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A LINGUISTIC: DATING OF THE OXFORD *CHANSON DE ROLAND.*

Susan Elizabeth Farrier, Ph.D.
Cornell University, 1985.

MANY SCHOLARS state as a truism that the Oxford *Chanson de Roland* was written sometime around 1100. This date is misleading not only because it is artificially precise, but also because it suggests that the whole poem was composed all at the same time. Linguistic dating, however, reveals vestiges of a tenth-century poem, as well as significant portions of eleventh- and twelfth-century redactions. These three linguistic strata are fairly evenly distributed throughout the poem — even in the so-called "Baligant episode."

Linguistic dating essentially consists of two steps: (1) identifying the Latin forms of the Old French words found at the assonance and (2) determining the stage of development which the stressed vowel in each Old French word must have reached in order to assonate properly with all other verse-final words in the laisse.

When the various strata are analyzed for stylistic consistency, the results are surprisingly convincing. The tenth-century poet's work remains only in fragmentary version, so little can be said of his style — except in relation to his use of the topos of the prophetic dream. His style of dream presentation is extremely simple and straightforward. The identity of the traitor is clear; the exact nature of his actions is unimportant. The eleventh-century redactor, on the other hand, disguises the traitor Ganelon as a bear and masks the identity of other characters in a similar manner. Nevertheless, more elements of plot figure in the dreams written by the eleventh-century poet. The twelfth-century redactor's dream seems far

more disjointed and "dream-like" than those of his predecessors, and yet it is far more sophisticated structurally: it presents a microcosm of the work as a whole, with Charlemagne taking a passive rôle initially, but actively participating in a battle in the second half of the dream.

The eleventh- and twelfth-century redactors have fairly similar notions about paganism and Christianity, although they do not present religious issues in exactly the same manner. Furthermore, they differ markedly in their presentation of character. The last redactor magnifies the religious importance of Roland, allowing him to share in the glory accorded Charlemagne. The twelfth-century poet also makes significant changes in the character of Ganelon, greatly improving the traitor's skill in manipulating people through clever use of words.

Dissertation Abstracts International, Vol 46, N° 7 (January 1986), p. 1936-A.
Order N° DA8516987, 252 pages.

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THE OLD FRENCH ENFANCES EPICS AND THEIR AUDIENCE.

Lucia Simpson Shen, Ph.D.
University of Pennsylvania, 1982.

Supervisor: Samuel G. Armistead.

MOST SURVIVING OLD FRENCH EPICS, or *chansons de geste,* were produced during the century between 1150 and 1250, with a peak of creative activity around the year 1200. Themes that were central to the earliest *chansons de geste* were generally abandoned in favor of a plot featuring the adventures of a young nobleman who — typically — is exiled through treachery or misfortune, wins fame, arms, and a bride in the service of a king, and returns to his homeland to win back his land and re-establish his family's place in the social order. An emphasis on land and family — the hero's *lignage* — distinguishes these epics from tales of young heroes in other epic tradition and in the *roman courtois.* Such *chansons de geste,* which can be described as the *enfances,* or youthful adventures, of the hero, have received little scholarly attention despite their numbers and

their considerable influence abroad.

This study deals with fifty-six such epics. Chapter I, a reference section, provides a detailed summary of each epic, as well as information on editions, important critical studies, date of composition, and foreign versions. Chapter II, "The *Enfances* Epic as a Literary Trend," considers their chronological distribution, foreign translations as an index of popularity, and the extent of cyclical relationships. Chapter III, "Characteristic Themes of the *Enfances* Epics," describes typical plot elements and their most common variants. Chapter IV, "The Question of the Audience," examines the historical context of these poems for clues to their popularity. Recent studies in medieval social history reveal the existence in France, from the mid-twelfth century on, of a growing number of footloose young warriors from various social classes, who sought knighthood, land, and marriage at court or in foreign adventure. The *enfances* epics present a romanticized version of the concerns of these young men, while appealing to a general audience. The chapter ends with a brief look at the historical background of *enfances* epics from the fourteenth and fifteenth centuries, which differ in several respects from earlier ones.

Dissertation Abstracts International, Vol. 43, N° 7 (January 1983), p. 2343-A.
Order N° DA8227315, 321 pages.

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A THEMATIC AND FORMULAIC STUDY OF THE MANUSCRIPT TRADITION OF *LA PRISE D'ORANGE*

Sharon Elaine Myers-Ivey, Ph.D.
University of California, Berkeley, 1982.

THIS DISSERTATION treats thematic, structural, and stylistic conventions in the *Prise d'Orange.* Through a computer-aided study of the various versions of *La Prise d'Orange,* I have analyzed the principal epic compositional unit, the formula, and have approached the text not as a static entity but as a poem in *mouvance.* This is the first study which attempts a comparative formulaic analysis of the various versions of a medieval French epic. It is also the first study to incorporate a computer-aided analysis of the syntactic formula.

Since several scholars, notably Rychner and Duggan, found the *AB* version of the *Prise d'Orange* to be highly formulaic and marked by distinctive strophic structure, it was desirable to extend the analyses of compositional elements to the *C(E)* and D versions in order to gain some insight into what is stable within the tradition and what is variable. The edition employed is Claude Régnier's.

The study of the formal and thematic elements in the versions of the *Prise d'Orange* confirms the results of Duggan and Rychner for the *AB* version: in terms of both theme and structure, the *Prise* is typical of the genre of the *chanson de geste.* The differences in theme and structure observed in the three main versions of the *Prise (AB, C, D)* bear witness to the variations typical of an orally composed and transmitted genre, and the results of my analysis thus challenge part of the reasoning upon which Régnier's stemma is based. While my results concord with Régnier's theory that the *D* version is closest to the oral origins of the *Prise* and that the C text is the most thoroughly reworked, they show that even the C redaction has retained many oral traits. The results also shed doubt on the validity of Régnier's attempt to trace each redaction back to a common original *(O).*

In the last chapter of the dissertation, the study of formal elements in the *Prise d'Orange* is expanded to include the other two core epics in the William cycle — the *Couronnement de Louis* and the *Charroi de Nîmes.* Medievalists have often posited that these three are closely related; some have even suggested common authorship, but sample formulaic and syntactic studies do not support this hypothesis. While each text shares certain patterns with others in the William cycle, each also shares formulas with the *Chanson de Roland,* which is not only earlier but from a different cycle. Even different versions of the same epic share fewer formulas than one might suppose, and this result supports the theory of oral composition and transmission.

Dissertation Abstracts International, Vol. 43, N° 8 (February 1983), p. 2662-A
Order N° DA8300598, 306 pages.

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STORY STRUCTURE: A NARRATIVE GRAMMAR OF NINE *CHANSONS DE GESTE* OF THE GUILLAUME D'ORANGE CYCLE.

Lyn Pemberton, Ph.D.
University of Toronto, 1985.

Chairperson: M. Klein.

IN THIS STUDY, a model is developed which describes the narrative structure of stories using the techniques of the structuralist and text-grammarian "schools" of literary analysis. The work of narrative literature may usefully be thought of as having three levels: *text*, or the surface level at which the reader/listener encounters the work; *discourse*, or roughly speaking, content; and *narrative*, i.e., content translated into abstract form. Narrative is derived from a deeper level, *plot*, which consists of seven phases: initial situation, complication, plan, qualification, action, resolution, and final situation. The plot phases are in turn derived from a very simple three-part structure, the *elementary story*, which consists of an initial situation of lack, which may be transformed by the active event in order to arrive at a final situation in which the lack is either continued or resolved. Any story may be described in terms of a transformation of an initial situation of lack.

In the second part of the study, the model of narrative structure is applied to nine *chansons de geste* of the Guillaume d'Orange cycle. Here we examine the semantic and syntactic restrictions governing the creation of the complex stories in the corpus and describe the ways in which the various elements of the abstract layer of narrative are fleshed out to form the layer of discourse: in particular, we describe the nature of the initial and final situation in the *chanson de geste*, the specification of the complication phase, in which the subject of the action acquires the will to obtain the object, and the patterns of attack and opposition within the structure of the siege, the discourse episode which is very often used to actualize the action phase of the narrative.

Dissertation Abstracts International, Vol. 46, N° 5 (November 1985), p. 1275-A.

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THE COUPLE IN THE *CHANSON DE GUILLAUME.*

Patricia Eileen Black, Ph.D.
Cornell University, 1985.

THIS STUDY deals with both William and Guibourc in the *Chanson de Guillaume* but examines the couple through Guibourc, William's wife. Focusing on Guibourc makes the true characteristics of William, the hero, more evident and leads to the rejection of the stereotyped image scholars have of William as being a great hero and of Guibourc as only a helpful spouse.

This perspective has the advantage of illuminating structures in the text which concern women, language, and power in medieval French society. Moreover, an examination of Guibourc's rôle proves that there is a change within the text in attitudes toward women and in the uses of language and power. Thus, this study provides new evidence that the poem contains two major sections: vv. 1-1980 and vv. 1981-3554, while vv. 1981-2810 seem to form a transitional passage.

In the first part of the poem, Guibourc's rôle is an active one, and she fulfills it through her mastery over words. Her energy then is contrasted to William's passivity. In the second part of the poem, Guibourc loses some of her power, yet attains a higher social status. In both parts, the existence of powerful women means weak men. Therefore, it is not surprising that society is depicted as decaying. What is surprising is that Guibourc's efforts are necessary to perpetuate that society, and that William's rôle as a knight is put in doubt.

This evaluation of the two main divisions in the poem makes it relevant to compare the *Chanson de Guillaume* to a closely related epic and typical romance, namely, *Aliscans* and *Erec et Enide.* In *Aliscans* and in *Erec,* the rôle of the heroine is similar to that of Guibourc in the second part of the *Chanson.* Furthermore, one wonders whether, as in the case of the *Chanson de Guillaume,* the rôle of the knight is not also called into question by the romance, despite the genre's idealization of that rôle. Ul-

timately, this study of Guibourc's rôle in the *Chanson* raises new questions about how, when, and where romance and epic became differentiated.

Dissertation Abstracts International, Vol. 46, N° 7 (January 1986), p. 1935-A.
Order N° DA8516972, 185 pages.

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AN ETYMOLOGICAL GLOSSARY FOR *LA CHANSON DE LA CROISADE ALBIGEOISE*

Diane Nelson Rawls, Ph.D.
The University of New Mexico, 1983.

THE PRIMARY PURPOSE of this dissertation is to provide the reader of *La Chanson de la Croisade Albigeoise* with a comprehensive etymological glossary and thereby contribute to the existing body of knowledge about the history of the medieval Provençal language. It contains words not previously included in standard etymological dictionaries such as those of the German philologists G. Körting and W. Meyer-Lübke, and also words for which new etymologies have been discovered. The glossary is based on the 1960 edition of *La Chanson* by Eugène Martin-Chabot, which contains a modern French translation but no etymological information.

The entries for the glossary are listed alphabetically and were selected for the novice student of medieval Provençal in order to facilitate the reading of the text and make etymologies more readily accessible. Entries are followed by their etyma, enclosed in brackets, which are Latin in origin unless otherwise indicated. Words not derived are followed by the appropriate cross-reference in parentheses. The derivation is followed by the part of speech, the English translation, and the appropriate reference to volume, page, verse, and "laisse" numbers.

Appendices include a selection of regular and irregular verb paradigms, a listing of newly etymologized words, and a listing of words for which there is more than one possible derivation.

It is hoped that the knowledge and understanding of thirteenth cen-

tury Provençal will be increased by the addition of words and etyma in this dissertation which were not previously seen in existing dictionaries or vocabularies.

Dissertation Abstracts International, Vol 44, N° 11 (May 1984), p. 3379-A.
Order N° DA8404439, 208 pages.

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DOON DE LA ROCHE AND *ENRRIQUE, FI DE OLIVA:* THE CHANGING FACE OF LEGEND.

Kimberlee Anne Campbell, Ph.D.
New York University, 1984.

Advisor: Professor Jindrich Zezula

THE LEGEND OF DOON is unique in terms of the old French epic: *Doon* is perhaps the only *chanson de geste* to survive not only in written Romance and Scandinavian versions, but as an oral tradition maintained until modern times (the nineteenth century Faeroese *Olufas Kvad).* In addition, the French *Doon* was not published until 1921, between the world wars, much later than the main corpus of French epic literature. For this reason, it was never commented by major epic critics. In fact, no extensive critical study of the legend exists to date.

This dissertation therefore represents the first such study of the legend of Doon de la Roche, analyzing the five extant versions: the French epic *Doon de la Roche,* the Spanish prose *Enrrique, fi de Oliva,* the Norse "Olif and Landres" in the *Karlamagnússaga,* the Icelandic *Landresrímur,* and the Faeroese *Olufas Kvad.* The purpose of the dissertation is twofold: to study a legend heretofore virtually ignored by modern criticism and to propose a methodology for other studies of this kind, as relatively little criticism of international legends has been done.

The dissertation commences with an overview of the texts in question, including pertinent data about manuscripts, editions, and criticism, plus a brief discussion of the content of these rare texts. Chapter two studies the French and Spanish versions of the legend with respect to structur-

ing mechanisms operative in the narrative. The following chapter discusses generic modulations, specifically the late medieval trend toward prosification and its effect on the legend. The fourth chapter explores the impact of history, literature, and culture on the Romance legend. The final chapter deals with the three Northern versions (Norse, Icelandic, and Faeroese) in their relationship to the legend as a whole. The conclusion defines the "core legend," or nucleus of material remaining constant throughout several centuries, which forms the basis of a story of timeless and international appeal.

Dissertation Abstracts International, Vol 46, N° 1 (July 1985), p. 163-A.
Order N° DA8505476, 270 pages.

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HEROES GREAT AND SMALL: ARCHETYPAL PATTERNS IN THE MEDIEVAL SPANISH EPIC.

Carolyn Bluestine, Ph.D.
Princeton University, 1983.

THE EPIC: POEMS, chronicles, early ballads, and diplomas of Spain, from the eleventh through the fourteenth centuries, celebrate the lives and deeds of the leaders of its knightly class. In the present study, various manifestations of the Spanish heroic vision are examined through the portrayal of archetypal figures — such as the paradigmatic hero, the failure, the sacrifice, the substitute, the tyrant, and the traitor. Textual testimony considered includes Latin, Portuguese, Galician, and Arabic materials, as well as Spanish sources. In order to probe the uniqueness, or Spanishness, of the heroes of medieval Spain, their presentation is compared with patterns of heroism in international folklore and myth and with specific heroic figures in Arabic, French, and Germanic epics. The central focus of my analysis is on the hero's function as the poetic embodiment of the political, social, and religious values of his people.

When viewed as a totality, the individual quests of Spain's epic heroes form a national cycle of separation, hero-tasks, and return. Count Fernán González, the exemplary Castilian leader, epitomizes the voluntary segregation of an autonomous Castile. His successors, the Counts of Castile, are shown as failed heroes — metonyms for the process of a chang-

ing national vision. They represent the struggles of trial and initiation to rid Castile of its factional tendencies. Another imperfect hero, Sancho II, the last Castilian king, is the final symbolic impediment to Peninsular unity, and his sacrificial death signals the end of Castile's separation. The concluding stage of the national heroic circuit — the return — involves a contest between two Spanish heroes, King Alfonso VI of León and the Cid Rodrigo Días of Castile. Each man attempts to forge a new order of unity from the existing chaos. However, the legendizing process endows the Cid, and not his royal counterpart, with the qualities of a redeemer. As the perfect hero, the Cid triumphs to become the quintessential Spaniard. Through his displacement in legend of Alfonso VI, Rodrigo Díaz becomes the emblem of Castile's reintegration into Christian Spain and its emergence as the leader of the *Reconquista.*

Dissertation Abstracts International, Vol 43, N° 11 (May 1983), p. 3613-A.
Order N° DA8306606, 517 pages.

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THE RÔLE OF WOMEN IN THE MEDIEVAL SPANISH HISTORY AND EPIC LITERATURE JIMENA, WIFE OF RODRIGO

Marjorie Elizabeth Ratcliffe, Ph.D.
University of Toronto, 1981.

THE EARLY VERSIONS of Spanish literature present women, and the family, as basic to the Spanish epic and related literature. Because a large part of the action and the heroes' motivation is dependent upon them, the presence of all female figures in the Spanish epic, and that of Jimena in the *Cantar de Mio Cid,* is fundamental to the genre.

So as to acquire a better understanding of the rôle of women in medieval Spanish history and epic literature, this thesis examines the historical reality of medieval women in general, as revealed in contemporary chronicles and legal texts, of the female characters presented in the Spanish epic genre and of Jimena Díaz, wife of the Cid, in particular.

One of the distinguishing features of the Spanish genre is its historical veracity or, at best, its verisimilitude. Rodrigo Días de Vivar and most

of the other heroes and heroines of Spanish epic poetry were people; they did not merely share a name with a historical counterpart. Despite the centuries, the different genres, and the different authors, the portrayal of the Cid changes little, never beyond the point of credibility. Whereas there is reason to believe that the Cid's personality was similar to that seen in the epic and related literature, Jimena Díaz's character would appear to have been historically more like that described in the fourteenth-century *Mocedades de Rodrigo* rather than as shown in the *Cantar de Mio Cid.* The case for historical verisimilitude in the Spanish epic, and in the *Cantar de Mio Cid* in particular, when applied to the character of Jimena Díaz as she is portrayed in this poem, is difficult to uphold. Hers is neither a veridic nor a credible portrayal.

While the Jimena of the *Cantar de Mio Cid* does not entirely belie the qualities attributed to her by the other stories dealing with the Cid's life, she is not a complete woman in this poem. Unlike the representation of her in other narrations, here Jimena is smaller than life. She is reduced so that Rodrigo might stand out even more. Jimena, in the *Cantar de Mio Cid,* is only a piece of the puzzle which the Cid patiently reconstructs. Once restored to her rightful place, she remains static. The figure of Jimena Díaz, as seen in the *Cantar de Mio Cid,* is different from that of the literary Jimena of the ballads and other texts, from that of the historical Jimena, from that of other epic females and from that of real medieval Spanish women. She is a cardboard figure, passive and colorless, emotionless, serving only to complete the whole. She is no longer life-lile. She is fictional, a literary fabrication.

Jimena Díaz, in the *Cantar de Mio Cid,* is a courtly lady. Like the courtly ladies of late twelfth-century French literature, Jimena Díaz is an object, the object of her husband's actions, the object of his, his soldiers' and his biographer's admiration. She receives this glory and, as passively as a mirror, reflects it back on the hero. Unlike the other female figures of the Spanish epic genre, she is not the subject; she does not act. Jimena Díaz is the embodiment of all courtly values, the perfect repository of virtue and correctness. Her portrayal in the *Cantar de Mio Cid* owes little to the verisimilitude of the early Spanish epic, later chronicles, and ballads. She is a thirteenth-century artistic creation.

Dissertation Abstracts International, Vol. 42, N° 10 (April 1982), p. 4469-A.

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POEMA DE FERNAN GONZÁLEZ: THE ROLE OF TRADITION IN THE GROWTH OF THE LEGEND THROUCH EPIC, FOLKLORE, AND CHRISTIANITY.

Beverly Sue West, Ph.D.
The Universiy of North Carolina at Chapel Hill, 1982.

Supervisor: Juan Bautista Avalle-Arce.

THIS DISSERTATION, dealing with the thirteenth century clerical epic *Poema de Fernán González (PFG),* examines the role of tradition in the shaping of history to legend through traditional themes, motifs, and narrative style operative in the process of oral transmission. Miracles, realistic warfare, and novelesque adventure are intermingled in the poem, with a case of hermits, pagans, saints, soldiers, and kings — an interesting combination of legend which had evolved during a period of nearly three hundred years through numerous renditions of an epic song and additional monastic and folk legends preserved through the survival of the *PFG.*

It becomes clear that the Castillian Count Fernán González has joined the ranks of the heroes of tradition when the incidents of his legend are compared to the chronological pattern of the traditional hero's life. The pattern, based on "rites de passage" — birth, initiation, and death — provides a constant to which all tales of the same type may be analytically applied, while the actors and circumstances are variable, allowing for flexibility. The legend of Fernán González is congruent with traditional hero patterns established by Lord Raglan, Jan de Vries and others, providing a sound argument against learned influence or creative individuality of the poet in certain disputed passages which prove to be among the most traditional episodes of the poem, based in folklore and myth.

By thematic and stylistic analysis there emerges a rich perspective of three oral traditions — folk, monastic, and epic — each providing variants which in complimentary manner underwent the process of analogy to conform to the basic, primitive hero pattern. Certain episodes contain a concentration of epic themes, substantiated by epic epithets, formulaic lines, and numerous additional techniques common to juglaresque renditions. Other passages contain a high concentration of folk motifs, while

those that center on the monastic themes of prayer, prophecy, miracle, and supernatural helpers are based on the most primitive mythical core of separation and return, death and resurrection. Through such traditional techniques as contrast, simplification, dramatization, localization of legend, and reinforcement of cyclic action through repetition, one may perceive the gradual, predictable evolution of the legend.

Dissertation Abstracts International, Vol. 43, N° 5 (November 1982), p. 1569-A.
Order N° DA8222912, 248 pages.

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THE POEMA DE ALFONSO XI: RHYMED CHRONICLE OR EPIC? [SPANISH TEXT]

Mercedes Vaquero, Ph.D.
Princeton University, 1984

Adviser: Alan D. Deyermond

THIS STUDY has two parts: one compares the *Poema de Alfonso XI* — written in 1348 in octosyllabic quatrains by Rodrigo Yáñez, a Leonese — with the *Crónica de Alfonso XI* by Fernán Sánchez de Valladolid and the *Gran crónica de Alfonso XI;* the other examines the *Poema* in the context of epic texts. I reach two important conclusions: (1) the *Poema* is not a rhymed chronicle and is in fact independent of the chronicle genre, and (2) a different tradition existed within the Spanish epic that until now has never been taken into consideration.

For many years the *Poema* was believed to be a rhymed chronicle because of its similarities with the *Gran crónica,* which was considered its main source. By comparing the three texts, I reach the following conclusions: (1) the *Crónica* and the *Poema* are two completely independent works; and (2) both texts inspired the *Gran crónica.* My study has also clarified the objectives of the three texts. The two main goals of the *Poema* are to present the king's political actions in an archetypal and universal manner, and to make propaganda for the kingdom of Alfonso XI. This latter goal is evident in its plain language, its use of verse, its nationalist sentiment, and its sympathy for the lower classes.

In comparing the *Poema* with epic Romance texts I observed great similarities in the characterization of the hero, the structure of the text, and the use of certain motifs. Through an analysis of some 3,200 verses I discovered a relatively high percentage of formulas, 18.46%, some of which also appear in other medieval Spanish texts. My comparative analysis further clarified the Poema's epic configuration. I have detected an epic tradition in octosyllabic verse which goes back at least to the thirteenth century and reaches its high point in the fourteenth century. Formulas common to the *Poema* and the Portuguese *Poema do batalha do Salado* prove the existence of an important tradition in this period. This short-line epic tradition appears to extend until at least the end of the fifteenth century.

Dissertation Abstracts International, Vol.45, N° 2 (August 1984), p. 539-A.
Order N° DA8412566, 413 pages.

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THE DOUBLE IMAGE OF CHARLEMAGNE

Harold Nosow, Ph.D.
New York University, 1985.

Adviser: Laraissa Bonfante

ALTHOUGH CHARLEMAGNE'S FAME surpassed that of any other medieval monarch, much of his renown stemmed from the legends which arose about him in the centuries following his death. So abundant was the literature devoted to his fictitious exploits and attributes, that a double image of him took form in the Middle Ages. On the one side was the idealized sovereign of the contemporary, or near-contemporary writings; on the other, the mythical Charlemagne, created by the epic imagination. These two images became inseparably intertwined, and their combination was perceived as the true representation of the famous Frank. The legendary Charlemagne, however, greatly overshadowed the "real" individual and has continued to do so to the present day.

The proliferation of the myth was facilitated by the fact that little is actually known of the ruler, so that almost every aspect of his life and person is subject to conflicting interpretations. Indeed, the primary source of

information about him is Einhard's biography, *The Life of Charlemagne*, which offers an incomplete and, in certain respects, questionable picture of the monarch, presenting him as a man who is without fault or failing.

This dissertation demonstrates how the medieval literature dealing with the sovereign's mythical life and deeds — the French, Provençal, and Franco-Italian *chansons de geste;* and the Latin, Romance, and Germanic chronicles — interprets and expands upon the limited and often unclear data furnished by Einhard, supplying, at the same time, those details of the Emperor's character and career omitted from his biography.

Some of the most controversial aspects of Charlemagne's life and personality are explored in both Einhard's narrative and in the later legendary accounts: his physical appearance; his sins and weaknesses; his death and burial. Many of these matters, which have been generally accepted at face value, are given new explanations, opening hitherto unexplored avenues of research and contributing to a better understanding of the development of the Charlemagne myth.

Dissertation Abstracts International, Vol. 46, N° 8 (February 1986), p. 2288-A.
Order No. DA8522055, 289 pages.

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THE *COMITATUS* AND THE LORD-VASSAL RELATIONSHIP IN THE MEDIEVAL EPIC.

Mary Crawford Clawsey, Ph.D.
University of Maryland, 1982.

THE *COMITATUS,* first described by Tacitus in *Germania,* 98 A.D., and attested to, although not by name, by other ancient and Dark Age historians, pervades the medieval epic, either in its original form or in that of its descendant, feudalism, which despite its substitution of lands for the lord's personal support still assumed an essentially personal bond between lord and follower. No such institution appears in classical or non-Western heroic literature, but a similar one does appear in that of the ancient and Dark Age Celts and the medieval Russians. The heroic literature of medieval Europe provides extensive evidence of the small, personal fighting

band that accompanied, advised, and fought for its leader, who supported, rewarded, and protected it. The medieval epic also provides examples of both a general bond and individual friendships within such a band, of the resemblance of the bond between lord and vassal to that between husband and wife, of the conflict between loyalty to a lord and loyalty to a friend or kinsman, and of the problems attendant on severing the bond. The *Heliand* shows the adaptation of the *comitatus* mystique or at least its vocabulary to a religious context, and the ballads of Robin Hood show its adaptation to a non-epic, non-aristocratic one. Of the major medieval epics themselves, *Beowulf,* followed by the *Poema del Cid,* depicts the *comitatus* in a form closest to that described by Tacitus. The *Waltharius* deals primarily with a conflict of loyalties and may satirize the *comitatus* ethic. The *Chanson de Roland* shows the *comitatus* bond in a more feudal milieu and attributes similar practices to Moslems; most other *chansons de geste* show the lord-vassal bond gradually deteriorating. The bond is least strong in the *Nibelungenlied,* except for the late addition of Dietrich and his men. In the sagas, the lord-vassal bond is usually a legalistic one, but a few sagas show the *comitatus* in as pure a form as does *Beowulf.* In short, the institution described by Tacitus survived, at least in literature, for well over a thousand years.

Dissertation Abstracts International, Vol. 43, N° 8 (February 1983), p. 2657-A.
Order N° DA8301384, 222 pages.

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FORGETFUL OF HER YOKE: THE WOMAN WARRIOR IN THREE RENAISSANCE EPICS.

Diana Macintyre DeLucca, Ph.D.
University of Washington, 1981.

Chairperson: Professor Dolores Palermo.

THE THREE RENAISSANCE EPICS, Ariosto's *Orlando furioso,* Tasso's *Gerusalemme liberata,* and Spenser's *The Faerie Queene,* each contain two women warriors who represent rival traditions. The oldest or Hellenistic version compliments active women, showing a classical figure such as Penthesilea in a favorable manner. The anti-Hellenistic, born out of the spurious Trojan histories of Dares and Dictys, curbs female independence

and reestablishes patriarchal laws by the end of the work. In the three epics, however, the women warriors represent not only two feminine possibilities but also classical and Christian attitudes which are evaluated when the women come to blows.

In the *Orlando furioso,* the Hellenistic tradition is represented by Marfisa, who demonstrates the best of pagan virtue: she is courageous, independent, and ethical. Her western counterpart is Bradamante who is destined for Christian marriage and the founding of the Este dynasty. Ariosto brings the women to blows and then reconciles them, showing that accord is possible between East and West and between pagan and Christian. The poem is crowned by Marfiasa's conversion and Bradamante's marriage. Both women appear equally admirable.

In the *Gerusalemme liberata,* the Hellenistic tradition is represented by Clorinda who is as admirable as Marfisa but proves far less independent. The Christian woman warrior, Gildippe, plays a much smaller role in the poem than Clorinda; Gildippe serves mainly to establish an ideal in marriage: her strength is devoted to aiding her husband, and their mutual devotion is rewarded by assumption into heaven. Clorinda's death demonstrates Tasso's distrust of the Hellenistic tradition. In his view, assertive women must be joined in honorable union to a man who loves and can guide them.

Spenser's *The Faerie Queene* shows a refinement of the traditions. While independent female strength is erratic and misguided, as seen in the example of Radigund, the assertion of natural law is modified to provide a more equal distribution of responsibility between husband and wife. Spenser demonstrates this by telescoping both traditions into the figure of Britomart, who represents the Hellenistic in her courage and ability and the anti-Hellenistic in her desire to play her appropriate role as wife and mother. In Britomart therefore, the dual traditions reach a resolution in a blurring of sexual responsibilities and the triumph of Christianity.

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THE HEROIC PLOT IN EPIC AND ROMANCE: A STUDY OF THE MONSTER-FIGHT MOTIF FROM BEOWULF TO THE *FAERIE QUEENE.*

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University of New Hampshire, 1981.

THIS DISSERTATION focuses on the Heroic Plot or the hero-monster conflict as it appears in five major works: *Beowulf, Tristan, Yvain, Sir Gawain and the Green Knight,* and Book One of *The Faerie Queene.* It traces the survival of this motif from its archetypal deployment in epic song through its various forms in the romance narratives to its ultimate metamorphosis in Christian allegory.

The Heroic Plot is central in *Beowulf,* where heroism is defined in purely physical terms. The monsters are treated seriously as superhuman creatures which must be destroyed in physical combat, and the conflicts are described in vivid detail as occurring within the external world.

In the world of romance, martial prowess is no longer the sole determinant of heroic worth, and the monster-fights correspondingly lose centrality in the narratives. The two major traditions in the use of this motif, the parodic and the symbolic, are best exemplified in *Tristan* and *Yvain* respectively. The fading of belief in the physical reality of monsters is obvious, and the Heroic Plot appears moribund in literary art.

In Sir *Gawain,* however, the motif resurges on the physical plane. The monster-figure is resuscitated with the application of the faery tradition, and the confrontation is taken seriously as a physical encounter within the external world. The nature and function of the conflict are yet drastically altered: the action resolves itself into a psychological ordeal which tests the hero's moral calibre and generates in him a new understanding of the human condition.

The shift from objective to subjective realty in the presentation and use of the Heroic Plot is crystallized in *The Faerie Queene.* Though the monster-fights are delineated in the manner of epic song, the creatures here are primarily externalizations of aspects of the human psyche, and the battles are visualizations of the psychological struggles that take place

within the mind as an individual strives to attain moral stature. Belief in the physical existence of monsters may be dead, but the Heroic Plot lives on in the human imagination.

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Order N° DA 8212794, 249 pages.

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STYLISTIC PARALLELS BETWEEN THE MIDDLE IRISH EPIC *TÁIN BÓ CÚALNGE* IN THE BOOK OF LEINSTER AND TWELFTH-CENTURY NEO-CLASSICAL RHETORIC WITH AN EXCURSUS UPON THE PERSONALITY OF THE REDACTOR.

Dorothy Dilts Swartz, Ph.D.
Harvard University, 1983.

THE REDACTOR of the Book of Leinster *Táin Bó Cúalnge* composed his version of the epic in an elaborate style, employing thirty-one stylistic techniques with close parallels in classical rhetoric, which was being revived in the twelfth century in western Europe. Of the thirty-one techniques, he uses three that had not appeared to an appreciable extent in earlier Irish literature (in parallel with *complexio, anticlimax,* and *antimetathesis)* and greatly increases the representation and complexity of nine devices found also in the slightly earlier Recension I (in parallel with "artificial order," *transitio, similitudo, conlatio, ecphrasis,* balance combined with *divisio, climax* in the classical form, *interpretatio* and *commutatio).* The remaining nineteen techniques, discoverable also in earlier Irish literature, are used systematically in complex and sophisticated forms conforming with classical rhetoric.

As demonstrated in a tabulated comparison with Recension I in the Appendices, the redactor greatly increases the extent and complexity of employment of techniques of organization in parallel with classical *dispositio (exordium, transitio, conclusio* and "artificial order") and of techniques in parallel with the typically classical balance, *divisio* and *enumeratio.* In techniques of comparison, he makes more frequent use of the traditional forms (metaphor, simile, and negation) and of the more complex and typically classical forms *antithesis* and *conlatio,* the detailed parallel. In his descriptions of persons, he uses an order and content conforming more scrupulously with those of neo-classical *ecphrasis.*

He employs the narrative techniques of question-and-answer and "the rhetorical question" more frequently and systematically than they appear in Recension I or in traditional Irish literature. His distinctive use of clusters of synonyms and non-synonyms is close to classical *interpretatio* and *commutatio,* and his employment of techniques in parallel with *paronomasia, homeoptoton, metonymy,* and *iocatio* at times appears to indicate borrowing from an ill-assimilated source.

Early Irish society produced extraordinarily painstaking literary and artistic talents through an exacting training and through a social system discoverable in early Irish laws, annals, and sagas.

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Order N° DA8322453, 318 pages.

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THE *TÁIN BÓ* CÚALNGE AND THE EPIC TRADITION.

Cecile Crovatt Gay Gray, Ph.D.
University of Dallas, 1979.

Director: *M.* E. Bradford.

THIS STUDY presents the first full-length critical reading of the Táin Bó Cúalnge and seeks to present it to an audience primarily familiar with the Classical tradition of epic poetry. It begins with a consideration of the *Táin's* similarities to the Icelandic saga, the Norse *Prose Edda* and the Welsh wondertale. The comparison is made in terms of form, type of reality, and societal function of each kind of narrative. Finally, the *Táin* is defined as a prose epic, structurally more closely related to the Homeric epic than to either the Icelandic family saga or the romantic Welsh *Mabinogion.* The second chapter describes Cúchulainn as he develops in the course of its action. To clarify the argument, it closely compares him with Achilleus. Cúchulainn's metamorphosis from *Märchen* figure to fully human character reveals itself through his combat with Ferdia, his friend and foster-brother, and through his relationship with Fergus, his foster-father. The interrelated structure and themes of the *Táin* are explicated in

detail in the third chapter. The tragedies of Medb, Fergus, and others are contrasted to the role of the victorious Cúchulainn. Once again, the *Iliad* provides a point of comparison: in both works, the epic hero possesses a nature entirely different from that of a tragic character, especially because the sort of honor at stake is quite different in the two types of action.

The fourth chapter discusses the satire and humor which inform this epic's tone. Satire's magical function in the narrative is undercut by scatological, barbaric humor which supports the human element of the characters. And in the final chapter, the epic landscape is discussed: the detailed description of the territory traversed, the onomastic anecdotes, and the whole naturalistic stage upon which this fiction is acted out. The chapter concerns the *Táin's* milieu and discusses the significance of the many small battles which occur between the larger ones. While the first chapters of this study are partially comparative and generic in nature, reading the *Táin* in terms of other heroic poems' structural devices, the final two chapters attempt to show something about the unique excellence of this work, those textual details which define its individuality.

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THE UZBEK ORAL EPIC: DOCUMENTATION OF LATE NINETEENTH AND EARLY TWENTIETH CENTURY BARDS.

Walter Robert Feldman, Ph.D.
Columbia University, 1980.

AS LATE AS THE THIRD DECADE of the twentieth century, recitations of epical tales by semi-professional bards were a popular form of entertainment in the Uzbek countryside. The reciters, called *bakhshis*, were found in every region whose population was largely of tribal Uzbek origin. Although their art utilized both story-telling and music, the bards' primary technique was poetic. The major portion of the verses were composed in a highly developed form derived from local folk-poetry. This complex bardic style also shows the influence of minstrel and popular religious poetry in the Uzbek and Turkmen languages. Certain *bakhshis* absorbed el-

ements of Uzbek written poetry, which reached them through the medium of professional singers. Although the *bakhshis* lived in a rural milieu, they sometimes performed in towns and at the courts of local rulers. No written version of an oral epic (Uz. *dastan)* exists prior to the nineteenth century when several manuscripts were collected and lithographs printed. The major documentation of the genre belongs to the Soviet era.

The present study views the *bakhshi* as an artist within his community. It attempts to summarize and criticize available evidence on the lives and social role of the bards and to determine the extent to which the recorded texts represent the total tradition. This investigation forms a background to an analysis of the poetic technique of the bards of the late nineteenth and early twentieth century.

The first chapter discusses the theory of oral improvisation in the light of the Serbo-Croatian epical material presented by Albert Lord. Chapter two traces the collecting and publishing of Uzbek epical texts. The third chapter describes the function of the *bakhshi* and the various regional centers of epical creativity. Chapter four summarizes the repertoire and indicates the sources of each tale.

Chapter five deals with the formal aspect of bardic poetry. Particular stress is laid upon the message-bearing verses which form the basis of most epical speeches, and upon the use of syntactic positioning. Chapter six demonstrates the arrangement of fixed elements such as epithets and stock themes. Relations with the epical styles of neighboring peoples such as the Kazakhs and Karakalpaks and differences in the usages of individual bards are analyzed. Chapter seven illustrates the influence of Uzbek written poetry on bardic verse. An appendix on the musical element in the epical performance contrasts the oral-improvisatory style of central Uzbekistan with the less verbally developed but more musical minstrel-epics of Khwarezm …

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