

考察：チヨ－サーに於ける音表現
A Study of Chaucer's Description of Sounds

長谷川 和 子
HASEGAWA Kazuko

Introduction

My previous studies of Chaucer's historical present in 1991, 1993, and 1994 clarify a tendency that the historical present is generally used in the description of a sound synchronized with the course of a story if the verb making a sound is free from the metrical compulsion or the lexical favor to take the preterite form.

The purpose of this investigation is to examine more precise criteria which assign the present tense in the description of a sound which was made in the physical past. The deduced criteria will make clear the meaning of the historical present in the sound-description.

For this purpose, all the tales in *The Canterbury Tales*¹ except *The Tale of Melibeus* and *The Parson's Tale* will be scrutinized. The definition of the historical present follows the one in my investigation in 1991, which excludes any element of the real present time in the narrator's sphere. Concerning with verbs making sounds, I don't deal with verbs put at the rhymed position and the verb *wepē* which often gets the present tense as the verb of "strong emotion," although it entails a certain sound. Also the verb *crie* is not dealt with because its historical present is very rare.

(1) He wepeth, wayleth, *crieth* pitously; (KnT, 1221)

This is a rare example of the present tense of the verb *crie* in my corpus. The verb often appears in the form of *gan to crie*, *wolde crie*, *leet crie*, and *leet*.

..doon cryen. At the same time, I exclude the present verbs making sounds in the mythological world as below.

- (2) Ful ofte tyme he Pluto and his queene,
Proserpina, and al hire fayerye,
Disporten hem and *maken* melodye (MehT, 2038-40)

I have regarded the present verb describing an event or an action of God, mythological gods and astronomical bodies as the present of “general truth.”²

In *The Canterbury Tales*, there are many descriptions of sounds with the infinite verbs as in (3) and (4), and with the noun phrases as in (5).

- (3) And daunced wel, he wolde nat come ayeyn-
And gadered hym a meynee of his sort
To *hoppe and synge* and maken swich disport; (CkT, 4380-2)
- (4) And *waillynge* al the nyght, *makyng* his mone; (KnT, 1366)
- (5) Thries riden al the fyr aboute
Upon the left hand, *with a loud shoutyng*,
And thries *with hir speres clateryng*; (KnT, 2952-4)

It is natural to say, they are irrelevant to this investigation. As to the noun phrase, when a noun or a noun phrase of a sound is used as the grammatical subject, the semantic subject, the complement, or an inevitable part of the complement, the verb *be* is counted in my data.

- (6) Of hors and harneys *noyse and clateryng*
Ther *was* in hostelryes al about, (KnT, 2492-3)
- (7) Al ful of joye and blisse *is the paleys*,
And *ful of instrumentz* and of vitaille, (MehT, 1712-3)

Henceforth when the words *the verbs related with a sound* are used, they include the verb *be*.

Chapter I

1.0 The Sound Description in The Preterite

In my corpus, there are 113 verbs related with the sound descriptions. 47 of them are expressed in the historical present and 66 are in the preterite. Although the latter outnumbers the former, 31 of them express sounds without

immediacy.

the present verbs	the preterite verbs		
47	66	31	without immediacy
		18	metrical compulsion
		6	the verb <i>be</i>
		11	satisfaction of immediacy

Each verb is counted only once even if it satisfies two items.

table 1

1.1 Non- Immediacy in Ability or Habit

As written in the introduction of this paper, when a verb describing a sound gets the present tense, it claims the immediacy which means that the sound and the course of a story are synchronized. In *The General Prologue*, I don't find the historical present in the introduction of each pilgrim's ability or his/her habit to sing or to play instruments.

- (8) Syngynge he was, or floytynge, al the day; (GP, 91)
 (9) Ful weel she soong the service dyvyne, (GP, 122)
 (10) Wel koude he synge and pleyen on a rote; (GP, 236)
 (11) A baggepipe wel koude he blowe and sowne, (GP, 565)

The squire, the prioress, the friar, and the miller do not begin to act yet in examples (8,9,10,and 11) respectively. The sounds made by them lack immediacy in the narrator's introduction.

Corresponding with *The General Prologue*, the introduction of a character in each tale is expressed in the preterite too.

- (12) And al above ther lay a gay sautrie,
 On which he made a-nyghtes melodie
 So swetely that all the chambre rong;
 And *Angelus ad virginem* he song;
 And after that he song the Kynges Noote. (MilT, 3213-7)
- (13) In twenty manere koude he trippe and daunce
 And pleyen songes on a smal rubible;

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Therto he song som tyme a loud quynyble;
And as wel koude he pleye on a giterne. (MilT, 3328-33)

(14) Pipen he koude and . . . (RvT, 3927)

(15) At every bridale wolde he synge and hoppe; (CkT, 4375)

The above examples express the ability or the habit of Nicholas, Absolon, Symkyn, and Perkyn who are major characters in *The Miller's tale*, *The Reeve's Tale*, and *The Cook's Tale*.

There is an interesting example expressing man's ability in the present tense in spite of the lack of immediacy.³

(16) Or which of hem kan dauncen best and synge,
Ne who moot felyngly speketh of love;
Of al this make I now no mencion, (KnT, 2202-6)

This is the only example in which the auxiliary *can* is expressed in the present tense. The sentence "which of hem kan dauncen best and synge" is dislocated to the left of "of al this." The content of "al this" is highlighted by the structure of the "left dislocation." The function of the historical present to highlight some verbs accords with that of the left dislocation.

1.2 The Metrical Compulsion

As Table 1 shows, among 66 preterite verbs, 18 of them get the preterite because of the metrical compulsion. The monosyllabic preterites *song* and *rong* are representative of them. Their present forms *syngeth* and *ringeth* are disyllabic which may bring the metrical disorder when they are alternated.

1.3 The Grammatical Tendency to Favor The Preterite

Six among 66 preterites are the verbs *wass*. One is in the progressive form, two in the passive voice, one in the "there" construction⁴ and the last two are in the following examples.

(17) He was . . .
And ful of jargon as a flekked pye. (MehT, 1847-8)

(18) So hydous was the noyse. . . (NPT, 3393)

The verb *be* is generally expressed in the preterite because it has the expository feature without immediacy and dynamism. The above examples, however occur in the circumstances to be discussed. Example (17) is a part of example(19). Delightful actions of the bridegroom continue till the next morning of his wedding. In spite of the frequent occurrences of the present tense, the verbs in Italics are inharmoniously expressed in the preterite as follows.

- (19) Thus laboureth he til that the day gan dawē;
 And thanne he taketh a sop in fyn clarree,
 And upright in his bed thanne sitteth he,
 And after that he *sang* full loude and cleere,
 And *kiste* his wyf, and *made* wantown cheere.
 He *was* al coltisshe, ful of ragerye,
 And ful of jargon as a flekked pye.
 The slakke skyn aboute his nekke shaketh
 Whil that he *sang*, so chaunteth he and craketh. (MehT, 1842-50)

The verbs *sang*, *kiste*, and *made* are compelled to be in the preterite because of the metrical scheme. The verb *was* is under the influence of them in addition to its expository feature to get the preterite originally. It assimilates with its narrow circumstances.

Example (18) is from the famous chasing after the fox in the *Nun's Priest's Tale*. The scene is so dynamic and riotous that the use of the historical present is naturally expected. The scene, however, is never expressed in the present tense. I have already concluded the non-use of the historical present from the viewpoint of the instructive quality of the tale.⁵

As to the passive voice, the verb *be* tends to get the preterite. The following sentences from *The Merchant's Tale* describe a wedding night in the historical present perfectly except the verbs in the passive voice.

- (20) And they han doon right as he wol devyse.
 Men drynken and travers drawe anon.
 The bryde *was broght* abedde as stille as stoon;
 And whan the bed *was* with the preest *yblessed*,
 Out of the chambre hath every wight hym dressed,
 And Januarie hath faste in arms take
 His fresshe May, his paradys, his make.
 He lulleth hire; he kisseth hire ful ofte,
 With thikke brustles of his berd unsofte,
 Lyk to the skyn of houndfyssh, sharp as brere-
 For he *was shave* al newe in his manere-
 He rubbeth hire aboute hir tender face, (MehT, 1816-27)

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The above example presents the concentrated use of the present verbs *han doon*, *drynken*, *drawe*, *hath... dressed*, *hath...take*, *lulleth*, *kisseth*, and *rubbeth*. They all highlight the delight of the bridegroom, Januarie in the first night of his wedding. The example shows how the passive voice is difficult to get the present tense.

1.4 The Lexical Tendency

Among eleven preterite verbs satisfying immediacy in Table 1, there are two uses of the verb *knokked*.

(21) He cried and knokked as that he were wood, (MilT, 3436)

(22) He knokked faste, and ay the moore he cried (MkT, 2531)

Paralleled with the above, there are two uses of the same verb in the present.

(23) This Absolon knokketh al esily, (MilT, 3764)

(24) He cogheth first, and knokketh therwithal (MilT, 3788)

Interestingly enough, when the verb *knokke* is assigned the preterite, it always accompanies with the verb *cried* as far as my data concern. As I exclude the verb from this investigation, its lexical favor to take the preterite may influence another verb coming near to it. If the influence that the verb prevents one more verb from getting the present tense is recognized, the preterite of the verbs in the following examples, which satisfy immediacy perfectly, is explainable too.

(25) The voys of peple *touched* the hevene,
So loude *cried* they. . . (KnT, 2561)

(26) That with a pitous voys so *gan to crye*
That all the wode *resouned* of hire cry. (SqT, 412-3)

The influence in example (26) may be supported in contrast with the following.

(27) Swich sorwe he *maketh* that the grete tour
Resouneth of his youlyng and clamour. (KnT, 1277-8)

The present of the verb *crie* in example (1) is exceptional. It occurs with an

emphatic repetition of the alliterated synonymous *wepeth* and *wayleth*. And it is also semantically synonymous with them. Three presents as a whole express the exaggerated sorrow of a character so that this present is out of the influence mentioned above.

1.5 The Contextual Choice

The different tenses seen in the following pair have been discussed in my previous investigation.⁶

(28) And with that word, the arwes in the cass
Of the goddesse *clateren* faste and rynge, (KnT, 2358-9)

(29) The rynges on the temple dore that honge,
And eek the dores *clatereden* ful faste, (KnT, 2422-3)

The different tenses reinforce the psychological differences of two characters facing an omen. In this case, the assignment of the tense reflects the contrasted context.

1.6 The Preterite with Immediacy

Among eleven preterite verbs in Table 1, five of them, two *knokkeds*, *touched*, *resouned*, and *clatereden* are already mentioned in the preceding sections from the lexical and contextual viewpoints. All the six that remain to be discussed satisfy immediacy and are free from the metrical compulsion. Especially when a subject is plural, the verbs like *songen* and *maden* have the parisyllabic presents *syngen* and *maken*. Then they should have the most adequate condition to accept the present tense. The question whether the plural subject prevents its verb from getting the present tense is easily denied because ten present verbs with plural subjects exist among 47 verbs in the present tense.

(30-a) The briddes synge. . . (Th, 766)

On the other hand, the next example is expressed in the preterite in spite of the similar meaning with the plural subject and the same verb as the above.

- (31-a) For which *the foweles*, agayn the sonne sheene,
 What for the sesoun and the yonge grene,
 Ful loud songen hire affeccious. (SqT, 53-5)

No matter how much I compare example (30-a) with example (31-a), the cited lines do not give any clue for the different tenses. But their circumstances in which they occur suggest their different tense assignments. The verb in example (30-a) satisfies immediacy and appears in the circumstances as below.

- (30-b) And so bifel upon a day
 Sire Thopas wolde out ride.
 He *worth* upon his steede gray,
 And in his hand a launcegay,
 A long swerd by his side.
 He *priketh* thurgh a fair forest,
 Therinne is many a wilde best,
 And as he *priketh* north and est,
 . . . hym hadde alмест
 Bitid a sory care.
 Ther *sprynge*n herbes grete and smale,
 The lycorys and the cetewale,
 And many a clowe-gylofre;
 And notemuge to putte in ale,
 Wheither it be moyste or stale,
 Or for to leye in cofre.
 The briddes *synge*, it is no nay,
 The sparhawk and the papejay,
 That joye it was to heere;
 The thrustelcok made eek hir lay,
 The wodedowve upon the spray
 She sang ful loude and cleere.
 Sire Thopas fil in love-longyng,
 . . . (Th, 748-72)

In the first and second stanzas, the actions of Sir Thopas are described in the present. The third and fourth stanzas describe the forest where he rides. The herbs *sprynge*n and the birds *synge* there. They can't be mere background because the forest full of life is in focus as an important factor of his love longing. The last phrase *a sory care* in the second stanza is cataphoric. Its content is developed in the fifth stanza. As it is an opposite treatment of the "left dislocation" seen in example (16), Thopas' actions in the fifth stanza can't be expressed in the present in addition to the metrical compulsion.

On the other hand, the sentences of example (31-a) appear in the middle of the description of March when the sun is merry and bright, the weather is mild and lusty, and birds sing loudly, which are all expressed in the preterite. The description of March is sandwiched between two consecutive actions of a major character, Cambyuskan in *The Squire's Tale*. That is, the description interrupts his two actions as below.

(31-b) And so bifel that whan this Cambyuskan
Hath twenty wynter *born* his diademe,
 As he was wont fro yeer to yeer, I deme,
 He leet the feeste of his nativitee
 Doon cryen thurghout Sarray his citee, (SqT, 42-6)

The description of the season including the example (31-a) is developed here and the consequent actions after Cambyuskan's proclamation follow as below.

(31-c) This Cambyuskan, of which I have yow toold,
 In roial vestiment *sit* on his deys,
 With diameme, ful heighe in his paleys,
 And halt his feeste so solempne and so ryche (SqT, 58-61)

The conventional phrase *so bifel that* which suggests an indispensable happening in the tale develops his actual behavior from the line 45. Naturally they should be highlighted and assigned the present tense. The verb *hath* . . . *born* in the subordinate clause put before the main clause gets the present tense in the description of his first action. The verb in the main clause can't take the present because of the metrical difference between *leet* and *leteth*. With regard to his second action, the verb *sit* gets the present but the following action *halt* is not expressed in the present for the metrical difference between *halt* and *holdeth*. To put it shortly, Cambyuskan's actions are highlighted by the historical present as often as they can. On the other hand, the inserted description of the season should be a background tone expressed in the preterite because there is no necessity between March and his feast of the twentieth anniversary. It could be in an other season. Therefore, the verb *songen* in example (31-a) is reasonably assigned the preterite as one of preterite verbs in the description of the season.

In *The Nun's Priest's Tale*, the famous chasing scene has two verbs *blewe*

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and *skriked* which satisfy immediacy. They get the preterite tense owing to the instructive feature of the tale as in example (18). *The Second Nun's Tale* presents the phrase *made melodie*. Every verb in the tale is expressed in the preterite and the questioned verb is treated as same as others.

Among eleven preterite verbs in Table 1, only two of them are unexplainable.

(32) Whan that Arcite hadde romed al his fille,
And songen al the roundel lustily, (KnT, 1528-9)

(33) Whan that Arcite had songe, he gan to sike (KnT, 1540)

Each predicate in the pluperfect occurs in the subordinate clause led by the conjunction *when* which specifies a point of time. It seems to be in accord with Benson's explanation that an action expressed in the historical present is unspecific in its temporal sequence.⁷ But the present perfect in example (31-b) and example (35) makes the validity of his explanation uncertain.

Now that the problematic eleven are reduced to only two, I can say that a verb related with a sound sometimes gets the preterite intentionally in spite of its satisfaction of immediacy for a contextual and comparative device in addition to the metrical and lexical compulsion.

Chapter II

2.0 The Sound Description in The Present

In the preceding chapter dealing with the sound description in the preterite, I can't but include examples (28 and 30-a) expressed in the present tense from the comparative viewpoint. Their present tense is attributed to their importance which should be highlighted in each context. But the most important factor to get the present tense for a verb is its immediacy.

2.1 Immediacy

It is most evident in the following pair whether the description of a sound can get a present verb depending on immediacy.

(34) A litel after cokkes hadde ycrowe, (MilT, 3357)

(35) Whan that the firste cok hath crowe, anon (MilT, 3687)

In example (34), there is a time-gap between a character's action and the cocks' crowing. In the latter example, there is no gap between them as the conjunction *when* points a specific moment of time.

2.2 The Present Verb with Adverbs *now*, *heer*, and *thus*

As I have mentioned the preterite of the verb *be* in Section 1.3, it is generally expressed in the preterite. The verb, however, gets the present tense in the following two examples.

(7) Al ful of joye and blisse *is the paleys*,
And *ful of instrumentz* . . . (MehT, 1712-3)

(36) Heere *is the revel and the jolitee* (SqT, 278)

The present tense in example (36) is reasonable because a verb with the adverb like *now* and *heer* easily gets the present tense, which bring a kind of narrator's psychological confusion into his narrative dealing with past events. Example (7) follows the first co-operate sentences of a new topic initiation, including two verbs. They are initiated with the word *thus*, which evidently favor the present tense of verbs as frequently as *now* and *heer*. I have recognized this present as the middle type between the narrator's present and the historical one.⁸ Therefore the present in example (7) assimilates with its circumstances of the new topic of a wedding party described with the present verbs and the following topic of mythological gods, which is also described in the present.

As far as my data are concerned, when the verb *be* with the subject related with a sound is expressed in the present, it is always accompanied by the adverb like *now*, *heer* or is influenced by *thus* in a preceding sentence.

2.3 The Independent Choice of The Tense

Among 47 preterite verbs of the sound description, 13 of them get the present tense independently in the circumstances of the preterite. On the other hand, 34 of them are included in the description of a violent battle (KnT,

2600-34), the joy of a victory (KnT, 2671-83), a series of foolish actions (KilT, 3640-7), vulgar sleeping after drinking (RvT, 4149-67), a joyful feast of wedding (MLT, 7006-7, MehT, 1709-12) and a happy night of wedding (MehT, 1842-50). They are expressed in the concentrated use of the historical present because they are important scenes in each tale, which should be highlighted.

The independent use of the historical present of 13 verbs seems to be related with the character of *The Canterbury Tales* itself. It was a literature of narrative. Not the readers but the audience of Chaucer's contemporary heard the narrator's voice basically, and at the same time they should imagine various sounds in the tale through his voice. Chaucer seems to recognize this dualism. He devised to mark sounds in the tale by the historical present. Consequently it gave vivid sounds' images to the audience and a kind of tension in the stream of time in the narrative, and made it tight.

In the 47 present verbs related with sounds, there are onomatopoeic verbs like *chirke* (chirrup) and *chukke* (cluck). Although verbs like *knokke* (knock), *fnorte* (snort), *rowte* (snore), *yexe* (hiccup), *cough*, and *crowe* are not directly onomatopoeic, the audience can imagine specific sounds rather than the actions themselves, as soon as they hear them. Different from verbs like *synge*, *chaunte*, and *make melodia*, these marked verbs in the historical present amplify the onomatopoeic effect.

Chapter III

3.0 A New Topic Initiation and A Sound

Concerning the historical present, Burnley points out its frequent coincidence with the initiation of a new topic.⁹ My investigation in 1991 does not prove the validity of his statement except that a new topic begins with words related with time like *yeer*, *somer* and *day* as far as *The Knight's Tale* is concerned. As the previous chapter proves that the description of a sound is generally marked except for an intentionally non-marked sound, the relationship between a new topic initiation and the sound description should be examined.

3.1 Immediacy

My data include 16 examples of the sound description put in a new topic initiation. Eleven of them satisfying immediacy are expressed in the present. When the narrator declares the shift from one topic to another, the initiation of a new topic is clear as in the following.

- (37) Now lat us turne agayn to Januarie,
That in the gardyn with his faire May
Syngeth ful murier than the papejay, (MehT, 2320-2)
- (38) But, sires, now wol I telle forth my tale.
These riotoures thre of whiche I telle,
Longe erst er prime *rong* of any belle,
Were set . . . (PardT, 660-3)

In example (37), the first verb describing a character's action gets the present tense while it doesn't in example (38). In the latter, when three rioters had seated themselves in a tavern to drink, the bell didn't ring yet. The bell's sound lacks in immediacy so that the verb *rong* can't be alternated with *ringeth* in addition to the metrical compulsion. If the immediacy is satisfied, the same verb gets the present tense in the initiation of a new topic.

- (39) The heraudes leftte hir prikyng up and down;
Now *ryngen* trompes loude and clarioun. (KnT, 2599-600)

Sometimes while a topic continues, it develops a different phase in the course of time. Such a case is often accompanied with a marker like the cock's crowing or the rising sun, telling the change of time.

- (35) Whan that *the firste cok hath crowe*, anon
Up rist this joly lovere Absolon,
And hym arraieth gay, at poynt-devys. (MilT, 3687-9)
- (40) *Aboute mydnyght* wente they to reste.
Wel hath this millere vernysshed his heed;
Ful pale he was for dronken, and nat reed.
He yexeth, and he speketh thurgh the nose (RvT, 4148-51)

Judging from the use of the historical present in the examples above, such a different phase can be regarded as a new topic in the narrow meaning. But it can't be assigned the present if the sound description is expressed in the "there" construction as below.

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- (6) And *on the morwe*, when that day gan sprynge,
Of hors and harneys noyse and claterynge
Ther was in hostelryes al aboute, (KnT, 2491-3)

As often as the shift of time, the change of place, which means the change of scene, can be a new topic even if a basic topic is narrated continuously. In the following example, Absolon, a character in *The Miller's Tale*, insulted at a carpenter's house, went to a smith.

- (41) A softe paas he wente over the strete
Until a smyth men . . .
This Absolon knokketh al esily, (MilT, 3760-4)

Then he went back to the carpenter's house again.

- (42) Ful softe out at the dore he gan to stele,
And went unto the carpenteris wal.
He cogheth first, and knokketh therwithal (MilT, 3786-8)

As the above examples show, a new scene in the same topic is treated as a new topic. And a sound in it is expressed in the historical present too.

Among 16 examples of the sound description put in a new topic initiation, five of them including examples (6 and 38) are expressed in the preterite.

- (43) The Sondag nyght, er day bigan to sprynge,
Whan Palomon the larke herde synge
(Although it nere nat day by houres two,
Yet *song* the larke) and Palamon right tho (KnT, 2209-2)
- (44) The grete Theseus, that of his sleep awaked
With mynstralcie and noyse that *was maked*
Heeld yet the chambre of his paleys riche (KnT, 2523-5)
- (45) . . . and Chauntecleer so free
Soong murier than the mermayde in the see (NPT, 3269-70)

In example (43), the sentence parenthesized by the editor, Benson is evidently an additional explanation of the narrator. Without doubt, it lacks in immediacy. Example (44) can't get the present because of the passive voice which is already discussed in the section 1.3. Example (45) gets the preterite for the metrical compulsion. Five of all are reasonably assigned the preterite. All the examples either in the present or the preterite tell that when the sound

description is put in a new topic initiation, the verb making a sound gets the present tense perfectly if it satisfies immediacy. But the sound description in the “there” construction can’t be expressed in the present even if it is put in a new topic initiation.

Conclusion

In the description of sounds in *The Canterbury Tales*, verbs related with sounds are assigned either the present or the preterite at a ratio of 47 to 113. (The verbs include the verb *be* with the subject related with a sound.) Superficially the proportion of the preterite outnumbers that of the present. Most of the verbs in the preterite, however, are reasonably assigned the preterite, that is, they lack some conditions to get the present.

Some of them lack in the immediacy that a sound and an action of a character in a topic are not synchronous. The non-synchronism is often recognized in the introductory description of a character’s ability or habit to sing or play an instrument. For this reason, the historical present rarely appears in *The General Prologue* or the prologue of each tale.

Some of them have to get the preterite in spite of their satisfaction of immediacy because the compulsory metrical choice as seen in a pair like *singeth* and *song*.

When a subject is a noun related with a sound like *noyse* or *voys*, the verb *be* is generally assigned the preterite because of the lack of immediacy, based on its expository feature. Especially when the verb *be* occurs in the passive voice and the “there” construction, the sound description is generally expressed in the preterite, even if the circumstances in which it appears are full of present verbs or it appears in a new topic initiation. On the other hand, when it occurs with the adverb like *now*, *heer*, and *thus*, it is expressed in the present tense.

The conditions mentioned above are rather independent factors to get the preterite. On the contrary, the following are dependent on the circumstances in which the sound description appears. In *The Tale of Sir Thopas* and *The*

Squire's Tale, there are descriptions of the spring season full of life sandwiched between a series of actions of a character. If it is an important factor to cause the next action of a character, it can be expressed in the present as equally as his actions. And if it has no necessity for his following action, it is reduced to a mere background expressed in the preterite in contrast with the assignment of the present tense to verbs of his actions. These are contextual devices.

With regard to the grammatical device, the present used in the “left dislocation” is notable. The marked words dislocated to the left of an ordinal sentence and the historical present are compatible for their common effect to highlight something.

From the lexical viewpoint, there is an interesting phenomenon. The verb *crie* is rare to get the present tense. When it is used with another verb either in a coordinate or subordinate clause, it seems to prevent the counterpart from getting the present tense except for an emphatic repetition.

From the paragraphic device, the use of the historical present and a new topic initiation are tightly related in the sound description. The verb except the verb *be*, related with a sound is perfectly assigned the present in a new topic initiation if it satisfies immediacy. Although one topic is continuously narrated, when a place or time where/when a new phase appears is shifted, the verb related with a sound gets the present tense in its initiation just as in an entirely new topic initiation.

It is evident that the sound description is expressed in the historical present except for the intentional non-assignment of the present tense based on the contextual, comparative, metrical, and lexical compulsion. The verb related with a sound is highlighted in the narrative related by the narrator. By the grammatical marker, the audience can imagine a sound easily, sometimes with an onomatopoeic effect. The use of the historical present in the sound description is based on the dualism of a sound through the narrator's voice.

考察：チャウサーに於ける音表現

Notes

- 1) This investigation is based on the text, *The Riverside Chaucer* (Boston: Houghton Mifflin Company, 1987). Abbreviated titles are in compliance with MLA and Italics in examples except example (12) are mine.
- 2) Kazuko Hasegawa, "A Study of Chaucer's Historic Present" 大手前女子学園「研究集録」11 (1991) 110.
- 3) Hasegawa, *ibid.*, 122.
- 4) Kazuko Hasegawa, "Further Remarks on Chaucer's Historic Present" 大手前女子学園「研究集録」13 (1993) 83-4.
- 5) Kazuko Hasegawa, "Some Problems in Benson's Interpretation of Chaucer's Historical Present" 大手前女子学園「研究集録」14 (1994) 126.
- 6) Hasegawa, 「研究集録」11 (1991) 121.
- 7) L.D. Benson, "Chaucer's Historical Present: Its Meaning and Uses" *English Studies* 42 (1961) 65-77.
- 8) Hasegawa, 「研究集録」13 (1993) 83-4.
- 9) David Burnley, *The Language of Chaucer* (London: Macmillan 1983) 55.

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