

A Contribution to the Study of *Laisses 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,<sup>1</sup> has been useful in the analysis of *laisses parallèles* and *laisses 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.<sup>2</sup> Various effects of rhythm and meaning accompany these patterns, many of which contribute significantly to the unfolding of the narrative line, even in *laisses 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

widening gap between the two companions-in-arms. Oliver's discourse maintains a high degree of repetitiveness in the three *laissez* 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 *laissez 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 sunet.*
- 1755  
 Halt sum li pui *e la voiz est mult lunge,*  
 Granz .XXX. liwes l'oïrent il respundre.  
*Karles l'oït e ses cumpaignes tutes.*  
*Ço dit li reis: «Bataille funt nostre hume!»*  
*E Guenelun li respundit encuntre:*
- 1760  
 «S'altre le desist, ja semblast grant mençunge! » AOÏ.
- 134  
*Li quens Rollant, par peïne e par ahans,*  
*Par grant dulong 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'oïe en est mult grant:*  
*Karles l'entent, ki est as porz passant.*  
*Naines li duc l'oïd, si l'esculent li Franc.*  
*Ce dist li reis: «Jo oi le corn Rollant!*  
*Une nel sunast se ne fust combatant.»*
- 1770  
*Guenes respunt: «De bataille est il nient!*  
 Ja estes veïlz e fluriz e blancs;  
 Par tels paroles vus resezblez 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 combatirent al bon vassal Rollant;

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- Puis od les ewes (...) 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 querre en champ.  
Car chevalcez! Pur qu'alez arestant?  
Tere Major mult est loinz ça devant. » AOL.
- 135
- 1785 *Li quens Rollant ad la buche sanglente.*  
*De sun cervel rumput en est li temples.*  
*L'olifan sunet a dolor e a peine.*  
*Karles l'oït e ses Franceis l'entendent.*  
*Ço dist li reis: «Cel corn ad lunge aleine!»*
- 1790 *Respont dux Neimes: «Baron i fait la peine!*  
*Bataille i ad, par le men escientre.*  
Cil l'at trait ki vos en roevet feindre.  
Adubez vos, si criez vostre enseigne,  
Si sucurez vostre maisnee gente:
- 1795 Asez oez que Rollant se dementet!»<sup>3</sup>

### [1] Repetitive group design and patterns of intensification

One of the main and most visible features emphasized by the highlighting in these three *laisses 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"<sup>4</sup> 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.<sup>5</sup> 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

..... *par grant vertut le sunet.*  
1755 Halt sunt li pui e la voiz est mult lunge,

Laisse 134

..... *sunet sun olifan.*  
Par mi la buche en salt fors li cler sancs.  
De sun cervel le temple en est rumpant.  
1765 Del com qu'il tient l'oïe en 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'oït e ses cumpaignes tutes.*  
*Ço dit li reis: «Bataille funt nostre hume!»*  
*E Guenelun li respundit encuntre:*

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## Laisse 134

*Karles l'entent, ki est as porz. passant.  
 Naines li duc l'oïd, si l'esculent li Franc.  
 Ce dist li reis: «Jo oi le corn Rollant!  
 Unc nel sunast se ne fust cumbatant.»*

1770 *Guenes respunt.*

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 *laises* 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,<sup>6</sup> 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*.<sup>7</sup> 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

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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'oïe en est mult grant* [1765B]; *Karles l'oït* [1757A]/*Karles l'entend* [1766A]). All of the remaining units (4 out of 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 cumpaignes tutes* (1757B)/*si l'esculent li Franc* (1767B); *Bataille funt nostre hume* (1758B)/*se ne fust cumbatant»* (1769B); *E Guenelun li respundit encuntre* (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)/*rumpunt en est li temples* (1786B); *Guenes respunt* (1770A)/*Respont dux Neimes* (1790A); *Karles l'entent* (1766A)/*Karles l'oït* (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 dolor sunet sun olifan* [1762]/*L'olifan sunet a dolor 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 cumpaignes 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 sancs* (1763)/*ad la buche sanglente* (1785B); *par peine e par ahans/Par grant dulong* (1761B, 1762A)/*a dulong 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'

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words, the "period of hesitation in which the Franks 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 *laises 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 *laises* 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 Naimés' 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 *laises* 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 Naimés' answers, and

the anticipatory phrase "*Naines 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 *laisse* 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);<sup>8</sup> (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 d'olor *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.  
*Naines li duc l'oïd, si l'esculent li Franc.*  
 1768 *Ce dist li reis:* «Jo oi le corn Rollant!  
 Une nel sunast *se ne fust cumbatant.*»

Here, the first frame (1766-67) highlights the introduction of *Naines* into the scene (Rychner 98)<sup>9</sup> and

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the second one (1768-69) Charles' reaction to Ganelon's first remark in *laisse* 133, "S'altre le desist, ja semblast grant mençunge" (1760).<sup>10</sup> 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 lunge aleine!»*  
 1790 *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 *laisse*s 133-34 from those in *laisse*s 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 *Li quens Rollant ad la buche sanglente. (b)*  
 1785 *De sun cervel rumput en est ti temples.*  
*L'olifan sunet a dolor 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 "rumpu" (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 *laisse*s 133-35?

Thus, in *laisse*s 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 *laisse*s *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 *laisse*s 134 and 135:

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- 134  
*Li quens Rollant, par peïne e par ahans,  
 Par grant dulong 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'oïe en est mult grant:*  
*Karles l'entent, ki est as pont passant.  
 Naimes li duc l'oïd. si l'escultent li Franc.  
 Ce dist li reys: «Jo oi le corn Rollant!  
 Une nel sunast *se ne fust cumbatant.*»*
- 1770 *Guenes respunt. «De bataille est il nient  
 ...*
- 135
- 1785 *Li quens Rollant ad la buche sanglente.  
 De sun cervel rumput en est li temples.  
 L'olifan sunet a dulong e a peïne.  
 Karles l'oït e ses Franceis l'entendent.  
 Ço dist li reys: «Cel corn ad lunge aleine!»*
- 1790 *Respont dux Neimes: «Baron i fait la peïne!  
 Bataille i ad, par le men escientre.  
 ...*

Following the mention of Roland's injuries in *laisse* 135, the line "L'olifan sunet a dulong e a peïne" (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),<sup>11</sup> "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 *laissez* 133-35.<sup>12</sup>

### Conclusion

Scholars generally associate the lyrical dimension of *laissez similaires* to a temporary slowing down of the narration or even its halt 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 *laissez* 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 *laissez 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).

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## 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 *laises 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)/1765B; (1757A)/1766A; (1757B)/1767B; (1758A)/1768A; (1758B)/1769B; (1759)/1770A. (Laises 133, 134)/laisse 135: (1761A)/1785A; (1763)/1785B; (1764)/1786; (1754B, 1762B)/1787A; (1761B-1762A)/1787B; (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.

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'oirent il respundre.  
 Karles l'oït ...

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 1761 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 1761 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

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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, "suset 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,/Par grant dulong" (1761B-1762A).

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