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The Demonstrative Pronoun "This" in Troilus and Criseyde

Masahito Nishimura

I Introduction

In Chaucer's "Troilus and Criseyde" there is considerable use of the demonstrative pronoun "this." My opening example is the following:

O blynde world, O blynde entencioun!
How often falleth al the effect contraire.
Of surquidre and foul presumpcioun;
For kaught is proud, and kaught is debonaire.
This Troilus is clomben on the staire,
And litel weneth that he moot descenden;
But alday faileth thing that fooles wenden.
　　　　　　　　　　　　(TC.I,215) (1)

(And still, oh blind world and purpose of man! can he pluck as proud a peacock. How often falls the even contrary to overweening and foul presumtion, for caught is. the proud and caught is the humble! This Troilus has climbed aloft, and little weens that he must come down. But ever fail fools' thoughts.) (2)

Concerning the usage of "this," Coghill(3) calls it the "Possessive Demonstrative" and describes it as follows:

This Januarie: here is a uniquely Chaucerian idiom that may be called the Possessive Demonstrative---- The word carries many a shifting overtone of affection, patronage, mockery, indigantion, condolence, conversationalism, and other subtly-varied shades of feeling, but in all of them a certain possessiveness of Chaucer's in respect of the character he is describing, shared a little with his audience----The Possessive Demonstrative may perhaps have its origin in a fact which dominates all Chaucer's storytelling; the sense that he is sharing his story with his hearers springs form his extreme sensitiveness to the royal audience his personal acquaintances) for whom he wrote it; it helps to bring his hearers onto the speaker's side, favourably rather than condescendingly, though seldom without some touch of condescension, who should say 'This Troilus I am telling you about, this Troilus of ours, this fellow we met last week....

In addition the the remark above, Nakao (4) also said that Chaucer was trying to add some connotations to the demonstrative "this." In other words, it possesses an additional meaning. On the basis of these explanations, this paper purports to investigate two things in more detail. One is to show the historical study of this usage and the

other is to reexamine what emotional meanings Chaucer was
trying to add to describe the chracters in <u>Troilus and Criseyde</u>.
  II Historical Survey
      I will try to give some explanations about this usage
from the viewpoint of a historical study. Sufficient dia-
chronic explanations have not been made so far, but Nakao(5)
explains that this usage is characteristic of Chaucer's or
Gower's poetry. Then, let us first see if it appears in
Old English. Look at the following example.
      Eart þu <u>se Beowulf</u>, se þe wið Brecan wunne,
      on sidne sæ ymb sund flite,
      ðær git for wlence wada cunnedon
      ond for dolgilpe on deop wæter
      aldrum neþdon?
      (Are you the Beowulf who contended against Breca, com-
      peted in swimming on the open sea, where in your pride
      you two explored the flood, and risked your lives in
      deep water for the sake of a foolish boast?)(6)
      "This" is not shown in this example, but "se" (=that)
has a similar usage. Furthermore, in studying <u>Troilus and
Criseyde</u>, the influences of Italian and Latin literature
must be taken into consideration. Chaucer followed the main
outline of Boccaccio's poem throughout, translatiing stanza
by stanza. At the same time he increased the number of his
lines and added creations and innovations of his own. Simi-
lar usage has not been discovered in <u>Il Filostrato</u> by
Boccaccio but some examples have been found in Latin litera-
ture. An example is shown below.
      Denique etiam a philosophia profectus princeps Xenophon,
      <u>Socraticus ille</u>, post ab Aristotele Callisthenes comes
      Alexandri, scripsit historiam, et is quidem rhetorico
      paene more; (Cicero, De Oratore II.xii.58) (7)
      (And at lengh historians appeared who had begun as
      philosphers, first Xenophon, that notable follower
      of Socrates, afterwards Callisthenes, Aristotele's dis-
      ciple and Alexander's familiar friend.)
      Another example is from "The Aeneid."
      "quis te, nate dea, per tanta pericula casus insequitur?
      quae vis immanibus applicat oris? tune <u>ille Aeneas</u>, quem
      Dardanio Anchisae alma Venus Phrygii genuit Simoentis ad
      undam?"   (Book I, 617)(8)
      (What fate pursues thee, goddes-born, amidst such per-
      ils? What violence drives thee to savage shores? Art
      thou that Aeneas, whom gracious Venus bore to Dardanian
      Anchises by the wave of Phrygian Simois?)
      Like "se" in Old English, "ille"(=that) is used in
Latin with a personal pronoun and in this case means
"famous" and is placed after a personal noun. In addition,
the demonstrative pronoun "hic" in Latin has a similar usage
to "ille." And example is "Platō hic." (9)
      So far, a clear idea of the origin of this usage
haven't been shown. The examples in this section indicate
that this usage is mostly restricted the demonstrative pro-
noun "that."
  III The Demonstrative Pronoun "This" in <u>Troilus and Criseyde</u>

So far the historical study of this usage has been looked at. In this section, the use of the demonstrative pronoun in <u>Troilus and Criseyde</u> will be observed. Concerning this usage, the contexts are very important, so let us decide as objectively as possible what additional meanings Chaucer tried to give.

The examples of this usage have been found and divided into six categories according to personal names. The following table (10) shows the numbers and personal names.

Table 1

Name	Troilus	Pandarus(Pandare)	Diomede	Calkas
Number	40	18	14	1
Name	Sarpedoun	Meleagre		
Number	1	1		

It follws from this result that the demonstrative pronoun "this" is mostly used with Troilus, Pandarus and Diomede.

Secondly, the contexts have been examined thoroughly and divided into six categories in relation to what meanings Chaucer tried to give.

(i)Sadness

Chaucer gave an additional connotation "sadness" to show the characters who were sad.

> But thanne felte <u>this Troilus</u> swich wo,
> That he was wel neigh wood; for ay his drede
> Was this, that she som wight hadde love so,
> That nevere of hym she wolde han taken hede.
> <div align="right">(TC.I,498)</div>
>
> (This Troilus felt such woe that he was
> wellnigh mad, for his dread was ever this, that she
> so loved some other man that she would never take
> heed of him,)

Other examples: TC.I,215,582,773. TC.III,78,786,1065, 1443,1521. TC.IV,148,219,365,379,519,822,1121,1156,1422. TC. V,22,64,281,414,505,520,682,1100,1121,1182,1291,1482,1632, 1647,1655,1732,1828.

(ii)Pleasure

Chaucer tried to give an additional connotation "pleasure" to show the characters who are happy.

> But right as floures, thorugh the cold of nyght
> Iclosed, stoupen on hire stalke lowe,
> Redressen hem ayein the sonne bright,
> And spreden on hire kynde cours by rowe,
> Right so gan tho his eighen up to throwe
> <u>This Troilus</u>, and seyde, "O Venus deere,
> Thi myght, thi grace, yheried be it here!"
> <div align="right">(TC.II,972)</div>
>
> (Even as flowers, closed through the cold of night,
> and bent low on their stalks, erect themselves in
> the bright sunshine, and stand spreading and bloom-
> ing in rows,--so did Troilus revive, and threw up
> his eyes and said, 'O beloved Venus, praised be thy
> might and grace!')

Other examples are: TC.I,1037. TC.II,120,939,1093. TC.III,1184,1205,1352,1590,1660,1717,1738. TC.IV,631.

(iii)Earnestness

Chaucer tried to give an additional connotation "earnestness" to show that the characters who are purposeful.

    Whan this was don, this Pandare up anon,
    To telle in short, and forth gan for to wende
    To Troilus, as stille as any ston;   (TC.II,1492)
    (And after him Pandarus departed quietly to
    Troilus, and told him word for word how he had
    hoodwinked Deiphobus.)
Other examples are: TC.I,1058. TC.II,1142,1339,1681.
TC.III,235. TC.V,1120.

(iv)Cunning

The next example is used with Deomede and Chaucer tried to give an additional connotation "cunning" to show Diomede's character.

    This Diomede, as he that koude his good,
    Whan this was don, gan fallen forth in speche
    Of this and that, and axed whi she stood
    In swich disese, and gan hire ek biseche,
    That if that he encresse myghte or eche
    With any thyng hire ese, that she sholde
    Comaunde it hym, and seyde he don it wolde.
                                        (TC.V,106)

    (In due season Diomed, knowing full well what he
    was about, began to fall in speech of this and
    that, asked why she was in such distress, and
    besought her that if he could in ny wise advance
    her pleasure, she should command it him, and he
    would do it, he said.)
Other examples are: TC.V,92,771,844,1010,1034,1041,1087.

(v)Nobility

Chaucer tried to give an additional connotation "nobility" to show the characters are noble.

    This Troilus, as he was wont to gide
    His yonge knyghtes, lad hem up and down
    In thilke large temple on every side,   (TC.I,183)
    (Troilus, as he was wont, with his young knights,
    was going around and about in that broad temple
    ever beholding the ladies of the town;)
Other examples are: TC.I,268. TC.II,624. TC.III,953.
TC.V,435,799.

(vi)Hatefulness

Chaucer tried to give an additional connotation "hatefulness" to show each character who is hated by others.

    Whi nyl I slen this Diomede also?
    Why nyl rather with a man or two
    Stele hire away? Whi wol I this endure? (TC.V,46)
    (Why not slay this Diomed, or why not rather with
    the help of a man or two steal her away?)
Other exsamples are: TC.V,1517,1519,1703,1757.

(vii)Despised

In the following example, Chaucer tried to give an additional connotation to "despised" to show Calkas is vulgar.

    So whan this Calkas knew by calkulynge,
    And ek by answer of this Appolo,

That Grekes sholden swich a peple brynge,
Thorugh which that Troie moste ben fordo,
He caste anon out of the town to go;   (TC.I,71)
(So when this Calchas knew by reckoning and eke by
answer of Apollo that the Greeks should bring such
a force as should over throw the the city, he laid
his plan to leave it anon;)

The following table indicates the seven semantic categories and the number of examples.

Table 2

Meaning	Sadness	Pleasure	Earnestness	Cunning	Nobility
Number	35	13	7	8	6
Meaning	Hatefulness	Despised			
Number	5	1			

From this result, we have found that Chaucer describes the individuality of each character in <u>Troilus and Criseyde</u> with this usage that is peculiar to him.

IV Conclusion

So far we have observed the demonstrative pronoun "this" in <u>Troilus and Criseyde</u>. In this section I would like to briefly point out the results.

(1)Historical survey shows that Chaucer's usage and the usage in Old English and Latin are different but "se" in Old English and "ille" in Latin have a similar usage. Moreover, it is worthy of note that "hic" in Latin has the same usage.

(2)The use of "this" with a personal name mostly occurs with Troilus, Pandarus and Diomede. (Table 1)

(3)Chaucer gave some additional connotations to describe the individuality of each character in <u>Troilus and Criseyde</u>. (Table 2)

(4) This usage is not found in <u>Il Filostrato di Giovanni Boccaccio</u>, so that in this sense, it is Chaucer's innovation.

Notes

(1)References are to the line numbers in Robinson's Text.

(2)The modern translation is from Tatlock, John S.P. & Mackaye, P. <u>The Complete Poetical Works of Geoffrey Chaucer</u>. New York: Macmillan, 1966.

(3)Coghill, N.: "<u>Chaucer's narrative art in the Canterbury Tales</u>" Brewer, D.S.(ed.). Chaucer and Chaucerians. London & Edinburgh: Nelson. 1966. 134- 135.

(4)Nakao, T.(中尾 俊夫) 『英語史 II』 東京 :大修館, 1972. 205.

(5)Ibid., 205.

(6)Swaton, M. <u>Beowulf</u>. New York: Manchester University Press,1978. 58-59.

(7)Cicero. <u>Cicero 3, De Oratore, Books 1 & 2 with an Engish Translation by E.W. Sutton, B.C.L. and H. Rackham</u>: Cambridge, Massaachusetts: Harvard University Press; London: William Heineman Ltd, 1976. 240-241. (The Loeb Classical Library)

(8)Virgil. <u>Virgill, Eclogues, Georgics, Aeneid I-VI with an English Translation by H. Rushton</u>

Fairclough. Rev.ed.; Cambridge, Massachusetts:
Harvard University Press; London: William Heineman
Ltd. 1974. 284-85. (The Loeb Classical Library)
(9)Izui, H.(泉井 久之助) 『ラテン広文典』 東京 : 白水社, 1976. 145.
(10)The result is different from Coghill's. He says in
     the same page of his paper shown in the note (3).
     "The most significant statistic about this curious
     usage in Chaucer is we hear forty-two times of
     this Troilus and eleven of this Pandarus; but
     never once of this Criseyde."
     My investigation excludes the following examples.
     But at the laste this woful Troilus   (TC.III,372)
     To Troie is come this woful Troilus   (TC.V,197)
     But Lord! this sely Troilus was!   (TC.V,529)

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