

which has approximately twenty meanings, lends itself easily to the creation of new syntagmatic expressions and even to the creation of new meanings.

STUDY ABROAD

Study Abroad Learners' Acquisition of the Spanish Voiceless Stops

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Abstract. The natural class of voiceless stops /p t k/ in Spanish is considered particularly difficult for English-speaking learners of Spanish. An examination of the acquisition of Spanish as a second language by adult native speakers of English in a study abroad environment provides support for the emphasis on comprehensible input in communicative language teaching, and underscores the importance of study abroad programs in acquiring competence in second-language pronunciation.

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A Few Remarks on the Marvelous in Chrétien de Troyes's *Chevalier de la Charrette*

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Both Fr. *merveilleux* and Eng. *marvel* derive from Lat. MIRABILIA 'wondrous things.' But what does that mean? If we look at this concept from the perspective of the beholder (the verb MIROR does, after all, mean 'to look at in wonder, to admire, to be shocked by'), then a "marvel" or "wonder" is something that inspires awe. Furthermore, the Lat. MIRABILE ('miracle') is also closely related to MIRABILIA, so we should not be surprised if, in speaking of the Marvelous, it is hard to separate the secular from the divine.

Medieval Literature is highly dependent on convention. For example, in early vernacular genres, marvels often occur. Thus, in hagiographic composition, the saint (like Christ) must demonstrate his closeness to God by performing a miracle (e.g. his body does not decay or smell, even after a prolonged period of time). The saint then intervenes in human life in so far as we pray to him to do so. Saints are useful, and often respond (e.g. St. James who, in response to the prayers of the soldiers of the Spanish Reconquest, leads them to victory in their battles against the Moors). In many *chansons de geste*, the epic hero will raise his mighty sword and cut his Muslim adversary—including his steed—in half, starting at the top of his helmet. Whether or not this act is truly "marvelous," it is certainly a convention that hyperbolically upholds the Christian cause in the battle against the "infidels."

Furthermore, we find in the earliest vernacular romances (the *romans antiques*) an interest in the ancient world.¹ All sorts of "marvelous" entities are transferred and transmitted to their audiences by classical works couched in the vulgar tongue. In the *Roman d'Énéas*, the hero visits his father in the afterlife, and the Alexander romances have their protagonist descending into the sea and observing the fish. We should not, however, conclude that the Marvelous is something that is not real. Is not reality itself, after all, a rather fluid concept? Let us not forget that the ancients

spoke of the “Seven Wonders of the World”: in other words, there are objects in the *real* world which have the status of being *marvelous*. They inspire awe, but that does not mean that they are not real.

Finally, with the advent of a new fascination with Celtic lore, the French vernacular tradition is infused with fairies, wee folk and *nains de put'orine*. The folklore underpinning this Celtic matter is vast, and it takes the form of many kinds of narrative. Some stories in Marie de France's *Lais*, like “Guigemar,” seem to brim over with Celtic motifs, and, while they are perhaps less prominent in *Le Chevalier de la Charrette*, faery elements are clearly not entirely absent from that romance.² Hence, although the notion of a knight in quest of adventure who stumbles across a fairy is perhaps not commonplace, it is really not shocking (or particularly awe-inspiring) at all.

In *Le Chevalier de la Charrette*,³ Chrétien presents Lancelot and Guinevere as living in two dimensions: although Lancelot is in love with the queen, he is also a knight associated with Arthur's court; Guinevere is Arthur's queen and Lancelot's mistress.⁴ Accordingly, Chrétien's romance embodies the protagonists' plight. At the heart of the narrative, essentially framed as the *story* of Guinevere's abduction and rescue, the love-relationship of Lancelot and Guinevere also unfolds, becoming a story in its own right. This love-*poem* is tightly embedded within the narrative, much as a precious stone, nestled in a metal band, embellishes and completes a ring.⁵ It appears that in this romance, the Marvelous is inseparably linked to this lyric, and highly metaphoric love-dimension, which both motivates and stands in contradiction to the metonymically sequential plot narrative (or *story*).⁶

In this article, I would first like to consider how, in Chrétien de Troyes's *Lancelot*, the lyric “grows out of” three episodes of the narrative plot, and is linked to Chrétien's use of a specific rhetorico-poetic figure: the chiasmus.⁷ I shall then conclude by examining closely the ineffably lyric *Nuit d'amour* (or “Night of Love”), which undoubtedly represents the culmination of the lyric—and the Marvelous—in Chrétien's romance.

While Lancelot and Gauvain are looking for Guinevere, they spend the night at the castle of a young woman. The next morning, as they gaze out of the windows of the castle, Lancelot, Gauvain and their hostess see in the distance an imposing figure leading a beautiful lady, followed by a wounded knight and numerous prisoners. As the other two characters continue their conversation (without being visibly affected by the scene),

Lancelot, who recognizes Queen Guinevere and literally cannot take his eyes off her (*De l'esgarder onques ne fine* [v. 566]),⁸ is plunged into a deeply private and movingly absorbed state. Within Chrétien's romance, this lyric experience is framed by a chiasmus, i.e. by a symmetrical—and circular—poetic figure much favored by our poet:

Q'u'[aval] les prez, lez la riviere, <A>
An virent porter une biere . . .
(v. 555-56)

[Uns granz chevaliers] qui menoit
Une bele dame a senestre. //(pivot)
[Li chevaliers de la fenestre] <B'>
Conut que c'estoit la reine . . .
(v. 562-65)

Et quant plus ne la pot veoir,
Si se vost jus lessier cheoir
Et trebuchier [aval] son cors . . . <A'>
(v. 569-71)

(They saw carried along the river through the fields a litter [. . .] with a tall knight in front, leading a fair lady by the horse's rein. The knight at the window knew that it was the Queen. [. . .] And when he could no longer see her, he was minded to throw himself out and throw his body down below . . .)

The *bele dame a senestre* (Guinevere) is the pivot of the chiasmus, that is, the point of reference around which that poetic figure—and Lancelot's experience—gravitates. The chiasmus thus constitutes a miniature poem in itself. When Lancelot is no longer able to see the queen, he tries to throw himself out of the window (*trebuchier aval* [v. 571]). In other words, within the poetic space framed by the chiasmus, Lancelot's act completes the figure (by repeating the *aval* of v. 555), thus expressing his desire to be united with Guinevere. That is the profoundly metaphoric (and, I venture to say, marvelous) nature of the chiasmus, which, of two parts (AB and BA), makes one whole (ABB'A'). However, Lancelot's action makes very little sense in the *story*: he could die (or at least be seri-

him. (Very probably a fairy, this maiden is frequently referred to as The Immodest Damsel; she is one of the many *puceles* and *dames* whom Lancelot encounters during his adventures.) She is an interesting character. When Lancelot accepts an invitation to spend the night in her castle, she quickly realizes (*voit bien et set* [v. 1255]) that the knight does not enjoy her company, and retires to her room (under pretense that she is tired). Lancelot does not regret her leaving, “Con cil qui est amis antiers / Autrui que li [. . .]” (v. 1276-77), and the damsel understands that his heart belongs entirely to another woman (*bien l’aperçoit* [. . .] *et bien le voit* [v. 1277]). It is as if she (at least) partially penetrates his lyric world,⁹ and for the first time in the romance, Lancelot’s knighthood is explicitly judged on the basis of his (lyric) love-devotion to Guinevere:¹⁰

“Des lores que je conui primes
Chevaliers, un seul n’an conui
Que je prisasse, anvers cestui,
Le tierce part d’un angevin;
Car si con ge pans et devin,
Il vialt a si grant chose antendre
Qu’ainz chevaliers n’osa prendre
Si perilleuse ne si grief;
Et Dex doint qu’il an veigne a chief!”
(vv. 1282-90)

“Of all the knights I have ever known, I never knew a single knight whom I would value the third part of an *angevin* in comparison with this one. As I understand the case, he has in hand a more perilous and grave affair than any ever undertaken by a knight; and may God grant that he succeed in it.”

That is quite a compliment, to say the least: in the eyes of the Immodest Damsel, Lancelot surpasses by far any knight she has ever known: she finds Lancelot’s love for Guinevere quite awe-inspiring. In fact, she is so intrigued by this extraordinary knight that she decides to accompany him the next day.¹¹

As the Immodest Damsel and Lancelot ride on, she tries to speak with her companion, who maintains silence: “pansers li plest, parlars li grieve” (v. 1347).¹² Here again, Lancelot’s lyric experience is hermetically sealed from the plot narrative by Chrétien’s artful use of the chiasmus in order

to poetically invoke the boundary of the two worlds. Lancelot is captivated by his love for Guinevere:

Amors molt sovant [*li escrieve*]
[*La plaie*] que faite li a [. . .]
Se [*sa plaie*] ne [*li anpire*] [. . .]”
(vv. 1348-49 and 1354)

(Love very often opens afresh the wound it has given him.
[. . .] should the wound become more painful [. . .])

Meanwhile, his companion is firmly rooted in the narrative, fixated upon a fountain she sees ahead of them:

Qant la dameisele [*parçoit*]
[*La fontainne*] et [*le perron*] [*voit*] [. . .]
(vv. 1369-70)

(When the damsel notices the spring, and sees the stone [. . .])

Lancelot wakes from his lyric experience just in time to notice a comb left alongside the fountain. When he learns it belongs to Guinevere, he is plunged into a trance and nearly falls off his horse (v. 1437-39). Nevertheless, the Immodest Damsel does not mock the knight, but is once more filled with awe (*Si s’an mervoille et esbaïst* [v. 1441]): she jumps off her horse (v. 1450), runs towards him (v. 1451), and tries to help him (v. 1452). He is ashamed to see her approaching (*s’en ot vergoigne* [v. 1455]), but the Damsel admires Lancelot so much that she reassures him, by pretending simply to want the comb (v. 1465-68). Before handing it over, Lancelot carefully removes all of Guinevere’s hair, which he reveres as a most precious—and sacred—relic (v. 1472-1506), whose powers go beyond those of St. Martin or Saint James (v. 1488), both patron saints of pilgrim travelers. In other words, Lancelot becomes a sort of pilgrim crusader of Love, guided by the hope and faith that the hair of the woman he loves will protect him during his quest, and lead him to his destination. At this moment, the secular (MIRABILIA) fuses with the divine (MIRABILE). But we should not hastily condemn the passage as sacrilegious, for at no moment does Chrétien show contempt for Lancelot’s behavior. In fact, it

is quite the contrary: the *clerc* himself gets caught up in Lancelot's lyric experience and strays from the plot narrative (*Mes por coi feroie lonc conte* [v. 1507]).¹³

Let us now turn our attention to the beautiful *Nuit d'amour* (or "Night of Love"), which undoubtedly constitutes the culmination of the lyric dimension of *Le Chevalier de la Charrette*. For the space of one night only, the narrative and the lyric come together, as do Lancelot and Guinevere, in this powerful poetic moment.

Lancelot is eager to protect Guinevere's honor, and takes great care that nobody should see him as he goes to the nocturnal rendez-vous. Playing the part of a powerful ally, Chrétien also ensures that all traces of the meeting are *poetically* erased from the romance. The following table summarizes the chiasmic structure which frames this passage:

| | |
|--|---|
| (A) Se fet las et se fet couchier... (vv. 4571) | (A') An son lit se couche toz nuz, S'i c'onques nelui n'i esvoille... (vv. 4740-41) |
| (he pretended to be tired and worn...) | (He throws himself naked upon his bed without awakening any one...) |
| (B) Mot tost vers le vergier s'an va, Ou'onques nul home n'ancontra... (vv. 4587-88) | (B') N'ancontre home qui le conoisse, Tant qu'an son ostel est venuz. (vv. 4738-39) |
| (He quickly went out into the garden meeting no one on the way...) | (he reaches his lodgings without being recognized by anyone...) |
| (C) As fers se prant et sache et tire Si que trestoz ploier les fet Et que fors de lor leus les tret... (vv. 4654-56) | (C') Et s'a il les fers redreciez Et remis an lor leus arriere... (vv. 4728-29) |
| (Seizing the bars, he pulls and wrenches them until he makes them bend and drags them from their places...) | (Yet he straightened the bars and set them in their place again...) |
| (D) La fenestre n'est mie basse, Neporquant Lanceloz i passe... (vv. 4665-66) | (D') A enviz passe a la fenestre, S'i antra il molt volantiers... (vv. 4724-25) |
| (Though the window is not low, Lancelot gets through it...) | (Regretfully, he leaves by the window through which he had entered so happily...) (vv. 4654-56) |

(E) Quant [il] [la] tient antre ses braz
(E') Et [ele] [lui] antre les suens...
(vv. 4690-91)

(when he holds her in his arms, and she holds him in hers...)

First, Lancelot pretends to go to bed (v. 4571). Then, he discreetly makes his way through the town, taking care that no one should see him (vv. 4582-88). He rips out the metal bars that obstruct Guinevere's window (vv. 4654-56) and pulls himself into her room (*i passe*)... a rather powerful metaphor in itself. The joy of which the two lovers partake is transcendental, and the pivot of the chiasmic structure is a second, embedded chiasmus, which poetically invokes the lovers' embrace (vv. 4690-91). When morning comes, Lancelot must return to the "reality" of the storybook world. He goes back through the window (Chrétien once again uses the verb *passe*), secures the metal bars in their original position (vv. 4728-29), and quickly returns through the deserted streets without meeting anyone (vv. 4738-39). Finally, he gets back into bed (vv. 4740-41). Thus, the poetic construct has come full circle back to its point of origin, in a sort of lyric loop. However, it also follows faithfully the beautiful logic of Chrétien's romance, constituting, at least momentarily, an extraordinary fusion of the "real" and the "marvelous."¹⁴ In an analogous fashion, during the *Nuit d'amour* (and thanks in great part to Chrétien's poetic genius) the seemingly irreconcilable narrative and lyric dimensions of *Le Chevalier de la Charrette* come together so that it is impossible to separate one from the other.

Furthermore, in the midst of this passage, the Marvelous takes on a profoundly divine character, as the voice of the *clerc*—and that of the performer (for romances in the 12th c. were read aloud)—fades into silence:

Mes toz jorz iert par moi teüe
Qu'an conte ne doit estre dite...
(vv. 4698-99)¹⁵

(But [their joy] will never be revealed by me, for in a story it has no place...)

Although Chrétien's silence is couched in terms of *bienséance*, its

meaning is certainly more profound: in understanding Love, as in understanding God, logic and the use of human language only go so far; then one must simply stop, and give way to silence. Thus, the narrator (and the performer), like St. Anselm, reminds—and warns—us that to go into any further development using language would be to corrupt, and at the very best, to deface this breathtaking episode. By keeping it ineffable, Chrétien preserves the authenticity, and the marvelous nature, of Lancelot and Guinevere's love-experience.

The moment cannot, however, last forever, for both Knight and Lady remain inextricably tied to Arthur's court. While Lancelot kneels before Guinevere and bids her good-bye, we are reminded that the lyric moment is constrained by the "real world" of the narrative. In the tradition of the Provençal *aubade* (or "dawn song"),¹⁶ the two lovers must bid each other farewell at (or before) dawn, and presumably live their lives in sad separation. This conflict between the lyric moment and the return to reality is carefully embodied in the structure of the passage. In verse romances, it is often at the mid-point that some piece of crucial information is revealed (for example, in *Le Chevalier de la Charrette*, we learn Lancelot's name in v. 3676). If we were to treat the *Nuit d'amour* as a sort of mini-romance (like Calogrenant's tale in *Yvain*), the following verse lines would make up the midpoint:

Mes si estoit tranchanz li fers
Que del doi mame jusqu'as ners
La premiere once s'an creva,
Et de l'autre doit se trancha
La premerainne jointe tote . . .

(vv. 4657-61)

(But the iron was so sharp that the end of his tendon was cut to the nerve, and the first of the next finger was torn, [...])

This narrative midpoint *conflicts* with the lyric midpoint at the heart of the large and complex chiasmic structure ("Quant [il] [la] tient antre ses braz/ Et [ele] [lui] antre les suens." [vv. 4690-91]). Lancelot's bleeding fingers carefully announce the return to narrative—and reality—for, as we all know, Méléagant will notice the blood on the queen's sheets.

In conclusion, *Le Chevalier de la Charrette* is essentially the *story* of Lancelot and Guinevere's separation (Lancelot rescues the queen and

thereby restores order to Arthur's court);¹⁷ but it is also the lyric song of their union (in thought, in imagination, and—during one night—in physical reality). The experiences Lancelot undergoes (as he gazes through the tower window, approaches the ford, or finds the comb beside the fountain) are all part of the *story*, but the profoundly lyric states into which these experiences plunge him, are part of the *poem*. It often seems that the lyric love-dimension of the romance presents an obstacle to Lancelot's quest: the protagonist nearly jumps out of a window, is momentarily at the mercy of the guardian of the ford, and then practically falls off his horse. At the same time, however, it is precisely because of his love for Guinevere that Lancelot succeeds where Gauvain—and Reason—fails. Like the Immodest Damsel, we should not mock Lancelot, nor consider that he is an unworthy knight. Rather, we should look upon him with astonishment and amazement, for only he is capable of fulfilling the quest which no other knight would dare embrace (with the exception of Méléagant's sister, arguably his female counterpart). I speak not only in regard to the rescue of a queen, but of the seemingly impossible task of reconciling his existence as knight at Arthur's court with his love for Guinevere. During one night, Lancelot and Guinevere come together, and the (virtually unbreachable) boundaries between the narrative and the lyric dimensions of Chrétien's romance become obsolete. Neither *poem* nor *story* is capable of rendering the breathtaking scene: it is beyond our reach, and we can only look on in wonder. Love—like Faith—cannot be explained away by words, but will always be truly Marvelous.

NOTES

¹ France is the "new Rome" (or Athens), inheriting both the political power (*translatio imperii*) and learning (*translatio studii*) of Antiquity. In the Prologue to *Cligés* (P. Walter, ed. Paris: Gallimard, Bibliothèque de la Pléiade, 1994), Chrétien de Troyes writes:

Ce nos ont nos livres apris
Qu'an Grece ot de chevalerie
Le premier los et de clergie.
Puis vint chevalerie a Rome
Et de la clergie la some

Qui or est an France venue.
 Dex doint qu'ele i soit maintenue
 E que li leus li abelisse
 Tant que ja mes de France n'isse
 L'enors qui s'i est arestee . . .

(vv. 30-39)

(Our books have taught us that Greece was first the seat of renown of arms and letters. Then military prowess came to Rome, and with it, the sum of all learning, which now has come to France. God grant it might be preserved and that it might delight in this place, so that the honor which has stopped in France might never leave . . .) (my translation)

² The following briefly summarizes the essentially Celtic faery elements in the *Charrette*: Lancelot's magic ring (given to him by his boyhood guardian, the Lady of the Lake); the "Immodest Damsel"—almost certainly a fairy—whom he encounters during his quest (see below); the enchanted cemetery in which he discovers the prophetic tombstone; the enchanted lions which guard the Sword Bridge; and the burning spear which, near the beginning of the romance, strikes Lancelot's bed in the middle of the night. Méléagant's sister, who also seems to have something to do with faery (and could indeed herself be a fairy lady) is an interesting, and complex, character who merits detailed consideration.

³ Much has been written about *Le Chevalier de la Charrette*, and, indeed, about all of Chrétien de Troyes's romances. For a general introduction to Chrétien's works, see the trail-blazing book by Jean Frappier, *Chrétien de Troyes* (Paris: Hatier, 1968). The more recent *Chrétien de Troyes* (New York: Twayne Publishers, 1994) and *Chrétien de Troyes Revisited* (New York: Twayne Publishers, 1995), both by Karl D. Uitti and Michelle A. Freeman, are invaluable sources of information for those seeking to familiarize themselves with the *romancier champenois*.

⁴ It seems that this court context is essential to the romance. Let us not forget that in Béroul's *Tristan et Yseut*, the two lovers leave the court of King Marc to seek refuge (and happiness), together, in the forest of Morois. But after a while, Yseut misses the court and being queen. While we cannot blame her (we might actually pity her), the story seems to tell us that paradise is impossible in a post-lapsarian world.

⁵ According to Alfred Foulet and Karl D. Uitti's interpretation of the *Charrette* Prologue in their edition of Chrétien's romance (Paris: Classiques Garnier, 1987), Marie de Champagne requested that Chrétien rework the "matiere" provided by an OFr *Proto-Lanzelet* (now lost, but from which Ulrich von Zatzikhoven's *Lanzelet* was translated). The twist (*sen*) was to make Lancelot in love with Guinevere. The current analysis might shed light on Chrétien's way of approaching the problem: the narrative component of the *Charrette* (Lancelot's quest for the queen) is basically the foundation of Ulrich's *Lanzelet*, but Chrétien uses his poetic genius to develop Lancelot and Guinevere's love-relationship in the embedded lyric *poem*.

⁶ Whereas narration is characterized by a sequence of events which progresses from a beginning towards an end, the lyric is essentially circular: it goes nowhere, but wraps the couple in the atemporality of love.

⁷ A chiasmus is essentially a rhetorico-poetic figure based upon a symmetry of terms (ABB'A'). The *New Princeton Encyclopedia of Poetry and Poetics*, ed. Alex Preminger and T. V. F. Brogan (Princeton: Princeton U.P., 1993) provides the following detailed definition:

CHIASMUS (Gr. "a placing crosswise," from the name of the Greek letter X, "chi"; [. . .].) Any structure in which elements are repeated in reverse, so giving the pattern ABBA. Usually the repeated elements are specific words, and the syntactic frames holding them (phrases, clauses) are parallel in construction, but may not necessarily be so. The chiasmus may be manifested on any level of the text or (often) on multiple levels at once: phonological (sound patterning), lexical or morphological (word repetition), syntactic (phrase- or clause-construction), or semantic/ thematic. The fourth of these requires one of the preceding three, and the second usually entails the third . . .

For the past four years, a team of young researchers at Princeton University, led by Prof. Karl D. Uitti, have been analyzing Chrétien de Troyes's use of rhetorico-poetic figures (rich rhyme, enjambement, *adnominatio*, chiasmus and *oratio*) in *Le Chevalier de la Charrette*. The initial results have been presented in an issue of the Franco-German scholarly journal *Œuvres et Critiques* [27, 1 (2002)], dedicated to the "Charrette Project." In her contribution, Catherine Witt provides an exhaustive discussion of the phenomenon of chiasmus, both in general, and as it is used in Chrétien's romance (pp. 155-220). I will not, therefore, enter into such considerations here.

⁸ All quotes in Old French are from Alfred Foulet and Karl D. Uitti's edition of *Le Chevalier de la Charrette* (opus cit.). The English translations provided, very slightly modified, are taken from the Foerster-based version by W. W. Comfort (London: J.M. Dent, 1963).

⁹ This "lyric revelation" is framed by a chiasmus:

[. . .] [voit bien] et [set]/ [. . .] bien [l'aperçoit]/ [. . .] et [bien le voit].

¹⁰ The young *châtelaine* who chats with Gauvain as Lancelot stares out of the window mocks Lancelot for riding in the cart. Nevertheless, she too is perhaps impressed by Lancelot's devotion to Guinevere, for she does give him a new steed and weapons before he continues upon his quest:

Et lors cortoise et proësse
 Fist la dameisele et largesse,
 Que quant ele ot asez gabé
 Le chevalier et ranponé,
 Si li dona cheval et lance
 Par amor et par acordance [. . .]

(vv. 589-594; emphasis mine)

(Then [. . .] the damsel treated them courteously, with distinction and generosity; for

when she had mocked the knight and ridiculed him enough, she presented him with a horse and lance as token of her goodwill [. . .]

¹¹ In a similar fashion, Méléagant's sister will also recognize something about Lancelot that makes him truly exceptional in her eyes. In fact she will set out on a very similar knightly quest to free her friend. In his elaboration of these two female characters, Chrétien is playing with the boundaries between the "real" and the "marvelous." But that must be the topic of another study.

¹² By positioning the infinitives *pansers* and *parlers* at the first two syllables, and the fifth and sixth syllables of this verse line (in other words at the beginning of the two 4-syllabic segments into which the octosyllabic verse line is divided), Chrétien makes it perfectly clear that Lancelot is not interested in a friendly conversation.

¹³ This passage seems to allude to the redeeming virtue of Love. The Lady is portrayed as a saint, through which a man may find his salvation. Let us think, for example, of the instrumental—and necessary—role Héloïse plays in the salvation of Abelard (and that which Méléagant's sister plays with regard to Lancelot).

¹⁴ Perhaps the most beautiful example of the marvelous in medieval French literature is that of the broken sword in *La Quête du Saint Graal*. In Galahad's hands, the two shattered parts miraculously fuse to form a new, complete, and strong blade. It is worth recalling that Galahad is Lancelot's loving son. I would like to thank Michel Raby (Auburn University) for suggesting this example to me during the 2001 MIFLC.

¹⁵ The *clerc's* promise is poetically exemplified when he seals Lancelot and Guinevere's secret passion in a chiasmus:

[*Qu'an conte ne doit estre dite*]
Des joies fu [*la plus eslite*]
Et [*la plus delitable*] cele
[*Que li contes nos test et cele*] . . .

(vv. 4699-4702).

(In a story this has no place. Yet, the most choice joy and the most delightful was the one that the story protects and conceals [. . .])

¹⁶ Like Marie de France, Chrétien de Troyes was very familiar with troubadour lyric forms and traditions. Indeed, he was one of the earliest known OFr lyric *trouvères*; two troubadour-inspired love songs are fairly certainly ascribed to him.

¹⁷ The disorder, we must remember, was caused by Arthur's blundering when confronted by Méléagant's extravagant demands and by his acceding to Kay's stubborn desire to be Guinevere's champion—an honor he does not deserve. Thus, it is largely Arthur's fault that the queen is led away by the unworthy Méléagant. In a very real sense, then, the "love poem" of Lancelot and Guinevere *resolves* the narrative conundrum.

Camille et Paul Claudel: un jeu de reflets

" *Un labyrinthe fait de miroirs. Un feu croisé de reflets et de reflets de reflets* "

Paul Claudel¹

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Peace College

On a tendance à voir Paul Claudel comme un être fort et indépendant, un pilier de force intellectuelle, un usurpateur, un homme poussé par un désir sans entrave de conquérir et d'explorer. En réalité, Claudel était souvent profondément touché par et même dépendent des membres féminins de sa famille: sa mère, sa soeur Louise, et surtout sa soeur Camille. Était-il plutôt un pilier creux qui recherchait la stabilité? La soeur et le frère ont été bénis/maudis par le même génie créateur troublant, mais c'était la soeur aînée qui a guidé son petit frère Paul.

C'était la passion de Camille pour le Japon qui a éveillé chez le jeune poète le désir de voyager vers l'Est et c'était la nature rebelle et l'énergie frénétique de Camille qui a intensifié le conflit intérieur (entre l'âme et la chair) de l'écrivain. La présence de Camille dominait et même hantait les pensées et les oeuvres de l'écrivain tout au long de sa vie. Son esprit passionné et fougueux a servi de modèle pour maintes de ses personnages féminins dans ses pièces, sa poésie, ses essais. Pour Paul, Camille est l'exploratrice et l'inspiration créatrice; elle est l'interdit; elle est la rejetée et la triomphante. Chacune de ces caractéristiques de sa soeur (et leurs manifestations littéraires) se rapportent aux mêmes traits chez Claudel—les vies de Camille et de Paul consistaient d'un jeu de reflets. Maurice Blanchot a intitulé un essai "l'Autre Claudel," dans lequel il a essayé de faire voir un aspect peu connu de la personnalité de Paul Claudel. Dans cette étude, on reconnaît que Camille Claudel était, en vérité, la partie la plus puissante de Claudel.