A Contribution to the Study of *Laissez Similaires* in the *Chanson de Roland*: Repetition and Narrative Progression in Laisses 133-135

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The concept of the "repetitive group," defined by John S. Miletich's as a recurring group of metrical units (at least five) that are bound together by a common idea or theme, such as the enumeration of armies in laisses 232-34, a boast, a single combat, et cetera,¹ has been useful in the analysis of *laissez parallèles* and *laissez similaires* in the *Chanson de Roland* in that it facilitates the observation of a number of patterns related to the nature and distribution of the repetitions.² Various effects of rhythm and meaning accompany these patterns, many of which contribute significantly to the unfolding of the narrative line, even in *laissez similaires*, which are often viewed as being characterized by a strong element of stasis. In laisses 40-42 of the Oxford version, for example, not only does the technique of the repetitive group emphasize narrative progression by providing a succession of frames that correspond to distinct successive narrative moments but the convergence between Marsilie's and Ganelon's points of view is conveyed stylistically by a merging of two distinct groups into one and a high overall degree of equivalence and parallelism between the repetitive elements involved (Carton "Narrative Progression" 153-54). On the contrary, in laisses 83-85, the differences between Roland's and Oliver's repetitive styles underscore a

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widening gap between the two companions-in-arms. Oliver’s discourse maintains a high degree of repetitiveness in the three laisses while Roland’s features a loosening in the degree of correspondence between the repetitive units and becomes progressively hypotactic (Carton “Patterns of Intensification”).

A close examination of the design of the repetitive group that appears in the three laisses similaires in which Roland finally blows his olifant to call Charlemagne for help, laisse 133-35, reveals an equally interesting architecture and a narratively very dynamic repetitive sequence. The repetitions occur as follows (the first occurrence of the repetitive elements is indicated in italics and the repetitions in boldfaced italics):

133

Rollant ad mis l’olifan a sa buche,
Empeint le ben, par grant vertut le sonet.

1755

Halt sum li pui e la voiz est mult lunge,
Granz XXX. liwes l’oirent il respundre.
Karles l’oït e ses campaigus taites.
Ço dit li reis: «Bataille font nostre hume!»
E Guenelun li respondit encuntrie:

1760

«S’altre le desist, ja semblast grant mençunge! » AOÎ.

134

Li quens Rollant, par peine e par ahans,
Par grant dulor sunet sun olifan.
Par mi la buche en salt fors li cler sancs.
De sun cervel le temple en est rampant.

1765

Del corn qu’il tient l’oïe en est mult grant:
Karles l’entent, ki est as porz passant.
Naimes li duc l’oïd, si l’esculent li Franc.
Ce dist li reis: «Jo oi le corn Rollant!
Une nel sunast se ne fast cumbatant.»

1770

Guenes respunt: «De bataille est il nient!
Ja estes veilz e fluriz e blancs;
Par tels paroles vus resemblent enfant.
Asez savez le grant orgoill Rollant;
Ço est merveille que Deus le soefret tant.

1775

Ja prist il Noples seinz le vostre comant;
Fors s’en eissirent li Sarrazins dedenz,
Sis cumbatirent al bon vassal Rollant;

Oli fant
Study of *Laissez Similaires* 67

Puis od les eews (...) lavat les prez del sanc,
Pur cel le fist ne fust aparissant.

1780 Pur un sul levre vat tute jur cornant.
Devant ses pers vait il ore gabant.
Suz cel n’ad gent ki l’osast querrer en champ.
Car chevalcez! Pur qu’alez arestant?
Tere Major mult est loinz ça devant. » AOI.

135

1785

1790

1795

[1] Repetitive group design and patterns of intensification

One of the main and most visible features emphasized by the highlighting in these three *laissez similaires* is perhaps the relatively scattered distribution of the repetitive units in the second laisse as opposed to the first and third laisse, i.e., a progression from a relatively hesitant initial echo or set of echos in laisse 134 to a firmer and more resounding one in laisse 135. In fact, this increase in the density of the repetitions is only one aspect of a larger pattern of intensification which also involves the relation the repetitive group entertains with the laisse and the verse line, the degree of variation inside repetitive units, and their number, all of which contribute to a heightening of tension that culminates in the repetitions of the third laisse.
[1.1] Repetitive group density: "explosions" and "implosion"

In laisse 134, the relatively hesitant character of the repetitions is due in part to a series of small "explosions" resulting in as many as nine hemistichs being framed as opposed to three in the first laisse and two in laisse 135, which is marked by an overall implosion of the repetitive group. This hesitancy is especially strong in the case of the first explosion, which, with the addition of two full lines inside the frame it creates, is the largest of the series:

Laisse 133

1755 Halt sunt li pui e la voit est mult lunge,

Laisse 134

1765 Del corn qu'il tient l'oi e est mult grant:

The next two frames are created by the expansion of one verse line into two lines through the insertion of two new hemistichs between the first and second hemistichs:

Laisse 133

1757 Karles l'oii e ses campaignes tutes.

Ço dit li reis: «Bataille sunt nostro hame!»

E Guenelun li respondit encountre:

Olifant
This first recurrence of the repetitive group thus features its own pattern of intensification, from a larger frame to two successive smaller frames based on a common design. This gain in density and stability anticipates, without achieving, the tighter distribution of the repetitive units of laisse 135.

[1.2] The repetitive group and the laisse: mismatch and correspondence

The section of text delineated by the repetitions coincides with the structure of the full laisse in none of the three occurrences. Each laisse ends in non-repetitive diction and only in the third instance does the beginning of the repetitive group correspond with the beginning of the laisse. The non-inclusion of the first three hemistichs of laisses 133 and 134 in the repetitive group thus constitutes another aspect of the hesitating nature of the echos observed in the first part of laisse 134, while the tight correspondence between the beginning of the repetitive group and the beginning of the laisse in laisse 135 contributes to their increased intensity and clarity in that laisse. The effect of the mismatch at the end of laisse 134 is two-fold. Because of its size (fourteen-and-a-half lines [1770B-1784] as opposed to one [1760] in laisse 133), the non-repetitive section corresponding to Ganelon’s discourse strongly reinforces the impression of hesitancy felt in laisse 134. It also enhances, by contrast, the impact of the return to repetitive diction and the cor-
respondence between the beginning of the repetitive group and the beginning of the laisse in laisse 135.

[1.3] The repetitive group and the verse line: progressive synchronization

The repetitive group as it appears in laisse 134 is also characterized by a relative lack of synchronization between the repetitive units and the verse line. Out of seven repetitive units, four occur in second hemistich position: 1762B, 1765B, 1767B, and 1769B. This unusual predominance of second-hemistich units results in a rhythmic emphasis on the second unit of the verse line, on its off-beat so to speak, rather than on the first one, as is generally the case. This effect is stronger toward the beginning of the group, with two consecutive occurrences in second hemistich position (1762B and 1765B), and progressively shifts as the rest of the group unfolds according to an alternating pattern consisting of three clusters composed of a second-hemistich and a first-hemistich repetition (1765B+1766A, 1767B+1768A, 1769B+1770A) and separated by two clusters of two non-repetitive units distributed in the same fashion (1766B+1767A, 1768B+1769A). This series ends with a strong repetitive stress on a first-hemistich repetition, "Guenes respunt" (1770A) which, like the pattern of increasing density noted above (see section 1.1), anticipates the distribution of laisse 135, where all repetitions are firmly anchored in the first hemistich in all of the lines in which they occur.

[1.4] Variation in the core of the repetitive group: increased degree of equivalence

The impression of relative hesitancy characteristic of the echos in laisse 134 is also due to the fact that the
repetitions show a looser degree of equivalence with their base unit(s) in that laisse, especially at the beginning of the repetitive group, than they do in laisse 135. In laisse 134, only one unit is repeated verbatim (Ço dit li reis [1758A]/Ce dist li reis [1768A]) and two show strong parallelism in meter, syntax, and diction (e la voiz est mult lunge [1755B]/l'oië en est mult grant [1765B]; Karles l'oît [1757A]/Karles l'entend [1766A]). All of the remaining units (4 out 7) show a strong element of variation at the metric, syntactic and/or diction levels, with hemistich 1769B involving the greatest degree of difference: par grant vertut le sunet (1754B)/sunet sun olifan (1762B); e ses cumpaûgnes tutes (1757B)/si l'esculent li Franc (1767B); Bataille junt nostre hame (1758B)/se ne fust cumbatant» (1769B); E Guenelun li respundit encontre (1759)/Guenes respunt (1770A). In laisse 135, on the other hand, out of eleven repetitive group units, seven show strong parallelism in meter, diction, and syntax, three being repeated verbatim, "Li quens Rollant" ([1761A]/1785A), "De sun cervel" ([1764A]/1786A), and "Ce/Ço dist li reis" ([1768A]/1789A), and four showing variation essentially limited to changes in morphology, word order, and substitutions of words that belong to the same semantic field: le temple en est rumpant (1764B)/rumput en est li temples (1786B); Guenes respunt (1770A)/Respont dux Neimes (1790A); Karles l'entent (1766A)/Karles l'oît (1788A)—verbatim if compared to 1757A: si l'esculent li Franc (1767B)/e ses Franceis l'entendent (1788B). The other sets feature strong variation in meter but either retain a relatively high degree of equivalence in diction and syntax (par peine e par ahans [1761B]/Par grant dulor sunet sun olifan [1762]/L'olifan sunet a dulor e a peine [1787]) or contain at least one main word ("buche" and "bataille") in common with the base occurrence: Par mi la buche en salt fors li cler sancs (1763)/ad la buche sanglente (1785B);De bataille est il nient! (1770B)/Bataille i ad (1791A). No repetitive unit in laisse 135 displays as much variation as hemistichs 1767B (...e ses cumpaûgnes tutes [1757B]/si l'esculent li Franc [1767B] and
1769B (Bataille funt nostre hume [1758B]/se ne fust cumbatant [1769B]) in laisse 134.

[1.5] Increased number of repetitive group units

Finally, the pattern of increased emphasis on repetitive diction observed in the foregoing sections also includes a quantitative increase which involves a kind of incremental or "snowball" effect. In laisse 134, the longest of the set, only seven units belong to the repetitive group as opposed to eleven in laisse 135. Out of these seven repetitive group units, two are dropped from the repetition in laisse 135 (e la voiz est mult lunge [1755B]/l'oïe en est mult grant [1765B] and Bataille funt nostre hume [1758B]/se ne fust cumbatant [1769B]) while six units that appear for the first time in laisse 134 are picked up by the repetitive group in laisse 135: Li quens Rollant ([1761A]/1785A); De sun cervel le temple en est rumpant (1764)/De sun cervel rumput en est li temples (1786); Par mi la buche en salt fors li cler sanhs (1763)/ad la buche sanglente (1785B); par peine e par ahans/Par grant dulor (1761B, 1762A)/a dulor e a peine (1787B); De bataille est il nient ! (1770B)/Bataille i ad (1791A).

[2] Repetitive group design and emphasis on successive moments

All the features described above point to a very dynamic use of the repetitive group and repetition in general which is intimately connected with narrative progression. Through the echos corresponding to the repetitions, the sound of Roland's olifant not only permeates the whole passage, but progressively acquires more precision, definition, density, and perhaps power as Charles and the Franks pause and interpret it. These echos mark the duration of, to use Stephen Nichols'
words, the "period of hesitation in which the Francs seek a meaning for the persistently echoing horn which will be less ghastly than the truth which finally is borne home to them by the insistent strains of the Olifant" (82). As those strains become denser and louder in laisse 135, all possible doubts disappear, the exchange with Ganelon is abruptly interrupted, and the decision is irrevocably made to return and rescue the rearguard. But the function of the repetitive group in these three laisses similaires is not limited to the underlying mimetic representation of the sound of the horn as it is perceived by Charles and the Franks. The repetitions also dramatically emphasize the successive moments constituting the scene through both the mismatch between the laisse and the repetitive group and framing techniques, as in laisses 40-42 and 83-85, as well as through an inversion of some of the repetitive elements (lines) constituting the repetitive group.

[2.1] Mismatch and narrative composition

One of the effects of the mismatch between the laisse and the repetitive group is to isolate three distinct moments in the recognition of Ganelon's treason by situating them at the end of the laisse and entirely outside the cluster delineated by the repetitive group in each laisse, thus clearly setting them against the backdrop constituted by the scene delineated by the repetitive group and depicting the persistent sound of Roland's horn: (1) Ganelon's first and rather surprising answer to Charles in laisse 133 (1760); (2) Ganelon's dismissal of the importance of the sound of the horn in laisse 134 (1770B-1784); (3) Charles' and Naimes' realization of Ganelon's treason and the decision to return to help the rearguard. This progression basically corresponds to the one described by Jean Rychner in his short analysis of laisses 133-35 (98). But contrary to what Rychner suggests, narrative progression in this laisse set involves more than the last part of the laisse, Ganelon's and Naimes' answers, and
the anticipatory phrase "Naimes li duc l'oïd (1767A). A similar effect or emphasis on new narrative elements results from the lack of coincidence between the laisse and the repetitive group at the beginning of the laisse in laisses 133 and 134, where two distinct and successive narrative moments are also highlighted by their not being included in the repetitive group: (1) Roland putting the olifant to his lips before blowing into it (1753, 1754A);8 (2) the immense pain that soon (but not immediately) results from the hero’s effort (1761, 1762A).

[2.2] Framing

The effect of emphasis on new narrative elements resulting from the technique of framing is often very similar to that of the mismatch just mentioned, which in fact may be described as a kind of frame involving a laisse boundary on the one hand and a repetitive group boundary on the other. In laisse 134 such emphasis occurs in several frames, the first one highlighting the graphic description of Roland's suffering, a notion which, as noted at the end of the preceding section, is introduced in the first hemistichs of that laisse:

Par grant dulor sunet sun olifan.
Par mi la buche en salt fors li cler sancs.
De sun cervel le temple en est rumpant.

1765 Del corn qu'il tient l'oie en est mult grant:

An analogous effect occurs in the following frames:

1766 Karles l'entent, ki est as porz passant.
Naimes li duc l'oïd, si l'escultent li Franc.

1768 Ce dist li reis: «Jo oi le corn Rollant!
Une nel sunast se ne fast cumbutant.»

Here, the first frame (1766-67) highlights the introduction of Naimes into the scene (Rychner 98)9 and

Olivant
the second one (1768-69) Charles' reaction to Ganelon's first remark in laisse 133, "S'altre le desist, ja semblast grant mençunge" (1760). The following laisse, laisse 135, divides the reaction into two smaller frames and two characters, taking the action one step further and emphasizing Charles and Naimes' assessment of the intensity of Roland's efforts and suffering:

Ço dist li reis: «Cel corn ad hung a lunge aleine!»

Respont dux Neimes: «Baron i fait la peine!
Bataille i ad ... 

[2.3] Inversion of repetitive elements

One feature that distinguishes the repetitive group of laisses 133-34 from those in laisses 40-42 and 83-85 is a change in the order of appearance of the repetitive elements. In laisse 134, they strictly follow the same order as in laisse 133 but in laisse 135 the order of the repetitive elements situated at the beginning of the group/laisse is inverted:

134
1761 Li quens Rollant, par peine e par ahans, (a)
Par grant dolor sunet sun olifan.
Par mi la buche en salt fors li cler sancs. (b)
De sun cervel le temple en est rumpant.

135
1785 Li quens Rollant ad la buche sanglente. (b)
De sun cervel rumput en est ti temples.
L'olifan sunet a dulor e a peine. (a)
...

In laisse 135, as in laisse 134, "Li quens Rollant" forms the core of the vers d'intonation but the first two lines contain the reference to Roland's bloodied mouth and burst temples ([b]: 1785-86) and are followed by the more general statement on the pain the hero is enduring while blowing the horn ([a]: 1787).
This variation, which occurs at the moment the echos associated with Roland's horn reach their climax, results in the coincidence between the beginning of the new laisse and of the repetitive group with a new narrative moment, a new development. The head injuries shown in laisse 134 in their progressive dimension are now presented in their completed aspect. This progression is clear in the case of the internal (occurring inside a repetitive unit) morphological substitution of "rumput" (1786B) for "rumpant" (1764B), which is obviously not caused by a need for assonance, but is also present in the description of the blood in Roland's mouth, the adjective "sanglente" (1785B) denoting a state, a result, in laisse 135 rather than the action referred to by "en salt fors li cler sancs" (1763B) in the previous laisse. The change in the order of the repetitive elements in laisse 135 maintains the narrative forward thrust by placing at the beginning of the laisse the elements that, in spite of the high degree of repetition, contain new information.

[3] Stasis in laisses 133-35?

Thus, in laisses 133-35, narrative progression occurs not only in the section of the laisse devoted to Ganelon's and Naimés' responses or, more generally, in connection with non-repetitive elements, but also in the repetitive units themselves. This is obvious in the case of introduction-to-speech formulas and formulaic expressions ("Ce/Ço dist li reis" [1768A, 1789A], "Guenes respunt"/"Respont dux Neimes" [1770A, 1790A]) and of hemistichs like "se ne fust cumbatant" (1769B) and "Bataille i ad" (1791A), which all refer to the continuation of the exchange started by Charles and Ganelon in laisse 133. But in fact, in this three-laisse set, even those units/lines that appear to be the most "static," to use a term sometimes associated with laisses similaires, seem to contribute in a significant fashion to the advancement of the narrative line. For ease of reference, I have underlined all such units in laisses 134 and 135:

Olifant
Following the mention of Roland’s injuries in laisse 135, the line "L’olifan sunet a dulor e a peine" (1787B) does not appear to be a mere restatement of an event mentioned in the previous laisses but should be interpreted as capturing that event in its progressive dimension. It tells us in a paratactic manner that while Charles and Ganelon are talking and the Franks listening, and while his own physical condition is inexorably worsening, Roland continues to blow the olifant. It is, I believe, in this way that the other repetitive group units that appear to contribute little or no new information to the narrative line must be understood: "Karles l’oït e ses Franceis l’entendent" (1788) in laisse 135 and "l’oïe en est mult grant" (1765B), "Karles l’entent" (1766A), and "si l’escultent li Franc" (1767B) in the previous laisse. Interestingly, of the seven "more static" units (out of eighteen that belong to the repetitive group in laisses 134-35), six refer exclusively to the sound of Roland’s olifant and to Charles and the Franks, who are listening, i.e., to the narrative elements.
whose time frame corresponds to the duration of the entire scene recounted in laisses 133-35.\textsuperscript{12}

Conclusion

Scholars generally associate the lyrical dimension of *laissses similaires* to a temporary slowing down of the narration or even its haft in time (Rychner 93-100; Fleischman 71,75), or a blurring of the chronology of events (Auerbach 105, Payen 111), as well as to the strong rhythmic and musical component that results from the interplay of repetition and variation (Paquette). In laisse 133-35, if the action is slowed down, the unfolding of the time line is not stopped, blurred, or disrupted in any way. In fact, on the contrary, the repetitions seem to emphasize the passage of time, to mark its relentlessness. Each new reference to the blowing of the horn is accompanied by a worsening of the physical condition of the hero. While Charles and the Franks are listening, time, precious time is passing and the tension increases. The only pause in laisses 133-35 is the pause in the physical progression of Charles and the Franks and not one in the narrative line. Of course, the "lyrical" and musical dimension generally attributed to repetition in *laissses similaires* is present but it contributes to the unfolding of the narrative line, accompanying it and even emphasizing it rather than opposing it. If indeed "le langage tend à se faire musique (Boutet 125), as Jean-Marcel Paquette ("Métamorphose" 100) and Dominique Boutet have observed, the organization of this music in turn generates meaning. The repetitions describing Roland blowing the horn become the sound of the horn. Their rhythm becomes its rhythm as it is perceived by the characters who are interpreting it. It becomes the rhythm of their hesitation, their "confusion" (laisse 134), and their "complete realization" of the seriousness of the call (laisse 135), to use the terms chosen in the English version of Auerbach's own description of the development of the passage (104).

\textit{Olifant}
NOTES

1 For a detailed discussion of the definition of the repetitive group, see Carton, "Oral-Traditional Style" 97-114. For a bibliography of John Miletich's work on "elaborate style," which includes the repetitive group, see Carton, "Diminution" 43-45. Although diction and syntax are generally the same or similar in corresponding repetitive group units (hemistichs in the case of the Roland), a certain (and, as may be seen in the present study, in some instances a considerable) amount of variation may occur, both in their composition and combination. For a hemistich to belong to a repetitive group, however, it must contain a repeated idea with enough semantic weight to clearly attach it (the hemistich in question) to the thematic patterning of the repetitive group.

2 For a series of excellent analyses examining the rhythms associated with repetition and variation in laisses similaires, see Paquette's articles. See also Heinemann, L'Art métrique, especially the section entitled "Sémantisme de l'écho" (227-36).

3 The text is that of the Mortier edition of the Oxford Roland. The correspondence between the repetitive elements is as follows (numbers given are line numbers; A and B refer respectively to first and second hemistichs; parentheses indicate the base occurrence[s] of the corresponding repetitive elements): (Laisse 133)/laisse 134: (1754B)/1762B; (1755B)/1763B; (1757A)/1766A; (1757B)/1767B; (1758A)/1769A; (1759)/1770A. (Laisse 133, 134)/laisse 135: (1761A)/1785A; (1763)/1785B; (1764)/1786; (1754B, 1762B)/1787A; (1757A, 1766A)/1788A; (1757B, 1767B)/1788B; (1758A, 1768A)/1789A; (1759, 1770A)/1790A; (1770B)/1791A.

4 "Explosion" refers to an expansion that results from the addition of non-repetitive units between the repeated units constituting a repetitive group. "Implosion" designates the opposite phenomenon, the elimination of elements which appear within the section of text delineated by the repetitive group in a second or subsequent occurrence of the latter.

21, 3-4
80  Jean-Paul Carton

5 Laisse 134 also contains one implosion and laisse 135 a small explosion but these do not offset the overall rhythmic tendency and effect created by the dominant distribution pattern of repetitive group units in each laisse. They are as follows:

Implosion in laisse 134

1755 ................................ e la voiz est mult lunge,
   Granz XXX. liwes l'oïrent il respondre.
   Karles l'oît ... 
1765 ................................ l'oïe en est mult grant:
   Karles l'entent ...

Explosion in laisse 135

1770  Guenes respunt: «De bataille est il nient!
1790  Respont dux Neimes: «Baron i fait la peine!
   Bataille i ad ...

6 Repetitions do occur in line 176l and hemistich 1762A, but the level of echo that characterizes the repetitive group does not begin before the fourth hemistich of laisse 134 ("sunet sun olifan" [1762B]) and is in fact not felt until later, when the listener/reader has perceived enough repeated units to grasp them as a group. In fact, the repetitions in line 176l and hemistich 1762A are also part of a pattern of hesitancy that results from a series of false starts, unfulfilled expectations, and slight effects of surprise. Although the recurrence of the word Rollant in the first line of laisse 134, because of its position in the first hemistich at the core of the vers d'intonation (Rychner 71 - 72), immediately creates a parallel with the beginning of the previous laisse, this effect of parallelism is thwarted by the absence of "ad mis" and of its complements. Instead, another echo consisting of the preposition par + noun (1061B) reminds the listener/reader of another hemistich in laisse 133, "Par grant vertut le sunet" (1754B), thus creating a new effect of parallelism, but the verb that follows the structure par + noun in laisse 133 (sunet) does not appear right away in laisse 134. The structure par + noun is repeated (1062A), this time with the adjective grant, thus reinforcing and prolonging the echo based on hemistich 1754B before the progression is resolved

Olifant
in the first repetitive group unit of laisses 133-34, hemistich 1762B.

7 For another effect of this mismatch see section [2.1] of this article.

8 Of course, here the emphasis is retrospective and occurs when the listener/reader perceives the repetitions in laisse 134.

9 In the case of "ki est as porz passant" (1766B), a hemistich with all of the characteristics of a filler, or even "Del corn qu'il tient" (1765A), the framed elements bring little to the narrative line and the dominant effect is the impression of hesitation and duration ("Cel corn ad lunge aleine !" [1789B]) created by the spacing out of the echos. (Not to be forgotten, however, is that "ki est as porz passant" [1766B] also echoes the two debates between Roland and Oliver [1071B], [1703B]).

10 Interestingly in this regard, line 1769 echoes not only Charles' initial comment but also Ganelon's first response by its argumentative conditional clause.

11 To be noted in this sequence is the shift from "la voiz" in 1755B ("e la voiz est mult lunge") to "l'oïe" in 1765B, which involves one from a conotation of origin, "la voiz," to one of perception, from the "sender" to the "receiver" and thus endows the repetition with a new dynamic element.

12 Hemistich 1762B, "sunet sun olifant," also refers to the sound of the olifant but functions in a somewhat different way since it indirectly contributes to bringing new information to the narrative line through its adverbial complements "par peine e par ahans,/Pâr grant dulor" (1761B-1762A).
WORKS CITED


21, 3-4