

福山大学 大学教育センター 大学教育論叢
第4号（2017年度） 2018年3月発行

Juxtaposed Adjectives in *Troilus and Criseyde*

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『トロイルスとクリセイデ』における並列された形容詞について

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ABSTRACT

This paper mainly deals with the juxtaposed adjectives in Chaucer's *Troilus and Criseyde*. In the first part, discussions are carried out from a perspective of statistics. As a result, Troilus's and Criseyde's uses of such adjectives are found to have formed an obvious contrast. The second part of this paper is based on a comparison of *Troilus and Criseyde* and its Italian source *Il Filostrato*, aiming to find out the techniques Chaucer used when composing and adapting. It is found that Chaucer actually made a flexible use of juxtaposed adjectives and succeeded in making the story more concrete and vivid. Moreover, he also used such adjectives to indicate the psychological changes of the characters.

Keywords: juxtaposed adjectives, *Troilus and Criseyde*, *Il Filostrato*

1. Introduction

This paper picks up all the juxtaposed adjectives in *Troilus and Criseyde* (hereinafter referred to as *Tr*) and classified them into various categories based on their addressers and addressees, the objects they modified, etc. Analyses will firstly be carried out by using statistics. After that, an observation of Chaucer's techniques in composition and adaptation will be given through a comparison of *Tr* and its Italian source *Il Filostrato* (hereinafter referred to as *Fil*). I use the term "juxtaposed adjectives" rather than "adjective pairs" ascribable to the studies of "word pairs", because some of the targets chosen for this study go beyond the definition of "word pairs". However, since this study is closely connected with the studies of "word pairs", it is necessary here to review the previous studies of "word pairs".

Most of the previous studies on "word pairs" in Middle English chose prose works as their targets. Among them Koskenniemi (1968) should have the privilege to be mentioned first. It includes more than ten closely selected prose works in Old English and Early Middle English. Notable for its careful reading of the texts, it is probably by far the most comprehensive work on "word pairs" in the English language. Besides, due to their high frequency, discussions of both "word pairs" and "triplets" are included in the studies of the "clergial style" or "crucial style", as seen in Bornstein (1978) and Burnley (1986).

Shigehiro Aoki is also a productive scholar of "word pairs". His study covered many prose works in Middle English and attempted to analyse "word pairs" from various perspectives, such as the reasons why they are used (2010), their "dramatic effects" (2013), their connections with metaphor (2014) and so on. Tani (2008) gave a relatively thorough observation on all the prose works of Chaucer, which not only introduced the frequency of "word pairs" in each work, but also placed emphases on such issues as the pairs Chaucer added when adapting.

However, previous studies of the "word pairs" in Chaucer's poems are much rarer. As far as I have discovered,

these studies are limited. Elliot (1974: 99-103) treated some instances of “alliterative pairs” and Jimura (2005) focused on some collocation patterns. They two concentrated only on the scope of “pairs”.

Furthermore, there are not many previous studies of Chaucer’s techniques of adaptation or translation either: Machan (1985) provided a detailed analysis based on *Boece* and a six-hundred-line comparison of Chaucer’s “Melibee” and Burnley (1986) treated the corresponding lines of its French source *Livre de Melibee*.

Despite all those mentioned above, there have been few or no detailed analyses of Chaucer’s juxtaposed adjectives in *Tr*, let alone the practice of comparing them with its Italian source.

The following are the criteria on which I am based when choosing the instances.

1) Except for the typical “adjectives pairs” such as “false and wikked”, “dymme and donne” and “fair and goodly” this study also includes instances in which the adjectives are paralleled semantically. Therefore, although those in bold in the following instances can hardly be treated as “adjective pairs”, they are selected as “juxtaposed adjectives” in this study.

(1) For he bicom the **frendlieste** wight,
The **gentilest**, and ek the **mooste fre**,
The **thriftiest**, and oon the **beste** knyght (*Tr* 1. 1079-81)¹

(2) **Yong, fressh, strong,** and **hardy** as lyoun;
Trewe as stiel in ech condicioun; (*Tr* 5. 830-31)

Besides, such adjectives as those in (3), which have the object they modify both as premodifier and postmodifier are treated as juxtaposed in this study as well.

(3) T’abregge with thi **bittre** peynes **smerte**; (*Tr* 4. 426)

2) The juxtaposed adjectives have to be those which modify the same object. However, those which modify synonyms and near-synonyms as well as alternative names for referring to the same things are also included in this study.

(4) That **trewe** man, that **noble gentil** knyght, (*Tr* 2. 331)
(5) “O **cruel** god, O **dispitouse** Marte, (*Tr* 2. 435)

3) Such adjectives as “dear” and “lief” which are used as vocatives are excluded from this study, for on most occasions they are used idiomatically rather than to describe the addresser’s real evaluation of the character he/she is talking about. The following are such instances.

(6) ... “Parde, *leve* brother *deere*, (*Tr* 4. 541)
(7) ... “Gladly, *leve* nece *dere*! (*Tr* 2. 251)

2. Juxtaposed adjectives of *Tr* in statistics

2.1 Juxtaposed adjectives and their addressers

A total of 186 examples are collected as representative examples and Table 1 below shows the results of them according to their addressers and addressees.

Table 1. Juxtaposed adjectives and their addressers

Addressers	Addressees	Frequency	Subtotal
Narrative	×	72	72
Troilus	T	15	45
	C	12	
	T (N)	11	
	P	5	
	others	2	
Pandarus	T	17	36
	C	16	
	P (N)	2	
	P	1	
Criseyde	C	9	25
	T	6	
	C (N)	4	
	P	3	
	D	3	
Others	×	×	8
Total			186

Note: N=Narrator, C=Criseyde, T=Troilus, P=Pandarus, D=Diomedes. Besides, as it is also put forward by Nakao (2004:74-75, 94) and Nakao (2013:114-15, 120-21), the narrator in *Tr* plays two different roles, one to state the story objectively and the other to share the characters' emotion and express it subjectively. Therefore, those which appear in the narrative parts but are obviously written subjectively from the characters' perspectives are distinguished from those common objective ones, and marked as T (N), P (N) and T (N) respectively. The mark "×" indicates no specific addressees.

It is helpful to quote Jimura (2005: 95) here, in which the number of words used by the characters are listed. According to the study, there are a total of 65,522 words in *Tr*, among which the narrator uses 27,762 words, Pandarus 14,223 words, Troilus 11,355 words and Criseyde 8,985 words. The words Troilus uses occupy about 17% of the whole work. However, as we can read from Table 1, 45 examples are used by Troilus, which represent about 24% of the whole sample. Besides, although Pandarus uses 25% more words than Troilus, Table 1 shows that there are more examples in Troilus's speech than those found in Pandarus's. According to all these, there is no doubt that compared with other addressers, Troilus's speech features a higher percentage of juxtaposed adjectives.

A detailed observation shows that although Troilus talks more to Pandarus in the whole story, he uses twice as many juxtaposed adjectives in his dialogue with Criseyde. Moreover, throughout the whole story, juxtaposed adjectives appear with the highest frequency in Troilus's letter to Criseyde in Book V, in which he uses five pairs of adjectives to show that his pain is "aspre" and "smerte", his feeling is "dredful" and "trewe", his sigh is "sorwful" and "sike", his sorrow is "unresty" and "soore" and that his tears are "sorwful" and "salte". These juxtaposed adjectives are given below.

- (8) That ye me lefte in **aspre** peynes **smerte**, (*Tr* 5. 1326)
- (9) "For which to yow, with **dredful** herte **trewe**, (*Tr* 5. 1331)
- (10) But humbly, with **sorwful** sikes **sike**, (*Tr* 5. 1354)

(11) Yow write ich myn **unresty** sorwes **soore**, (*Tr* 5. 1355)

(12) Of **sorwful** teris **salte** am waxen welles; (*Tr* 5. 1374)

It is undeniable that repeating two similar meanings twice has the function to place emphases. Among these five pairs of adjectives, according to *Historical Thesaurus of the Oxford English Dictionary*, “aspre” and “smerte”, “sorwful” and “sike” are two pairs of synonyms. Together with the alliterative “sorwful” and “salte”, these three pairs obviously stressed Troilus’s sorrow. As to the remaining two examples, we can find that the word “dredful” in (9) sounds actually ironic in contrast with “dredful” in Book II where Troilus is also “dredful” when he rides pass Criseyde’s house just after he has sent his first letter to Criseyde via Pandarus, see (13) below.

(13) With that he gan hire humbly to saluwe
With **dredful** chere, and oft his hewes muwe;
And up his look debonairly he caste,
And bekked on Pandare, and forth he paste. (*Tr* 2. 1257-60)

The same dreadful Troilus, similarly being dreadful due to Criseyde, but with ironically different reasons: in Book II Troilus is “dredful” for not behaving well in front of Criseyde, and in Book V he is “dredful” lest she should betray him.

The word “trewe” which is juxtaposed with “dredful”, is a keyword throughout the story. It reminds us of the scene when Troilus first meets Criseyde and tells her that he wants to be her “verray, humble, trewe” lover.

(14) “And I to ben youre -- **verray, humble, trewe**,
Secret, and in my paynes pacient, (*Tr* 3. 141-2)

Troilus is still “trewe” to Criseyde, and here he most probably wants to indicate to Criseyde not to be “untrewe”. In this same letter, he stated this feeling explicitly: “ye soone upon me rewe, [a]s wisly as in al I am you trewe” (“have pity upon me soon, as certainly as I am true to you in everything”).

(15) Right as youre herte ay kan, my lady free,
Devyse, I prey to God so moot it be,
And graunte it that **ye soone upon me rewe**,
As wisly as in al I am yow trewe. (*Tr* 5. 1362-65)

However, Troilus’s prayer does not come true, for Criseyde finally decides to be “trewe” to Diomedes.

(16) To Diomedes algate I wol be **trewe**. (*Tr* 5. 1071)

In addition, it is worthy to mention here that “unresty” in (11) was only used once in all of Chaucer’s works. Shimogasa (1976: 62-63), which made a detailed analysis on Chaucer’s “‘UN’-words”, put forward that there are 87 headings of “‘UN’-words” in *Boece*, 66 in *Tr* and 27 in the “Parson’s Tale”. Compared with Chaucer’s other works, the frequency in those three works is higher. He concluded that all of the three works are translated works and the higher frequency of “‘UN’-words” in them may be the result of literal translation. However, this is not necessarily true of *Tr*.

The first four lines of the corresponding part of the stanza which includes “unresty” is quoted below.

- (17) Ma per ciò che a me convien piacere “But since it is fitting that all that pleaseth thee,
 quanto a te piace, rammarcar non m’oso, pleaseth me, I dare not complain,
 ma, **quanto umile posso, il mio parere** but as humbly as I can, I write thee my mind,
 ti scrivo, piú che mai d’amor focoso, (*Fil.* 8. 55. 1-4) more glowing with love than ever before,²

The Italian source merely says “quanto umile posso” (as humbly as I can), I write you “mio parere” (my mind). However, as we can see in quotations (10) and (11), Chaucer not only inserted the above-mentioned alliterative “with sorwful sikes sike”, but also changed “mio parere” into “myn unreste sorwes soore”. Therefore, it is clear that “unreste” is not used due to literal translation. It is interesting, then, to observe why this adjective is used here or at least for what kind of reasons can a person be “unreste”.

Since “unreste” is only used once in all of Chaucer’s works, it is worthwhile to examine and grasp the implications of the uses of its noun, i.e. “unreste” which, according to *OED*, means: “Absence of rest; disturbance, turmoil, trouble”. There are 8 lines found which include “unreste” in all of Chaucer’s works and all of them are summarized in the following table. The two left columns show the works and specific lines which include “unreste” respectively and the rightmost column shows the detailed causes to the “unreste”.

Table 2. The lines which include “unreste” in all of Chaucer’s works.

Works	Specific lines	“Unreste” in detail
WBT	1104. “Is this,” quod she, “the cause of youre unreste ?”	The knight has to marry the ugly, old woman.
FrT	1495. Upon a man and doon his soule unreste	The torment caused by the demon to people’s soul
CIT	719 She shewed wel, for no worldly unreste	“Unreste” such as losing her children
<i>Bo 4</i>	Pr6. 178-83 “But thou mayst seyn, ‘What unreste may ben a worse confusioun than that gode men han somtyme adversite and somtyme prosperite, and schrewes also han now thingis that they desiren and now thinges that thei haten?’	Being confused at the doom
<i>Tr</i>	4. 879 That cause is of this sorwe and this unreste .	Criseyde will be exchanged.
	5. 1567 That, what for sorwe, and love, and for unreste ,	Ector’s death and Criseyde’s possible betrayal.
	5. 1604 “Grevous to me, God woot, is youre unreste ,	“Unrest” caused by Criseyde’s delay.
<i>LGW</i>	1339 Tak now my soule, unbynd me of this unreste !	The man she loved broke his promise and fled away.

Note: WBT=The Wife of Bath’s Tale, FrT=The Friar’s Tale, CIT=The Clerk’s Tale, *Bo 4*=*Boece*, Book IV, *LGW*=*The Legend of Good Wommen*.

Except for those two examples marked in grey in the above table, in which it is hard to clarify, “unreste” are all used to stand for extremely harsh sorrows or troubles.

In WBT, since the knight has to marry the ugly, old woman, he tells her directly that the cause for his “unreste” will never be amended and that he is so frustrated that he would rather let God break his heart.

- (18) “Amended?” quod this knyght, “Allas, nay, nay!

It wol nat been amended nevere mo.

...

So wolde God myn herte wolde breste!”

“Is this,” quod she, “the cause of youre unreste?”

“Ye, certeinly,” quod he, “no wonder is.” (WBT. 1098-99, 1103-05)

Similarly, in the “Clerk’s Tale”, the “unreste” stands for various kinds of serious discomfort, such as losing her children and even being abandoned. “Unreste” in one of the stories of *LGW*, the “Legend of Dido”, also represents extremely severe sorrow, the heroine kneels and cries in shrines, and begs the man to marry her and kill her before he leaves her so that she can die as his wife. However, the man fled and married another woman. Full of “unreste”, the heroine finally decides to kill herself as an oblation.

On the other hand, as we can find in the table above, “unreste” in *Tr* also represents extremely sad things, such as Criseyde’s exchange with Antenor, and her possible betrayal, which are both serious enough to kill Troilus, as well as Ector’s death.

According to all those mentioned above, we may conclude that, just like “unreste”, “unresty” also has the nuance of expressing deep sorrow. Therefore, Troilus’s use of this adjective definitely reflected that his sorrow is extremely deep and severe. Besides, Troilus may have used “unresty” to remind Criseyde of other “UN-words” such as “unkynde” and “untrewe”, and to indicate that her betrayal will kill him.

Besides, Troilus uses another six examples in his dialogues with Criseyde and with Pandarus. In these six examples, he repeats “goodly”, “faire” and “fresshe” three times respectively and uses superlatives in two examples. Therefore, except for his severe sorrow, juxtaposed adjectives also reveal Troilus’s ardent love for Criseyde.

However, his beloved lady considers his love to be inevitable and believes that he, by saying “goodly”, “faire” and “fresshe”, is no more than telling the truth. In her own words, she is the “faireste” and “goodlieste”.

- (19) I am oon the **faireste**, out of drede,
And **goodlieste**, who that taketh hede, (*Tr* 2. 746-47)

Besides, she emphasises twice that it is no wonder that anyone including Troilus may fall in love with her.

- (20) Ne me to love, a wonder is it nought; (*Tr* 2. 743)
(21) What wonder is though he of me have joye? (*Tr* 2. 749)

On this point, Chaucer’s Criseyde shows a slight difference when compared with Criseida in *Fil*. The corresponding part is cited below.

- | | |
|--|--|
| (22) --- Io son giovane, bella, vaga e lieta, | “I am young, fair, lovely, and carefree |
| Vedova, ricca, nobile ed amata, | a widow, rich, noble, and beloved. |
| <i>Sanza figliuoli</i> ed in vita quieta, | I have no children and lead an undisturbed life. |
| Perché esser non deggio innamorata? (<i>Fil</i> 2. 69. 1-4) | Why should I not be in love? |

Like (19), citation (22) also appears in the monologue of the heroine; she uses seven adjectives, *giovane* (young), *bella* (beautiful), *vaga* (charming), *lieta* (joyful), *ricca* (wealthy), *nobile* (noble), *amata* (beloved), to describe herself and mentions in addition she is a *vedova* (widow) and is *sanza figliuoli* (without children). However, Criseida states all those points just to emphasise that she is qualified to love someone. Chaucer, on the other hand, reduced the adjectives to the two superlatives and created a more “confident” heroine.

Moreover, unlike Troilus, Criseyde does not use a single example of juxtaposed adjectives to express her love to Troilus. She does express a positive evaluation to him by using juxtaposed adjectives, but ironically enough, only with notice of his greatest “gentillesse” after her betrayal.

- (23) For I have falsed oon the **gentileste**
That evere was, and oon the **worthieste!** (*Tr* 5. 1056-57)

2.2 Juxtaposed adjectives and the main objects they modify

This section mainly deals with two of the objects most frequently modified by the juxtaposed adjectives, that is, Troilus and Criseyde. Table 3 below shows the detailed data of by whom and how often the two characters are modified.

Table 3. Two main objects modified by the juxtaposed adjectives

Main Objects Modified	Frequency
Troilus	47 [N (18); T (15); P (11); C (3)]
Criseyde	45 [T (19); N (14); C (9); P (3)]

Note: N (T), N (P) and N (C) mentioned above are counted as the characters' speech in this Table.

As it is analysed in the above section, the attitudes of Troilus and Criseyde form an obvious contrast, and the nature of this contrast can even be more clearly read from Table 3. As we can see, nearly half of the 45 examples relating to Criseyde are used by her own knight Troilus. Among the nineteen examples Troilus uses, ten are positive evaluations of his lady. He uses such pairs as “feyr” and “goodly” (1. 277)³, “goodly” and “fresshe” (3. 128), “fresshe” and “wommanliche” (3. 1296, 5. 244), “faireste” and “beste” (3. 1280), “faire” and “goodly” (3. 1606), “fressh” and “fairest” (4. 1155), “alderlevest” and “deere” (5. 576), etc. Troilus repeats “faire” five times (among them two are superlatives), “fresshe” five times, “goodly” four times and two other superlatives: “alderlevest” and “beste”. Among the other nine examples, three are used to describe Criseyde's beautiful body (3. 1247, 3. 1248, 3. 1250), and five reveal Troilus's pitiful feeling to Criseyde (3. 1051, 4. 1147, 4. 1154, 5. 243, 5. 675). It may safely be said that Chaucer's Troilus used those juxtaposed adjectives to express his love to Criseyde.

However, Table 3 also shows that the 47 examples modifying Troilus are mostly used by the narrator and by Troilus himself, with only three of them used by his fair lady. Criseyde is clearly the best to Troilus, while Troilus is the best only in the eyes of the narrator (5. 839, 5. 1079-81). Even Pandarus, who describes Troilus as “goode”, “wise”, “worthi”, “fresshe” and “free” (2. 317), “trewe”, “noble” and “gentil” (2. 331), “trewe” and “worthi” (2. 339), “gentil” and “tender” (3. 904) when persuading Criseyde to love Troilus, considers him merely “[t]he wise, worthi Ector the secounde” (2. 158). As Jimura (2005:123) states: “[t]he narrator always describes Troilus as “the beste,” “the first,” and “in no degree secounde.”...When Criseyde and Pandarus use “beste” to describe Troilus, they give him [this] attribute only in a partial sense, not an inclusive one.”

3. Chaucer's original changes when adapting *Fil*: A more concrete and vivid story created by using juxtaposed adjectives

A closer observation of the juxtaposed adjectives found that Chaucer seems not to have been bound by the Italian source when composing *Tr*. The result shows that, compared with *Fil*, about 71% of the 186 examples are originally added by Chaucer and almost all of them are changed in some way.

This section mainly deals with the changes Chaucer created, since those changes may reveal the author's techniques. The effects of the changes will be discussed by analysing instances. For a more correct and consistent result, six of the 186 examples which are thought not to have been based on *Fil* are excluded. They are in 1. 411, which is thought to have been based on the *Sonnet CXXXII* of Petrarch, in 2. 538 and 2. 539, whose source is considered to be *Metamorphoses* and in 4. 972, 4. 991, 4. 994, which are considered to have been based on *Boece*.

This study found that juxtaposed adjectives served to make *Tr* a livelier and fresher story than its original. Two

of the many instances found are given below.

When Troilus heard that the parliament decided to have Criseyde exchanged with Antenor, he was shocked and disheartened. Pandarus comforted him and told him that he will be on his side in any way and in any situation. In its corresponding scene, Pandaro of *Fil* also expresses his similar determination. Quoted below are Pandaro and Pandarus's speeches.

(24) *io sarò teco in ciascun periglioso* I shall be with thee in every perilous
caso, contanto quanto mi concede (Fil 4. 75. 5-6) case, insomuch as my power alloweth.

(25) *"I wol myself ben with the at this dede,*
 Theigh ich and al my kyn upon a stownde
 Shulle in a strete as dogges liggen dede,
 Thorough-girt with many a wid and bloody wownde;
In every cas I wol a frend be founde. (Tr 4. 624-28)

Pandaro's words are sincere but plain: "Io sarò teco in ciascun periglioso caso" ('I will be with thee in every perilous case'). However, Chaucer seems not to have been satisfied with such plain expressions here. Instead, he expanded Pandaro's speech and used juxtaposed adjectives to make the speech more reliable and persuasive. As we can see, in the parts marked in italics in (25) Chaucer's Pandarus repeats twice that he will be on Troilus's side. Besides, he turns the abstract "periglioso caso" into a detailed and lively description: though I and all my kin shall at once be dead, lying in a street like dogs, pierced with many a wide and bloody wound. The parts underlined in (25) are alliterative, and therefore their meanings are naturally emphasised. Moreover, "dogges", "dede", "wid", "bloody", "wownde" all share the consonant /d/, and may be related to "dead", "death" or "die". Furthermore, we can find that all of the words, except "cas", are of Old English origin, making Pandarus's words more touching.

Chaucer's techniques can also be read from his descriptions of battles. Compared with the well-known battle arranged by Theseus in the "Knight's Tale", the one at the beginning of Book IV in *Tr* is relatively briefly described, but is similarly brilliant.

Troy loses Antenor in this battle and is driven into a plight which directly results in the separation of the two protagonists. Although it is doubtlessly the most important battle in the story, Boccaccio described it plainly as a usual "mislea" (hand-to-hand fight).

(26) *Tenendo i Greci la cittade stretta,* While the Greek held the city bound
con forte assedio, Ettor, nelle cui mani in close-girt siege, Hector, in whose hands
era tutta la guerra, fe' seletta was placed the ordering of the war,
de' suoi amici e ancora de' Troiani, made choice among his friends and other Trojans,
e valoroso con sua gente eletta and with his chosen men valiantly
incontro a' Greci uscì ne' campi piani, issued forth against the Greeks on the broad plains,
come piú altre volte fatto avea, as he had done many other times,
con varii accidenti alla mislea. (Fil. 4. 1. 1-8) with varying fortunes in the combat.

Compared with Boccaccio, Chaucer gave a more detailed focus on this battle and made the story livelier. Chaucer's description is quoted below.

(27) But on a day, wel **armed, brighte,** and **shene,**
 Ector and many a worthi wight out wente,

With spere in honde and **bigge** bowes **bente**;
 And in the herd, withouten lenger lette,
 Hire fomen in the feld hem faste mette.
 The longe day, with speres sharpe igrounde,
 With arwes, dartes, swerdes, maces felle,
 They fighte and bringen hors and man to grounde,
 And with hire axes out the braynes quelle. (*Tr* 4. 38-46)

The author's description starts from depicting the appearance of Ector and other participants. The juxtaposed "brighte" and "shene" are merely two adjectives, but they form a fresh picture of their sharp spears, arrows, swords and all their armour. This reminds us of the red Mars with shining spear and shield which is painted on the ensign of the noble duke, Theseus, in the "Knight's Tale". In addition, the juxtaposed, "bigge" and "bente", alliterate with the object they modify, i.e. "bowes". As it is also mentioned in a similar sense by (Ishii: 154), the repeated plosive /b/'s show the tense situation and indicate that a war is close at hand.

Unlike *Fil*, however, Chaucer did not forget to give a dynamic description of the fierce battle. The brave soldiers went on the battlefield "withouten lenger lette" and their "fomen in the feld hem faste mette". Together with "bigge bowes bente", the alliterations used here produced a special rhythm, much like the pace of a marching army. However, when they start to fight, the lines become no longer alliterative, delivering a relatively chaotic feeling. As a result, Troy was not favoured by Fortune, their arms "brighte" and "shene" could not stand the violent attack of the Greek army. Similarly, later in the story, the heart of Criseyde, who is "brighte" and "shene", fails to resist the court of the Greek and Diomedes in particular.

4. Psychological changes revealed by the juxtaposed adjectives when adapting *Fil*

In addition to the techniques mentioned above, this present study found that Chaucer used juxtaposed adjectives to indicate the characters' psychological changes. The following are typical examples.

Pandaro went to persuade Criseida to love Troilo. After he left, the heroine was left in a dilemma about whether to love, as it is a right that she has, or to keep her chastity and avoid the risks that love will bring. The author concludes her confused state of mind as follows.

(28) per che, tornava sopra il primo effetto	Therefore she returned to her first impression,
biasimando e lodando, in tale erranza	now blaming, now praising, and in such vacillation
seco faccendo lunga dimoranza. (<i>Fil</i> 2. 78. 6-8)	made with herself long delay

Now *biasimando* (blaming), now *lodando* (praising), Criseida fell embogged into a state of *erranza* (wandering) and made a *lunga dimoranza* (long delay).

After Pandarus left Criseyde in *Tr*, however, Chaucer inserted an original content in which Criseyde happened to see Troilus's triumphant return. Troilus's valiant air was intoxicant to Criseyde and even made her unintentionally say, "Who yaf me drynke?" (2. 651). However, she did not fall in love with Troilus soon, Chaucer described her state of mind by using a pair of juxtaposed adjectives as follows.

(29) Now was hire herte **warm**, now was it **cold**; (*Tr* 2. 698)

Criseyde also faced a dilemma: now her heart was "warm" and now it was "cold". Criseyde pondered this thing over and over again, more carefully than Criseida did. Chaucer spared more than 100 lines for her thought, but

still she failed to make up her mind. However, Chaucer elaborately used another pair of juxtaposed adjectives to reveal that her mind actually changed.

- (30) And with an other thought hire herte quaketh;
 Than slepeth hope, and after drede awaketh;
 Now **hoot**, now **cold**; but thus, bitwixen tweye,
 She rist hire up, and went hire for to pleye. (*Tr* 2. 809-12)

Hope and dread took turns in occupying her heart, which means she was still struggling in the dilemma. However, compared with the “warm” and “cold” in (29), Criseyde’s heart changed into “hoot” and “cold”. This means that although she still cherishes her own reputation, she is gradually shifting her heart to Troilus. After this description, the author again expanded an original plot, where Criseyde listened to a Trojan love song sung by one of her nieces, Antigone. The song and the words of Antigone entered deeply into her heart, and love became less scary to her than before.

Still, Criseyde was hesitating, and she went to sleep without talking to them further. Later, Chaucer ingeniously used another pair of juxtaposed adjectives to indicate that she finally decided to accept Troilus.

- (31) A nyghtyngale, upon a cedre grene,
 Under the chambre wal ther as she ley,
 Ful loude song ayein the moone shene,
 Peraunter in his briddes wise a lay
 Of love, that made hire herte **fressh** and **gay**.
 ...
 How that an egle, fethered whit as bon,
 Under hire brest his longe clawes sette,
 And out hire herte he rente, and that anon,
 And dide his herte into hire brest to gon --
 Of which she nought *agroos*, ne nothyng smerte -- (*Tr* 2. 918-22, 26-30)

The lay of love sung by the nightingale made her heart “fresh” and “gay”. These two words imply that love is no longer scary to her. Therefore, she was not “agroos” (frightened) nor felt any pain as her heart was changed by the eagle in her dream. These juxtaposed adjectives, which are likely to escape our attention, reveal Chaucer’s splendid techniques.

5. Final remarks

This paper analysed *Tr* from the perspective of juxtaposed adjectives. Viewing them from the statistics, we have firstly found that Troilus uses juxtaposed adjectives more frequently than other characters. Throughout the whole story, juxtaposed adjectives appear with the highest frequency in his letter to Criseyde in Book V, in which he uses five pairs of such adjectives, such as “aspre” and “smerte”, “sorrowful” and “sike”, “unresty” and “soore”, to emphasise that his sorrow is extremely severe and to ask Criseyde not to betray him. Secondly, we have found that juxtaposed adjectives actually reveal differences between the attitudes of Troilus and Criseyde. Troilus uses such pairs as “faireste” and “beste”, “alderlevest” and “deere” and many others to express his love and praise for Criseyde. On the other hand, Criseyde does not express her love to Troilus in the same way. To be precise, the only positive evaluation she gives of Troilus is by using such adjectives which appear only after she has decided to stay in Greece and betray him.

Thirdly, we have found that Chaucer intentionally adds some juxtaposed adjectives with achievement of elaborate techniques in adapting *Fil.* For example, he expanded Pandaro's "Io sarò teco in ciascun periglioso caso" ('I will be with thee in every perilous case') into a more detailed description and added the pair of "wid" and "bloody" to make Pandarus's words more persuasive. Furthermore, he also artfully described the battle at the beginning of Book IV both by depicting their arms and inserting alliterations. As a result, the story is made concrete and vivid. With regard to the two pairs: "warm" and "cold", "hoot" and "cold", Chaucer's juxtaposed adjectives have the function to reveal the characters' slight and subtle psychological changes.

Yet, issues such as why the juxtaposed adjectives are used and how the adjectives co-relate with each other remain to be further explored in my future studies.

Notes

¹ Bolds in all the quotations are mine and the text of Chaucer and the abbreviations of his works are based on Benson (1987).

² All the modern English translations after the Italian quotations, if without special note, are taken from Griffin, Nathaniel and Arthur Myrick (tr.) (1999) *Filostrato*. In parentheses Publications, Italian Series. <http://www.yorku.ca/inpar/>. This translation is in prosaic form and the quotations are put into poetic form by myself.

³ 1.277 refers to the 277th line of Book I; similarly hereinafter.

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