V, l. 1430)

At last she has loved Deomedede.

(50) Criseyde *loveth* the sone of Tideüs, (V, l. 1746)

All actions of her betrayal are expressed in HP. With regard to examples 49 and 50, if HP means the durative implication as Benson says, the reader cannot understand the subtle difference of the verb *loveth* used in them. As the verb in example 49 means her unchanged love since she left Troy, it implies duration certainly. However the same verb in example 50 means her love which begins just now. The verbs in both examples are assigned HP not because of the durative implication, but because of the dramatic importance to be foiled.

3.0 Leakage of The Author's Feeling

In our definition of HP, we distinguish it from the narrator's present. Besides all HPs assigned to the verbs describing Criseyde's betrayal as seen in examples 47, 48, 49, and 50, we find one more significant HP.

(51) For sory of his frendes sorwe he is, (V, ll. 1726-7)
And shamed for his nece *hath don* amys,

In this scene Pandare feels shame at Criseyde's betrayal. The coincidence of verbs describing her corruption and HP seems not only the effective dramatization

as mentioned already, but also something related with the author's feeling behind the narrator. It is generally said that Chaucer neither showed his sympathy nor disgust for her in *TC*. But at the same time it is also well known that he wrote *The Legend of Good Women* as the retraction of *TC*.

3.1 HP and Words Sharing A Character's Sphere with The Author

The connection of HP with the author's feeling or perception is evidently seen in the cooccurrence of HP and the adverbs like *now*, *here*, *thus* and the prepositional phrases like *in this world*, *in this cas* and *in this wyse*. There are 29 HPs with words sharing a sphere between a character in the tale and the narrator. The proportion of them is almost 20 percent of all HPs.

As far as the adverb *thus* is concerned, it is almost always used with HP. We have only one employment of it used with the preterit, except its employment in a direct conversation of a character and with the ingressive verb *gan*, a particle and a verb in the narrator's present.

(52) By answeere of his god, that *highte thus*: (I, ll. 69-70)
Daun Phebus or Appollo Delphicus.

Here we can say definitely that the adverbs *thus* and *now* used in the narration, except the conversational part of characters, cooccur with HP. The cooccurrence means that this HP with those adverbs stands close to the narrator's present, and it increases immediacy evidently. If we deny the immediacy or vividness attained by HP as Benson does, the cooccurrence cannot be explained.

3.2 HP and *There* Construction

In our previous investigation, we exclude some ambiguous HPs from our discussion, which cannot be definitely distinguished from the narrator's present. What makes a verb in the present ambiguous is the phrase *in this world* in the *there* construction, which causes the narrator's confusion based on his psychological continuity that he belongs to this world as surely as the characters in *KT*. In *TC* there are eight examples of the *there* construction in the narrative part.

When verbs except the verb *is* are used in the construction, they take always the preterit tense, if they do not cooccur with an auxiliary which complicates HP with its psychological aspect besides the grammatical question of the tense.

- (53) And of hire look in him ther gan to quyken (I, l. 295)
 Ek of the day ther passed nought an houre (I, l. 456)
 As she that hadde hire herte on Troilus (V, l. 953-4)
 So faste that ther may it non arace;

On the other hand, each of the following three examples has the verb *is*. Two of them are in an interesting comparison.

- (54) *Ther nys* no more, but hereafter soone, (III, l. 673-4)
 The voide dronke, and travers drawe anon,
 (55) Now *is ther* litel more for to doone, (III, ll. 547-8)
 But Pandare up and, shortly for to seyne,
 (56) In al this world *ther nys* so cruel herte (V, ll. 723-4)
 That hire hadde herd compleynen in hire sorwe
 That nolde han wepen for hire peynes smerte,

As Tatlock and MacKaye add the phrase *to say* to *no more* in example 54, the theoretical subject of *to say* is the narrator. There is no possibility that another phrase like *to happen* related to characters in the scene is added. Therefore, we can define the present verb as that of the narrator's present, while the present in example 55 is HP because of Pandare as the theoretical subject of *to doone*. The present tense in example 56 indicates evidently to be HP because of the preterit verb and auxiliary in the adjective clauses.

Although we exclude the *there* construction with the phrase *in this world* from our previous discussion because of its ambiguity, now we give a position between HP and the narrator's present to the verb *be* in the present in the *there* construction with the phrase *in this world* if a description in the construction relates a character's sphere. HP and the phrases in the construction attain the vividness or immediacy of HP and interweave the narrator's psychology.

Conclusion

In the present study of HP in *TC*, we generally confirm our previous

deduction in 1991. First HP is a device to express vividness or immediacy by foiling dynamism of an action. The mutative is the representative of verbs to express dynamic actions. Although the verbs *go and come* belong to it, they often describe ingressive and arrival actions rather than durative actions of travel. This dualism causes their frequent occurrence in the preterit. It is twice their occurrence of HP, although their HP occurs in high proportion in contrast with the other verbs except the mutative. In spite of the dilution of their dynamism, their HP occurs under some conditions like the indirect quotation and the appositive clause which lack in immediacy structurally. And when the two verbs occur at the initiation of a new topic led by the narrator's breaking into the tale, they tend to get the present tense.

In relation to the coincidence of HP with the initiation of a new topic, we do not prove it throughout the five Books of *TC*, as it is not proved in *KT*. In *KT* it is proved only when a new topic begins with a description of time like day, summer and year. In *TC*, however, we cannot confirm the deduction above because of the scarcity of examples, although only one example satisfies the deduction.

With regard to Benson's claim, we cannot help questioning it. If the durative implication is the primary function of HP, it should be incompatible with 1) the adverb *faste*, 2) an adverbial clause led by the conjunction *when*, 3) the present perfect which describes an action concluded just then, 4) the description of an ability like *he walketh*, which is not actually acted and 5) the description of an action performed in a moment like *sit . . . adown* or *rise . . . up*. We, however, find many HPs in these cases. Here we again conclude that verbs with dynamism or concrete images tend to get the present tense.

As far as HP of verbs without dynamism is concerned, it is used as similarly as in *KT*. It foils the strong emotion of a character and actions caused by it, an important event to evolve a new phase and a conspicuous action in contrast with other actions even though it is done secretly. The employment in these cases reinforces the effective dramatization grammatically.

In respect to the verb in the present tense in the *there* construction with

the phrase *in this world* or *in this cas*, which is excluded from our previous investigation for its ambiguity as to whether it is HP or the narrator's present, now we give a position between HP and the narrator's present to it if it describes a character and his or her sphere. Also the verb getting the present tense is always the verb *be* (its conjugated form), while other verbs do not occur as HP in the construction if they do not cooccur with an auxiliary.

In light of the strong connection between HP and the adverbs *now* and *thus* and the *there* construction mentioned above, we may interpret HP describing the shameful behavior of Criseyde as the leakage of Chaucer's feeling toward it in spite of the narrator's neutral observation on the surface.

The subject of the verb expressed in HP is generally a major character in focus in a scene. As Chaucer deviates from his criteria to give HP intentionally to express the reversed social position of a major character in *KT*, the similar employment of HP is found in *TC*. When a major character's psychological darkness is important, the action of a minor character is foiled by HP. In contrast with the light of the minor character's action, the darkness of the major character increases.

Although this study confirms our previous deduction from *KT* generally, it leaves much unsaid of HP, especially of the inconsistency with Benson's claim concerning the subject with the verb in HP and of an unspecified, subordinate action to get HP. We would like to extend our investigation to the work *The Merchant's Tale* from which he deduces his claim besides *KT* and *TC*.

Notes

- 1) Kazuko Hasegawa, "A Study of Chaucer's Historic Present" 大手前女子学園『研究集録』 11 (1991) 109-27.
- 2) David Burnley, *The Language of Chaucer* (London: Macmillan, 1983) 54.
- 3) L.D. Benson, "Chaucer's Historical Present: Its Meaning and Uses" *English Studies* 42 (1961) 65-77.
- 4) John Donne, "The Good-Morrow" *The Metaphysical Poets* (New York: Penguin Books, 1983) 58.
- 5) Benson, 70.
- 6) *ibid.*, 70.
- 7) *ibid.*, 75.

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8) *ibid.*, 68.

9) Burnley, 57.

10) Benson, 75.

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